

# johansson projects

## MISAKO INAOKA PRESS

**Art Practical, "Shotgun Review: Fractured Fauna"** September 24, 2014 **Monica Westin**

"Misako Inaoka's menagerie of upholstered animal sculptures, exquisite quasi-taxidermy, and delicate collage works is immediately alluring. It only becomes clear after spending time with the objects that their beguiling quality critiques our own desires for a benign version of nature, made safe and decorative for our aesthetic consumption." [LINK](#)

**San Francisco Chronicle, "Misako Inaoka - Metamorphosis in life, art"** August 20, 2014, **Kimberly Chun**

"...much like the equine "Sprouts" bends beneath its floral jacquard flesh, Inaoka's critters appear to be adapting, with both surreal elegance and grotesque ingenuity..." [LINK](#)

**The Morning News, "Fractured Fauna - Misako Inaoka [interview]"** September, 2014 **Rosecrans Baldwin**

"The sculptures of Misako Inaoka look strange at first, but quickly seem at home in a rapidly changing world." [LINK](#)

**Oakland Art Enthusiast, "Misako Inaoka, 'Fractured Fauna' at Johanson Projects"** September, 2014

"The captivating surrealism of these creatures rests upon their refusal to neither formally or conceptually resolve themselves, both individually and as a group or species..." [LINK](#)

**MutualArt.com, "10 Opening Exhibitions to Watch"** August 20, 2014 [LINK](#)

**San Francisco Chronicle, "Inaoka exposes omens in sculpture, relics"** September 7, 2012 **Kenneth Baker**

"By their inventiveness, many of her hybrids, especially the many tiny ones, provoke a smile, but they also stir anxiety, ill articulated or unfelt by most of us, about our objectification of animals other than ourselves. That issue and the unease it can stir stand in for a deeper helplessness we feel as individuals without the power to unmake the culture that has made us." [LINK](#)

**Contemporary Art, "'Muted Imprints': An Installation by Misako Inaoka"** March 26, 2012

"An incremental tilt of a small bird's head when you near it, or a flash of light and color glimpsed through a peephole in an otherwise unobtrusive wall, signals the viewer that they should move in, as close as possible, to delight in the invented creatures and landscapes of Inaoka's imagination. The relationship between the viewer and Inaoka's artwork is one of discovery." [LINK](#)

**East Bay Express, "Inaoka's Wild Animals"** September 12, 2012 **Alex Bigman**

"Search for a greater statement about domestication and the wild, solidity and mutation, and you won't come up with much; these are simply the arenas from which Inaoka draws inspiration." [LINK](#)

**Dallas Observer, "Technology Meets Taxidermy at Galleri Urbane"** June 21, 2012 **Brentney Hamilton**

"Inaoka creates breathtaking and gut-wrenching animal figures that shake one's very understanding of "nature" and "artificiality," that which can be conquered and that which, in return, conquers a viewer." [LINK](#)

**MSN Local Edition, "Pete, Postbox, Oakland | Little Monsters"** August, 2012 **Pete Krane**

"The 19th century obsessions with domesticity and categorization come to a strange place indeed in Misako Inaoka's solo show, 'Back Domain,' at Johansson Projects...As with every show at the expertly curated Johansson Projects, 'Back Domain' stands out for its nonviolent love affair with the twisted, its phantasmagoria without gore."

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**The Daily Californian, “Misako Inaoka show meshes nature and design”** August 26, 2012 **Hannah Levy**

“In Inaoka’s universe, the natural world is no more or less absurd than the artificial, and just as in her art, the two blend together in some bizarre semblance of harmony.” [LINK](#)

**East Bay Express, “Picks: Guided Growth”** November, 2011 **DeWitt Cheng**

“Both alarming and amusing, these transgressive hybrids embody our anxieties (despite the shows title) about events spiraling out of our control.”

**San Francisco Chronicle, “‘Guided Growth’ at Johansson Projects”** September 30, 2010 **Mary Eisenhart**

“As a window on cloning, bioengineering and the quest for energy, the resulting world and its creatures are by turns clever, charming, thought-provoking - and a bit creepy.” [LINK](#)

**Art Ltd magazine, “Unnatural Selection”** March, 2009 **George Melrod**

“These droll hybrids do not aspire to biological veracity, as with the bird with an extra head in place of its tail, or the two-headed pig which sprouts a sprig of leaves from one forehead and sits perched atop a pair of bird legs. Rather their unlikely forms suggest artificial Frankenstein-type experiments, or the grotesque lengths to which animals might evolve to ensure survival.” [LINK](#)

**Daily Serving, “Misako Inaoka”** June 18, 2009 **Edy Pickens**

“But, Inaoka doesn’t need bells and whistles to entice viewers. She taps into the endless possibilities of adaptive radiation, a principle of animal classification that relates to evolution and metamorphosis within a group of organisms as they adapt to new ecological environments. The creatures’ radical combinations of animal species and man-made mechanisms are a challenge to the logic of natural selection and therefore, a catalyst to the imagination.” [LINK](#)

**San Francisco Bay Guardian, “Creature feature”** July 16, 2008 **Kimberly Chun**

“If, in less than four decades, humans are expected to vault beyond pacemakers and merge with machines and some form of artificial intelligence, thereby erasing distinctions between organic, animate beings and inorganic, inanimate objects, as scientists like synth inventor Ray Kurzweil have theorized, then Inaoka’s small sculptures — created by chopping apart dollar- and toy-store creatures and reconfiguring them with resin, toy parts, and flower-store detritus — resemble harbingers of the new hybrids we all might be rushing toward in the quest to adapt to a rapidly shifting environment.” [LINK](#)

**California Home + Design, “Product of her Environment: San Francisco Artist Misako Inaoka Combines the Artificial and the Organic for a Vision of Nature that Demands a Second Look”** March, 2008 **Erin Feher**

“Inspired by Charles Darwin, Inaoka is creating her own vision of natural selection.”

**San Francisco Chronicle, “Morandi’s still lifes keep changing as you look”** November 11, 2006 **Kenneth Baker**

“Inaoka shows what a light, basically comic touch can accomplish when backed up by frequent news stories and mass entertainments amplifying belief in an apocalyptic standoff between humanity and the rest of nature.” [LINK](#)

**Art Fever, “Misako Inaoka at Blankspace (Oakland)”** November 16, 2006

“...it is not hard to imagine that this artist could go into any space, even a storeroom, and rearrange objects in a way that unifies the space while opening it up.” [LINK](#)