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## Chihiro Yoshioka: *sub rosa*



Artcourt Gallery presents a solo exhibition of works by Chihiro Yoshioka.

Born in 1981 in Kyoto Prefecture, Chihiro Yoshioka completed the Master's Course in Painting at Kyoto City University of Arts in 2006. In 2005, while still in graduate school, she won the Mayor's Prize at the Kyoten Exhibition (Kyoto Municipal Museum of Art), an award considered a gateway to success for emerging artists. Yoshioka has continued to make steady progress in her career ever since, creating work from her base in Kyoto while participating in such events as the VOCA Exhibition (The Ueno Royal Museum, Tokyo, 2009) and Selected Artists in Kyoto Exhibition (The Museum of Kyoto, 2014), where she was awarded the Kyoto Shimbun Prize.

Working with landscapes she has actually seen and retrieved from memory, visualizations of passages from novels, and film scenes projected onto screens, in her painting creation in recent years, Yoshioka has been focusing on such ephemeral yet striking visions that manifest when her own being comes into contact with the outside world through the act of seeing (or reading).

This exhibition is composed of three series of new and recent works, centering on the *rose* paintings, in which Yoshioka's constant motif since 2012 has been roses and their surroundings, as well as the series *muqarnas* (2014 –), with its depictions of autumnal trees and skies viewed from below that came out of her experiences of gazing up at the ceiling decorations of the palaces at Alhambra, and the *mimesis* pieces (2015 –), which developed from her practice of replicating the religious paintings she encountered during her stay in Italy.

In *rose* and *muqarnas*, the artist's visions, received as they are through her own eyes and body and fermented in the interplay between objective reality and

subjective awareness, are translated onto the painted surfaces together with complex shadings of memory and the uncertainty of perception. With *mimesis*, on the other hand, while Yoshioka passes back and forth between the paintings' surfaces and structures by making repeated replicas of religious paintings done in tempera or fresco, she is attempting to bring to the fore the latent excesses and deficiencies within the imagery, which has been mediated continually through others and external conditions – by the creator of the original work, for example, and by its frequent restorations and the restrictions imposed by the classical techniques with which it was created.

With Yoshioka, the act of "painting" is not a way of accentuating one's own subjectivity or sensibility, but something that is carried out based on an approach of "transferring" to reproduce impressions of perceived/remembered things, as much as possible with their original forms and textures, onto the canvas. With a grid applied to the surface as the base support, she carefully confirms the distance between herself and what she is painting while reconstructing the images with improvisational brushstrokes onto foundations treated with chalk ground or metal powder. In this process, the interventions into the motifs are realized as such modest gestures as the "supplementing" or "abbreviating" of uncertain parts of memories, or the "leaving unpainted" of areas that cannot help lack definition due to structural issues. In this way, the ambiguity of the imagery is retained on the painted surface rather than being removed, and a unique atmosphere is created in which ephemerality and a sense of tension exist side by side, like shadows that encompass elements not entirely within one's perception – essential questions with regard to seeing, for example; or the limitless vastness of space and the ceaseless passage of one moment after another; or the spirituality that resides within the accumulation of time.

Yoshioka frequently paints the same motifs. Incomplete images that stay in her mind supplement each other by being given multifaceted portrayals, and the resulting congenial scenes are projected into the hearts and minds of the viewers.

In this exhibition, we present the wonder of the work of Chihiro Yoshioka by focusing on the differences and commonalities between these series. Within the "not-getting-across" that is itself an essential aspect of the act of "seeing" and therefore also of the act of "painting", Yoshioka's work brings together questions relating to painting and intangible, infinite time-space, and explores the possibility of forming a quiet rapport with the world while accepting otherness.

▷ *Sub rosa*: A Latin phrase meaning "under the rose". Used as a metaphor for secrecy or confidentiality, it originates in the ancient Roman custom of suspending a rose from the ceiling of a council chamber to indicate a pledge to secrecy among all present, and also in the story from Greek mythology of a rose being given to Harpocrates, the god of silence.

### [Exhibition]

Exhibition Title : Chihiro Yoshioka: *sub rosa*

Duration : July 7 (Fri) – August 26 (Sat), 2017 / Closed on Sundays, Mondays, national holidays, and August 11 (Fri) – 15 (Tue) for summer break

Venue : ARTCOURT Gallery (OAP ARTCOURT 1F, 1-8-5 Tenmabashi, Kita-ku, Osaka 530-0042)

Opening Hours : 11:00 am – 7:00 pm (Saturdays, July 25 11:00 am – 5:00 pm)

Artist will be present at the gallery on July 7 (Fri) & July 8 (Sat)

◆ Events: July 22 (Sat), 2017

Artist Talk : 2:30 pm – 4:00 pm / Yasuyuki Nakai (Curator, National Museum of Art, Osaka) and Chihiro Yoshioka

Reception : 4:00 pm – 5:00 pm

\*Artist Talk & Reception are free of charge, but an RSVP is required for the talk.

Please email [info@artcourtgallery.com](mailto:info@artcourtgallery.com) or call +81(0)6-6354-5444.



*muqarnas 17* | 2016

Oil, beeswax, metal powder on canvas | 53 x 45.7 cm

(top) *SUB ROSA* | 2016

Oil, metal powder, chalk and glue on canvas | 194 x 162 cm

Organized by ARTCOURT Gallery / Sponsored by Mitsubishi Estate Co., Ltd., Mitsubishi Materials Corporation, Mitsubishi Jisho Property Management Co., Ltd.

Please contact Michiko Kiyosawa or Mizuho Haida for any inquiries including photographic materials.

OAP ARTCOURT 1F, 1-8-5 Tenmabashi, Kita-ku, Osaka 530-0042 | [info@artcourtgallery.com](mailto:info@artcourtgallery.com) | T: +81(0)6-6354-5444 | F: +81(0)6-6354-5449 | [www.artcourtgallery.com](http://www.artcourtgallery.com)

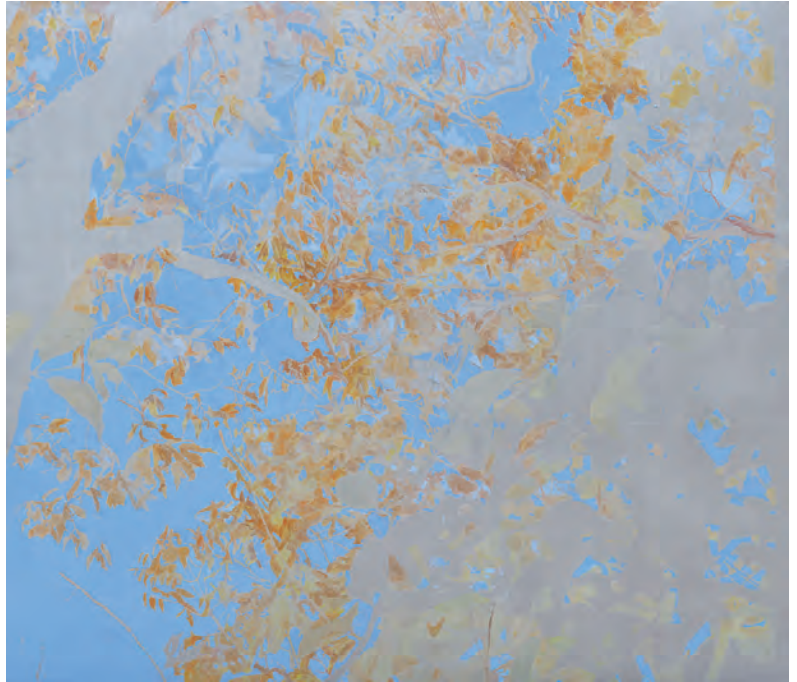
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## Chihiro Yoshioka: *sub rosa*

### ◆ Reference Works



***sub rosa 2***  
Oil, metal powder on canvas  
145.6 x 97.2 cm  
2017



***muqarnas***  
Oil, beeswax, metal powder, chalk and glue on canvas  
160.4 x 184.4 cm  
2014



(left) ***MIMESIS I-2***  
Oil, metal powder, chalk and glue on canvas  
160 x 130 cm  
2016  
image: Tomas Svab



(right) ***mimesis I***

***mimesis I***  
Tempera, gold leaf, chalk and glue, lawn  
on panel  
29.9 x 21.2 cm  
2015



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## Chihiro Yoshioka

1981 Born in Kyoto, Japan  
2006 M.A., Fine Art, Kyoto City University of Arts, Painting Course

### | Solo Exhibitions |

2016 *skannata-mimesis*, Art Space Niji, Kyoto  
2014 *muqarnas*, Art Space Niji, Kyoto  
2013 *Picture from One Scene, Architecture in Novels*, Art Space Niji, Kyoto  
2012 *skannata*, ARTCOURT Gallery, Osaka  
2010 *The Glass Lions (Garden of Absence)*, Art Space Niji, Kyoto  
2008 *Chihiro Yoshioka Exhibition*, O Gallery eyes, Osaka [07]  
2007 *Chihiro Yoshioka Exhibition*, O Gallery U.P.S, Tokyo

### | Selected Group Exhibitions |

2017 *OPEN STUDIO x 5*, Uzuichi Studio, Kyoto  
*Kyoten 2017*, Kyoto Municipal Museum of Art, Kyoto [05 Mayor's Prize]  
*FACE 2017: Sompō Japan Nipponkoa Art Award Exhibition*, Seiji Togo Memorial Sompō Japan Nipponkoa Museum of Art, Tokyo  
*heART~Shun Wa Kei Mei*, InterContinental Osaka (20F Lobby), Osaka  
2016 *Exposición Internacional de Gráfica Actual. México Brasil y Japón*, Autonomous University of Baja California, Mexico  
*Sakaidani Elementary School Work Exhibition*, Sakaidani Elementary School, Kyoto [15, '14, '13, '12]  
2015 *Smell of Musk*, TALION GALLERY, Tokyo  
*Selected New Artists Exhibition Celebrating 400 Years of Rimpa*, The Museum of Kyoto, Kyoto  
*Calendar for 2016*, Art Space Niji, Kyoto [13, '11, '09]  
*Collection + The Time of the Early Summer Rain*, Art Space Niji, Kyoto  
*Studio Exhivisit 2015*, Uzuichi Studio, Kyoto  
2014 *Fresco Giclée x Drawings*, Kyoto City University of the Arts, Kyoto  
*ACG eyes 6: Stratigraphy in Two Dimensions*, ARTCOURT Gallery, Osaka  
*Selected Artists in Kyoto: The Way of PARASOPHIA* [Kyoto Shimbun Prize], The Museum of Kyoto, Kyoto  
2013 *TSCA Rough Consensus Exhibition*, Hotel Anteroom, Kyoto  
*KYOTO STUDIO*, Kyoto City University of the Arts Gallery @KCUA, Kyoto  
2011 *Songs and Picnic in Tamba*, Uguisu no Mori, Hyogo  
*gradation*, 2kw gallery, Osaka  
2010 *Open Studio uzumasa*, Uzuichi Studio, Kyoto [05]  
2009 *feat.huntorama salon show*, Muzz Program Space, Kyoto  
*Truth of the Multilayer*, Dohjidai Gallery, Kyoto  
*VOCA 2009: The Vision of Contemporary Art*, The Ueno Royal Museum, Tokyo  
*Minao Sasada and Chihiro Yoshioka*, Gallery Sowaka, Kyoto  
*Four Ateliers*, Uzuichi Studio, Kyoto  
*FIX*, Former Rissei Elementary School, Kyoto  
2008 *Noriko Wada and Chihiro Yoshioka*, Yuka Sasahara Gallery, Tokyo  
*Uzumasa Business Trip Shigoto*, Art Space Niji, Kyoto  
2007 *Uzumasa Shigoto*, Art Space Niji, Kyoto  
2006 *Tourbillon IV*, O Gallery eyes, Osaka  
2005 *Drawing 2005*, Gallery Sowaka, Kyoto  
*Market*, MORI YU GALLERY, Kyoto  
*Look for Florence Tuscany in Nishiki Market*, Nishiki Market, Kyoto  
*ART UNIV.2005*, Campus Plaza Kyoto, Kyoto  
*Art Camp 2005*, Gallery Yamaguchi kunst-bau, Osaka  
2004 *Blink Focus*, Okinawa Planta Bldg 2, Okinawa  
*Host and Guest*, Dohjidai Gallery, Kyoto

### | Residency |

2011–2012 Sakaidani Elementary School, Kyoto

### | Public Collections |

Kyoto City University of Arts / Kyoto Bank