

Hanako Murakami - Pelliculis Pellicula

March 2 - April 6, 2019



Alterations, transformations, transmutations. The creative processes of Hanako Murakami evoke those of the alchemist, who in his time already manipulated silver salts and generic materials to the historical techniques of photography. One of his major purposes, besides creating gold and silver, was to discover a way to prolong life. If, of course, Hanako Murakami does not venture into this insane research, she proposes different lives to materials that might be considered dead, or at least outdated. For the "Pelliculis Pellicula" series, she uses no longer usable photographic plates from the 1920s, which she immerses in chemical baths. The result is prints which she describes as "skins", organic and obviously abstract. She writes that "While staring into a spring, a century can go by until time crystallises into a smooth skin across its surface. Skins then build up, deepening the spring. Let's call the former 'pellicula', and the latter 'pelliculis'". The plates appeared to have lost their use, as in the sculpture *Untitled (Cow appendix)*, for which Hanako Murakami employed a stuffed cow appendix, which she covered with gold leaf. This organ, repulsive in the collective imagination, which is often considered useless - an animal or a human can live without - is becoming magnified, symbol of supposed uselessness. However like the outdated photographic plates, the appendix finds here an aesthetic and cognitive function.

After receiving her MA from the Tokyo University of the Arts, Hanako Murakami moved to France, where she joined Le Fresnoy, national studio of contemporary art. Many of her

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works are produced based on an in-depth research of historical media, such as alternative photographic techniques or letterpress printing. As such, she concludes in 2018 a residency at the Getty Research Institute (Los Angeles) and Georges Eastman Museum (New York). Her major exhibitions include VOCA, Ueno Royal Museum, 2017; Ma Samaritaine, Paris, 2017; ANTICAMERA(OF THE EYE), Taka Ishii Gallery, 2016; The Capital Room, Gallery αM, Tokyo, 2015.

A proposal by Loïc Le Gall

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Œuvres exposées :

Pelliculis Pellicula, 2017

Silver print from glass plate negative, unique, 37.5 x 27.8 cm, 2017 each plates dating from the 1920's, was treated in a chemical bath

Sans titre (Appendice de vache), 2017

Cow appendix, gold leaves

Bonnevalle is a non profit exhibition and lecture space in Noisy-le-Sec (France), established in 2018.

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Open by appointment

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Image : Pelliculis Pellicula, 2017 © Hanako Murakami