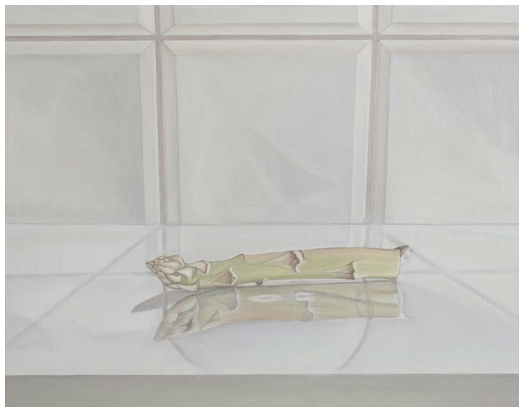


**HOLLY YOSHIDA**

HOUSE WARMING

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MOORE CONTEMPORARY



*White Asparagus (Small)*, 2023  
oil on board  
40 x 51 cm

# HOLLY YOSHIDA

## HOUSE WARMING

8th November - 9th December 2023

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Cover detail:  
*Bathe II*, 2022  
oil on board  
60 x 80 cm

*The sense that life is drained of all colour and drama; I see only white shapes taunting me with their trickster ability to morph and disappear in front of me.*

*What are these spaces then? They are not the ideal home bathrooms of magazines. They are not the everyday messy space of a bedroom ensuite. They are recognisable, but unfamiliar also; everyday but strange.*

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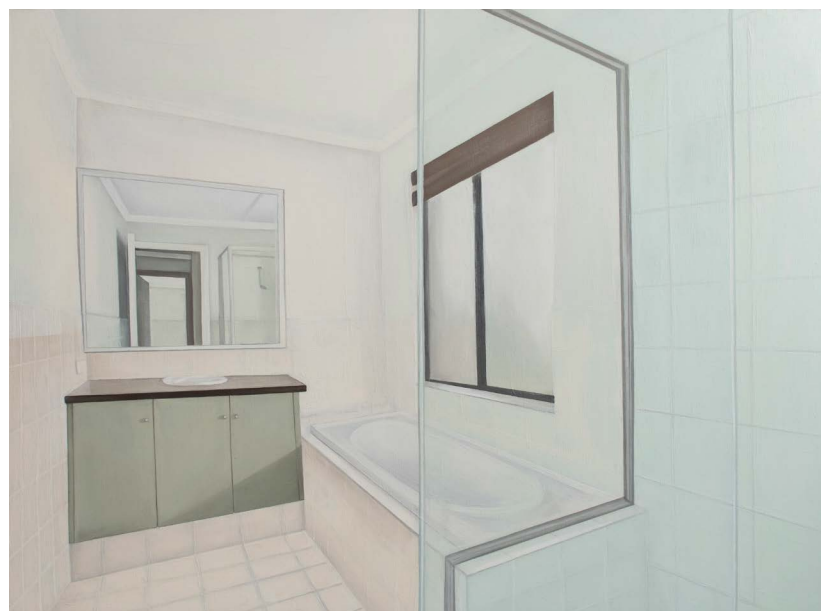
*The more I look at these paintings, the more complex this looking seems to be. Or rather, the more complex the act of seeing becomes. I become aware of how art comes alive in the exchange between artist and viewer, how rich and elaborate is the act of perception.*

Rachel Robertson, *A gesture towards steam*



*Bathe IX*, 2023  
oil on board  
60 x 80 cm

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*Bathe VII, 2022*  
oil on board  
57.5 x 77 cm

### Artist's Statement

I am an oil painter who paints empty rooms and compostable objects. The house has always been my subject, though what I choose to focus on changes over time. Recently, I have been interested in tiles found in domestic spaces.

One body of work leads to another. My last body of work was particularly dark and glossy. With this new project - stemming from my focus on tiles - I wanted to develop paintings that are impossibly white, I wanted to challenge my palette and push colours to their limits of paleness, creating scenes that have ghost-like qualities.

I paint interiors because I like to be inside. The psychological comfort I gain from being at home is something I enjoy and value. As a renter, I am constantly moving from house to house, and being able to recreate that comfort in any space is something I have learnt despite new architectural arrangements. I have to project myself and my life into these spaces that could be my potential home.

I make the decision to depersonalise spaces, removing traces of human interaction with the intention to unsettle. I have painted these interiors to look bare, for the colours to be more brilliant in an attempt to activate the uncanny energy of what it feels like to be within the spaces.

My works are not biographical. I paint interiors of vernacular Australian houses, and viewers may bring their own experiences and histories to inhabit these rooms. I use reference images found on the Rent Network and other realtor sites, searching for houses within my economic bracket; they often look bleak and sterile.

Houses and interiors can act like time capsules, eliciting memories that might be individual or shared. A sink will be reminiscent of a family house, or a place lived in one's twenties, projecting the viewer into differing times and places. The paradox between comfort and eeriness prompts the audience to do a double take.

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**Notes from a Friend**

**Nick FitzPatrick**

*The heavier the burden, the closer our lives come to the earth, the more real and truthful they become. Conversely, the absolute absence of burden causes man to be lighter than air, to soar into heights, take leave of the earth and his earthly being, and become only half real, his movements as free as they are insignificant. What then shall we choose? Weight or lightness?*

Milan Kundera, *The Unbearable Lightness of Being*

When I visit Holly at home one evening, I ask her about her paintings for *House Warming*. They are sitting, unfinished, in the next room. What has she been thinking about as she paints, I wonder. New thoughts, old thoughts?

Her reply is flippant: She doesn't think at all. Painting is a way to escape reality and stay locked inside. She's half-joking. After many years of friendship, I know what she means.

There is a pain in having to live. To move around, to change, to expend the effort of endurance, to carry the weight of knowledge, to try to understand, to gain and to lose. We cannot always imagine Sisyphus happy.

Holly offers to share with us a space away from this burden, though crucially not entirely apart from it. These rooms and objects do not provide transcendent escape. They are a more tempered, perhaps even pragmatic, invitation to sheltered convalescence, remediation, and reflection. A solace, brief only, before the inevitable return.

Impermanence, though, is never permitted to diminish power or significance. Instead, Holly enshrines in her subjects' images a reverential glory honouring their provision of care and nourishment in transient moments of need.

These are places and things that were real, and may be real again.

*Pursued with the roots to life unsevered, practice  
Remains a useless struggle, however long it lasts.*

Hakuin Ekaku

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*Silken Tofu*, 2023  
oil on board  
60 x 80 cm

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**HOLLY YOSHIDA** graduated from Edith Cowan University with a Bachelor of Contemporary Art in 2014. *House Warming* is the painter's fourth solo exhibition, second with MOORE CONTEMPORARY. Yoshida has participated in numerous group exhibitions including *The View from Here* (2021) at The Art Gallery of Western Australia and was a finalist in the John Stringer Prize (2022).

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*Enoki Mushroom*, 2023  
oil on board  
60 x 80 cm

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# MOORE CONTEMPORARY



*Bathe I, 2023*  
oil on board  
60 x 80 cm

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