

PRESS RELEASE

orbis
pictus

Galerie

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Kimiko Yoshida

IN PRAISE OF SHADOWS (MADE IN KYOTO)

Exhibition

10 November / 23 December. 23

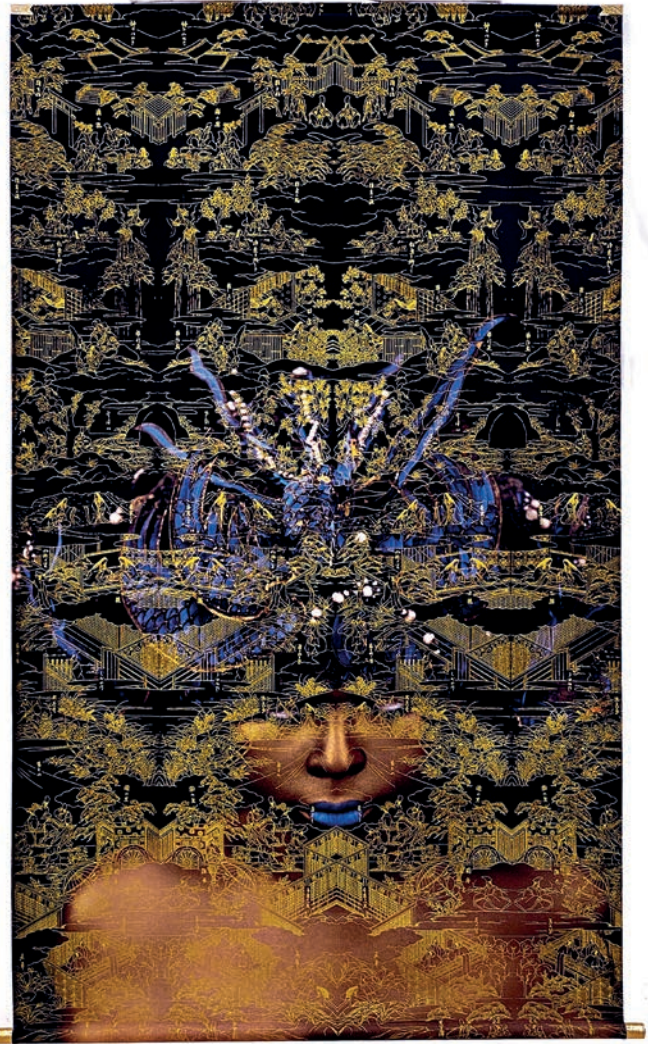
Opening reception on 9 November from 6 pm



© Kimiko Yoshida

The tale of the Genji XLIV (Athena), 2022

Archival pigment print on matt canvas, Japanese lacquer, gold powder,
kakejiku / 200 x 110 cm



© Kimiko Yoshida

The tale of the Genji LVIII (Phoenix), 2022

Archival pigment print on matt canvas, Japanese lacquer, gold powder,
Kakeliku / 200 x 110 cm



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In the context of the 2023 edition of Paris Photo and as part of Photo Days during Paris' "Le Mois de la Photo", the gallery Orbis pictus is exhibiting the work of Kimiko Yoshida, the greatest living Japanese photographer. An emblematic specialist of the self-portrait, unfettered by rules and codes, Kimiko takes a new look at our society without forgetting ancestral traditions. In this exhibition the artist will be presenting works that are elaborated in collaboration with prestigious craftsmen, the living national treasures, the suppliers to Japan's Imperial House, offering us lacquered images (*urushi-e*): traditional imagery that is applied with traditional lacquer and powdered gold or silver over the self-portrait of the artist printed on a mat canvas. The result is a double-image, an image from a period long ago superimposed over a contemporary one.

The drawings in lacquer and powdered gold borrow from Hokusai or mythological figures (gods of the storm or the wind, phoenix or crane). They also borrow from the illustrations in the *Dit du Genji* (a story from the 11th century written by Murasaki-shikibu (Lady Murasaki) in a series of *kakejiku* (a traditional Japanese hanging scroll painting that is unrolled and hung on the wall of the tokonoma in the home or in a room reserved for the traditional tea ceremony). Overall, Kimiko Yoshida's lacquered images borrow from traditional Japanese aesthetics and the famous *In Praise of Shadows* by Tanizaki.

You are familiar with Kimiko Yoshida who creates monochromatic self-portraits - without Photoshop - following a consistent conceptual protocol: they have become her signature. The artist sees these self-portraits as timeless and abstract, in other words, free from anecdote. This fixedness of the subject, this indifference, as if the image contained within itself its own absence of limits, responds to a very old process of infinite temporality within a restricted frame that harks back to the Flemish primitives.

You are familiar with Kimiko and yet she never ceases to renew her palette and surprise us.

The exhibition catalogue, as well as a very beautiful publication "Femmes photographes" by Pascal Le Thorel (published by Larousse on 11 October 2023) is available for purchase at the gallery.

Sitor Senghor
director





© Kimiko Yoshida

Urushi-e (Raijin on El Dorado)

Urushi-e (Raijin on Green Tea)

Archival pigment print on matt canvas, Japanese lacquer, gold powder, golden frame / 71,5 x 71,5 cm

© Kimiko Yoshida

Urushi-e (Hokusai on Mao)

Urushi-e (Japanese Phoenix on Chinese Phoenix)

Archival pigment print on matt canvas, Japanese lacquer, gold powder, golden frame / 71,5 x 71,5 cm



Biographie

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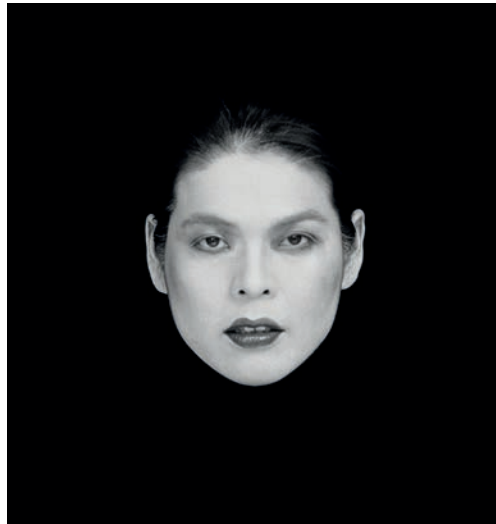
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© Kimiko Yoshida

Kimiko Yoshida was born in Tokyo in 1963. She studied History of Arts and Photography in Tokyo, then in Arles at l'École nationale supérieure de la photographie, and thereafter in Tourcoing at Fresnoy - Studio national des arts contemporains.

She says she fled Japan because she was dead and found refuge in France to escape grief. As a child she always felt like a gipsy, a fugitive, and when she arrived in France, she had to learn French as a newborn.

These are the words Kimiko Yoshida uses to present her work: « the conceptual protocol of my self-portraits is invariable since 2001: always the same minimalist étiquette, same subject (self-portrait), same setting (frontal), same lighting (indirect), same subtly lit monochromic principle (I am painted like the background), same format (large and square). Make-up only and direct shooting: no Photoshop nor digital editing. The same face is repeatedly portrayed but is never identical to itself. The more it is repeated the more different it becomes ». She also says: « All that's not me, that is what interests me. To be where I don't think I am, to disappear where I think I am, that is what matters. In other words, not to believe that identity, origin, and belonging are our fate, not to give in to stereotypes of genders and determinism of heredity, to reject the voluntary servitude.

Kimiko Yoshida emphasises the polyphonic meanings of art through layers and cross breeding, crossing and cultural mixing between Japan and Europe, Africa and Orient, masculine, and feminine, present, and past, minimalism and





© Kimiko Yoshida

The tale of the Genji

LV(Amaterasu), 2022

Archival pigment print on matt canvas,
Japanese lacquer, gold powder, kakejiku
200 x 110 cm

baroque, photography and painting, self-portrait and multiplicity, identity and identification, art and ritual, space, and time, being and failing to be...

Her travel to Africa discovering animist rituals, fetishes, and adornments, has been as decisive step for the artist as her arrival in Europe and her discovery of the baroque art: Africa and Europe are so remotely away from the delicate beauty of Japanese aesthetic and detachment, from the pursuit of the purest form and minimalism, from the willingness for self-denial and emptiness, that ability of letting go...

The artist explains this dialectic exile as follows: “exploring aesthetics and culture, in Africa or in Europe, I found nothing that could match the Japanese need for subtraction and silence, strict Buddhism zen minimalism, the Shinto formalism of disappearance and incompleteness. Being exiled helped me putting into my work this element of dissimilarity, this alterity I am well aware of to be so essential to the meaning of art.

Kimiko moves masked in the history of arts between Paris, Tokyo and Venice, and her works are in numerous and important collections:

Art Gallery of Nova Scotia, Halifax (Canada) /Collection Joey Tanenbaum, Toronto (Canada) / Fine Arts Museum, Houston (USA) /Collection Moquay, Phoenix (USA) / Collection Stéphane Jansen, Scottsdale (USA) / Diane Von Furstenberg, New York, (USA) / RuArts Foundation, Moscow (Russia) /The Israel Museum, Jerusalem (Israel) / Tel Aviv Museum of Art, Tel Aviv (Israel) / Phoenix Insurances Ltd, Tel-Aviv (Israel) / Jervis Center, Dublin (Ireland) / Sheika Paula Mubarak Al-Sabah, Dar Noor (Kuwait) / Univest Group, Kuwait City (Kuwait) / Vehbi Koç Foundation Contemporary Art Collection, Istanbul (Turkey) / Collection Picciotto, Beirut (Lebanon) / Le Yacht Club Beirut (Lebanon) / Zeit-Foto Salon, Tokyo (Japan) / Kawasaki City Museum, Kawasaki (Japan) / Grand Marble, Kyoto (Japan) Collection Marianne & Pierre Nahon, Venice (Italy) / Collection Linda & Guy Pieters, Sint-Martens-Latem (Belgium) / Lhoist Group, Brussels (Belgium) / Maison Delvaux, Brussels (Belgium) / Collection Caldic, Rotterdam (The Netherlands) / Fototeca Nacional del Instituto Nacional de Antropología e Historia (INAH), Pachuca de Soto (Mexico) / Universidad Autónoma del Estado de Hidalgo (UAEH) (Mexico) / Cúpula Cultural Center (CCC), Merida, Yucatan (Mexico) / Museo Soumaya, Mexico (Mexico) / Museo das Artes-Casa das Mudas, Madeira (Portugal) / Ivorypress, Madrid (Spain) / Collection David Brolliet, Geneva (Switzerland) / Maison européenne de la photographie (MEP), Paris / Bibliothèque nationale de France (BNF), Paris / Denyse & Philippe Durand-Ruel, Paris / Bank Neuflyze/ABN AMRO, Paris / Meeschaert Bank Collection, Paris / Price Waterhouse Coopers, Paris / AXA Art, Paris / Archives Yves Klein, Paris / Veuve Clicquot, Reims / City of Angers / City of Les Baux-de-Provence / Arthus-Bertrand Joaillerie, Paris / Collection Puig, Paris / Fondation Guerlain, Paris / Château La Coste, Le Puy-Sainte-Réparate / FRAC, La Réunion.



Selection of solo exhibition

2023

Gran Teatro La Fenice, Venice (Italy) | *La piccola ballerina*

Galerie Orbis pictus, Paris | *Eloge de l'ombre*

2022

Homo Faber, Palazzo Amalteo, Venice (Italy) | *Made in Kyoto*

Oustau de Baumanière, Les Baux-de-Provence | *Urushi-e / Festival a-part*

2020

Biennale d'arte del vetro contemporaneo, Museo Civico, San Sepolero (Italy)

Centro Cultural La Cupula, Merida (Mexico) | *Senza immagine*

JL Modern Gallery, Palm Beach (USA) | *Iridescent Beauty*

2019

The Venice Glass Week, Venice (Italy) | *The Ashes of My Art*

Holden Luntz Gallery, Palm Beach (USA) | *The Boundaries Between*

Fondation Salomon pour l'art contemporain, L'Abbaye, Annecy-le-Vieux | *Baroques*

2018

Ruarts Gallery, Moscow (Russia), Photobiennale

2017

The Wilfrid Israel Museum, Hazorea (Israel) | *Muga. Selflessness*

The Venice Glass Week, Venice (Italy) | *My Glass Self*
Schouwburg, Amstelveen (The Netherlands) | *Painting. Self-portrait*

Galerie Dukan, Paris | *Peinture & Photographies*

2016

Musée Du Masque, Binche (Belgium) | *Masques de soi*
Japan Cultural Center-Embassy Of Japan, Brussels (Belgium) | *Grimasques*

Rosas & Xocolate, Merida (Mexico) | *True Lights*

2015

Paris Photo Los Angeles, Paramount Pictures Studios, Los Angeles (USA)

Kyotographic, Noguchi-Ke/Tangible Cultural Property, Kyoto (Japan)

Viennacontemporary, Marx Halle, Vienna (Austria);
Galerie Caroline Smulders

Oustau de Baumanière, Les Baux-de-Provence | *Face2Face / Festival a-part*

Venice In A Bottle, Venice (Italy) | *Who Am I?*

Maison Européenne de La Photographie, Paris,
Ermitage Award 2015

Centro Cultural La Cupula, Merida (Mexico) | *Luces intimas*

2014

Mariane Ibrahim Gallery, Seattle (USA) | *Something Blue*

Galerie PAC, Paris | *Qui est KY?*

2013

Galerie Tanit, Beirut (Lebanon) | *Paintings & Mirrors*
Festival Internacional De La Imagen, UAEH,
Pachuca, Hidalgo (Mexico), Kimiko Yoshida gust of honour

Galerie PAC, Paris | *Pourquoi Venise?*

ALM, Ramatuelle | *Kimiko Yoshida*

Selection of group exhibitions

2023

Galerie Tanit, Beirut (Lebanon) | *Coups de coeur*

Holden Luntz Gallery, Palm Beach (USA) | *Picturing Xanadu*

Power Station of Art Museum, Shanghai (China) | *Gifts from Xin Dong Cheng's Collection*

Paris Phoro, Paris, Galerie Tanit

the 2212, Venice (Italy) | *Grand opening*

2021

Cromwell Place, London (UK) Galerie Tanit | *& something blue*

Le Garage, Amboise | *Vivace & Troppo - le verre à l'état libre*

Galerie Marguerite Milin, Paris | *Ils ont dit oui*

2020

JL Modern Gallery, Palm Beach (USA) | *Curated collector*

galerie Orbis pictus, Paris | *Maskarades, Kimiko Yoshida & Ernest Dükü*

Mercosul Biennial, Porto Alegre (Brazil) | *Femenino(s)*

The Venice Glass Week, Venice (Italy) | *L'Impermanence poignante de tout*



2019

La Conciergerie, Paris | *Marie-Antoinette, Métamorphoses d'une image*

Casa Faller, Merida (Mexico), Feria de Arte contemporaneo

Ann Norton Sculpture Gardens, Palm Beach (USA) | *Expanding Approaches*

Galerie PAC, Paris | *Japonisme(s)*

2018

Dublin Castle, Dublin (Ireland) | *On a Pedestal*

Castletown House, Dublin (Ireland) | *On a Pedestal*

Galerie Tanit, Munchen (Germany) | *Narrated*

2017

Musée des Beaux-Arts, Angers | *Collectionner, le Désir inachevé*

Fondation Salomon pour L'art contemporain, L'Abbaye, Annecy-le-Vieux | *D'un monde à l'autre*

Galerie PAC, Paris | *20 ans pour Aubagnac*

Galerie Dukan, Leipzig (Germany) | *Où poser la tête?*

Galerie PAC, Paris | *Japonismes*

2016

Museo Del Vetro, Murano, Venice (Italy) | *Murano Oggi*

Assemblée Nationale - Palais Bourbon, Paris | *1936*

Institute Of Contemporary Art Indian Ocean, Port Louis (Mauritius) | *Où poser la tête?*

The Tel Aviv Artist House, Tel-Aviv (Israel) | *MuGreen Celadon*

Imaginart Gallery, Barcelona (Spain) | *Miradas de Mujer*

Maison Des Arts, Rouen | *Make-up Time*

L'oratoire, La Rochelle / Marché Couvert, Sens / Palais Des Congrès, Gruissan / Les Ursules, Thonon-les-Bains / Chapelle Des Pénitents Bleus, La Ciotat | *36/36*

Holden Luntz Gallery, Palm Beach (USA) | *Stories Untold*

Galerie Marguerite Milin, Paris | *L'Instance de la lettre*

Musée De L'horlogerie, Saint-Nicolas d'Aliermont | *Au temps de l'impressionnisme*

Musée Le Carroi, Chinon | *Les Invendus*

2015

Kasteel D'Ursel (Belgium) | *Sweet 18*

FRAC Réunion, Saint-Denis, La Réunion | *Où poser la tête?*

Vitraria Museum - Palazzo Nani Mocenigo, Venice (Italy) | *Precious. From Pablo Picasso to Jeff Koons*

2014

La Maison Rouge, Paris | *Le mur, la collection Antoine de Galbert*

Vitraria Museum - Palazzo Nani Mocenigo, Venice (Italy) | *Glass+A*

Holden Luntz Gallery, Palm Beach (USA) | *The Face of Beauty: The Inspired Portrait*

Abbaye Saint-André / Centre d'art contemporain, Meymac | *Japon*

Trafo Center For Contemporary Art, Szczecin (Poland), International Festival of Visual Arts

Holden Luntz Gallery, Palm Beach (USA) | *All that glitters*

FRAC Réunion, Saint-Denis, La Réunion

Galerie Patrice Trigano, Paris | *Summer Show*

Les Baux-De-Provence, Champ de Baumanière | *Les Désastres de la guerre / Festival a-part*

Masterpiece, The Royal Hospital Chelsea, London (UK); Galerie Daniel Boulakia

6 Mandel, Paris | *Blanc parure & métamorphose*

Holden Luntz Gallery, Palm Beach (USA) | *Full Color Spectrum*

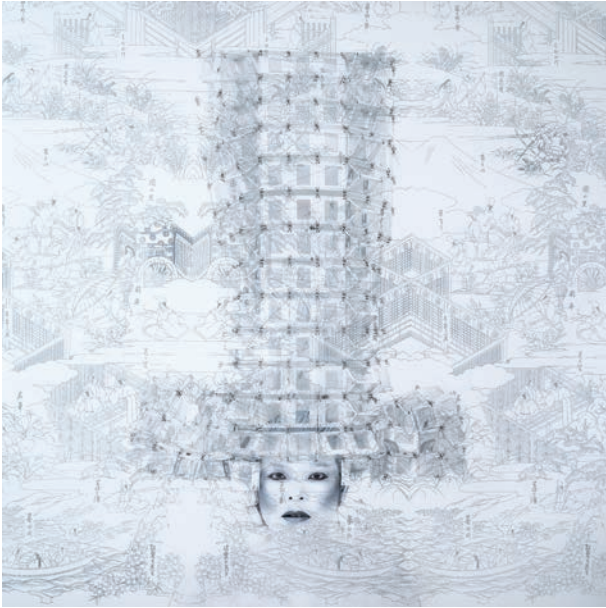


© Kimiko Yoshida

Urushi-e (Fujin on Japanese)

Archival pigment print on matt canvas, Japanese lacquer, gold powder, golden frame / 71,5 x 71,5 cm





© Kimiko Yoshida

The tale of the Genji XII

The tale of the Genji XVI

Archival pigment print on matt canvas, Japanese lacquer, silver powder / 97,5 x 97,5 cm

© Kimiko Yoshida

The tale of the Genji XIII

The tale of the Genji XVIII

Archival pigment print on matt canvas, Japanese lacquer, silver powder / 97,5 x 97,5 cm

