

FLASH ART

5 YUKI KIMURA "Reflecting in Sizes"

Jenny's, Los Angeles
by Asha Schechter

My notes describing *MPEG-4 H.264 Reflecting in Sizes* (2019), the looped video in Yuki Kimura's "Reflecting in Sizes" at Jenny's: *subway entrance, green glow, red flag, domestic facade, water reflection, forest, dots that feel digital, CGI desert landscape, machining process (grinding?), suitcase with bottles (liquor? cosmetics?), washed images of surfaces (body?), snow/dust?* Fragmentary and degraded bits of video are synced on three differently sized monitors made into tables held up by sawhorse legs, topped with clusters of brandy snifters and other stemmed glasses, in a darkened room with the



floor painted glossy black. The differences between the screens – scale, resolution, and image quality – render slight variance in the color, brightness, and pixelation of the images. A pond temporarily transforms a TV into water, then an almost-all-black screen reminds you it is also a piece of glass. From one screen to the next there are subtle reveals of the same image, depending on where the glasses sit. Their placement produces points of contact, the visual touch of a photograph made physical, LCD crystals distorting into rainbow halos where wine glass meets screen glass. Meanwhile, the array of glasses creates a perhaps inevitable sense of cuteness, a nesting-doll effect, as smaller and smaller glasses lead to a tiny adorable goblet.

The press release is a dry explanation of the infrastructure of the exhibition, an exercise in self-reflexivity painstakingly describing the logistics of the install. It is a guide to how this combination of image, screen, and object was made, yet reveals nothing about the source of or implied meaning of any of the content. This literalness heightens the always-there gulf between imaged and image, what's in front of the lens and its translation, rendering the former nearly irrelevant. But is this not simply what photographs do to the thing they depict? Reduce, expand, and transform our understanding through perspective, exposure, and scale shift? Kimura's pictures in motion, endlessly and spectacularly *mis-en-abyme*-ing in all that glass, discard referentiality and move toward a pure visuality of image itself.