

Yoshiki Hase Solo Exhibition “ENA”

- Period Saturday, September 8th, 2018—Saturday, October 13th, 2018
- Venue KANA KAWANISHI PHOTOGRAPHY
2-7-5-5F, Nishiazabu, Minato-ku, Tokyo 106-0031 / Tel: +81 3 5843 9128
- Hours Tuesdays through Fridays, 13:00—20:00
Saturdays, 12:00—19:00 (closed on Sundays, Mondays, and National Holidays)

▼Stellite Exhibition

- Period: Sunday, September 9th, 2018—Monday, September 24th, 2018
- Venue: COURTYARD HIROO GALLERY
4-21-2-3F Nishiazabu, Minato-ku, Tokyo, 106-0031
- Hours: 12:00—19:00 *open everyday during the period

▼OPENING RECEPTION

Saturday, September 8th, 2018
18:00-20:00



ENA_035

2010-2016 | archival pigment print

© Yoshiki Hase, courtesy KANA KAWANISHI GALLERY

■Please contact below for any image enquiries■



KANA KAWANISHI PHOTOGRAPHY is pleased to present Yoshiki Hase Solo Exhibition *ENA*, from Saturday, September 8th, 2018. *ENA* is a series photographed by Hase with a 4x5 film view camera, in the town of Ena, located in the southern part of Gifu Prefecture. Purely following his own instinct, Hase photographed the residents of Ena within its natural landscape. During the seven years from 2010 until 2016, Hase commuted to Ena to complete the series, and in May 2018, the works were published as an art book titled *ENA* (YUKAI HANDS PUBLISHING, 2018).

Hase first visited Ena as member of a film shooting crew. On this occasion, he learned that the place enshrined the amnion which once encapsulated the Sun Goddess, Amaterasu, and also, that it was coincidentally the birthplace of his own father. Hase's impression towards Ena was a "typical countryside in the mountains of Japan," but it was also true that he found himself fascinated by the picturesque beauty in its daily life, and decided to return back with his large format view camera to shoot his own artwork.

Mountains, lakes, rice fields, old houses, and factories—Hase brought his large-format camera to various places his instinct detected, and asked people who daily reside at the site to model in the photos, and captured them with minimum posing directions. The works of *ENA* may resemble the works of Gregory Crewdson, renowned of the large-scale set-up photography taken with a massive crew, however, one would notice that Hase's works connote various enchantments that are unique to his series, such as the maximized interactive relationships between the site and the model, or the fact that ordinary citizens who live and work at the place are actually situated in the photographs.

Allegorical aesthetics as though a fairytale; accidental elements that occurred during the photo sessions; and documentary values of photographing people who reside in the Japanese town—*ENA* is a series in which signifies a diverse range of aspects. We highly look forward to introducing the new body of work by Yoshiki Hase, consolidating the commuting and photographing over seven years, after four years since the last occasion we showcased his works.

■Please contact below for any image enquiries■

*Ena, a town nestled in the gorge stretching across the south of Gifu Prefecture in Japan,
serves as the backdrop for each of these photos.*

*The towering Mt. Ena, casting its shadow across both Gifu and Nagano prefectures, is considered sacred,
and said to enshrine the amnion which once encapsulated the Sun Goddess, Amaterasu.
Often shrouded in a layer of clouds, the mighty peak is rarely visible from the town below.*

*Hired on in support of a film crew in 2010, it was by chance that I wound up in Ena,
resulting in my first experience being part of a local community in the Japanese countryside.*

By strange coincidence, Ena also happens to be the birthplace of my father.

*Following the completion of the film, I made my way back to Tokyo,
only to soon find myself with a large format camera and film in hand, making regular trips back to Ena.
Before I realized, seven years had passed.*

*Ena is in many ways a most typical example of the countryside towns and villages scattered across Japan,
a mixture of modern living, along with scenery of a bygone era,
colored by the seasons reflected in the rice fields and surrounding mountains.*

*What I experienced on a personal level transformed daily life in Ena into an intimate stage,
the people inseparable from the place in a way that could never be replicated.*

People, homes, fields, cars, forests, clouds, furniture, temples.

Taken in parts, it couldn't be more commonplace.

Yet somehow, in finding Ena, I found something more.

Yoshiki Hase

■Artist Profile

Yoshiki Hase was born in Kanagawa Prefecture, Japan. He was based in New York from 1999 until 2006 and currently resides in Tokyo. His major solo exhibitions include *almost nature* (2017, COURTYARD HIROO GALLERY, Tokyo), *181°* (2014, PROJECT Gallery, Tokyo) and *THE HAPPINESS WITHIN* (2009, Gallery Yamaki Fine Art, Hyogo, Japan). Group exhibitions include *Photo Saint-Germain* (2016, Galerie Zlotowski, Paris), and *UNSEEN Photo Fair* (2014, Westergasfabriek, Amsterdam). In 2016, Hase was selected as one of the top eight artists at “Tokyo International Photography Competition” with his work *First Composition* series. He presented the series at the competition winners' exhibition, showcased at *Singapore International Photography Festival* (2016, Singapore), *United Photo Industries* (2017, New York) and *T3 Photo Festival Tokyo* (2017, Tokyo). In 2007, Hase was awarded Encouragement Prize at “Fuji Photo Salon Award” with *The Happiness Within* series.

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ENA_009

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ENA_011

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ENA_027

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ENA_040

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