

SHINGO YOSHIDA



MOVIE WORKS

27122015_EU_D-BER_SONNENALLEE

Tokyo Wonder Site Berlin, Germany 2016
4K Video Installation , Color, Sound, Loop video



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

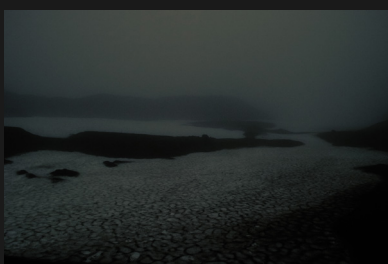
Journey to the Center of the Earth

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.

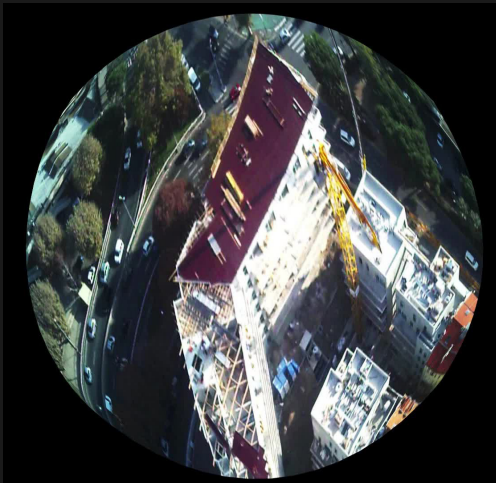
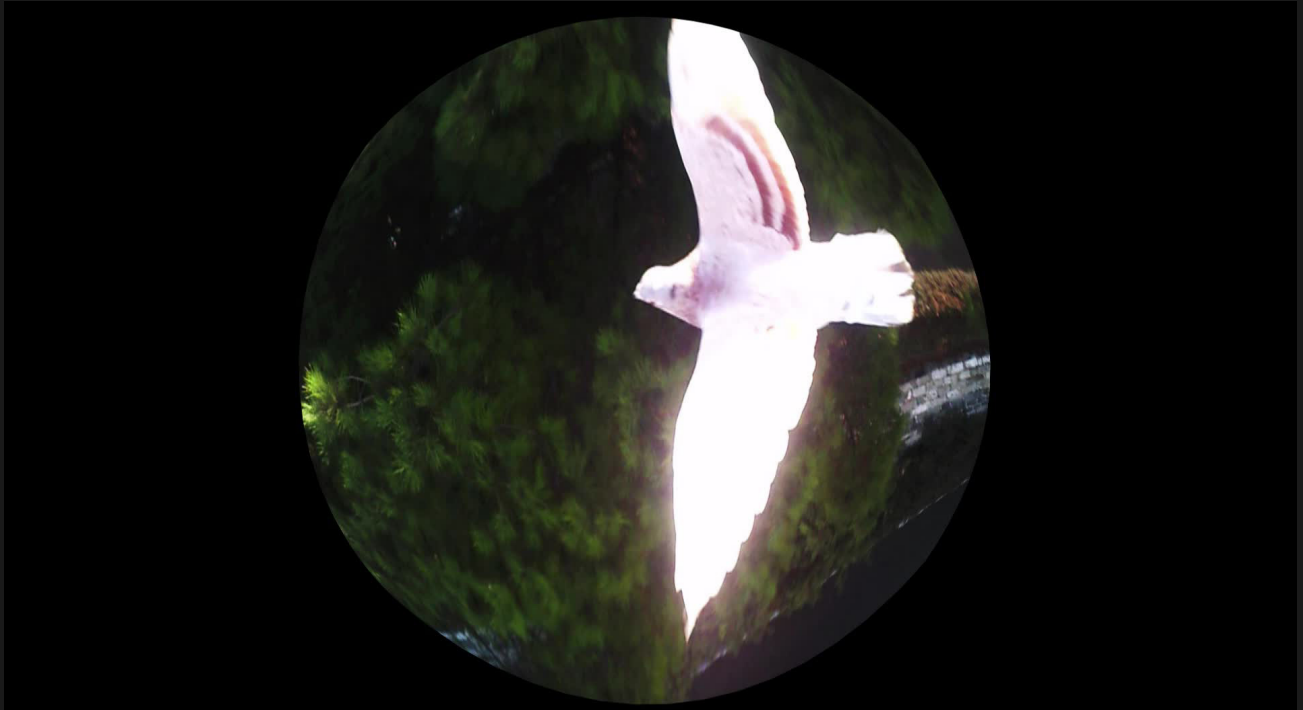


Trajectoire invisible

Villa Arson Nice Centre National d'Art Contemporain Nice, France

September-October 2013

HD Video, Color, Sound, 16:9, Loop video

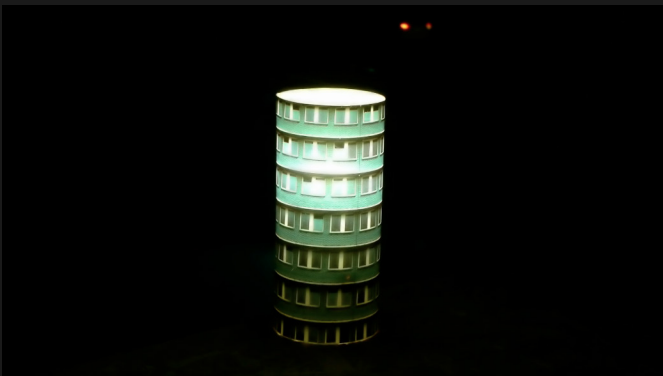


The original film documents the continuous flight of a pigeon over the city of Nice, France. Dropped along the coastline, the pigeon having a mini camera attached, flies all the way back to the hinterland. The images make us gain insight into new natural and urban landscapes.

Exhibition // la Villa Arson Nice, France
centre national d'art contemporain
24th November 2013 - 13th January

Error

Alexanderplatz Karl-Liebknecht-Str. 13. 10178, Berlin, Germany, 2011/10/21
HD Video, Color, Sound, 16:9, 11 min



"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)

Depopulation Shadow in the Dead Mall (smells like murder)

Gunma, Japan 2011-08

HD Video, Color, Sound, 16:9, 9 minutes 10 seconds



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



Travel, liberation and salvation in the world of Shingo Yoshida

Hitoshi Nakano
Curator, Kanagawa Arts Foundation

In February 1935 the twenty-six-year-old Claude Lévi-Strauss (deceased October 2009), later dubbed the father of structuralism, departed France for the Brazilian city of São Paulo. Lévi-Strauss conducted fieldwork in the undeveloped regions of South America, and beyond that would subsequently lead him to unveil the structure of kinship, that smallest of human group relationships, from data on ethnic minorities, and develop the theory of structural anthropology.

In June 2010, Shingo Yoshida also traveled to Brazil, to Oiyakaha, a remote settlement around 2000 kilometers from the capital Brasília. Here he spent 1 month, capturing his experience in the work I prepared the perfect answer that you wanted, which consists of two videos running simultaneously. One video depicts Shingo's progress into the inhospitable depths of the Amazon rainforest; the other, scenes such as insects moving as their instincts dictate - indifferent to, in fact without the slightest regard for such human activity, alongside images of the natural surroundings.

It would seem that for Shingo, traveling means more than simply a change in temporal and spatial distance. The act of traveling per se is his experiment, and perhaps too the manifestation of a kind of infection, a sense of being lost. He requires distance in space and time, a journey, to sustain his autonomy. And as far as Shingo is concerned, the longer the journey the better. With this Brazilian experience, by deliberately subjecting himself to the harsh environment and inconvenience associated with nature stripped of all

the conveniences of modern life, and placing himself in the closest possible proximity to that nature, Shingo endeavored to discover where he is known as an artist and human being. His journey in Brazil may also have been an attempt to unlock some sort of secret found only in the mastery of nature as played out in the unexplored realm of the jungle, using as base material his cumulative experience of art practice in various locations. At first glance Shingo's venture seems as reckless, desperate conduct on his part. Berlin, where he currently pursues his practice, and Paris, where he lived previously, are metropolises that through history have swallowed up countless human hopes and disappointments. Shingo may also have gone to Brazil to escape the feelings of entrapment and awe that accompany life in these large cities, just like Lévi-Strauss' own first of political action.

As a dot-dot-dot, dash-dash-dash, dot-dot-dot, that Morse code signal familiar even to those with little interest in radio, the SOS call for help. Alongside works born out of his Brazilian experience, this show also presents SOS, a record of "distress calls" sent by the artist from Berlin and Yokohama.

Living life on the edge in Brazil, a place almost antipodal to Japan, and sending out SOS signals with this exhibition Shingo Yoshida also questions the duality of liberation of the self and salvation at the hands of others that is impossible to avoid when we confront the world.

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.



SOS Morse code – Fernsehturm

Germany Berlin 2010-04-30

HD Video, 16:9, Silent, Performance, 4 minutes 42 seconds



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.

Seul un signal lumineux heurte l'homogénéité de l'avancée. Cette lumière hurle un appel lancé dans la nuit de la ville. Cette tour ne contrôle plus rien, rien d'inférieur.

FID MARSEILLE-Gilles Grand

FORGETTABLE forget me not #5

Lyon, France 2005-02

SD video, color, sound, 16:9, 10 minutes



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.



Journal Intime (Diary)

France / Switzerland 2002-11-30 / 2003-06-08,
SD video, 1minutes 15 seconds, Performance



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 Haikus.

Eveline notter
2004