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Shiho Yoshida

Quarry / The Story of a Stone

Saturday, September 29 - Friday, November 2, 2018

Venue : Yumiko Chiba Associates viewing room shinjuku

Park Grace Shinjuku Bldg. #206, 4-32-6 Nishi-Shinjuku, Shinjuku-ku, Tokyo 160-0023

Gallery Hours: 12:00–19:00

*Closed on Sundays, Mondays, and national holidays

Opening Reception: Saturday, September 29, 18:00-20:00

Special Talk: Saturday, September 29, 17:00–18:00

***Speakers: Shiho Yoshida and Kodama Kanazawa (Independent Curator /
Senior Deputy Director of Curatorial Affairs, Towada Art Center)**

Yumiko Chiba Associates viewing room shinjuku is pleased to present *Quarry / The Story of a Stone*, a solo show of **Shiho Yoshida** from Saturday, September 29, 2018.

Shiho Yoshida searches images using the Google search engine and then she looks for her subjects among a group of images displayed on the pc screen. After selecting an image among the search results, she shoots her first picture. Then, she travels to the actual location where the original image was photographed to take pictures.

Yoshida has used such a method of alternating the use of digital and analog means as she looked for the subjects of her art, and has continued to work.

The photographed images are all printed in the same way. For Yoshida, whether the image is digital, analog, real, or virtual is not a big issue. The important process of her creation is the time she spends to contemplate on the essence of the images and the most important thing is how the images are presented in an actual space.

When displayed, each image becomes materialized to form one whole space. That is when images transform themselves from the object of visual perception into an object of bodily sensation. The achieved space is at once a goal and a landscape leading to somewhere else.

The subject that Yoshida chose for the present show is a story about a stone. The time of a stone cannot be measured by the time scale of human life spans. It traces the length of eternity; it has been thought as an existence that stays unchanged semi-eternally. The word for stone in Chinese is pronounced as 'seki' and that in Japanese is pronounced as 'koku.' In both languages, it represented a unit of mass used in people's daily life.

The time and the weight that stones held have generated many stories throughout the history in various places on earth. Hence, we wish that you would visit the show to see for yourself whether the images that Yoshida gathered are fragments of the story that had been passed down from the past or the ones that create will new stories so as to discover within her art the appearance of the elements that have come from beyond time and place.



■ Artist Statement

With the help from the media like the Internet, I often feel as if I am able to understand or forced to think that I am able to understand everything simultaneously with ease. I think that under such situation, there is now less allowance in society to let enigmas stay as enigmas or to accept uncertain matters. I should trust that there are many who are feeling a sense of stagnation from this.

Under the situation, I looked for phenomena whose factual background or historical origins were not clear. And I came to know about this stone a few years ago. I think I read about it first in an article about the occult and OOPArt.

The man-made giant stone whose purpose of creation was unknown had not even revealed the clear period of its production. Its reproduction was considered quite difficult even with the modern technology. I became quite interested in its very form and the mysteries that it held.

When I actually went to see the stone, it was so large that I was unable to see the whole shape at one glance and it was also surrounded by the wood.

I could not check its form from distance and it appeared quite different from the image that I had viewed on the Internet. The site also looked totally different from what I had imagined from the old drawings or documentary records that I had been referring to. I researched to find that a German physician and naturalist, Siebold, who had stayed in Japan in the 1820s had made three drawings of the stone. Also, in the 1970s, Seicho Matsumoto had written about this stone in his novel titled 'The Path of Fire.'

A mason from the city where the stone existed spoke to me how he imagined its production process to have been like at the time of making.

'I believe that when they were digging the stone at that time, smoke was continuously coming up from the mountains all around the year. The people who were digging out the stone certainly needed to hammer the extracting tools repeatedly with heat. So, I have been wondering where that hammering took place.'

Recently, a trace of a color change caused by heating was discovered in a soil of the exact location that the mason had been suspecting as the hammering site. Hence, people from different periods in history who have been fascinated by this stone have each attempted to leave their traces of fascination in their own ways.

In a nearby museum, I was able to observe a restoration process of an object from fragments that at first glance appeared quite obscure. The museum stored an enormous amount of fragments. The process of selecting the fragments, imagining the original form in order to paste them together, and filling the lost part with imagination was going on quietly. The process created a vase or dish for example, although maybe they were not what they had originally been.

There are drawings, the novel, the mason's guess, the fallen fragments of the stone found in the extraction site, and the images and thoughts presented on the Internet. However, no clear answer about the stone's identity has been provided to this date; it even so seems that the remaining records and objects related to the stone that are further enhancing the mysteries.

Within the existence of the stone that simply rests there, I certainly sense the meanings that have been added a new by different means through generations. Hence, I decided to employ my own style in order to keep the existence of this stone, using the medium of photography.

Shiho Yoshida

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*Admission free. Booking required. Seating capacity: 15 (a number is limited due to the exhibition layout)

*For booking, send an email with your name, address, and telephone number to event@ycassociates.co.jp

*If you do not receive a reply from the gallery, please contact us during gallery's opening hours.



■ Artist Profile

Shiho Yoshida

Born in 1992

Selected Exhibitions

2018 "VOCA2018" The Ueno Royal Museum (Tokyo)

2017 "The Whale under the Sand", hggrp GALLERY TOKYO, Tokyo

2017 "shiseido art egg 11", Shiseido Gallery

2016 Daegu Photo Biennale Net Photo Festiva, Daegu

2016 "Survey" Shiho Yoshida Solo Exhibition, Yumiko Chiba Associates viewing room
shinjuku, Tokyo

2015 "instance" Shiho Yoshida Solo Exhibition, Guardian garden, Tokyo

2014 The 11th "1_WALL" Photography Exhibition, Guardian garden, Tokyo

Awards

2017 Selected, The 11th "shiseido art egg"

2014 Grandprix, The 11th "1_WALL" Photography Exhibition

2014 Fox Talbot Award

Grants

Contemporary Art Support Program, Terumo Foundation for LIFE SCIENCES and ARTS

Collection

Tokyo Kogei University

■ Guest Speaker Profile

Kodama Kanazawa

A curator of contemporary art / senior deputy director of curatorial affairs at Towada Art Center, Aomori, Japan

Completed MA Curating Contemporary Art, Royal College of Art, London, UK, and Doctoral Course / MA in Art Education and Aesthetics, Tokyo University of the Arts. After working for 12 years in public art museums such as Contemporary Art Museum, Kumamoto, she began working independently in 2013. From April 2017, she has also been working as a senior deputy director of curatorial affairs at Towada Art Center, Aomori, Japan. In practice, her interest manifests in the topics of cultural imperialism in modern and contemporary Japan, globalisation and new-media art from the world, which have been expressed in over 40 exhibitions, both domestic and overseas, during her career. Some recent major exhibitions are *Spectrum: Examining Today*, *Searching for the Future*, Spiral Garden, Tokyo, Japan, 2015, *KENPOKU ART 2016*, Ibaraki, Japan, 2016, *Han Ishu: The Drifting Thinker*, MoCA Pavilion, Shanghai, China, 2017, *Rafaël Rozendaal: GENEROSITY*, Towada Art Center, Aomori, Japan, 2018 and *Enfance: Encore un jour banane pour le poisson-rêve* (EN: *Childhood: Another Banana Day for the Dream-Fish*), Palais de Tokyo, Paris, France, 2018

■ ■ For further information or images, please contact Yumiko Chiba Associates.

E-mail: info@ycassociates.co.jp Tel. +81-3-6276-6731 <http://www.ycassociates.co.jp>

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