

HOLLY YOSHIDA OFFERINGS



MOORE CONTEMPORARY
Cathedral Square_Hay Street Perth

5 May - 5 June 2021

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Cover: *Rose Stems after Adriaen Coorte - Still life with Asparagus, 2020*

MOORE CONTEMPORARY

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Cover Image

Holly Yoshida

*Rose Stems after Adriaen Coorte -
Still life with Asparagus, 2020*

Oil on Board
40.5 x 51cm

Holly Yoshida (b.1992) is a painter based in Perth. Yoshida graduated from Edith Cowan University with a Bachelor of Contemporary Art in 2014. She has had two prior solo shows: *Wintermute* at Freerange Gallery (2016), and *Elastic House* at Spectrum Project Space (2019) and has participated in numerous group exhibitions in Western Australia. This is her first solo exhibition with MOORE CONTEMPORARY.



Garlic, 2021
Ghost Radish, 2019



Gaslight, 2019

Paying attention to what is, and isn't there, takes time. Some things, some states, demand to be noticed, will themselves to the forefront of our consciousness with brute force and within a moment. Other things hover at the edges, threaten to dissolve and disappear altogether, like ghosts in the margins of our attentional landscape. These are the things that take time, or rather, attending to them, as a presence or an absence, takes time.

In a room filled with things, objects of daily living and inhabitation, there can be an absence. A scene paused, waiting on a body or bodies, between acts. We know it's waiting, we can feel it waiting, because we see the traces of the bodies that have come before, and we feel the urge to place our own bodies in situ. To navigate through doorways, calm crumpled linens, fold laundry and straighten chairs. Holly Yoshida's interiors are suspended, not frozen exactly, but somehow eking out time, moving at a glacial pace, a slow melt of ghostly creams and greys, until activity resumes.



Laundry, 2020

For many artists, the human labour and time invested in the artistic depiction of a subject embodies a sympathy for that subject, and the making of the artwork itself becomes a compassionate act. Here, too, Yoshida invests time and attention, in an act of compassion. She invests in rooms devoid of their inhabitants, rooms that bear traces but that otherwise stand un-entered, un-used. That is not to say, however, that they are empty, because absence itself, is a palpable state or sensation. Yoshida invests time in this sensation, in painting how an absence feels, in asking how paint might describe it. This might invoke Giorgio Morandi's monastic devotion to a singular collection of vessels, of their gentle, hazy colours, their wobbling contours, the dust-like shadows that fall on them and the breathy surrounds of the picture planes they inhabit, that both recede and intermingle with the objects themselves. Similarly, though with a sharper edge, Yoshida's interiors are painted with dream-like, subdued tones, washed out and hazy, but with careful attention paid to light and shadow, to objects and edges that meet, and to



The Five and a Half Minute Hallway: Exploration A, 2019

a negative space that is more subject than background.

Elsewhere, on a dark stage, or absence of a stage, this meticulous attention and devotion carries over into starkly lit still lifes, depictions of short-lived organic matter, freshly cracked, trimmed, shelled and peeling, waiting in repose, that draw on the traditions of still life as a genre concerned with the table, and the propensity for its contents to speak of mortality. Here, dislocated from time and context, and with no insinuation of a kitchen bench, a vase, or a knife, our bodies are denied, and it's the flesh of these unlikely subjects that comes into sharp focus. Resting, sometimes swimming, in an impossible darkness, against a surface so perfectly polished that their bodies simultaneously threaten to double in size or merge with, melt into, their reflections. While Yoshida's interiors are ghostly by virtue of their washed out colours and the palpable sense of absence they generate, the objects in these still lifes feel like ghosts themselves, unreal apparitions. They are apparent, sumptuously physical; however, the unreality of their scenes lends them an ethereal quality, and by virtue of their very matter we know they are poised to spoil, expire, or be consumed.

In this way, both bodies of work gesture towards presence and absence, and of ghosts, about to become or having already dissipated. Ghosts, also, because this is the kind of subject matter that hovers more in the margins, than centre stage. The kind of subject matter that takes time to notice, time to feel and time to read, as both painter and viewer, with either role affording the possibility of an act of compassion.

Dr Mardi Crocker



Mussels, 2020



Egg, 2019

LIST OF WORKS

Offerings, 2021
Oil on Board,
60 x 80cm

Garlic, 2021
Oil on Board
40.5 x 51cm

Laundry, 2020
Oil on Board
60 x 80cm

Mussels, 2020
Oil on Board
46 x 61cm

*Rose Stems after Adriaen Coorte -
Still life with Asparagus, 2020*
Oil on Board
40.5 x 51cm

Egg, 2019
Oil on Board
60 x 79.5cm

Ghost Radish, 2019
Oil on Board
60 x 79.5cm

Gaslight, 2019
Oil on Board
60.5 x 90cm

*The Five and a Half Minute
Hallway: Exploration A, 2019*
Oil on Board
60 x 75cm

*The Five and a Half Minute
Hallway: Exploration #6, 2019,*
Oil on Board,
37 x 60cm

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