

PORTFOLIO

NORIYUKI KIMURA

Independent Experimental Short Films

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SELECTED SIX FILMS

Five films of the following six those I picked up here on my portfolio were produced since 2011 after the Fukushima Nuclear disaster. I try to reflect on the experience in a few months after the disaster through my film production. On the otherhand, the film series since 2004 at the bottom shows an early interest in the relation between programming and execution, or simulation and experience, which was my artistic point of departure.

POLINKI

ポリンキー

experimental film | HD | color | stereo | 8 min 19 sec | Noriyuki Kimura | 2017
music : "Our Exquisite Replica Of "Eternity"" by Gastr Del Sol
<https://vimeo.com/241290342>
password : 6966

LONGYEAR'S OBSERVATORY

ロングイヤーの展望台

experimental film | HD video | color | stereo | 8 min | Noriyuki Kimura | 2017
<https://vimeo.com/235202879>

CINEMA

シネマ

Video Documentation of the performance | HD (vertical) | 5 min | 2015
<https://vimeo.com/234914013>

UNSER HAUS FOR THE NEW ERA ウンザーハウス・フォー・ザ・ニューエラー

music video | HD (vertical) | color | stereo | 5min | Noriyuki Kimura | 2013
music "The New Era" by Masahiro Miwa
<https://vimeo.com/89390520>

ROAD CUT THROUGH A HILL

切り通しの坂

experimental film | HD (vertical) | color | stereo | 6 min | Noriyuki Kimura | 2011
<https://vimeo.com/94965120>

TRACKING FILM SERIES

軌跡映画

experimental film series | SD | color | stereo | 12 min | Noriyuki Kimura | 2004 -
<https://vimeo.com/96423597>

POLINKI

experimental film | HD video | color | stereo | 8 min 19 sec | Noriyuki Kimura | 2017

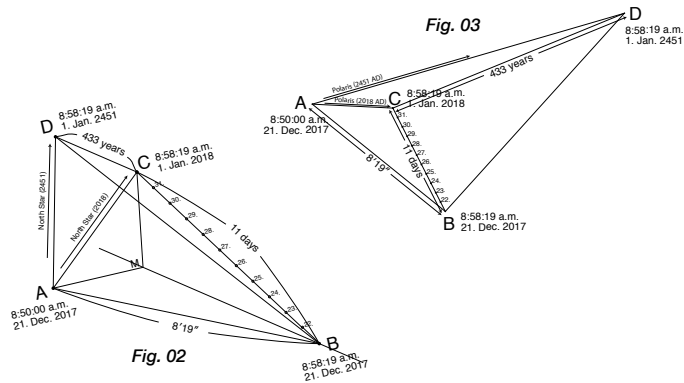
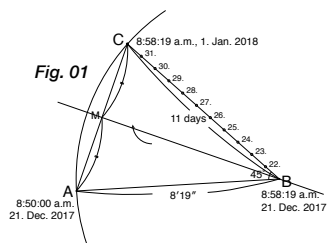
music : "Our Exquisite Replica Of "Eternity"" by Gastr Del Sol

<https://vimeo.com/241290342>

password : 6966

I have been making experimental films under the theme of the conceptual use of sunlight since 2011 after the Fukushima Nuclear Disaster. The film POLINKI is an experimental short film taking over the theme too. I initially tried to indicate an imaginary huge space with extraordinary long timeline using the property of sunlight in the film. I made up my flat into a camera obscura to analyze the Sun's movement and stayed locked up there, and then I started simulating the huge space by tracing the path of an incident light in my camera obscura. It was an idea of the voice which I heard in my dream. The voice told me the four points of light which form a closed shape (triangular pyramid) on a pinhole image. I found which was like a constellation on a extensive time axis. The voice called it a POLINKI.

Diagrams of *POLINKI*



Still image from *POLINKI*, a view in my room size camera obscura

The film *POLINKI* shows my visionary experience of its observation navigated by the words of the voice. The voice was performed by a baby held in her mother's arms on a balcony. Their appearance in the beginning of the film was a pinhole image projected on a sheet of paper which was set inside a dark room. When I put a new pinhole on the sheet of paper, the Sun's image was projected on the kitchen's tiled wall opposite. The Sun's image was manipulated according to the voice's procedure, traced, measured, piled up in multiple layers, folded, put additional two holes, and connected to a far point of light from the North star of Polaris which would be viewed through the additional two holes in hundreds of years. This film shows an observational procedure of the stars which is made up of Image manipulation and Ray-tracing simulation.

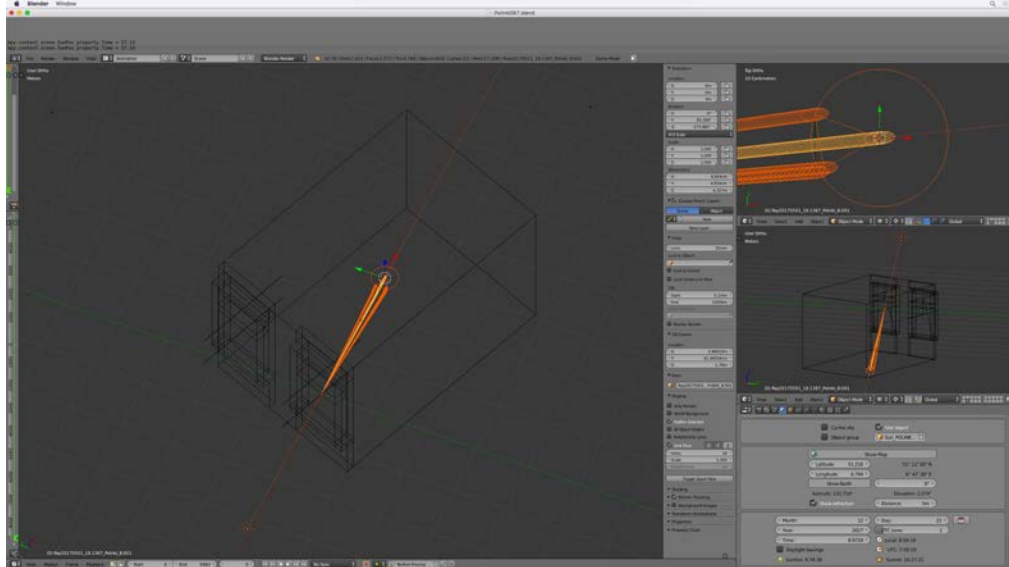


Still Image from *POLINKI*, incident light in my camera obscura



Still Image from *POLINKI*, a pinhole image on a sheet of paper

The consistency of the voice's procedure in the actual observation has been evaluated with a computer simulation which calculates numerical values of time, place and direction of sunlight in my pinhole camera. A particular set of the following conditions was currently identified in the simulation program. O.C.001[Observation Period, 8:50:00 am, 21. Dec. 2017 - 8:58:19 am, 01. Jan. 2451 / Observation Point, 51°12'58.5792" N, 6°47'38.8536" E].



Still Image from *POLINKI*, the voice call it a *POLINKI*

The words of the voice

Trace the light from A to B for 8 minutes and 19 seconds. Draw a circle at around B with a radius of the line AB. C is at the point where the light intersects with the circumference of the circle. Fold the paper 90° along the line connecting B and the midpoint of CA. Put two pin holes at A and C. Look into hole C from hole A. You are now seeing the light of Polaris, the current North Star, which comes from 433 years ago. Follow the light for 433 years. Light D is there, point D is there. I call the triangular pyramid connecting those points A, B, C, D as a Polinki.



Still Image from *POLINKI*, the voice call it a *POLINKI*

LONGYEAR'S OBSERVATORY

experimental film | HD video | color | stereo | 8 min | Noriyuki Kimura | 2017

<https://vimeo.com/235202879>

„LONGYEAR'S OBSERVATORY“ portrays a fictional monuments, which is discovered by John Manro Longyear, an American businessman. The monuments consist of MOUND and STONE are supposed to be an ancient observatory. The mirror surface on top of MOUND reflects sunlight to the other top of STONE on the summer solstice at Longyearbyen, Svalbard, Norway, at 78°10'22.8 N, 15°28'32.0 E. The narration in the movie traces the relation between the ray of sunlight on Summer solstice and the specific landscape at Svalbard near North pole. The film materials were documented at Artist residence program by Svalbard Gallery in 2015.



Map of *LONGYEAR'S OBSERVATORY*



Still image from *LONGYEAR'S OBSERVATORY*

CINEMA

Video Documentation of the performance | HD (vertical) | 5 min | Noriyuki Kimura | 2015

<https://vimeo.com/234914013>

(computer simulation movie, <https://vimeo.com/234971264>)

Jury Selections at 18th JAPAN MEDIA ARTS FESTIVAL (2015)

A performer in a camera obscura reflects the incident light with mirrors to write letters on a room's wall. He moves mirrors to the defined positions and angles every ten minutes. The performance takes totally 3 hours to finish. "CINEMA" is the video documentation of the performance on 21st April 2015 at Filmwerkstatt Düsseldorf. The concept of the idea is based on the artist's experience in the blackout room after the accident of Fukushima Daiichi Nuclear Power Plant in 2011 in Japan. He shut all the windows, doors, and thick curtains of his house in Tokyo in fear of the radiation contamination. In addition, the electric power supply was limited. The regular cyclic movement of crack of sunlight had been strongly perceived in the dark room. He kept observing to follow an arcuate line traced on the floor at daily intervals. Then he started to reflect a part of the arcuate line with mirrors to the wall, and gradually got to know how to control the sunlight's movement projected on the wall. He thought that was like a film editing in which the editor cut and pasted, organized fragments of original events in a timeline. The sunlight's movement is analyzed and calculated precisely. Then all the process of performance were computer-simulated beforehand. In the video documentation, the performer just followed simulated values of mirrors' positions and angles at Filmwerkstatt Düsseldorf.



Still image from *CINEMA*, performance documentation



Still image from *CINEMA*, computer simulation

UNSER HAUS FOR THE NEW ERA

music video | HD (vertical) | color | stereo | 5min | Noriyuki Kimura | 2013

music "The New Era" by Masahiro Miwa

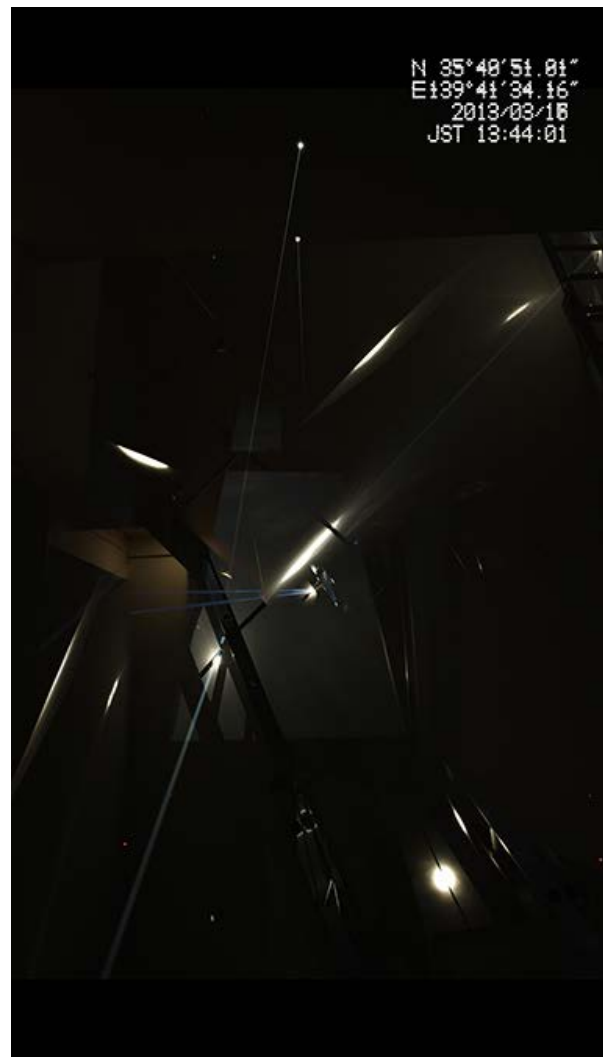
<https://vimeo.com/89390520>

Second Prize at Muvi Award, 60th International Short Film Festival Oberhausen, Germany.

The first work of my using Camera obscura. It was motivated by the experience after Tohoku earthquake and Fukushima Daiichi nuclear disaster in Japan in 2011. There were filled with uncertain information in the mass or social media for a few months after the disaster, such as "People should stay indoors to avoid the bad air", "Thick curtains should be closed to block radioactivity" or "The supply of electricity will become restricted soon". While I acted on those information, I was thinking of the way to save those information or obsessions under such state of anxiety. My room was in almost darkness. It reminded me Camera obscura. There were pinholes on thick curtains, and observed the phenomenon inside. This work is the 5 minutes' excerpt from the observation record at that time. "The New Era" is the music that was automatically-generated through the algorithmic composition by Japanese composer Masahiro Miwa. The soundtrack of the film is the 5 minutes' excerpt from his eternal music broadcasted on his website (<http://neuezeit.org>).



Still image from *UNSERHAUS FOR THE NEW ERA*



Still image from *UNSERHAUS FOR THE NEW ERA*

ROAD CUT THROUGH A HILL

experimental film | HD (vertical) | color | stereo | 6 min | Noriyuki Kimura | 2011

<https://vimeo.com/94965120>

screened at 30th Kasseler DOK FEST, Kassel, Germany (2013)

I got confused after Tsunami and the Fukushima Daiichi nuclear disaster. Then I tried to make an allegorical story as a way of reflect about the disaster. I allegorized the disaster with a familiar landscape by my house. The Japanese word "harakiyo" is repeated on the soundtrack in the middle of the film. It means the exorcism and purification of impurities, bad vibes that cause illness and other misfortune, devils and disasters.



Still Image from *ROAD CUT THROUGH A HILL*

TRACKING FILM SERIES

experimental film | SD | color | stereo | 12 min | Noriyuki Kimura | 2004 -

<https://vimeo.com/96423597>

<http://www.kimurano.com/#TRACKING%20FILM%20SERIES>

released DVD "Tracks 1 Cyclops" from DVD Label SOL CHORD (2006)

<http://solchord.jp>

The artist filmed walking along the circumference with the radius of 3 kilometers in accordance with the following rules.

Rule of "Tracking film"

- Shooting is done for 24 hours from 0:00 to 24:00
- Shooting is done in the direction of movement at the points where the circumference with the radius of 3 kilometers is divided equally into 36.
- A cameraman shoots 36 cuts for 20 seconds each, every 40 minutes.
- A cameraman should drive a screw on the wall or ground at the point of 90 degrees each where the circle is described.
- A cameraman must not see a map before shooting, but only numerical values of time, azimuth, coordinate.

track 3.1
04/11/2550
(a) : Shot Num.
(T) : Record Time
(G) : Angle
(R) : Radius
(x, y) : Coordinate of the Point
0.5 n 3.36
T = n(60 min/24)/36
φ = n(360°/36)
x = R*cos(90°-φ), y = R*sin(90°-φ)

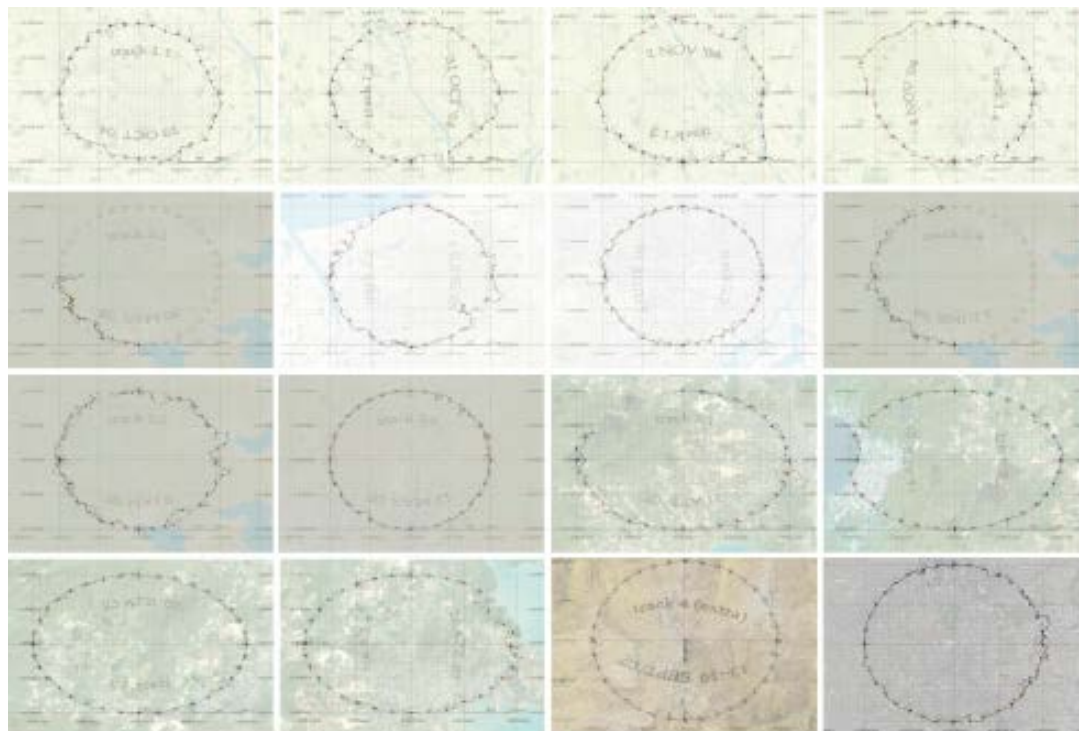
Shooting program

n	Time	Direction	Location (lat./lon.)	Azimuth
0	0:00	E (090°)	N 0° 0' 0" E 106° 23' 0" W	-1.0° / -1.0°
1	0:40	S (180°)	N 0° 0' 0" E 106° 23' 0" W	-2.7° / -2.7°
2	1:20	SW (225°)	N 0° 0' 0" E 106° 23' 0" W	-7.7° / -7.7°
3	2:00	W (270°)	N 0° 0' 0" E 106° 23' 0" W	-15.0° / -15.0°
4	2:40	WNW (315°)	N 0° 0' 0" E 106° 23' 0" W	-25.0° / -25.0°
5	3:20	W (270°)	N 0° 0' 0" E 106° 23' 0" W	-33.0° / -33.0°
6	4:00	WSW (225°)	N 0° 0' 0" E 106° 23' 0" W	-38.0° / -38.0°
7	4:40	W (270°)	N 0° 0' 0" E 106° 23' 0" W	-41.0° / -41.0°
8	5:20	WNW (315°)	N 0° 0' 0" E 106° 23' 0" W	-42.0° / -42.0°
9	6:00	W (270°)	N 0° 0' 0" E 106° 23' 0" W	-41.0° / -41.0°
10	6:40	WSW (225°)	N 0° 0' 0" E 106° 23' 0" W	-38.0° / -38.0°
11	7:20	W (270°)	N 0° 0' 0" E 106° 23' 0" W	-33.0° / -33.0°
12	8:00	WNW (315°)	N 0° 0' 0" E 106° 23' 0" W	-25.0° / -25.0°
13	8:40	W (270°)	N 0° 0' 0" E 106° 23' 0" W	-15.0° / -15.0°
14	9:20	WSW (225°)	N 0° 0' 0" E 106° 23' 0" W	-7.7° / -7.7°
15	10:00	W (270°)	N 0° 0' 0" E 106° 23' 0" W	-1.0° / -1.0°
16	10:40	WSW (225°)	N 0° 0' 0" E 106° 23' 0" W	1.0° / 1.0°
17	11:20	W (270°)	N 0° 0' 0" E 106° 23' 0" W	2.7° / 2.7°
18	12:00	WNW (315°)	N 0° 0' 0" E 106° 23' 0" W	7.7° / 7.7°

Time, azimuth, coordinate (before)

n	Time	Direction	Location (lat./lon.)	Azimuth
0	0:00	E (090°)	N 0° 0' 0" E 106° 23' 0" W	-1.0° / -1.0°
1	0:40	S (180°)	N 0° 0' 0" E 106° 23' 0" W	-2.7° / -2.7°
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13	8:40	W (270°)	N 0° 0' 0" E 106° 23' 0" W	-15.0° / -15.0°
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15	10:00	W (270°)	N 0° 0' 0" E 106° 23' 0" W	-1.0° / -1.0°
16	10:40	WSW (225°)	N 0° 0' 0" E 106° 23' 0" W	1.0° / 1.0°
17	11:20	W (270°)	N 0° 0' 0" E 106° 23' 0" W	2.7° / 2.7°
18	12:00	WNW (315°)	N 0° 0' 0" E 106° 23' 0" W	7.7° / 7.7°

Time, azimuth, coordinate (after)



Map (Tracking Film series, track 1.1 - 5.1)

CURRICULUM VITAE



NORIYUKI KIMURA (b.1977)

Video artist, Photographer, Lives and Works in Düsseldorf, Germany.
Released DVD "Tracks 1 Cyclops" from DVD Label SOL CHORD in 2006. Honorary Mention at YCAM (Yamaguchi Center for Arts and Media) FILM BY MUSIC (music video competition) in 2013. Excellence Award at 16th JAPAN MEDIA ARTS FEATIVAL in 2013. Second Prize at Muvi Award, 60th International Short Film Festival Oberhausen, Germany in 2014. Jury Selections at 18th JAPAN MEDIA ARTS FEATIVAL in 2015. 1-year Grant for Overseas training by Japanese cultural affairs in 2017.

CONTACT

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SELECTED SCREENINGS & EXHIBITIONS

2016 *"TRACE AT THE NIIGATA SAITOU VILLA DOZO", "CINEMA"*

Installation at JAPAN MEDIA ARTS FEATIVAL IN NIIGATA, Niigata, Japan
Oct 10th to 30th, 2016 at The Niigata Saitou Villa

"NIJI"

Official MV released by Afterhours Records, Music by SECAI featuring PASTACAS
Screening at HORS PISTES JAPON 2016, Asian Selection
an art and images Festival organized by Centre Pompidou
Sept 16 to 24, 2015 at French Institute Tokyo, UPLINK and other venues

2015 *"CINEMA"*

Screening at 18th JAPAN MEDIA ARTS FEATIVAL, Tokyo, Japan
Screening at The National Art Center, Tokyo (Roppongi, Tokyo) and other locations

"UNSER HAUS FOR THE NEW ERA"

Screening at Oberhausen on Tour 2015, 18 countries and more than 50 cities
(Madrid, Istanbul, Paris, Ciudad de Mexico, Tngier, Johannesburg, etc.)

Screening at HORS PISTES JAPON 2015, Asian Selection
an art and images Festival organized by Centre Pompidou
June 12 to July 3, 2015 at French Institute Tokyo, UPLINK and other venues

2014 *"CINEMA"*

11th Festival Internacional del Cine Pobre de Humberto Solás, Cuba
FILMLAB Festival 2014, Düsseldorf, Germany

"UNSER HAUS FOR THE NEW ERA"

8th Kurzfilm Festival KÖLN 2014, Film Forum im Museum Ludwig, Köln, Germany
FLINGERN LICHTSPIELE, Open Air-Kino Festival, Düsseldorf, Germany
visionXsound:[KV-N] 2014, GRAF+ZYX TANK 203.3040.AT, Vienna, Austria
60th International Short Film Festival Oberhausen (Muvi Award), Germany

2013 *"Road Cut through a Hill"*

PANORAMA"LE FRESNOY", Tokyo, Japan, l'Espace Images de l'Institut français du Japon
30. Kasseler DOK FEST, Kassel, Germany

"UNSER HAUS"

FILM BY MUSIC, YCAM 10th Anniversary, Yamaguchi Center for Arts and Media (YCAM), Japan

"BETWEEN YESTERDAY & TOMORROW"

16th JAPAN MEDIA ARTS FEATIVAL, Tokyo, Japan
The National Art Center, Tokyo (Roppongi, Tokyo) and other locations

2012 *"BETWEEN YESTERDAY & TOMORROW"*

11na.Muestra Joven ICAIC 2012, Havana, Cuba
Yebisu International Festival for Art & Alternative Visions, Tokyo, Japan

2011 *"BETWEEN YESTERDAY & TOMORROW"*
Yamagata International Documentary Film Festival, Yamagata, Japan

"Tracking film series"
Kabuki-cho Art Site, Shinjuku, Tokyo, Japan

2007 *"Tracking film series"*
SOL CHORD SCREENING vol.01, Kyoto, Japan
PLATR (AIR in Thai), Phuket, Thailand

2004 *"V."*
Ars Electronica Campus Exhibition 2004 , Linz, Austria

AWARD / GRANT

2017 *GRANT FOR OVERSEAS TRAINING BY JAPANESE CULTURAL AFFAIRS*
1-year training at Kunsthochschule für Medien Köln (KHM)

2015 *"CINEMA"*
Jury Selections / 18th JAPAN MEDIA ARTS FEATIVAL, Japan

2015 *"Annual Reflex"*
Artist in Residence at Galleri Svalbard, Longyearbyen, Norway

2014 *"UNSER HAUS for The New Era"*
Second Prize / 60th International Short Film Festival Oberhausen (Muvi Award), Germany

2013-2014: Filmlaboratorium Düsseldorf / Filmwerkstatt Düsseldorf ,Germany

2013 *"BETWEEN YESTERDAY & TOMORROW"* (Omunibus film by Shinjiro Maeda)
Excellence Award / 16th JAPAN MEDIA ARTS FEATIVAL, Japan

2013 *"UNSER HAUS"*
Second Prize / YCAM FILM BY MUSIC Competition

2007: *"Tracking film series"*
Artist in Residence (PLATR) at Phuket in Thailand

PUBLICATION

2006 "Tracks 1 Cyclops" SOL CHORD (DVD Label)

EDUCATION

2016-17: International Visiting Student, Kunsthochschule für Medien Köln (KHM)

2003-2005: MA, media art, Institute of Advanced Media Arts and Sciences (IAMAS), Japan