

Tomoko KIKUCHI



Based in Beijing, Tomoko KIKUCHI's photography, video, and video installation works examining the themes such as gender, social changes and war, focus on the people who live in cracks of a dynamically transforming society. For example *I and I* (2005-2013), *Lost Boundaries* (2012) are the photographic and video works about young Chinese LGBT people who wander about the unclear boundaries separating men and women, where big changes are occurring in the sexuality in urban youth. In every project she has been involved with their community fellowship for a long period of time. these works visualize the energy of crashes out of conflicts, and the human power to overcome the contradiction and complexity of the world.

Tomoko Kikuchi is a Japanese photographer, video artist, and video installation artist. She is based in Beijing, China. Her work focuses on the lives of young Chinese LGBT people who wander about the unclear boundaries separating men and women, where big changes are occurring in the sexuality in urban youth. In every project she has been involved with their community fellowship for a long period of time. Her works visualize the energy of crashes out of conflicts, and the human power to overcome the contradiction and complexity of the world.



Exhibition view of *Go-Betweens: The World Seen Through Children*, 2014

Lost Boundaries ([][][] [][]) & *Wounded* ([] []), Video installation, color, 2014

Q&A

Q. Introduce your work in general and the process of creation/production.

A. Based in Beijing, my works examine themes such as gender, social change and war and focuses on the people who live in cracks of a dynamically transforming society. For example *I and I* (2005- present) and *Lost Boundaries* (2012) are photographic and video works about young Chinese LGBT individuals who wander about the unclear boundaries that separate men and women, and takes place where big changes are occurring in the sexuality in urban youth. *The River* (2013) is a photographic work about the life and death of contemporary society through the changes within the lives of fisherman living in the world's biggest and longest rivers. Through these works I try to visualize the energy of the crashes that form from conflicts, and the human power to overcome the contradiction and complexity of the world.



Lost Boundaries, 7min, video installation, 2012

Q. What is your representative work/exhibition? And why do you think so?

A. *I and I* is a photographic series that witnesses rapid changes in China's society and social awareness through the lives of transgender people. This project visualizes their energy and power to overcome the pressure not only from society and family but also from themselves. From 2005 to 2013, when I was involved in this project, it was the turning point in the awareness of Chinese people in regards to gender. *I and I* portrays Chinese transgender people, from the dark days when they lived an underground existence, to when they began to discern a gleam of light, to depicting the conflicts and spirits that exist between their ideals and reality.

I think this project changed my previous working style and builds up to the current working style in which I am involved in the subjects and observe the world surrounding them over a long period of time. I think from this project I learnt to manage to see the relationships between the subjects and world from wider perspectives and angles.

Q. 如何 看待 你 的 作品 (你 的 作品) 和 你的 生活 的 关系?

A. 我的摄影作品总是让我感到一种莫名的吸引力。这种吸引力来自于那些我在不经意间遇到的人或地方。在开始的时候，我通常没有强烈的意图去与他们合作，但随着时间的推移，他们的吸引力越强，我就越参与其中。它最终成为了一件作品，当我的内心与他们产生共鸣时。从2005年到2013年，我拍摄了许多这样的作品。这些作品不仅记录了我的所见所闻，也反映了我的内心世界。在这个过程中，我学会了如何与陌生人建立联系，并从中发现美的瞬间。

在拍摄的过程中，我总是会遇到一些意想不到的事情，这些经历往往会成为我作品中最动人的部分。有时候，我会感到一种莫名的孤独感，但正是这种孤独感让我更加专注于眼前的世界。我相信，正是这些经历让我成长为一个更加敏感和富有同理心的人。



I and I photography series, 2005-2013

Q. What is the inspiration, motivation, moment of your work?

A. My inspirations mostly come from people who I meet by coincidence or places where I was very strongly attracted without reason. In the beginning I usually have no intention to produce work with them but eventually the stronger and the more powerful their attraction are the more I involve in. It becomes a piece of work when my inner self resonates with the subject.

For some reason, the people and places that are strongly attracted to me, I realize later on, have a strong relationship with my own inner issues and also the issues with myself and this world.

Q. 我的作品，总是，让我感到一种莫名的吸引力

A. 這 個 時 候 我 們 需 要 一 些 更 多 的 時 間 來 觀 察 這 些 事 物。 這 些 時 候 我 們 需 要 更 多 的 時 間 來 觀 察 這 些 事 物， 這 些 時 候 我 們 需 要 更 多 的 時 間 來 觀 察 這 些 事 物。 這 些 時 候 我 們 需 要 更 多 的 時 間 來 觀 察 這 些 事 物， 這 些 時 候 我 們 需 要 更 多 的 時 間 來 觀 察 這 些 事 物。

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Lost Boundaries, 7min, video installation, 2014

Q. How do you think about communication between art and spectators?

A. I don't think the work is completed when the artist has finished producing it, but after the audience sees it, receives emotions and thinking from it. And then I think it's completed.

So I assume that communication between artists and their audiences is based on the artists' deep thinking which can transcend time and space for wider audiences of different strata, generations, and different places.

Q. 這 些 時 候 我 們 需 要 更 多 的 時 間 來 觀 察 這 些 事 物

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Lost Boundaries, 7min, video installation, 2014

Q. Your wishes as an artist./ Your long-term plans./ Your goals and concerns, etc.

A. I will continue the project *Dialogue* which I've been currently working. This is a project that takes place in Japan, South Korea and China. This photography and video installation work aims at evoking conversations of people who are both perpetrators and victims of historical and current issues in these three different countries. Through this project I try to transcend the border, time and space to consider the essence of human nature.

Q. 艺术家 的 愿望 是 什么 呢 ？

A. 我 将 继 续 我 正 在 工 作 的 项 目 *Dialogue*。 这 是 一 个 在 日 本 、 南 韩 和 中 国 展 开 的 项 目 。 这 个 照 片 和 视 频 安 装 作 品 旨 在 引 起 人 们 对 于 在 这 三 个 不 同 的 国 家 中 的 历 史 和 现 在 的 问 题 的 对 话 。 通 过 这 个 项 目 我 试 图 超 越 国 界 、 时 间 和 空 间 来 考 虑 人 性 的 本 质 。



Lost Boundaries, 7min, video installation, 2012

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