

Masashi Mihotani Solo Exhibition “Images are for illustration purposes”

- Period Saturday, August 24th, 2019 - Saturday, September 21st, 2019
- 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)
**Closed during September 3rd (Tue) to September 7th (Sat)*

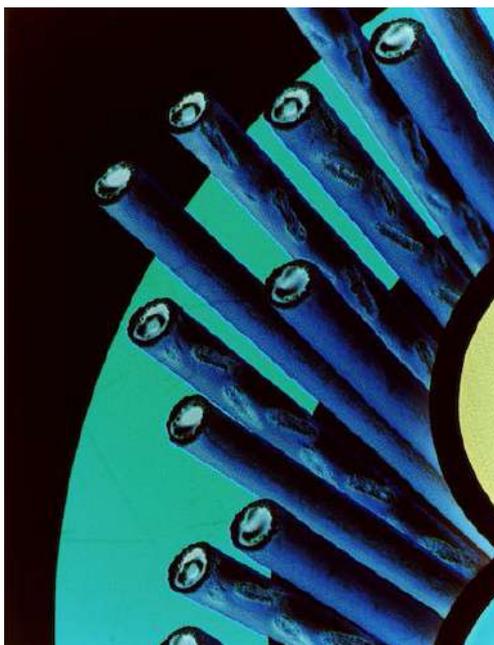
▼ OPENING RECEPTION

18:00-20:00

Saturday, August 24th, 2019

▼ CLOSING EVENT

- Date & Time: 17:00-18:00 / Saturday, September 21st, 2019
- Venue: KANA KAWANISHI PHOTOGRAPHY
- Speakers: Miho Odaka (curator) × Masashi Mihotani (artist)



from the series *Images are for illustration purposes*
© Masashi Mihotani, courtesy KANA KAWANISHI GALLERY

KANA KAWANISHI PHOTOGRAPHY is pleased to announce the opening of Masashi Mihotani's solo exhibition, *Images are for illustration purposes*, from Saturday, August 24th, 2019.

This exhibition, which will become the first occasion for Mihotani to showcase at KANA KAWANISHI PHOTOGRAPHY, has the term “images are for illustration purposes” as its title. Today, where mass-consumption society has almost reached literally everywhere, Mihotani uses in his works packages of

■Please contact below for any image enquiries■

snacks, food, and daily commodities he finds in convenience stores and supermarkets, like any other consumer would daily encounter in their everyday living.

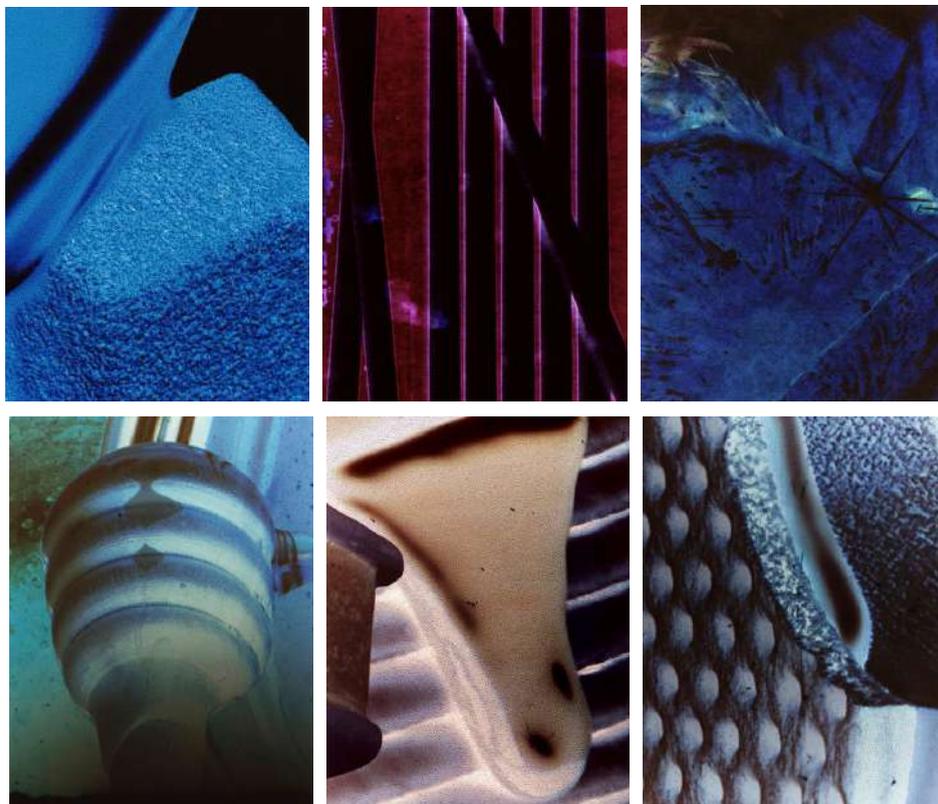
These packages, where “images for illustration purposes” are loudly printed in order to stimulate appetites and many other desires, are the materials of Mihotani’s production in which he makes a photogram out of them in his darkroom. The works shown in this exhibition are images acquired from these photograms, which become hand-printed in color by the artist himself.

These images were printed on the boxes and packages with their clear purposes of appealing more deliciously and attractively, however, during the process of being penetrated light instead of a photographic negative, the materialistic texture including creases and crumples had appeared; colors had been reversed; and photographic factors such as framing and trimming had been added. With all these elements, the images result in throwing their viewers freely away into the midst of nowhere from their starting point in which had a clear context.

With intervene of the authodox photographic methods such as light and framing, the images originally created to stimulate the human instincts and urge purchase and consumption reappear in front of their viewers as though an unknown anonymous existence.

Such images in which we had been so used to seeing around us everywhere, come back in front of us as though a different dimension of the mass-consumption based capitalism. Through its presentation as an unknown actuality, however an origin of being a thoroughly renowned existence, the works vividly awaken the unconsciously executed behaviour of *seeing* and *cognizing*.

We warmly invite all to this precious occasion where Mihotani showcases his works in the form of a solo exhibition for his very first time.



from the series *Images are for illustration purposes*
 © Masashi Mihotani, courtesy KANA KAWANISHI GALLERY

Artist Statement

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Production of this series is done in a color darkroom, featuring illustration purpose images printed on the packages of snacks and daily commodities found in convenience stores and supermarkets. Surfaces of chocolate boxes and packages of frozen food have light penetrated through as though they were a negative. The light penetrated through the materials even transform the textures of those surfaces with their creases and crumples into the images, and have colors reversed from their originals become fixed. Being detached from their original contexts, the concrete information in which used to be easily associated with their purposes disappear, leaving the viewers puzzled with the intangible images on the photographic paper.

When seen as a behavior of light, the reversed colors could be interpreted as the backside of light, as they were colors absorbed into the materials that could not reach our eyes. Like thermography, what we see are scenes captured through a physical contact with the actual reality. If so, perhaps the photographic paper is a metaphor of the innumerable channels that exist as a medium that can visually capture light. Furthermore, our cognition structure lies on top of this. With the enlarger and framing being added as another layer, the images become unknown existences as they are detached away from the concepts that have been wrapping the objectives together, although they used to be a certainly familiar existence. The images embedded into the mass-produced printed materials could be seen as a creature that reflect the nature of the consumption society with their halftone dots and images stimulating the human appetite, as though creatures selected by nature speak of their surrounding environment through their patterns, forms, and biologies.

The reasons why I continue photography roots back to my memories of when I was a child and used to catch insects. The process of experiencing their familiar yet unknown presences, as well as how the multilateral recognition evolves through the experience of sharing with others, is very similar. Furthermore, the fascination of encountering an insect I had never seen before heavily reminds me of when I meet with these images in my darkroom. The accumulated memories of the huge variation of colors and patterns may be functioning as a feature value (*) inside me while I still continue to see daily life with my eyes as is. Such formative experience of seeing continues towards my current interest against the status of “I see.”

——Masashi Mihotani

*feature value:

In computer vision and image processing, a *feature* is a piece of information which is relevant for solving the computational task related to a certain application. This is the same sense as *feature* in machine learning and pattern recognition generally, though image processing has a very sophisticated collection of *features*. *Features* may be specific structures in the image such as points, edges or objects. *Features* may also be the result of a general neighborhood operation or *feature* detection applied to the image. [ref: [https://en.wikipedia.org/wiki/Feature_\(computer_vision\)](https://en.wikipedia.org/wiki/Feature_(computer_vision))]

Artist Profile

Masashi Mihotani was born in Osaka, Japan in 1987. His major solo exhibitions include *Images are for illustration purposes* (2016, ZAZIE hair, Osaka, Japan) and *Look for an insect* (2014, La galerie, Osaka, Japan). Group exhibitions include *2019 Dali International Photography Exhibition* (2019, Dali, China), *YPF exhibition 2019* (2019, galerie MONSTRE, Arles, France), *Today is* (2019, Sony Square Shibuya Project, Tokyo), *NEW JAPAN PHOTO 7 LAUNCH EXHIBITION* (2018, CHI-KA, Dubai, UAE), and *New Project* (2018, Higashikawa International Photo Festival, Hokkaido, Japan). In 2018, Mihotani received “JAPAN PHOTO AWARD” (selected by Mutsuko Ota, Editorial Director of *IMA*). He was also shortlisted at “HARIBAN AWARD 2018,” organized by the Benrido Atelier in the same year.

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