The title, “27122015_EU_D-BER_SONNENALLEE” is derived from the title digital file displayed on his SD card. On 27 December, 2015, he found a teddy bear at S-Bahnhof SONNENALLEE. He felt that the bear represented the city of Berlin, which had been left behind for years. From the day he found the teddy bear, he started taking photographs and videos of his everyday life and since then has compiled them in the work “27122015_EU_D-BER_SONNENALLEE.” Through the new work, Yoshida wants to facilitate and share dialogues with the audience about their anxiety and expectation in the past, the present, and the future and want them to feel them directly in his installation work.
The end of day and beginning of the world

Siberia-Chukotka, Russia 2015
4K Video, Color, Sound, 16:9, 21 min

2015-03
Chukotka and 180th meridian: the northeastern extremity of Asia in the northern part of the Russian Far East.
Production Cooperation with
Red Cross Chukotka, Russia
Beringia National Park, Russia
and Ida Ruchina
Voyage au centre de la terre
Journey to the Center of the Earth

Iceland 2014-07-20/23
HD Video, Color, Sound, 16:9, loop video

Project in pursuit of Jules Verne’s “Journey to the Center of the Earth” and its reinterpretation.
* The Prize of the Film Competition 2015 Winner of Festival “POLARIZED - MAGNEETTI” in FINLAND.
The original film documents the continuous flight of a pigeon over the city of Nice, France. Dropped along the coastline, the pigeon having a mini camera attached, flies all the way back to the hinterland. The images make us gain insight into new natural and urban landscapes.

Exhibition // la Villa Arson Nice, France
centre national d’art contemporain
24th November 2013 - 13th January
“Error” by Shingo Yoshida focuses on a glitch in a streetlamp at Alexanderplatz, the rhythmic flickering appears almost to be staged; This malfunction, those moments when the lights turn off, mark its presence. It paradoxically shows itself only as it suddenly disappears.

Yoshida relates this curious public incident, that occurs night after night just outside his studio, to a silent personal reflection of one’s own alienated presence amidst an urban setting, where an overwhelming network of functionality attempts to guide us so that we do not have to grope in the dark.

However, this ultimately shrouds a latent frailty and absurdity that flashes like a pleading morse code, yet goes unnoticed and almost forgotten.

By screening his reaction to this phenomenon on his studio window Yoshida opens up a dialogue between the two objects, the lamp and its representation, drawing our attention to these frailties.

John McKiernan

* Collection :
Berlinische Galerie (Dr. Thomas Köhler) Berlin, Germany
Akademie der Künste (Wulf Herzogenrath) Berlin, Germany
Fluentum (Markus Hannebauer) Berlin, Germany
¿USTED SABE ALGO DE ISLA FRIENDSHIP? Do you know about Friendship island

Museo de Arte Contemporáneo de Chile Santiago & Isla toto, Chile 2012
HD Video, Color, Sound, 16:9, 33 minutes 19 seconds

Shingo Yoshida is travelling most of the time. With the mileage he accumulated last year he was able to travel to Chile to look into ‘Friendship’ a mysterious island of the Guaitecas archipelago that is not on the map but that the people of the South know through rumours of extraterrestrial beings and miraculous healings. Toto Island is part of the same archipelago to which Shingo travelled with an improvised manual for basic communication, containing ready made phrases in Spanish regarding the purpose of his trip. The manual, an old radio and his video camera would be the only means to establish contacts and collect information on the Friendship enigma. ¿Sabe usted algo de la isla Friendship? (What Do You Know About Friendship Island?) is a video installation 7 September in MAC Quinta Normal (Santiago, Chile)
The Japanese economic recession of the 1990s transformed the earlier shopping mecca of the rural city Gunma into a ghost temple.

The work of Shingo Yoshida here means the rediscovery and remembrance of an era before consistently declining birthrates and people leaving for the seek of more convenient living conditions finally leading into the phenomenon of fatal depopulation of Japanese rural areas. Since then under the pressure of time modern landmarks as the shopping mall shown in the work kept falling into disrepair.
I prepared the perfect answer that you wanted

Amazon Oiyakaha, Brasil 2010-07-10/31
HD Video, Color, Sound, 16:9, 27 minutes

Due to unexpected events in a challenging jungle environment, Yoshida's three-week survival sojourn comes to by chance and lacking running water or electricity prompted a new regeneration of the self and reconstruction of circumstances, via self-destructive behavior. The result is a work of raw, unrelenting realism.
Shingo Yoshida’s video SOS Morse code – Fernsehturm engages the subject of communication codes with an absurd stunt at Berlin’s iconic TV Tower, a “futuristic” reminder of East German optimism and an inescapable symbol of the unified city. Just before closing and from inside the dark, empty lounge located in the giant sphere suspended high above the city, Yoshida employed an existing table lamp to flash out a forlorn SOS. The video documentation of this performance attains a melancholic, even existential grandeur at once personal and universal by presenting both a dramatic intent and a negligible effect.

RODNEY LATOURELLE

Tout tourne. Les espaces vitrés semblent sourds. Le lent déplacement pourrait tenir en un unique plan séquence.

FID MARSEILLE-Gilles Grand
Anywhere there are people who take care of the animals within a city. In the ancient Colosseum in Lyon, France there was an old lady who took care of eight black cats treating them to a meal three times a day. To get at the root of this old lady’s intention I made her a black plush cat by hand as a present. This is the documentary video.
Ses performance, documentées par la vidéo ou la photographie, mettent fréquemment en scène des personnages stéréotypés souffrant de Toc (troubles obsessionnels compulsifs) - que l'artiste interprète d'ailleurs lui-même dans des situations rocambolesques, des sketches entre réalité et fiction. Voyageur, sans point d'ancrage, il pose un regard distancié tant sur les absurdités de la culture européenne que sur celle de son pays d'origine pour aboutir finalement à un métissage entre humour décapant et subtils Haïkus.

Eveline notter
2004