

Shiho YOSHIDA solo exhibition “The Vestiges of the Unseen”



2024.10.30 (Wed) – 12.1 (Sun)

Greeting

BUG, operated by Recruit Holdings, is pleased to present Shiho Yoshida’s solo exhibition, The Vestiges of the Unseen, starting October 30th, 2024.

Yoshida has created unique visual landscapes through both photographic works that traverse the analog and digital, and installations that encompass entire spaces. The photographer’s numerous accolades include the 11th 1_WALL Grand Prize (2014), selection for the 11th shiseido art egg award (2017), being a finalist for the Prix Pictet Japan Award (2017), and receiving the 46th Kimura Ihei Award (2020–2021).

In this exhibition, Yoshida presents new works that employ a vastly different approach from her previous methods. The artist, who previously performed the process of developing, printing, and layering images by hand, now employs the offset printing press to replicate images in large quantities, which she uses to create a spatial composition.

In photography and printing, it is often the machine that finally makes images visible to us. At times, machines produce results that stray from what is originally intended by humans, revealing aspects that are not perceptible to the naked eye. Through her exploration of invisible entities and by flooding the space with images, Yoshida aims to bring these intangible elements to light.

Working with machines and embracing their potential for unexpected errors, how might images become distorted and what new forms might emerge? In a time when we are continually surrounded by images, this exhibition seeks to rethink the concepts of visibility and invisibility, exploring the boundaries between the two.

Shiho YOSHIDA

Born in Chiba Prefecture in 1992, Yoshida bases her activities in Tokyo. She graduated from the Department of Photography, Faculty of Arts, Tokyo Polytechnic University in 2014. Her major exhibitions include Even if it Changes What We See through this Window (Shadai Gallery, Tokyo, 2023), Memories Penetrate the Ground and Permeate the Wind, Contemporary Japanese Photography vol.18 (Tokyo Photographic Art Museum, 2021), Azamino Photo Annual: What We See When We Pause (Yokohama Civic Art Gallery Azamino, Kanagawa, 2021), and TOKAS-Emerging 2020 (Tokyo Arts and Space Hongo, Tokyo, 2020). She received the 11th 1_WALL Grand Prize(2014), was selected for the 11th shiseido art egg (2017), and was a finalist for the Prix Pictet Japan Award (2017). Her photobook Survey: Mountains (T&M Projects) earned her the 46th Kimura Ihei Photography Award (2020-2021).

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Date : 2024.10.30 (Wed) – 12.1 (Sun)

Organized by BUG

Cooperation : Yumiko Chiba Associates, LIVE ART BOOKS

Art Direction by Toshiki KOIKE

Curated by Takako ISHII, Maaru HIYAMA (BUG)

Production : Yuumi IINO (BUG)

PR : Chisato KUWAMA, Akiko NOSE (BUG)

Translation : Ben Cagan, Yume MORIMOTO, Monika UCHIYAMA, (Art Translators Collective)

Venue shooting : Ken KATO

Interview, venue video shooting : Masanobu NISHINO

Venue Installation : HIGURE 17-15 cas



Interview (9'32")



Photography and video are permitted.



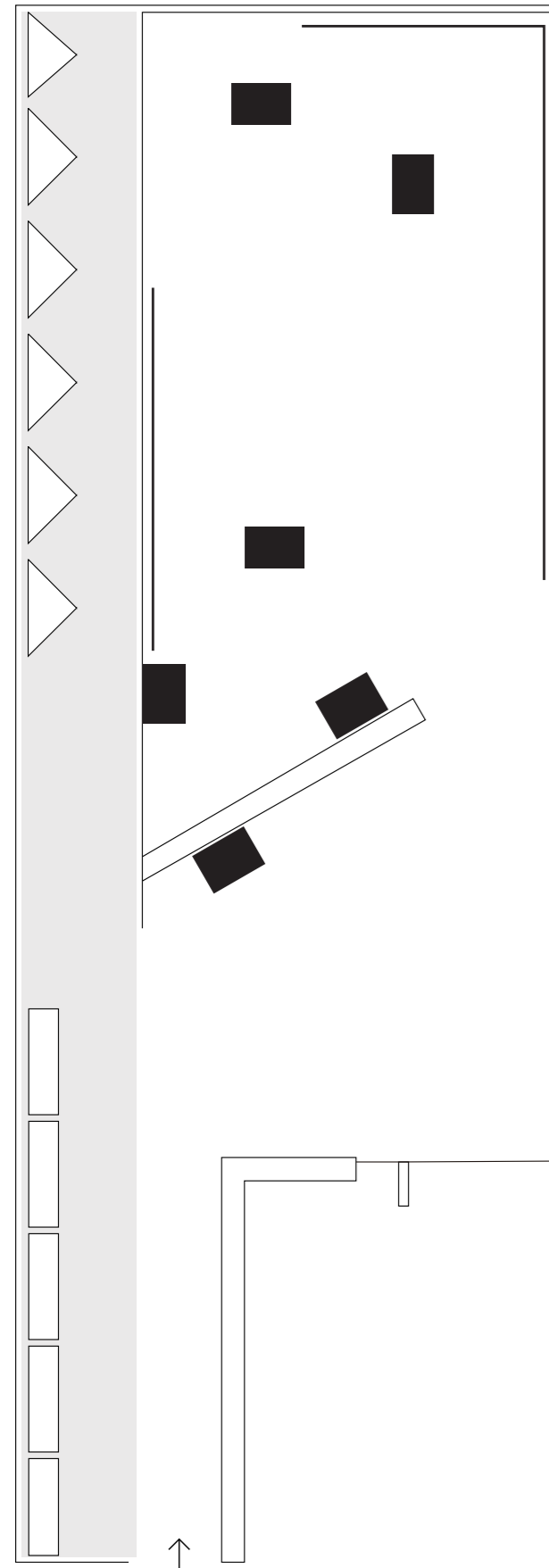
DO NOT touch
the artworks.



Security camera in
operation.

List of Works

Work List For each work, title/year/medium/size are noted. All works are in the collection of the artist.



The Vestiges of the Unseen 2024

63.6×93.9 cm (each)
paper, offset printing

79.0×105.5 cm (each)
Aluminum plates used for offset printing, frame

In this work, Yoshida uses various approaches in an effort to summon ghosts. By photographing the sun from the top of a mountain, she was able to capture a ghost created by light reflected in the lens. Oscillating between digital and analog technologies, she photographed a ghost image found on Google Maps, then rephotographed a projection of the image data onto a plant. She also used a photograph taken in the past—of a building that has since been demolished—projecting the image data onto the surface of water to rephotograph it.

By reproducing these images with offset printing, she deliberately attempts to break down the fundamental elements of the offset process—water and ink—to amplify vestiges of the invisible and nonexistent captured with the camera. The errors are caused not by machines themselves, but by human operation of the machines. An excess of ink in the printers makes the images uncontrollable, and unpredictable traces emerge.

These printing errors are present in all printed exhibition materials and promotional materials. How will these ghosts—uncertain presences that seem to have no material form—take shape once passed through a printer.

“Offset printing”

Offset printing is the most commonly used commercial printing method. It allows for rapid, high-quality mass printing. Many of the printed materials around us, including newspapers, magazines, flyers, and textbooks, are produced in this way.

• The offset printing process

① Offset platemaking

The image or text data to be printed is used to create a “plate,” which is like a large, flat stamp that is set in the printing press.

The plate is made of a thin metal (often aluminum), onto which the images or text to be printed are etched.

Certain areas of the plate are inked, while others are not—the plate is treated to attract water to the areas where ink is unwanted, acting as a repellent. Thousands or even tens of thousands of copies can be reproduced from the same plate, efficiently and at a consistent quality.

The plates used for creating the prints in the exhibition are also displayed in the space. We encourage you to take a close look at them.

② Transferring the image

The inked plates are not used to directly print onto paper. Instead, the ink is initially transferred to a rubber roller called a blanket cylinder.

③ Printing onto paper

In the final step, the ink transferred onto the blanket cylinder is pressed onto paper, thereby transferring the images or text.

This process allows the ink to spread evenly across the paper, resulting in high-speed, high-resolution printing.

Typical color printing uses four colors: cyan, magenta, yellow, and black. Paper is put through a machine containing plates for each of the colors, and the final color is achieved by printing four layers of color onto a single sheet of paper

“Ghost”

• Lens ghosting

This refers to the hazy shapes or dots created when strong light from the sun or other sources is reflected in a lens.

This is called “ghosting” because of the ghostlike light that appears in the photograph.

• Printer ghosting

This describes the phenomenon whereby variations in ink density appear in ways not reflected in the data. Ghosting can arise as a result of the nature of a design or the amount of ink used in a print. However, materials with ghosting rarely reach the public because printing facilities use the utmost care to eliminate these aberrations or make them unnoticeable.

• Ghosts in Google Maps

This refers to buildings, streets, and natural features that appear on Google Maps but do not exist in reality.

Google Maps are created with a tremendous amount of information, but discrepancies between the maps and reality can occur as a product of data inconsistencies, or when old information isn’t updated.

For instance, the map may display buildings or vehicles that shouldn’t exist, or old roads that are no longer there.

Entrance