

Ken + Julia Yonetani



“While voicing the issues of an increasingly threatened environment, their works and projects do more than inform. Pulling us into their vivid aesthetics, they leave viewers without any option *but* to engage.... In their prophetic projects of the fate of humans and the earth, they underline how it is only through a sense of shared empathy that meaningful changes to our environment will take place.” Melanie Pollock, *Eyeline* 2014

Ken + Julia Yonetani’s work explores the interaction between humans, nature, science and the spiritual realm in the contemporary age, unearthing and visualizing hidden connections between people and their environment. Their installations work within an interdisciplinary field, inspiring responses through all five senses – sight, smell, taste, hearing and touch. They incorporate performance and prompt the viewer through immersive interaction at the most basic of levels. The connection between audience and environment is undeviating within a powerful aesthetic. Their work is highly accessible, attracting international acclaim and widespread attention for its combination of aesthetics and nuanced expression of contemporary issues.

Ken + Julia Yonetani exhibited in such venues as the Venice Biennale 2009, National Museum of Singapore (Singapore Biennale 2013), Abbaye de Maubuisson in France, Art Gallery of NSW in Australia, GV Art London, NKV Wiesbaden in Germany, Kone Foundation in Finland, 4a Centre for Contemporary Asian Art in Sydney, and Art Gallery of South Australia. They have undertaken residencies in Finland, Portugal, Germany, Mildura and Sydney. They have received numerous grants, including Creative Australia (New Work), Visual Arts New Work (established), NSW Arts Creation and Promotion Grant, NSW Artist Grant (NAVA), a Synapse Residency and an Inter-Arts Creative development residency grant. In 2009 they represented Australia at the Venice Biennale of Contemporary Art. One recent highlight is their first survey show in Europe *Un autre rêve* (Another dream) at the 12 century Abbaye de Maubuisson in France (November 2014 – August 2015). In the Singapore Biennale (2013), a large installation work *Crystal Palace: the great exhibition of the works of industry of all nuclear nations*, comprising of 31 uranium glass made chandeliers and taking up over 200 square meters, was placed on numerous pick of the biennale lists. Clara Choy of the *Straits Times* concludes:

“I cannot help but admire Crystal Palace’s guts...Its masterful treading of the border between beauty and panic. One way or another it has altered me. And that is the most any piece of art can hope to do.” (12 Nov 2013)