

© ACG Press Release – Exhibition Announcement–

YAGI ART MANAGEMENT, INC.  
ARTCOURT Gallery**Chihiro Yoshioka: griglie** – ACG 20th Anniversary Vol. 6

吉岡千尋「griglie」 – 開廊20周年記念展 Vol. 6



ARTCOURT Gallery is excited to present an exhibition by Chihiro Yoshioka. The exhibition title “griglie” is the plural of “griglia,” Italian for grate or grid.

From roses blooming in gardens and autumn leaves gleaming under azure skies, to the garments worn by saints on icons, Yoshioka takes things and scenes encountered during her daily routine, or travels, and “copies” them to a grid drawn on the canvas to produce a painting. When she translates the discrepancies between reality and perception highlighted by that process, the gaps in memory, into understated brushwork characterized by omission and supplementation, or uses pigment in multiple variations of the same color to explore the colors that drift across her memory, it could be said that the very theme of her painting production lies in the intimate yet unshrinkable distance, that elusive space, between herself and the subject.

The “incommunicable that resides in the gap Yoshioka detects between real and image, is offered to the viewer wrapped in multiple layers, courtesy of the careful superimposing of colors and delicate touches on the grid, and of various painting-related questions—of illusion and planarity, figure and ground, temporality—supplemented by the viewer’s own imagination to form an even richer tapestry of imagery, still drifting.

“Something identical to that seen in front exists not with it at all, but in a state of subtle misalignment.”<sup>1</sup>

For Yoshioka, who when she sees objects and paints pictures, is fascinated by this state of existence, the grid serves as a baseline that allows the image as a whole and the “misalignment” to coexist in the act of “copying” while maintaining a certain distance between subject, picture plane and self, and also as a way to bind the viewer’s consciousness to the transparent membrane that makes the painting possible, but which itself cannot be seen.

Alongside a renewed focus on the grids that form the backbone of Yoshioka’s painting, this first solo show by the artist in six years, since 2017, also aims to embody and share the precarious presence that is “color” through a new group of works featuring new motifs such as lemons and flagstones, as well as her long ongoing *sub rosa* series.

1. Chihiro Yoshioka, “Essay,” in *Chihiro Yoshioka: Mimesis* (Osaka: ARTCOURT Gallery, 2018), 49.

[L] *lemon series* | 2023 | Pigment, plaster, mortar, cheesecloth, panel (Strappo technique) | 33.3 x 22 cm each | Photo: Omote Nobutada

[R] part of *griglie 6* | 2023 | Oil, metal powder, tempera, chalk ground on canvas | 162.2 x 194.2 cm

**[Exhibition]**

Exhibition Title: **Chihiro Yoshioka: griglie – ACG 20th Anniversary Vol. 6** 吉岡千尋「griglie」 – 開廊20周年記念展 Vol. 6

Duration: Nov. 11 (Sat.) - Dec. 16 (Sat.), 2023 \* Closed Sundays, Mondays, and national holidays

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

Hours: 11:00am – 6:00pm [Sat. –5:00pm]

Organized by ARTCOURT Gallery (Yagi Art Management, Inc.), Sponsored by Mitsubishi Estate Co., Ltd., Mitsubishi Materials Corporation, Mitsubishi Jisho Property Management Co., Ltd.

◆ **Related Event: Nov. 25 (Sat.)**

**2:00pm – 3:30pm Talk [ Tadashi Kobayashi (Curator, Hyogo Prefectural Museum of Art) & Chihiro Yoshioka ]**

**3:30pm – 5:00pm Reception**

\* RSVP required for the talk (Email. [info@artcourtgallery.com](mailto:info@artcourtgallery.com) / Tel. 06-6354-5444) (First 20 applicants). \* Free admission.

\*Please contact Michiko Kiyosawa or Mizuho Haida at ARTCOURT Gallery 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) 6-6354-5444 | [www.artcourtgallery.com](http://www.artcourtgallery.com)

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### ◆ Artist statement

Grapefruit, lemons, grapes.

Pondering the painterly effects of fruit, I opened the curtains, placed some fruit on the desk, and set about capturing it in watercolors.

In Manet's paintings, for example, fruits such as these are often positioned toward the bottom right of the picture plane.

Rolling, a grapefruit suggests the presence of the floor.

Lemons, placed alongside a knife seemingly on the brink of falling, and grapes, sitting beside railings, only serve to further confound the viewer's spatial perceptions.

As for me, the more I look at them, the more impossible they become to paint.

I end up taking each in my hand while it can still be eaten.

Thus unable to even start painting them, I ate these pieces of fruit, which by now had lost much of their flavor.

The cut surface of the last, sliced in half, was illuminated by the light of the riverbank.

It struck me as a most lovely surface, but I decided to tuck the sight away in my memory and eat it, having given up on painting.

In my workspace, shafts of light from the mountains shut out, I prepared a lemon and ten different yellow pigments, and set about making a fresco.

I painted lemon after lemon in yellow, peeling off each, and stuck them in layers on mortar mixed with pigment.

When I displayed twelve in a grid pattern for photographing, a new overall picture emerged not obvious on individual viewing.

Since I started incorporating grids in my work, the landscapes and objects I've chosen have been split like puzzle pieces, while retaining their overall visage.

Though it would be concerning in a puzzle, a picture is more forgiving of parts that have been erased, or replaced.

The important thing is to retain the overall look, and my interest lies in the state of the whole that people can identify instantly.

At this exhibition I will search for boundaries that can preserve the overall picture, in the expectation that any missing parts will be made up for in the seeing.

Chihiro Yoshioka



#### ◇ Works to be exhibited

*lemon series* | 2023

Pigment, plaster, mortar, cheesecloth, panel (Strappo technique)  
33.3 x 22 cm each

*sub rosa 18* | 2022

Oil, metal powder, chalk ground on canvas  
27.5 x 19 cm

\*Please contact Michiko Kiyosawa or Mizuho Haida at ARTCOURT Gallery for any inquiries including photographic materials.

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## ◆ Chihiro Yoshioka

1981 Born in Kyoto Prefecture  
 2004 B.A., Fine Art, Kyoto City University of Arts, Oil Painting Course  
 2006 M.A., Fine Art, Kyoto City University of Arts, Oil Painting Course

### Selected Solo Exhibitions

2021 *mimesis* (Kamogawa Arts & Kitchen, Kyoto)  
 2019 *OPEN HOUSE OSAKA 2019 x Contemporary art living with cities*, Yasui Architects & Engineers, Inc., Osaka  
 2018 *Chihiro Yoshioka at ART OSAKA 2018* [ARTCOURT Gallery], Hotel Granvia Osaka  
 2017 *mimesis*, Art Space Niji, Kyoto ['16, '14, '13, '10]  
*sub rosa*, ARTCOURT Gallery, Osaka  
 2012 *skannata*, ARTCOURT Gallery, Osaka  
 2008 *Chihiro Yoshioka Exhibition*, O Gallery eyes, Osaka ['07]  
 2007 *Chihiro Yoshioka Exhibition*, O Gallery up.s, Tokyo

### Selected Group Exhibitions

2023 *Satoshi Kawata, Yasue Kodama, Tomoko Takagi, Hitoshi Nakazato, Yasuyoshi Botan, Hiroshi Mizuta, Chihiro Yoshioka and more – ACG 20th Anniversary Vol.4*, ARTCOURT Gallery, Osaka  
*One Art Project: Transverse*, Art Space & Cafe Barrack, Seto  
 2021 *Light of My World*, The Former Ginrei Building, Fukuchiyama, Kyoto  
*Gazing into the Dark, Touching the Light*, ARTCOURT Gallery, Osaka  
 2020 *Manabu Yokota: Kyoto City University of Arts Retirement Exhibition "Tsunagu, Tsunagaru"*, Kyoto City University of Arts Art Gallery @KCUA, Kyoto  
 2019 *KYOTO OPEN STUDIO x10*, UZUICHI Studio, Kyoto  
 2018 *15 Years*, ARTCOURT Gallery, Osaka  
 2017 *The Garden of the Mind–The Finale*, Art Space Niji, Kyoto  
*FACE 2017 Sompo Japan Nipponkoa Art Award Exhibition*, Seiji Togo Memorial Sompo Japan Nipponkoa Museum of Art, Tokyo  
*heART ~Shun Wa Kei Mei~*, InterContinental Osaka (20F Lobby), Osaka  
 2015 *Smell of Musk*, TALION GALLERY, Tokyo  
*Selected Artists in Kyoto Celebrating 400 Years of the Rimpa*, The Museum of Kyoto  
 2014 *ACG eyes 6 : Chihiro Yoshioka, Yukino Miyata, Miro Kasama – Stratigraphy in Two Dimensions*, ARTCOURT Gallery, Osaka  
*Selected Artists in Kyoto The Way of Parasophia: Kyoto International Festival of Contemporary Culture 2015*, The Museum of Kyoto [Kyoto Shimbun Prize]  
 2013 *2013 TSCA Rough Consensus*, Hotel Anteroom, Kyoto  
*KYOTO STUDIO*, Kyoto City University of Arts Art Gallery @KCUA, Kyoto  
 2009 *VOCA 2009: The Vision of Contemporary Art*, The Ueno Royal Museum, Tokyo  
 2005 *Kyoten 2005*, Kyoto Municipal Museum of Art, Kyoto (awarded from the mayor)

### Artist Residencies

2011-2012 Sakaidani Elementary School, Kyoto

### Major Public Collections & Installation Locations

Park Hyatt Kyoto / The Prince Gallery Tokyo Kioicho / Yasui Architects & Engineers, Inc. Head Office, Osaka / Kyoto Second Red Cross Hospital / Kojinkai Social Medical Corporation Hokkaido Ohno Memorial Hospital / Bank of Kyoto / Kyoto City University of Arts University Art Museum



*sub rosa*  
 ARTCOURT Gallery, Osaka | 2017 | Photo: Omote Nobutada



*Gazing into the Dark, Touching the Light*  
 ARTCOURT Gallery, Osaka | 2021 | Photo: Takeru Koroda