

The Path of Light

Hyogo Prefectural Museum of Art, Curator: Ono Naoko

Red, blue, yellow and green paint is put on the colourless and transparent acrylic plate, so that it kind of flows up and down. On it's way it gets thrown into disorder or sometimes the surface of the painting comes to live by swelling and mixing. When you look closely at the part of the stirred up lines in the gaps, where the paint comes to an end, the prepared acrylic plate and faint drawing lines appear inside. The title „Passage of Light“ represents on one hand the primary colours dancing on the surface like the sunlight glistening freely in the early summer and on the other hand, it's like a path of light that reveals the existence of a once hidden image. Although they haven't been exhibited yet, Yoshida has been creating abstract works like this since around 2007.

Yoshida is known as the artist of light. By shining natural light through optical fibre's and collecting it, he creates a flower petal-like illumination and a dream of fading light comes into existence ("Bio-Morph"); he pastes a 3 coloured film on a window, which completely changes the room by colouring the transmitted light ("Infinite Light") and lastly there's also "Gathering Rainbows", where water and mirrors are used to make rainbows appear among the trees of the forest, as well as his first first video work "April 30, 1999 Bordeaux", where he photographs a landscape through a prism. All these works have the unfeeling touch of natural photographic processing in common; in some way sunlight is being intervened, manipulated, sometimes it is intentionally supposed to appear, but each time the gaze varies. "Bio-Morph" is light shining in the shape one desires, but "Infinite Light" splits the light into 3 colours and by mixing them again reveals the structure of light. "Gathering Rainbows" is photographic processing that is born, when light as well as moisture in the atmosphere and it's scatterings around you are coming together. In other words, it tries to reproduce a rainbow as an image of light that becomes visible through a complex process; and through a prism the scenery reveals the intervention of light in a vision. If we follow through with such a presentation, landscapes exist only, if there's light (that we can perceive), since in the end it all results in the idea that the scenery is no more than an accumulation of colours. To sum it up, all these works are also a path by which the artist seeks to capture photographic processing and construction from different angles by

using light. The shared point in all of them is, that ultimately light isn't something you can physically touch. You can pursue trying to capture it, but it doesn't have a real shape. In some cases, sunlight is replaced by something else in the process of creating the piece, but in our brain we naturally interpret what we see as "sunlight" Yoshida creates different kinds of light, photos and slides in both "Bio-Morph" and the video work "Light Trace=Rainbow" in order to retain natural light.

Returning to "Passage of Light"; to express the exact multiplicity of light he uses the transparency of acrylic colour to create a layering of images, reminiscent of the intense storm of colour "April 30, 1999 Bordeaux". In short, can this art piece be seen as similar to the works of light that Yoshida has been previously working on? While this final work modifies and processes the light, when you look at it, the light doesn't have a true form. I suppose this time you could say it has substance, that is, the mounting of the picture. "The wish of an artist is perhaps (omitted) the ability to sense the true nature of things, wanting to teach something, conveying meaning with energy and inventing methods that further the viewer's own imagination.", such were Yoshida's words. Since ancient times various colours have been freely used to eternally preserve tangible and intangible objects, that are touched by light, in paintings. There are medieval religious paintings filled with the longing for the world of the gods, objects of faith overflowing with yearning for light and baroque paintings, that focus on strong light by incorporating darkness. Impressionist painters wanted to see light objectively by kind of adopting a scientific view. This work doesn't literally capture light. The paint is settled on an acrylic plate. However, when looking at it's structure and meaning, it can be linked to Yoshida's series of capturing light. The appearance of the work changes depending on how one looks at it, but the point is that many colours are blending together, just as it is the case with light. For example, the landscape passes by the car window in a blink of an eye and only it's colours leave an afterimage. It's the processing of light we experience every day. It appears before us invisible and untouchable; these vestiges of captured and preserved light. We are quickly reminded of it by it's absence.

(translation by Gallery MORYTA)