

Frieze Seoul

2024

A N O M A L Y



SUPER RAT

2006/2011

ビデオ Video

3 min.13 sec.

Stuffed rats caught in Kabukicho, Shinjuku, Tokyo named "FUNES".

Since 2006 Chim ↑ Pom has been capturing super rats with a fishing net, stuffing them, painting them into a signature yellow, and exhibiting them among different dioramas for each exhibition. Videos of their capturing process are also shown alongside. 'Super rat' is a nickname coined by pest controllers for a new breed of poison-resistant rats proliferating explosively in urban areas. As super rats rapidly evolved in the cities where they co-exist with people, they can be seen as a reflection of ourselves or a metaphor for Japanese people living in the midst of radioactive contamination.

<http://anomalytokyo.com/en/artist/chim-pom/>
<http://chimpom.jp/project/superrat.html>



**スーパーラット 「チュウチュウ」
SUPER RAT "CHU CHU"**

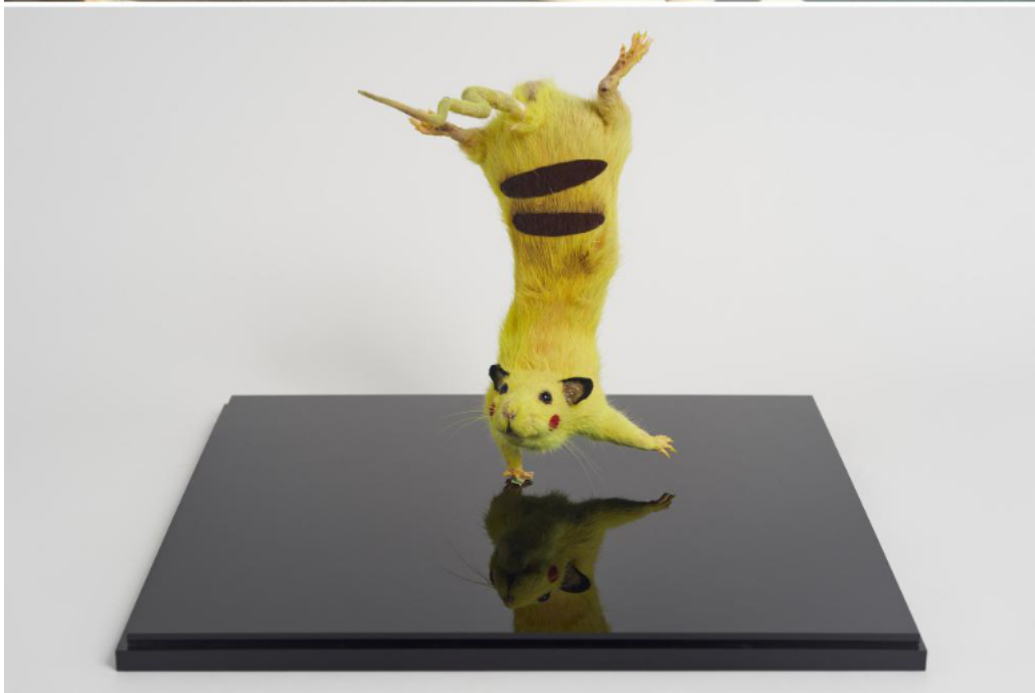
2022

ネズミの剥製、純金箔 Stuffed rat, gold leaf
H18.5xW8xD11.5cm

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At the time of the artist's retrospective at a museum, the museum did not allow them to show the work with the color yellow due to circumstances, therefore the artist created the latest version illustrating how super rats evolve and survive under pressure by coloring the work with gold that represents the image of the museum's location, Roppongi, symbolizing capital and luxury.

<http://anomalytokyo.com/en/artist/chim-pom/>
<http://chimpom.jp/project/superrat.html>



SUPER RAT

2006/2011

ビデオ

Video

3 min.13 sec.

Stuffed rat caught in Shibuya, named "工/Takumi"

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<http://chimpom.jp/project/superrat.html>



Asshole of Tokyo

2018

ビデオ Video

19min 15sec

Edition of 5+2AP

A video piece filming a sewer in Tokyo. Taking a manhole leading to the underground sewage system as the anus of the city, the title refers to the artist themselves being an 'asshole' of Tokyo.

<http://anomalytokyo.com/en/artist/chim-pom/>



The Pussy of Tokyo

2017

マンホールの蓋 (ポリオレフィン樹脂、炭酸カルシウム、ウレタン樹脂、ラッカースプレー)

Manhole cover (resin)

φ 70cm

Edition of 30

<http://anomalytokyo.com/en/artist/chim-pom/>



マジックキングダムウォーター
Magic Kingdom Water

2018

東京ディズニーランドで汲んだ水、ビン、箱、写真

Water from the Tokyo Disney Land, bottle, box, photograph

Dimensions variable

Unique

<http://anomalytokyo.com/en/artist/chim-pom/>



マジックキングダムウォーター (写真)
Magic Kingdom Water (Photograph)

<http://anomalytokyo.com/en/artist/chim-pom/>



アウト・オブ・ディスオーダー (フレーム)
Out of Disorder (Frame)

2020

布、糸、フレーム

Cloths, thread, frame

H152xW102xD8cm acrylic case: approx. H161.2xW111.2xD12.5cm

Unique

Takahiro Iwasaki creates delicate, ephemeral landscapes using everyday articles such as toothbrushes, towels, bookmarks, and duct tape. He makes visualizations of the realities we ordinarily overlook, while changing the distance from the subject and its scale, thereby undermining our fixed perceptions and changing our awareness. Towers made of towel, threads built on randomly stacked cloth, remind us of the pylons we see in the mountains, and cranes made of bookmarks on books give the illusion of a building site.

This piece depicts transmission lines meticulously fashioned from threads pulled out of fabric and a dark landscape that brings to mind an active seismic fault. It is an image of the pulse of energy supply and an everyday scene that could be found throughout Japan today.

<http://anomalytokyo.com/en/artist/takahiro-iwasaki/>



テクトニック・モデル(光のない)
Tectonic Model (Kein Licht)

2017

本、テーブル

Books, table

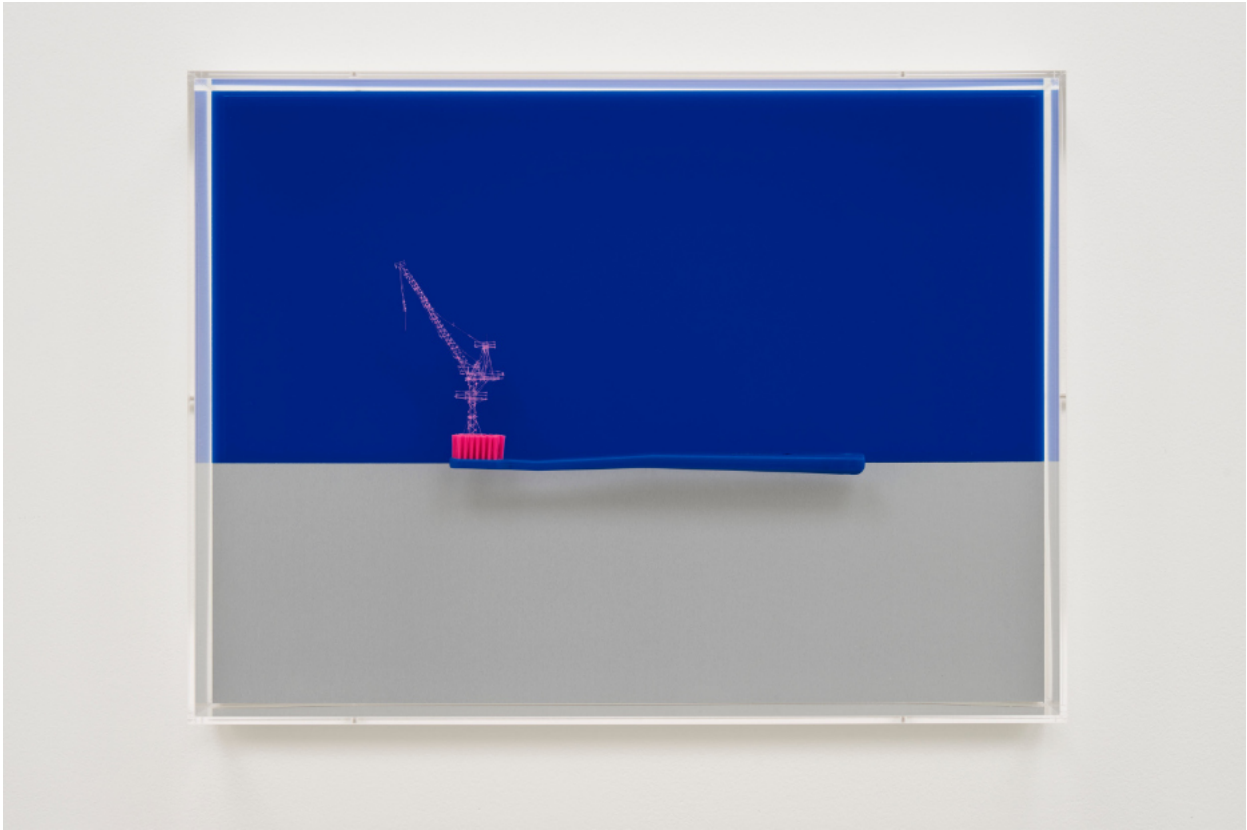
H122xφ100cm (table: H67xdia.85cm)

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This piece was made while the 57th Venice Biennale (2017) was up in which Iwasaki represented Japan. At Venice Biennale, Iwasaki showed works that presented images of Japan from different perspective, exploring further problems that surround nuclear power and resource development, and the chemical plants that caused pollution while supporting the postwar economic growth of Japan. Center of the piece comes the translation of Elfriede Jelinek's play "Kein Licht - No Light" which was the author's response to the Great East Japan Earthquake and Fukushima crisis.

<http://anomalytokyo.com/en/artist/takahiro-iwasaki/>
<https://venezia-biennale-japan.jp/f.go.jp/e/art/2017>



アウト・オブ・ディスオーダー (藪景)
Out of Disorder (Landscape with bush)

2024

歯ブラシ、アクリル、ステンレス

Toothbrush, acrylic, stainless steel

H29xW39xD8cm

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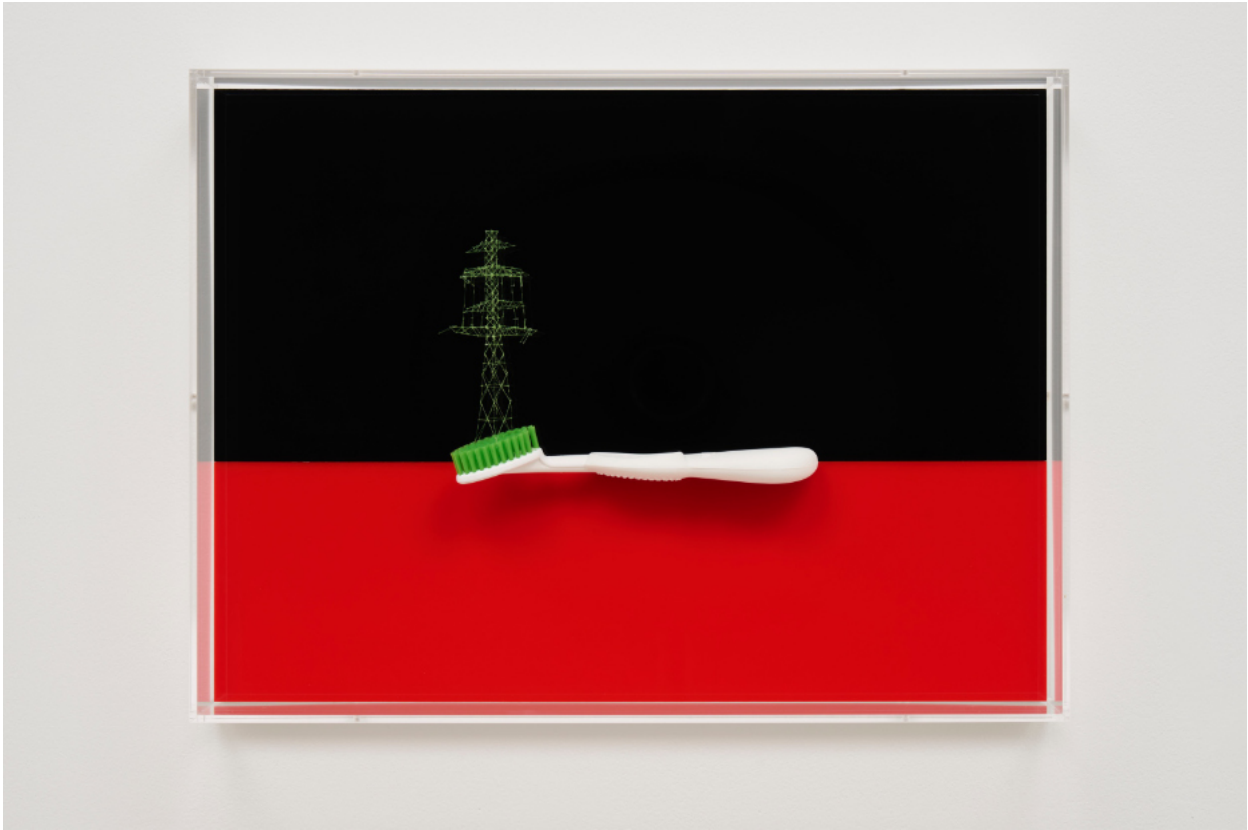
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<http://anomalytokyo.com/en/artist/takahiro-iwasaki/>



テクトニック・モデル (Peter Zumthor 『Atmosphären』)
Tectonic Model (Peter Zumthor “Atmosphären”)

2024

本

Book

H34×W27.5×D9 cm framed: H40.3×W35.3×D13.5cm

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テクトニック・モデル

(平田周、仙波希望編『惑星都市理論』)

Tectonic Model (Shu Hirata, Nozomu Semba "PLANETARY URBANIZATION THEORIES")

2024

本

Book

H50×W17×D3.5 cm framed: H55.7×W30.3×D9.8cm

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<http://anomalytokyo.com/en/artist/takahiro-iwasaki/-iwasaki/>



テクトニック・モデル (ランドルフ・T・ヘスター『エコロジカル デモクラシー まちづくりと生態的多様性をつなぐデザイン』)

Tectonic Model (Randolph T. Hester "Design for Ecological Democracy")

2024

本

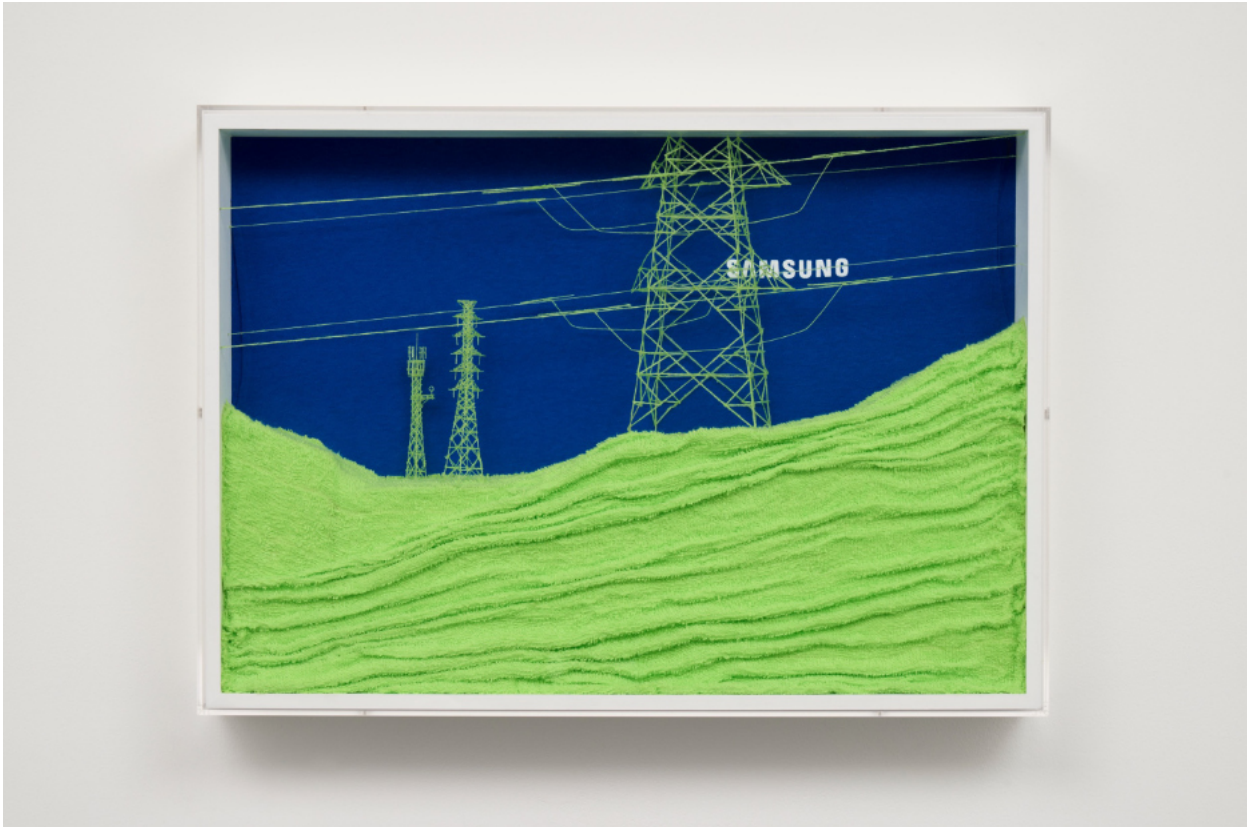
Book

H33×W20×D10 cm framed: H43.4×W30.7×D16.8cm

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<http://anomalytokyo.com/en/artist/takahiro-iwasaki/>



アウト・オブ・ディスオーダー (フレーム)
Out of Disorder (Frame)

2024

Tシャツ、バスタオル

T-shirts, bath towel

H36.3×W51.3×D9.1 cm framed: H37.8×W52.8×D9.6cm

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<http://anomalytokyo.com/en/artist/takahiro-iwasaki/>



Occupation

2014

シングルチャンネルビデオ Single channel video

4min 57sec loop

Ed.5

A young machine-woman of the future wonders what to write on her immigration form: can a being be reduced to its functional identity?

[Credits]

Light and camera: Campbell Drummond

Assist: Lindsay Webb

Robot: Hiroshi Ishiguro Laboratories

Permissions: National Institute of Advanced Industrial Science and Technology (AIST), Japan, + Creative Robotics Lab, National Institute for Experimental Arts, UNSW Art & Design, Australia

<http://anomalytokyo.com/en/artist/elena-knox/>

<http://www.elenaknox.com/occupation.html>



Having It All

2016

シングルチャンネルビデオ Single channel video

Continuous loop, optional hula hoop interface

Ed.5

A gynoid robot dances on the hazy Yangtze River, cheerfully dominating a horizon of rampant urban construction and pollution. Her bold youthfulness and obliging energy ask whether the future is female. From the body of work *The Gynoid's Guide to Continuous Service*.

Begun in residence at K11 Art Village, Wuhan, *The Gynoid's Guide to Continuous Service* surveys the scene in the not-so-distant future when hyper-real fembots are integrated, in service mode, into existing patriarchal fabrics and socio-industrial complexes. It imagines what 'life' is like for the gynoid, and presents a manual for 'her' professional performance.

[Credits]

Roboticist and stylist: RozenZebet

Sound: Lindsay Webb

<http://anomalytokyo.com/en/artist/elena-knox/>
<http://www.elenaknox.com/all.html>



Chinoiserie (ode to Wuhan)

2019

シングルチャンネルビデオ Single channel video

18min 13sec

Edition of 8 + AP2

Chinoiserie (ode to Wuhan) documents an improvised, guerrilla performance by Elena in the swimming pool of Hongguang Jianguo Hotel in Wuhan, China. Elena was artist-in-residence at K11 Art Village in Wuhan when she found this pool and spa, advertised by the hotel as open and usable by guests.

Wuhan city has an optimistic, chaotic, old-meets-new, under construction/destruction atmosphere. Chinoiserie is the artist's attempt to find an entry point to cultural immersion, in a fast-flowing China awash with contradictions.

[Credits]

Camera: John Campbell

Assist: Jingyan Yu

Sound: Lindsay Webb

Music: Gioachino Antonio Rossini Petite Polka Chinoise

voiceover: Mehdi Okacha

Poem: Théophile Gautier Chinoiserie (1838)

<http://anomalytokyo.com/en/artist/elena-knox/>

<http://www.elenaknox.com/chinoiserie.html>



The Host (from Actroid Series II)

2020

シングルチャンネルビデオ Single channel video

1min 24sec

Edition of 5 + AP2

The system is busily making new faces for itself.
But the system, though artificially intelligent, is people.
Whose eyes look out through the façade? Are they as patient as they appear?

This "lady" robot is fitted out with "the male gaze". The artist worked with several Japanese men as eye models, compositing their eyes into videos of robots to make these eerie portraits of tech surveillance society.

The Host is part of Actroid Series II, a series of stills, composite photographs, video portraits and interactions that point up the potential uses of humanoid robots for AI monitoring and surveillance. Focusing primarily on the Japan-designed Otonaroid, a female-appearing android model that is meant for reception and simple conversation purposes, the artworks concern how we render restrictions more comfortable by giving social systems a human face.

[Credits]

Robot: Hiroshi Ishiguro Laboratories
Permissions: Miraikan Japan

<http://anomalytokyo.com/en/artist/elena-knox/>
<http://www.elenaknox.com/host.html>



Figure Study

2020

デジタルカラープリント digital color print

image size: H74xW55cm

Edition of 10 + AP2

Figure Study is an imitation of traditional figure studies in drawing and painting, in which a naked form, often the naked female form, is replicated as art.

Simple photographic composition and the puppet-like body evoke traditionalism; only the power and computer cables issuing from her bottom betray that this is in fact a high-tech machine.

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[Credits]

Robot: Hiroshi Ishiguro Laboratories

<http://anomalytokyo.com/en/artist/elena-knox/>
<http://www.elenaknox.com/figurestudy.html>



Reinventing the Wheel

2014

シングルチャンネルビデオ Single channel video

3min 15sec

Editioned

Reinventing the Wheel is a stop motion animation in which a poem plays out on a gameboard such as seen on TV's Wheel of Fortune. As the contestants guess at phrases (and prizes), the doll-like hostess who turns their guessed letters becomes a medium for her own message to the host and all you viewers at home.

Reinventing the Wheel is part of a suite of works plotting and re-staging the finite gestural vocabulary of hostesses across a range of genres, periods and cultures.

[Credits]

Animation: Campbell Drummond
Music: Lindsay Webb

<http://anomalytokyo.com/en/artist/elena-knox/>
<http://www.elenaknox.com/reinventing-the-wheel.html>



Pathetic Fallacy

2014

シングルチャンネルビデオ Single channel video

4min 12sec loop

Edition of 5

Pathetic Fallacy is an intergenerational dialogue about growing old.
Youth doesn't believe it will age. Age believes it knows best. Humans believe in the pathos of humanity. And the cycle continues.

[Credits]

Light and camera: Campbell Drummond

Assist: Lindsay Webb, Maylei Hunt

Ursula: Maggie Blinco

Actroid operator: Kirsten Packham

Robot: Hiroshi Ishiguro Laboratories

Permissions: National Institute of Advanced Industrial Science and Technology (AIST) Japan, + Creative Robotics Lab, National Institute for Experimental Arts, UNSW Art & Design, Australia

<http://anomalytokyo.com/en/artist/elena-knox/>
<http://www.elenaknox.com/patheticfallacy.html>



Lamassu Kentaurosu Wagyu

2014-2018

シングルチャンネルビデオ Single channel video

continuous loop

Edition of 5 each

This is a series of 4 single-channel videos with the same parameters/description. Continuous loop. They are for sale separately.

A posthuman mythical hybrid beast, the Lamassu Kentaurosu Wagyu, poses in a pastoral landscape, unaware that she is being groomed for consumption.

Lamassu Kentaurosu Wagyu (reproduction) 1/4	*top left
Lamassu Kentaurosu Wagyu (ruminant) 2/4	*top right
Lamassu Kentaurosu Wagyu (repose) 3/4	*bottom left
Lamassu Kentaurosu Wagyu 4/4	*bottom right

[Credits]

Grip: Lindsay Webb

Robot: Hiroshi Ishiguro Laboratories

Permissions: National Institute of Advanced Industrial Science and Technology (AIST), Japan, + Creative Robotics Lab, National Institute for Experimental Arts, UNSW Art & Design, Australia

<http://anomalytokyo.com/en/artist/elena-knox/>

<http://www.elenaknox.com/wagyu.html>



Who In All The Land

2024

シングルチャンネルビデオ Single channel video

15 min.

Edition of 5

…to fit the mould…

<http://www.elenaknox.com/>

<http://anomalytokyo.com/en/artist/elena-knox/>