

Fumie Sasabuchi

**Galerie Zink Berlin | 2nd november to 20th december 2008
 opening on 1st november 2008 | 6 p.m.**



Fumie Sasabuchi
 untitled, 2008
 ballpoint pen, fashion magazine

Fumie Sasabuchi unlocks the repressed visual world and reveals a new concept of beauty. (Bernhart Schwenk, Curator at the Pinakothek der Moderne, Munich)

Galerie Zink Berlin will exhibit works by **Fumie Sasabuchi (*1975, Tokyo)**, from 1st November to 20th December. Fumie Sasabuchi originally studied at the Tama Art University, Tokyo until 2002 and later at the Munich Art Academy under Norbert Prangenberg. In 2007 Fumie Sasabuchi was the first to part-take in Galerie Zink's Artist in Residence Programme, where an artist from the gallery resides in Harlem, New York for three months. In her most recent solo-show Fumie Sasabuchi deconstructs the perception of a perfect physique and plays very deliberately with the subject of death.

Death and our own mortality are taboo topics in our culture. As a result, we issue ourselves with euphemisms to reshape a parallel world. The transience of life combined with different symbols of vanity are demonstrated in contemporary art. Death is personified as skeletons, skulls and various other adjuncts of ephemeral imagery. Exponents express commerce today more than previous canons of beauty and over-reaching themes such as body modification and obsessions with beauty in unacceptable dimensions.

The works of Fumie Sasabuchi are neither pure provocations, purposive fractures with common agendas nor moral references. Many object to her work. Superficiality is an amendment through expansion. Fumie Sasabuchi makes the taboo visible and forces us to confront our own mortality. As with a scalpel, Fumie Sasabuchi uses a ball-point pen to freely explore an underlying surface, therefore creating hybrid body images in which promotional aesthetic is fused with material naturalistic anatomical study. Fumie Sasabuchi comments on how our skin naturally protects our body. The clay skulls which appear in the exhibition resemble, by rote, forms of once living objects. The observer should perceive it as mirror image which up to today, emblemizes the most intense momentariness of our existence. The paintings and drawings which feature the grim reaper with or without a scythe, refer to eccentric poses interpreted from the 'death dances' of the 14th and 15th Centuries, minus the moral teaching imagery.

The manipulation of the modern visual world represents, in the 21st Century, an accepted magnitude. However, there are still very clear boundaries with regards to what is allowed to be shown. The subject of death remains as one of many taboos in Western culture. Fumie Sasabuchi unlocks the repressed visual world and reveals a new concept of beauty.