



Daisuke Yokota 《Untitled》, 2021, UV Inkjet Print (StareReap 2.5Print) , 100×80cm

Daisuke Yokota

Alluvion

Venue : RICOH ART GALLERY

Dates : 2021/7/10 (Sat) - 2021/8/7 (Sat)

Open : 12:00 - 19:00 ※ 8/7 Closed at 18:00

Closed : Mondays, Tuesdays and national holidays

※ The business hours and the exhibition dates may change due to the policy of the government and Tokyo Metropolitan Government regarding the prevention of COVID-19 infection.

RICOH ART GALLERY is pleased to present Alluvion, a solo exhibition by Japanese photographer Daisuke Yokota.

Known for his quixotic experimentations with material and technique, Yokota has garnered widespread international acclaim as a unique voice probing new paradigms in photography. Selected to participate in the Tate Modern group exhibition Shape of Light (2018), Yokota has been recognized with many of the field's highest accolades, including the 2nd 1_WALL Grand Prize (2010), the Foam Paul Huf Award (2018), and the 45th Kimura Ihei Award (2019).

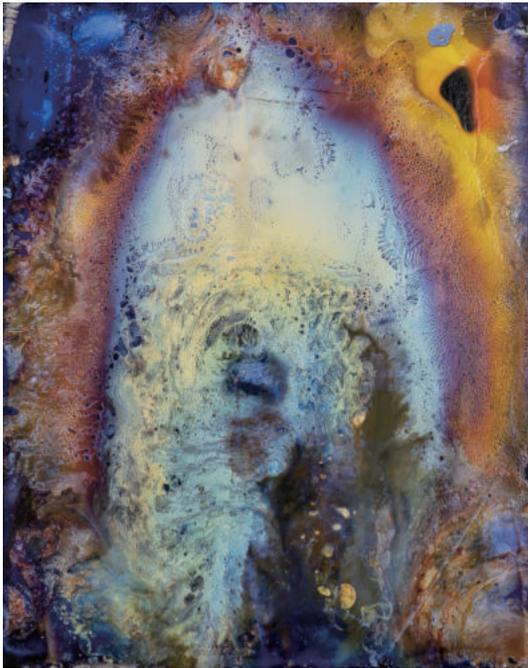
Alluvion offers a glimpse into the possibilities of future technological innovation through eighteen prints, including new work created for the exhibition, that melds Yokota's rhapsodic Color Photographs series with Ricoh's revolutionary '2.5D' art printer, StareReap.

Yokota found his métier with early work that explored the abstract fog between illusory binaries: memory and time, image and reality. In recent years, he has embarked on a series of projects that question the very materiality of film in a deconstruction of the medium itself, challenging accepted preconceptions and asking not only what photography is, but also what it could be.

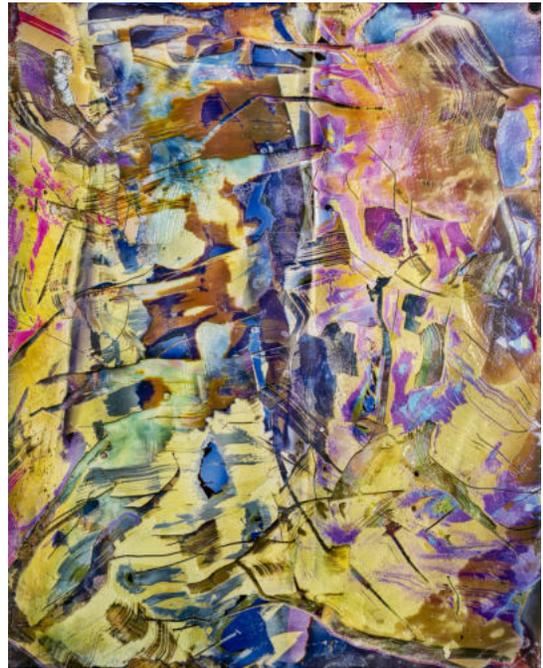
The extents of his interventions are perhaps best exemplified by the Color Photographs series, in which Yokota exposes undeveloped film to light and chemical cocktails, turning the film into polychromatic layers of skin that he then digitally scans to produce his completed prints.

- Daisuke Yokota

In an inversion of roles, film itself becomes the focus. The oozing, undulating emulsion of Color Photographs subverts the medium through kaleidoscopic prints that evoke cascading waves of unfamiliar sensations in the viewer.



Daisuke Yokota 《Untitled》, 2021, UV Inkjet Print (StareReap 2.5 Print) , 100×80cm



Daisuke Yokota 《Untitled》, 2021, UV Inkjet Print (StareReap 2.5 Print) , 45×36cm

Far from accidental, the images are the product of meticulous calibration. The artist collaborated closely with StareReap technicians, analyzing each layer of sedimentary deposits left by splayed film and the interplay of every color, to imbue the print with the topology of the primal material.

- Daisuke Yokota

StareReap represents a powerful tool for creation and experimentation that goes beyond mere replication. Yokota described the project's transformative process:

“I assumed that we would simply set out to recreate the quasi-3D state and general motif of the original. But it turns out that we started from the utterly flat, 2D image data, and gradually developed the form from there. Being able to add layer upon layer to control the height struck me as an intriguing simulation. [The process] is not about perfect recreation. There is no one answer, so the options are endless.”

- Daisuke Yokota

The exhibition gives new form to fugacious film, transcending the rote documentary functions that have conventionally defined the medium. Yokota has long questioned the calcified connotations of photography and sought to break free from camera and printing technology's march toward perfect replication.

Daisuke Yokota Artist Statement

In the digital age, the secondary processing of images has become par for the course. Yet while it seems everyone uses Photoshop and other applications to manipulate their images, physical prints have largely remained behind the digital curve, unchanged beyond advances in speed and refinement. Conceptually, prints are still typically still seen as a means for mimetic recreation alone. As a result, the fate of prints as a means of artistic expression has been intrinsically linked to the current state of printing technology. A fundamental shift in attitudes toward other possibilities for prints has been slow to come.

StareReap2.5 was developed as one such tool that allows artists to go beyond replication and add richly nuanced variation when bringing their work into the world. The advent of printers that facilitate unique expression may very well herald a new frontier in photography.

I, for one, have been an eager test subject in the ongoing experiment to discover what metamorphoses can arise when ink replaces silver halides.



photo:Kohey Kanno

Daisuke Yokota

Born 1983, Saitama Prefecture. Graduate of the Nippon Photography Institute in Tokyo.

Yokota has been the recipient of numerous accolades, including an honorable mention at the 31st Canon New Cosmos of Photography (2008), the Grand Prize at the 2nd 1_WALL Award (2010), the Foam Paul Huf Award (2016), and the 45th Kimura Ihei Award (2020).

Major exhibitions include Site/Cloud and Matter at the Foam photography museum in Amsterdam (2014, 2017), Shape of Light at the Tate Modern in London (2018), Painting the Night at the Centre Pompidou-Metz (2018–19), and Photographs at the rin art association in Gunma, Japan (2021).

He has also published an array of photobooks, including Taratine (Session Press, 2015), VERTIGO (Newfave, 2014), and MATTER/BURN OUT (artbeat publishers, 2016).

Held at the same time

DaisukeYokota Exhibition 「 Sludge 」

Dated | 2021/6 /26 (Sat) - 7/16 (Sat)

Venue | GINZA TSUTAYA BOOKS ART WALL GALLERY

Entrance fee | free

Organizer | GINZA TSUTAYA BOOKS

Contact Us | 03 - 3575 - 7755 (During business hours) / info.ginza@ccc.co.jp

URL | <https://store.tsutaya.jp/ginza/blog/art/20610-1650060614.html>

※ Please check the above website for business hours.

※ The exhibition dates is subject to change.

Daisuke Yokota has been garnered much respect since he won the 45th Kimura Ihei Award in 2020. Several Yokota' s solo exhibition has been held over the past few months.

The “Sludge” has been held at Art Wall Gallery, Tsutaya Books Ginza, almost at the same time as the closing solo exhibition “Alluvion” . Please take a look at it as well.



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Reservation

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