

Noriko Kinouchi

Date of birth: May 3, 1976 Nationality: Japan
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Exhibitions:

Group exhibitions: Art Box Gallery Tokyo 2000, Geidai gallery Tokyo 2001, Gallery Satoru Tokyo 2002, Tokyo Competition Tokyo 2005, Asia Digital Art Award Fukuoka 2008, Agora gallery NYC 2012, Agora gallery NYC 2013, Agora gallery NYC 2014.

Solo exhibitions: the NORBULINGKA Tokyo 2004, Art Front Gallery Tokyo 2005.

Awards: Tosa Print Making Biennial Exhibition 2001, Tokyo Competition 2005, Asia Digital Art Award Fukuoka 2008.

Academic Degrees: BA Tokyo University of the Arts, 2000. Major in oil painting.
MFA Tokyo University of the Arts, 2002. Major in Japanese style woodblock printmaking.

Artist statement

Thank you very much for seeing my artworks. Why I always use the digital? The reason is so clear. It is the only way that can represent my artistic motivations.

Needless to say, digital contents and technology permeate through mankind life, but almost all artists believe that digital is not suitable tool for painting. Using digital is hard to represent artistic motivations than classical painting media, because of its own property, wide range of virtual domain and indirect control. I think so too but on the other hand, I believe opposite possibility in digital representation so much.

At working, I always use some photos. These have been completely analyzed, drawn, traced and prepared before rolling out on the art board. My artworks make definitely stories through these patient processes for constructing view of my artistic representation. The fragments of artistic elements are started to breath and given life, they were going to fix on the art board for making their own world up.

I must grapple with virtual domains and indirect control while at work but there are no problem because my passions for my representation exceed any difficulty. Complete images are achieved in my mind before my hands chase the concrete shapes of the artworks. I take over 30-60 layers and closely thin lines to bring my works highly end.

Other descriptions about the artist

Press release by Agora gallery for a group exhibition 2013.

Japanese artist Noriko Kinouchi is a pioneer in the digital art world. She creates works of art that are rich in color, deep in meaning, and playfully thoughtful. The result is images that are immediately engaging to her audience. Kinouchi is focused on precision and perfection, and she consistently produces work with a high level of craftsmanship. The use of digital media allows her to shift gears quickly and experiment without any fear. She is also focused on the connection that exists between the artist and the audience – and using digital media echoes the connectedness that people experience in this digital age.

Kinouchi fuses the traditional Japanese aesthetic of organic forms and strong lines with modern art media and a modern outlook, producing work that possesses a timeless quality. “My passion for my work comes from both nature and artificial things, both of which are made through divine agency,” she explains. “Together they form a strong motive for creating art.”

An article of ARTisSpectrum vol.28, Nov 2012 by Agora gallery

Japanese new media artist Noriko Kinouchi creates sumptuous digital compositions which combine disparate elements and mimic many traditional practices in hybrid images richly layered with vivid details, patterns and tones. “I believe that art has the power to change both the artist and the audience,” she explains, “and to build a connection between them.” The link she herself develops springs from her ability to tap into shared visual culture, from her ornate digital takes on the organic forms of classical Japanese prints, to watery, Monet-esque landscapes, and Pop art-like treatment of photography. The resulting digital prints act as new media tapestries of sorts, honing a distinct and original aesthetic from many different threads.

These technically sophisticated and visually gripping images all feature figurative and abstract elements, with the central figures of certain works so thoroughly deconstructed as to become practically unrecognizable. Yet Kinouchi also layers in additional fragments of images and patterns. Her compositions seem at once scrubbed of information and awash in detail. Her choice of subjects likewise complicates facile distinctions, turning natural imagery like birds, fish, insects and plants into elaborately rendered and tonally stylized digital creatures, like the flora and fauna of a futuristic environment. This fusion of traditional imagery and cutting-edge techniques produces unforgettable works that connect viewers to their past and present.