

UBS Young Art

UBS Young Art

We are pleased to present within the pages of this book five exceptionally talented young artists and the unique and exciting works created by them as part of the UBS Young Art program. Providing young artists with the opportunity to develop and strengthen their talent, the program hopes to enable the making of works that invite us to think beyond the familiar and the obvious. Art expresses who we are – as a society, as an institution and as an individual. It can remind us of our past, or hint at our future. Our commitment to contemporary art is firmly established, through sponsorships of the Art Basel and Art Basel Miami Beach fairs and our own contemporary art collection.

The UBS Art Collection is widely regarded as one of the most important corporate collections of contemporary art and represents over three decades of UBS's arts patronage. However, to remain truly contemporary and relevant it is essential to look to the young aspiring artists of today whose work could form part of our Collection tomorrow.

We are proud to have these five remarkable young artists as the pioneers of the UBS Young Art program and wish them all well on their artistic journeys ahead.

Tom Hill Chief Communication Officer, UBS AG

The Program

UBS Young Art seeks to provide young talented artists from all over the world with the financial means and the opportunity to develop their talent wherever they are working. There are many awards across the globe today for young artists, but with UBS Young Art, UBS seeks to distinguish itself by going beyond financial reward alone. The aim is to enable the artist to gain from an active mentorship with both The UBS Art Collection's Curator and its Advisory Board Members. In this way UBS seeks to establish lasting and rewarding relationships for all those involved. We recognize that in today's world a wide-reaching network as well as talent are essential, and true partnerships are invaluable.

Mirroring The UBS Art Collection's esteemed Advisory Board, the program's first five recipients come from the main regions of the globe in which UBS currently conducts its business: Europe, Asia, North and South America and of course its native Switzerland. This underscores our view that art today is a truly global conversation and that individual voices need to be heard and integrated into a meaningful dialogue.

The UBS Art Collection's Advisory Board

The Board fully understands and supports the need to nurture and support contemporary artists of today in order to secure them places in important collections of tomorrow. Comprised of four of the most influential and respected individuals in today's world of art they are:

Representing Europe and Switzerland:

Prof. Dr. Jean-Christophe Ammann, Frankfurt, Germany.

Representing Asia:

Mrs. Yoshiko Mori, Chairperson, Mori Art Museum, Tokyo, Japan.

Representing North America:

Mr. Donald B. Marron, Lightyear Capital, New York, USA.

Representing South America:

Ms. Marysol Nieves, Sotheby's, New York, USA.

The Advisory Board Members are dedicated to providing the young artists with as much active support, encouragement and advice as they can.

The Curator

The Curator of The UBS Art Collection, Joanne Bernstein, is, together with UBS, responsible for the program and for providing the artists with extensive curatorial support and expertise.

The Selection Process

Each of The UBS Art Collection's Advisory Board Members recommended three to five distinguished Art Experts from their region who in turn nominated up to five eligible young artists for the program.

Via their Art Expert, each nominee submitted for due consideration their CV, Artist's Statement and work samples together with a Letter of Recommendation from the Art Expert. The former Curator, Matthias Winzen, carefully reviewed the materials for each region with the respective Advisory Board Member and together they selected the recipient for that region.

The Nominees

The Curator and the Advisory Board Members were impressed by the range and energy of all the nominated artists, and the high standards made the final decisions extremely difficult.

The Five Artists

After long and careful deliberation the following five nominees were selected for the program:

Representing Europe:

Monika Sosnowska — nominated by Dorota Monkiewicz, Warsaw, Poland.

Representing Switzerland:

David Renggli — nominated by Cornelia Providoli, Zurich, Switzerland.

Representing Asia:

Masahito Koshinaka — nominated by Kentaro Ichihara, Tokyo, Japan.

Representing North America:

Dan Fischer — nominated by Derek Eller, New York, USA.

Representing South America:

Eduardo Navarro — nominated by Gabriel Pérez-Barreiro, Texas, USA.

The Workshop

In 2006 the five recipients came together for the first time in Zurich for a 2-day workshop to meet and present their work to each other, the Curator and representatives of UBS. At the same time they learned more about the program and established important and, we hope, lasting bonds between each other.

The Documentation Process

Once back in their home environments, each of the young artists was visited by Mischa Haller, a young, talented, award-winning Swiss photographer who is based in London and who was especially selected to document the program. During his visits he focused on details and moments that encapsulated their daily lives as well as the creative process in the artists' studios. Each chapter of the book shows a selection of Mischa's photos which provide an informal yet intimate portrait of each artist.

The Works

During the program the five artists created the exciting works of art depicted in this book while also engaging in exhibitions and residency programs around the world.

The Continued Commitment

All of those involved in the program were thrilled to have had the opportunity to see so much fascinating material submitted by the many nominees, and everyone looks forward with anticipation to the next round of young artists. In the meantime, each of the five artists chosen for this program is clearly flourishing, and it has been our pleasure to accompany them on part of their journey. We thank Dan Fischer, Masahito Koshinaka, Eduardo Navarro, David Renggli and Monika Sosnowska for their participation and for their patience while we were evolving what we hope will be an exemplary program for the next five young artists and many others in the years to come.

The UBS Art Collection

What attracts me, or what moves me can be found in my daily life [...] when I encounter such a moment, I am most conscious of being alive. [...] I use photography [...] to capture those moments in order to recognize them [...].



Masahito
Koshinaka

Kyoto, August 2006



Osaka, August 2006



At home in Kyoto,
August 2006





Selecting prints



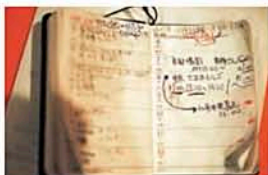
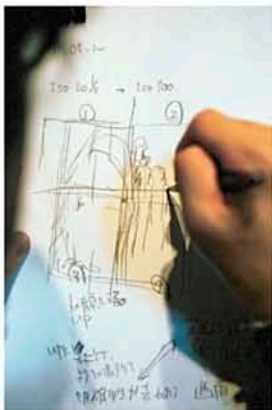
Checking the slide film



Train station in Kyoto



Rephotographing selected prints on 35 mm slide film



Checking scanned slides before sending them to the lab



At home in Kyoto



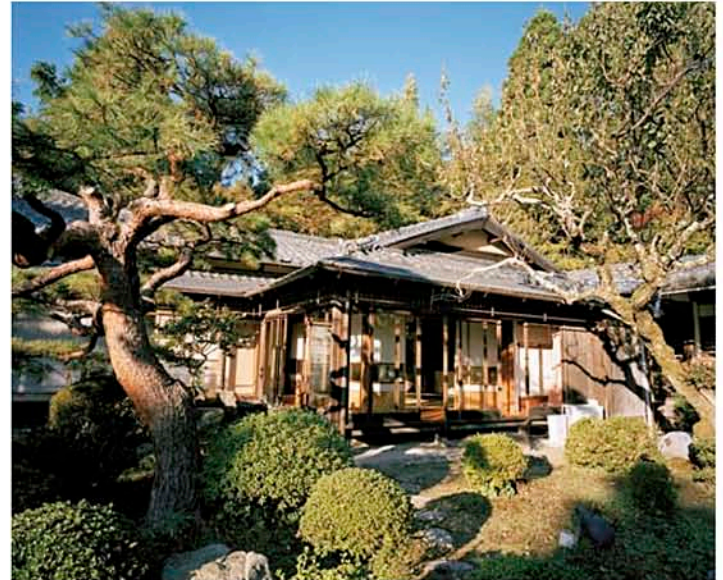
With UBS Young Art Nominator Kentaro Ichihara



Teahouse in Kyoto



Unloading works to present to Kentaro Ichihara in a tea house in Kyoto, rented by Masahito for the occasion



Roppongi Hills Mori Tower, Tokyo



Fumio Nanjo, Director of Mori Art Center, discussing Masahito's work in Mrs. Mori's office in the Mori Tower

With Mrs. Mori, Advisory Board Member



Mrs. Mori showing Masahito the view from the Mori Tower



Back home to Kyoto

A WEB OF INTERCONNECTIVITY

Japan is the fourth most densely populated country in the world.¹ Masahito Koshinaka's works powerfully yet quietly convey the bewildering experience of the hustle and bustle of vast metropolitan centers in which the individual can so easily feel lost, both literally and metaphorically, and in which the sense of self can be eroded by the rigors and the pressures of the workaday life, which are so high in Japan.

Koshinaka photographs crowds with a medium format Rollei/flex camera. He then carefully examines the prints to select the details that capture his intentions. These he rephotographs at extremely close range on 35 mm slide film (a process he may repeat if he is unsatisfied with the result). He then scans the slides and may slightly adjust the color balance before sending the digital files to a bureau for printing on a large scale. It is a meticulous process requiring a developed visual perception.

He beautifully explains his project, which he titles *Echoes*:

"When I first set out to capture the image that would become *Echoes*, I gave myself ample time to carefully observe the people within my field of vision. As I mentally composed the frame, I became acutely aware of the great many individuals within my eyeshot, all of whom were engaged in different activities; many were standing still, others were in dynamic movement, and all were going about their own business, unaware of my presence.

Initially, I concentrated primarily on the individuals in the frame. However, my focus soon expanded to include the larger group in which these individuals were enmeshed. My awareness of the image continued to develop as I began to conceive of each individual as a single point from which an infinite array of links branch off in every direction to create a web of interconnectivity that breaks down the limitations of any one fixed standpoint in favor of a more fluid and ambiguous perspective.

This topic has become one of the dominant themes that I explore in my works of photography. Through the properties of a static image, the shifting boundaries between the individual, the group and the observer can be captured, and the status of any single component of the image can be challenged by the unfixed and endlessly expanding sense of linked perspectives that is revealed through *Echoes*."

Of the UBS Young Art program, Koshinaka has noted that at the workshop in Zurich he particularly enjoyed observing the way the other artists search, as does he, for their own solutions and that despite the

different nationalities, everyone shared the same goal. In terms of the program's end results, he feels he may be thinking more globally, but wisely comments:

"I think I will become aware of the effect of attending the program after the program has completely finished. That may be in a year, or it may be in ten years' time. What I had in mind from the onset of the program was to express what I wanted to express just as I had always been doing. It was the first time that someone other than myself observed the process of how I create my work, and the comments I received from my mentor, Mrs. Yoshiko Mori, were especially valuable."

JB

¹ Statistics Bureau, Ministry of Internal Affairs and Communications (MIC), Japan, 2005.

MASAHITO KOSHINAKA

Born 1979 in Osaka, Japan
Lives and works in Kyoto

EDUCATION

2001 Graduated from Visual Arts College, Osaka

SOLO EXHIBITIONS

2006 *A view from the view*, VOICE GALLERY, Kyoto
2004 *Those who go with me*, VOICE GALLERY, Kyoto

GROUP EXHIBITIONS

2007 *Masahito Koshinaka + Yukihiro Yamagami*, Cafe le baobab, Kyoto
2006 *Into the photograph, out of the photograph*, The Third Gallery Aya, Osaka
2005 *ZONE-POETIC MOMENT*, Tokyo Wander Site, Tokyo
2004 *Toyota Triennale 2004*, Toyota Municipal Museum of Art, Aichi
2001 *Field of field*, Gallery Ren, Kyoto
2000 *Selected works from Mio Photo Award 2000*, Tennoji Mio, Osaka

AWARDS

2000 Mio Photo Award 2000 for Outstanding Performance

Beyond Words

What attracts me, or what moves me can be found in my daily life; it may be my surrounding environment, people I know, people I don't necessarily know. And when I encounter such a moment, I am most conscious of being alive, and I can feel the reality of it all. I use photography, which I think is the most appropriate medium, to capture those moments in order to recognize them, one by one.

Photography enables us to capture objects apparently unfaithfully.

A feature of photography is that it provides a record and is accompanied by the notion of fact; it has informational value. The notion of "what is documented in photos is real" leads to the idea that one can experience, see or know everything in a photo and its informational value tends to be prioritized. However, photographs also record things not necessarily intended as a subject. Those things often can't be described in words, thus they tend to lack in informational value. However, they are what attracts me most and that's what I want to capture as my expression.

Masahito Koshinaka

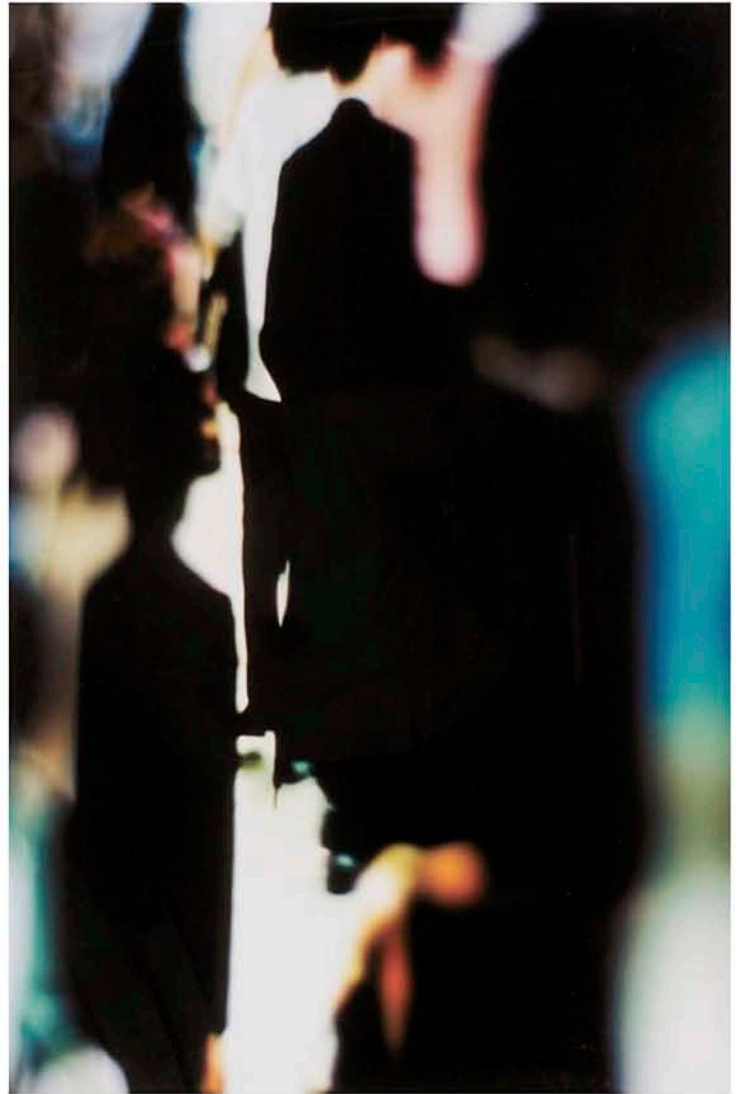
Making spotted patterns by the contrast of hue, people coming and going on a street are oddly distorted. They behave mechanically, their faces apparently devoid of emotion. Is this a bad dream?

If it is, a strange unease lies over the whole image. However, at the same time there's mysterious warmth in the space of this dream. We feel as though we are embracing this city.

The work of Masahito Koshinaka expresses the uncertainty of human existence in contemporary life. But it also includes the abundant tenderness in the gaze with which the artist himself watches the city. In this deep sense, he grasps the nature of contemporary society and conveys his empathy to people who live within it.

I hope that Koshinaka's sensitivity will help bring a brighter future.

Kentarō Ichihara Nominator



Echoes, 2006
Series of 8 C-Prints on aluminum
89 x 116.5 cm / 32 1/4 x 45 7/8 in.

