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**Imitation, Inversion, and Identity
in Kimiko Yoshida's New
Photographic Series**

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Abstract

In her series *Painting: Self-Portraits*, Kimiko Yoshida fashions and refashions herself into painted historical figures. By picturing herself as Delacroix's Ophelia, Klimt's Athena, and Picasso's Minotaur, Yoshida negotiates her presence as a contemporary female photographer through a self-conscious imitation of the past. For Yoshida, the photographic lens allows her to permeate temporal boundaries, initiating a dialogue with her predecessors. By ritualistically deconstructing and reconstructing paintings, Yoshida ensures her place in the art historical canon by reframing the original. But, does the photographer have an agenda beyond a self-mediated presence in art history discourse? Are there deeper underpinnings to her work beyond pastiche and parody?

Yoshida's new photographic series provides a locus from which current scholars can investigate the problematics of the copy. By exchanging the medium of painting for photography, and addressing the work of primarily deceased artists, Yoshida strategically avoids plagiarism and intellectual property issues. But, beyond the positioning of her photographs within an art historical framework, Yoshida's series examines ethnographic identity, pushes cultural paradigms of beauty, and displays gender inversions, making her work innovative rather than derivative. Her revisionist examination of the original transforms and modernizes the archetype, and is an imaginative collaboration that unites present and past, male and female, and East and West. Her photographs offer a unique visual and temporal exchange, using fashion as the primary mode of communication.

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In her series *Painting: Self-Portraits*, Kimiko Yoshida fashions and refashions herself into painted historical figures.¹ By picturing herself as Delacroix's Ophelia, Klimt's Athena, and Picasso's Minotaur, Yoshida negotiates her presence as a contemporary female photographer through a self-conscious imitation of the past (Figure 1). For Yoshida, the photographic lens allows her to permeate temporal boundaries, initiating a dialogue with her predecessors. By ritualistically deconstructing and reconstructing paintings, Yoshida ensures her place in the art historical canon by reframing the original. But, does the photographer have an agenda beyond a self-mediated presence in art history discourse?

Yoshida's new photographic series provides a locus from which current scholars can investigate the problematics of the copy. By exchanging the medium of painting for photography, and addressing the work of primarily deceased artists, Yoshida strategically avoids plagiarism and intellectual property issues. But, she is certainly not the first to address historical paintings through the lens of photography. Yasumasa Morimuri's reworking of famous paintings, begun in the late 1980s, and Cindy Sherman's *History Portrait* series from 1989-1990 engage in creative retellings – with the artist inserted as subject. What sets Yoshida's work apart from her contemporaries is her focus on developing a consistent visual language, proving that she is less focused on pastiche and parody, than in finding deeper aesthetic connections. Yoshida's series examines ethnographic identity, pushes cultural paradigms of beauty, and displays gender inversions, making her work innovative rather than derivative. Her revisionist examination of the original transforms and modernizes the archetype, and is an imaginative collaboration that unites present and past, male and female, and East and West. Her photographs offer a unique visual and temporal exchange, using fashion as the primary mode of communication.

Yoshida's new series *Painting: Self-Portraits* debuted September of 2010 at the Maison Européenne de la Photographie in Paris. This retrospective titled: 'Là où je ne suis pas' (*There Where I Am Not*) displayed 80 photographs, uniting her current work with her previous series, *Intangible Brides*.² In the *Brides* series, completed in 2005, Yoshida turned inward, using the photographic lens to examine her identity as an expatriate of Japan living in France (Figure 2). Picturing herself in the guise of a bride, Yoshida examined the tradition of arranged marriages in the East. She still remembers 'the dread of the terrified little girl discovering the ancestral bondage of arranged marriages and the humiliating fate of Japanese women.' Her parents first set eyes on each other 'the very day they were married – a marriage which had been totally arranged by their respective families.' Yoshida identifies the series as 'a sequence of probably exorcistic figures that challenge the cross-cultural

¹To view the entire series, please see *Retour à Kimiko Yoshida*: <http://www.kimiko.fr/>

²See Jean-Michel Ribettes and Marc Molk (2010). *Kimiko Yoshida: Là où je ne suis pas (There Where I Am Not)*. (Arles: Actes Sud).

inevitability of the act of marriage¹ Creating these quasi-monochromatic self-portraits in the role of a bride offered the artist a resolution to the silencing of the female voice in traditional Eastern marriages. Each of the brides has an individual voice, distinguished one from the other through personal expression and adornment. By participating in this procession of brides, the artist releases herself from the inevitability of an arranged marriage, escaping the fate of her parents. Yoshida uses the brides as a site from which to reconcile her transnational heritage, critique the social tradition of marriage, and negotiate her own self-identity.

While the *Brides* photographs afford Yoshida the opportunity to penetrate deep within the self, deconstructing and reconstructing identity, the *Painting* series allows her negotiate her presence as an artist. Here, Yoshida begins to address her own contribution to art and assert her place in the annals of art history. The entire series, which consists of two parts, contains 120 photographs as uniquely varied as the originals, which range in subject and period from ancient Egypt, to Imperial China, to Renaissance Rome. The first set of images, which occupied Yoshida from 2007 to 2010, has 38 self-portraits that draw on the original paintings of Manet, Vermeer, Klimt, Gauguin, Van Dyck, Rembrandt, Rubens, Van Eyck, and Rousseau among others. In the second half of the series, which contains the subtitle: 'With Paco Rabanne's Heritage', Yoshida created 82 photographs. This segment, completed in 2010, appropriates the designs of Rabanne while referencing works of artists such as Raphael, Moreau, Manet, Watteau, Klimt, Durer, Cranach, Velasquez, Caravaggio, Vigee Le Brun, Veronese, and Delacroix.

In the *Painting* series, Yoshida observes an original painting, and then reconstructs it as a photographic self-portrait. She exchanges the subject in the painting for herself – transformed. This positioning of self – as both subject and artist – ensures that she is not only part of the dialogue with her predecessors, but that she is the dialogue itself. She further inverts the original by exchanging the medium of painting for photography. But, just as this inversion occurs, she creates another as she prints the photographic series on canvas, reverting back to the medium of the original. By appropriating the canvas of traditional painting, she addresses the age-old dispute between photography and high art. As photography made its first appearance to the public in the late 1830s, Paul Delaroche, a renowned painter exclaimed: 'From this day on, painting is dead.'² Nearly a century later, Picasso said: 'I've discovered photography. Now I can kill myself. I've nothing else to learn.'³ Yoshida resolves the tension between the two mediums by merging them together, for photography can't kill painting if it becomes painting. Diverting attention from the camera's modern mechanisms (shutter and flash) to its fine

¹For a transcription of these statements, see Kimiko Yoshida (2004) 'Marry Me! A Solo Show at the 35th Rencontres Internationales de la Photographie of Arles.' Retrieved from: <http://www.kimiko.fr/text/05-marry-me-by-kimiko-yoshida-actes-sud-ed-2003-english-version/>

²Gabriel Cromer (1930). 'L'original de la note du peintre Paul Delaroche a Arago au sujet du Daguerreotype' *Bulletin de la Societe Francaise de Photographie et de Cinematographie* (3 ser, 17) 114.

³Anne Baldassari (1997) records that Picasso made this statement in 1910 under the influence of hashish. See *Picasso and Photography: The Dark Mirror* (Paris: Flammarion), 17.

art features (composition, creative vision, and artistic expression), Yoshida elevates photography to the realm of high art by adopting its surface. Jean-Michel Ribettes, curator of the *There Where I Am Not* retrospective, and husband to the artist, remarked of the series: ‘The simple title *Paintings* shifts the material reality of photography... the artist has made paintings without paint.’¹ But, Yoshida doesn’t just use original paintings as sources; she also transforms sculptural objects, historical figures, and ideas into photographs, which she then turns into a ‘painted’ canvas. The *Painting* series is thus an investigation of painting in a broad sense of the term. It offers the viewer a fusion of medium, time, and form, while displaying, spectacularly, the artist in the process of metamorphosis.

Within each *Painting* is a remarkable transfiguration that exists outside of temporal boundaries. Yoshida’s reframing of the original consists of visually dramatic costumes that merge past and present through the language of adornment. As a former fashion designer, Yoshida studies the period costumes, accessories, and hairstyles in the original work and then remodels and modernizes the subject/self in contemporary haute couture. With access to Paco Rabanne’s archives, Yoshida draws on his experimental heritage to offer her viewers a unique vocabulary of fabric and accouterments. In her restaging, Yoshida retains an impression of the archetype, making recognizable visual comparisons, subtle allusions, or humorous puns. The end result is a design that showcases Yoshida’s continued examination of gender, ethnicity, and multiculturalism through fashion and costuming. In her *Brides* series, Yoshida constructed an ethnographic mythology that explored the paradigm of the bride from a variety of different cultural perspectives – from remote regions in Africa, to the South Pacific, Amazon, and Tibet (Figure 3). In the *Painting* series, Yoshida continues her examination of diverse cultures and traditions, taking imaginative license with religious icons, powerful gods, and cultural figures. Yoshida re-envisioned the *Emerald Buddha in the Royal Grand Palace in Bangkok*, for example, without forming a direct quotation (Figure 4). The Emerald Buddha, which is actually carved out of jade, sits on the interior of the palace, surrounded by bejeweled guardians on the exterior. Instead of creating a replica of the statue, Yoshida fabricates her impression of the palace, its statues, and the city of Bangkok, offering the viewer a visually resplendent design that captures the colors and sparkling surfaces of Thailand. In her *Sacred Dancer at the Angkor Vat Temple*, Yoshida reproduces the exotic headdresses of the Apsaras, the celestial dancing figures depicted on the temple bas-reliefs. In this composition, she exposes one breast to mimic the exotic form of the dancers, and chooses pink suction cups that simulate breasts when inverted. Even more dramatic is Yoshida’s use of mobile phone motherboards as feathers in her *Aztec God Quetzalcoatl, The Plumed Serpent* (Figure 5). In this dynamic adaptation of the Mesoamerican deity, Yoshida modernizes the serpent’s plume, and draws a comparison between ancient and modern ideas of the sacred in daily life. But, does the meaning of the original work of art become lost and obscured through Yoshida’s forced melding of past and present? Does she unintentionally overwrite the history and culture of the

¹Exhibition advertisement for the *There Where I am Not* retrospective: http://www.mep-fr.org/us/actu/kimiko_yoshida.htm

artifact by not working directly within it? If understandable connections cannot be made between motherboards and Mesoamerica, has the artist's agenda eclipsed the context of the original work of art?

To answer these questions, it's necessary to look back at the work of Yoshida's predecessors. Creation based appropriation is a contemporary aesthetic, yet it has roots in the past – for centuries artists have appropriated, remade, and improved the works of their ancestors. Using photography to appropriate an original painting is a relatively new artistic method, one that began to receive recognition with Yasumasa Morimuri in the late 1980s with his replication of famous paintings such as Rembrandt's *Anatomy Lesson*, Manet's *Olympia*, and Goya's *Third of May*. In his works, he substitutes himself for the subject, ignoring gender and age differentials. He retains much of the original background and costuming in his renditions, painting his face or wearing makeup to evoke the mood of the original. His sense of humor clearly shows in *Daughter of Art History*, 1990. Here, he dresses up as Velasquez's 1656 *Infanta Marguerita* portrait, complete with rosy makeup, miniature dress, matching hair-bow, and apprehensive glance. Current art historical criticism suggests that his work can be seen as 'the convergence of gender and ethnicity,' that at its core 'evokes an interrogation of identity categories ...'¹ By converting himself into female subjects, he can masquerade as the opposite sex, while also experiencing – if only for a moment – life in a different era. His appropriations are provocative to audiences because he retains so much of the original as to prompt visual recognition. In the same self-referential way, Cindy Sherman's *History Portraits*, from 1989-1990, open a dialogue with art history by inviting new life into canonical paintings. Like Morimuri, Sherman's portraits are humorous parodies, rather than direct duplications. In the most famous of her thirty-five *History Portraits*, *Untitled 205*, Sherman dons a prosthetic device to mimic the breasts and stomach of Raphael's beloved *La Fornarina*. As a female artist working in the late 1980s, just as the Guerilla Girls were garnering attention, Sherman's work can be seen as a post-feminist challenge to gender inequality and the dominance of the male gaze in the art world. Continuing the trend that her predecessors began, Yoshida reinvents paintings, offering a new ways to see familiar images. As a female artist, Yoshida's contribution can be seen as comparable to Sherman's; she largely addresses works of art created by men, reinventing the subject from the female perspective.² While Yoshida builds upon the foundation of her predecessors Morimuri and Sherman, she offers a new visual language based on a style entirely of her own invention. Morimuri and Sherman create imagery that's largely recognizable in comparison with the original. Their works function as independent units, each with its own use of color, costuming, and lighting. In contrast, Yoshida's *Painting* series functions as a whole, fitting together visually through fixed camera angles, static figures, and monochromatic color palettes. Although Yoshida's work resonates with the

¹Kerstin Brandes (2003). 'Morimura/Duchamp: Image Recycling and Parody.' *Paragraph*. (Vol 26), 56.

²In the 2010 *Painting* series, Yoshida only addresses the work of one female artist out of more than 40 selected. The earlier series, begun in 2007, contains no reference to female artists out of more than 20 represented.

original visually, the reinvention often contains dramatic abstractions that, without the title, are more challenging to identify. What is intriguing about Yoshida's work is that she offers a new metaphor, complete with its own visual vocabulary. Her works are not intended to be direct counterparts or to conform to the original in an easily recognizable way. Instead, she offers something entirely new – a fusion of painting, photography, and contemporary fashion.

What also sets Yoshida's *Painting* series apart from her predecessors Sherman and Morimuri is her investigation of race and ethnicity. By creating a series of images that connect together visually and thematically, Yoshida invites the viewer to find parallels and make meaningful connections. Her revisions of original paintings include alterations to skin colors and interchanges between black and white. In *Self-Portrait of Matisse as a Moroccan*, Yoshida imagines converting Matisse into one of his Moroccan subjects (Figure 6). Here, she cleverly exchanges Matisse for one of his subjects, and transforms her self into the male artist. Matisse first visited Morocco early in his career, in 1912, and it was here that he began to view the color black differently. He wrote of using 'pure black as a color of light and not as a color of darkness.'¹ Yoshida bathes her body and the surrounding background in a rich black hue, enabling the blue shroud to emerge with a dramatic force. The vibrant blue color references Matisse's *Papiers Découpés* from late in his career while the dark skin alludes to the exoticism of Morocco's mixed racial heritage. Yoshida continues her investigation of North Africa in *Woman of Algiers by Delacroix*. In this retelling of the original, Yoshida limits the palette to vibrant black and white contrasts. The iridescent whites of her eyes, exposed teeth, and chain mesh tooling materialize from the black tones of her skin and matching black fabric headpiece. *The Woman of Algiers by Picasso* demonstrates yet another way to use black and white to dramatic effect. This work is a variation of a variation, an adaptation of one of Picasso's 15 versions of Delacroix's original painting. In his renditions, Picasso changed the positions and number of women and used different media – from preliminary sketches in his notebooks, to monochromatic grisaille, to vibrantly colored oil paintings. Yoshida's reproduction unifies features from both Picasso and Delacroix; the single figure and reductive palette refer to Picasso's black and white imagery while the big bow mimics the slave's turban tied at the forehead in Delacroix's original. In *Odalisque by Manet*, the artist merges together the odalisque, slave, and flowers of the painting (Figure 7). The singular figure represents a convergence of different narrative elements from Manet's work, paring down the complexity of the original. Again, Yoshida addresses the mystery and allure of the exotic, with only the figure's eyes, right breast, and shoulder visible underneath the shroud. Yoshida continues to play with skin color in *Ramses II Wearing the Kheprish Headdress* and *Tutankhamun Wearing a Nemes Headdress*. Here, she shifts Egyptian skin from black to white, and uses a monochromatic palette that enables the figure to simultaneously merge with and emerge from the background. This non-naturalistic approach to color may signify the artist's

¹Michael Kimmelman. (1990). 'Art View: How the Spirit of Morocco Seized Matisse.' *The New York Times*. Retrieved from: <http://www.nytimes.com/1990/03/18/arts/art-view-how-the-spirit-of-morocco-seized-matisse.html?pagewanted=all&src=pm>

search for ethnicity beyond surface pigmentation, or more simply, it could be a means to camouflage the figure.

In many images in the *Painting: Self Portraits* series, the artist's form is barely discernable, disappearing and reemerging as background and figure coalesce in the darkness. Often, she transforms her body into the subject and then camouflages it within a monochromatic background. In a 2006 interview with Dana Gilerman of the Herald Tribune, Yoshida indicated that her photographs could be read as a 'ceremony of disappearance.'¹ Speaking broadly about her work that same year, Yoshida told Barbara Oudiz of the *Eyemazing* photography magazine that her self-portraits are about disappearing. She said: 'I disappear into the background. There is no search for identity in my work. I know that identity doesn't exist. There are only infinite layers of me. If I peel them back, like the skin of an onion, there will be nothing underneath.'² She explained to her husband Ribettes: 'To depict myself is to disappear beneath an image, and in that manner, to enter into contact with absence becoming image.'³

If Yoshida disappears beneath an image, or erases herself as an alternate individual emerges, then is the artist herself on display in the *Painting* photographs? She defines the photographs as *Self Portraits*, referring to herself in the title of the series. But, do the images contain clues to Yoshida's identity, to her true nature as self? Yoshida explained to Ribettes: 'My art has always been associated with disappearance; I've always wanted to disappear into my images, into the ultimate meaning of the image.' In the *Painting* series, the meaning changes with each image, as the artist explores gender, ethnicity, beauty, fashion, and color. While the *Brides* series contains clues about the artist's heritage, boldly revealing details about family, marriage, and nationality, the *Painting* series allows the artist to shed her self, step back in time, and literally become a painting. The artist claims that she is the one who disappears in her work, but it could be argued that her imagery is so strong the original subject is what disappears. If this is the case, then does Yoshida overwrite the figure in the painting only to replace it with a vision of her self transformed? When seen as a whole, the *Painting* series shows the artist transformed, but the subject of the original painting never disappears entirely. At the heart of each metamorphosis is the artist's passion for art history and her interest in diverse cultures and geographic regions. She said: 'What is important to me is the universality, the internationalism, the generalist aspect of things.' Her husband Ribettes added: 'All she is doing is in fact a combination of ethnographic art and contemporary art, of Japan and the West, of black and white, impurely and improperly linked.'⁴ Yoshida's work is certainly a representation of her infinite layers – as artist, as fashion designer, and of self.

¹Dana Gilerman (2006). 'Each Photograph is a Ceremony of Disappearance.' *Herald Tribune/Haaretz* (Tel Aviv). Retrieved from: <http://www.kimiko.fr/actualiser/?p=35>

²Barbara Oudiz (2006). 'Meeting with Kimiko.' *Eyemazing*. Retrieved from: <http://www.kimiko.fr/text/16-meeting-with-kimikoby-barbara-oudiz-eyemazing-2006/>

³Kimiko Yoshida and Jean-Michel Ribettes (2007). *Tombeau* (Arles: Actes Sud), 80.

⁴Gilerman (2006). Retrieved from: <http://www.kimiko.fr/actualiser/?p=35>

In addition to her exploration of race and ethnicity, Yoshida's *Painting* series addresses gender and sexual identity. By inverting male and female characteristics in her work, Yoshida's photographs become more than a picture of a female in costume. Her work transcends labels that categorize the series as feminist. In *Philip the Good, Duke of Burgundy by Rogier van der Weyden*, Yoshida substitutes female for male in an intriguing way (Figure 8). Here, she subtly exposes her breasts and paints her entire form black, disappearing into the dark background. She dons upside down shorts on her head to mimic the duke's 15th century hat, complete with cascading elements. The interchanging of male and female in Yoshida's work signifies her reconsideration of gender and sexual difference. By alternating the sexes, new meaning is given to the original, and the subject, a newfound sexual designation. By giving Philip the Good a new sexual assignment, Yoshida liberates the Duke from what she imagines 15th century court life is like, while simultaneously transporting herself back in time to experience the extravagance of the era – described as the most splendid in Europe. No doubt, a man with at least eighteen illegitimate children led an interesting life. Another inversion that exchanges the sexes is *Giovanni Arnolfini by Van Eyck*. This work captures the rich costuming of Giovanni Arnolfini, a wealthy Italian merchant living in Bruges during the 15th century. In the original painting, Arnolfini and his wife Giovanna stand in their finest attire, presenting their material wealth to the viewer. Yoshida's portrait aggrandizes Giovanni's already magnificent hat, while the reflective metals imitate the chandelier adjacent to his head. What's surprising is that in her presentation of the merchant's wife, *Giovanna Arnolfini by Van Eyck*, Yoshida hides visual reference to her breasts, but in her reconstruction of the male merchant, she leaves them exposed. Again, this blurring of the boundaries between the sexes demonstrates Yoshida's interest in expanding definitions of gender and sexual identity. Fashion isn't reduced or limited in her work to categories of male/female or masculine/feminine. This freedom to play with gender boundaries and distinctions is singular to the *Painting* series within Yoshida's oeuvre. The *Brides*, by nature of the topic and title, remain confined to the female realm.

Yoshida's *Painting* series also contains more literal translations of original works of art. In *Ophelia by Delacroix*, the elaborate headdress is a direct reference to the Shakespearean character's innocence and death (See Figure 1). The aqua colored water bottle tops reference Ophelia's drowning, while the interconnected network of shapes and forms imitate the young girl's garlands of flowers. The undulating rhythm of the bottles, set against a white background in Yoshida's work, repeat the movement of the waves in Delacroix's original. Yoshida's reconstruction of the Nefertiti bust is even more visually analogous. Her work, titled: *Nefertiti 'The Beautiful One Has Arrived' – Queen of Ancient Egypt* is a sensational reconstruction of Nefertiti's crown and necklace. In the original limestone work in Berlin, the 'cap-crown' fits snugly to the forehead and follows the elongated shape of the cranium, mimicking the genetic deformity of the Akhenaten family.¹ Yoshida's

¹For an ethnographic exploration of the cap-crown see: Earl L. Ertman (1976) 'The Cap-Crown of Nefertiti: Its Function and Probable Origin.' *Journal of the American Research Center in Egypt*. (Vol 13), 63-67

headdress, far less graceful, threatens to slip down heavily over the artist's eyes. Gold rings and bulbous circular shapes replace the *uraeus*, a symbol of royalty in ancient Egypt, while the bold fuchsia color assaults the viewer's eyes, diverging from the muted colors of the original. Yoshida presents an even more grandiose headdress in *Goddess of War Athena by Klimt*. Absent are the narrative elements in Klimt's original work, such as the *aegis*, or breastplate, bearing the head of the Gorgon, the lance, the owl – a symbol of wisdom – on her shoulder, the figures of Medusa and Heracles in the background, and the tiny nude statue of Nike – or victory – in her right hand. Yoshida's version is far more theatrical, with gigantic curving horns that reference the male bighorn sheep. The aggressiveness of her later rendition was created for post-feminist contemporary audiences, who see and respond to female power much differently than in Klimt's era.

Yoshida also shows her playful side in the *Painting* series. As she did with the *Brides* portraits, many of the *Painting* images contain lighthearted parodies or mockeries that balance out the deeper considerations of gender or ethnicity. The *Suprematist Costume By Malevich* features the artist's humorous approach, displaying an accordion tube of brightly colored interlocking circles (Figure 9). The viewer is all too aware that the contraption is unstable, and in danger of tipping backwards. The bold colors, network of shapes, and use of black refer to several stages of Malevich's career; his early peasant paintings, the geometric shapes from the height of his career, and his later tubular figures. Instead of deconstructing and reconstructing a Malevich painting, Yoshida invents a costume that combines the Suprematist language of shape and form with contemporary fashion. In *Hugo Ball in Cubist Costume at the Cabaret Voltaire* Yoshida modernizes the costume Ball actually wore at the opening of the Cabaret, a nightclub the Dada artist founded in Zurich in 1916 to promote experimental artistic and political ideas. Even more amusing is Yoshida's reconsideration of the Battle of San Romano. Her *Condottiere Micheletto Attendolo da Cotignola at the Battle of San Romano By Paolo Uccello* is unashamedly absurd. The shapes mimic the lances in the original painting, while the artist's form is completely obscured, save for her boldly colored lips. Equally outrageous are her exaggerations of hats, such as *Irma Brunner By Manet* and *Baldassare Castiglione By Raphael*. Sometimes, Yoshida even transfers collars and dresses from the body to the top of the head, as in *Marchesa Balbi By Van Dyck* and *Queen Marie Antoinette in a Court Dress by Elisabeth Vigee Le Brun*. And, what series of historical paintings would be complete without a nod to Picasso's Minotaur? In *The King of the Minotaurs*, Yoshida humorously reduces the horns of the bull to tiny forming buds, and in *Minotaur By Picasso*, she replaces the horns with bright yellow stiletto ankle boots.

Yoshida's new series revives and invites new life into canonical paintings. Her imaginative collaboration with deceased artists unites present with past, male with female, photography with painting, and fashion with fine art. Curator Jean-Michel Ribettes remarked: "This evocation of masterpieces, far from being a mere citation or imitation, is an allusion to the 'unary trait', in other

words what the mind arbitrarily remembers from a painting.’¹ The series gives the viewer a glimpse of what Yoshida sees in a painting from the point of view of a fashion designer and contemporary photographer. By picturing and re-picturing of herself in the series, Yoshida establishes her voice as a contemporary female photographer. Truly, she is an artist who can see in herself the likeness of Andy Warhol himself (Figure 10).

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¹Exhibition advertisement for the *There Where I am Not* retrospective: http://www.mep-fr.org/us/actu/kimiko_yoshida.htm

Image Appendix:

Figure 1. *Kimiko Yoshida. Ophelia by Delacroix. 2010*



Figure 2. *Kimiko Yoshida. The Bride with Mask of Herself. 2002*

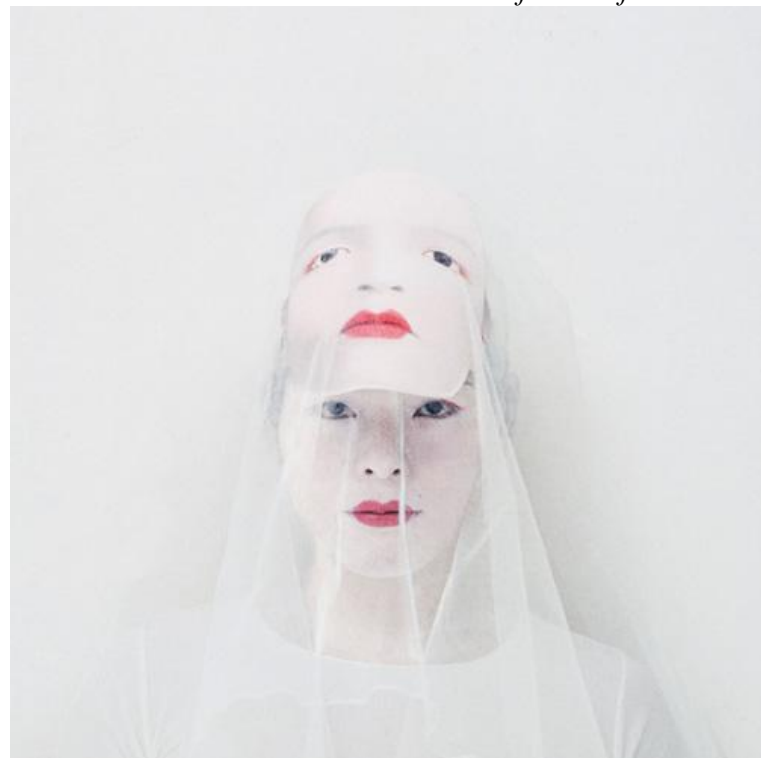


Figure 3. *Kimiko Yoshida. The Amazonian Bride. 2003*



Figure 4. *Kimiko Yoshida. Emerald Buddha in the Royal Grand Palace in Bangkok. 2010*



Figure 5. Kimiko Yoshida. *Aztec God Quetzalcoatl, The Plumed Serpent.* 2010



Figure 6. Kimiko Yoshida. *Self-Portrait of Matisse as a Moroccan.* 2007-2010



Figure 7. *Kimiko Yoshida. Odalisque by Manet. 2007-2010*



Figure 8. *Kimiko Yoshida. Philip the Good, Duke of Burgundy, by Rogier van der Weyden. 2007-2010*



Figure 9. *Kimiko Yoshida. Suprematist Costume By Malevich. 2010*



Figure 10. *Kimiko Yoshida. Warhol by Himself. 2010*

