

Yuki Kimura Scott Benzel

Installation views



Yuki Kimura's installations, in which photographic images also function as sculptural objects, prompt us to investigate the material world through its artifacts. She frequently combines appropriated photographs and original photography with found objects, ephemera, and even furniture to build new sites for exploration. For her Front Room exhibition, Kimura created a new work on site using found photographs and foliage acquired in Saint Louis.

Artist and composer Scott Benzel likewise presented new work: two sound installations utilizing the distinctive dynamics of CAM's signature mesh and concrete architecture. *String Quartet No. 2* (2011) greeted visitors at the museum's entrance with drones, wails, hums, and hammerings mimicking the sounds of a city street. Together, the bass, cello, viola, and violin conjured a car alarm, a halting train, and a helicopter overhead. Drawing loosely from both *String Quartet No. 2* (1983) by Morton Feldman (American, 1926–1987) and the use of everyday sounds in the works of experimental composer John Cage (American, 1912–1992), Benzel blurs the distinction between representation and abstraction in music. The four-channel installation *Sines (for Michael Asher)* (2011), a quartet of extremely minimal sounds and their invisible color counterparts, enveloped CAM's courtyard as a test of the viewer's changeable perception of the space.

Curated by Laura Fried

Yuki Kimura was born in 1971 in Kyoto, Japan, where she lives. She has presented her work at IZU PHOTO MUSEUM, Shizuoka, Japan; Taka Ishii Gallery, Tokyo; and Daiwa Press Viewing Room, Hiroshima. Her work has been widely exhibited throughout Japan and has been recently featured in major group exhibitions, including the 6th International Istanbul Biennial (1999) and the Yokohama Triennale (2005).

Scott Benzel was born in 1968 in Scottsdale, Arizona, and lives in Los Angeles.