

Hitomi Uchikura – *Lumière*

June 8th – July 14th, 2018

As the exhibition title already implies, *Lumière* (French for light) must be an essential part of the displayed works, in terms of material and content. One could be immediately reminded of light art – which is not completely wrong.

When entering the exhibition space, the large five-part work should be installed on the left (measuring 200 x 114 cm) and on the opposite wall a group of small-format works. All are made of strong paper. Only the pictorial vision of the artist, a scalpel and the physical force on paper are required, and in day-long sessions Hitomi Uchikura's paper works arise, all of them titled *Lumière*.

These are structures staged in front of the wall in an optical state of suspense, comprising an abundance/a sea of circular medallions of different sizes, with the negative spaces between the discs cut out. The concave medallion discs are pressed with force into the base of the paper, thus forming a relief. When taking a longer look on this relief, the effect is suddenly reversed: the backgrounded concave discs become foregrounded three-dimensional convex shapes, thus emphasizing the momentum of lightness and floating, which is already created by staging the work in front of a wall.

Many visual breaks appear suddenly, yet without spreading chaos or a sense of unrest, on the contrary: through the concentration of forms, finely tuned to each other, the viewer is tempted to pause. The artwork becomes a meditation screen, a meditation relief. The cut-out negative spaces appear dark, providing a view behind these structures onto the shaded room in front of the wall. However, when a light source is installed below the paper web, this interspace is lighted as well, reinforcing the floating effect of the concave or convex discs. The background begins to light up: *lumière*!

The discs of the small formats are exposed and arranged in different formations in the centre in front of an almost square rear panel (26 x 24 cm) of the same material. Impressive here is also the lightness of the disc ensemble that has become an object. It makes them float just as elegantly.

In the same room the wall objects are assigned a biomorphic sculpture on a pedestal. Although weighing almost 5 kg, the impression of lightness prevails also here. *Bright cell 2018-VIII* is a cell-like formation measuring 20 x 28 x 26 cm, composed of camera lenses and mirrors. The visible surface, into which the round glass lenses are inlaid, consists of blue suede leather coating on a stable, tectonic-organoid framework. When looking inside this cell a view into infinity opens up, drawing the ambient light inside. Thus, a bright centre is created, impossible to define, as by integrating mirrors inside the cells, the (light) spaces are replicated into infinity.

Bright Cell.

Lumière, the title of the exhibition is also its creed. Hitomi Uchikura's works are characterized by a fascination with light and the resulting creative game.

Hitomi Uchikura's present solo-exhibition is accompanied by another solo-exhibition, *Faltzeichnungen* by Takayuki Daikoko, in the adjacent street parlor. Presented are also work series based on paper, yet with a completely different result; another artistic approach can be experienced. However, both artists demonstrate to what extent paper as art material and source of inspiration is rooted in Japanese culture.

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