

AGENDA

By Mary Murray

TOP BILLING

PHOTO *Finish*

The great landscape photographer Ansel Adams once said, "You don't take a photograph, you make it." This musing rings true for the three shutterbugs featured in **Ann Norton Sculpture Gardens'** new exhibition "Expanding Horizons: Nontraditional Approaches to Photography." Presented in partnership with J.L. Modern Gallery, "Expand-

ing Horizons" boasts images by Kimiko Yoshida, Bernard Faucon, and Stephen Wilkes, three vastly different photographers who share one commonality: Their quest to manipulate the medium to accommodate their unique perspective.

Take Yoshida, for example. Born in Tokyo but based in France, she culls inspiration from a range



ABOVE: HARIU
PRIMEVERA, 2018,
KIMIKO YOSHIDA
INSET: MONSA/
JOSSE, 2018,
KIMIKO YOSHIDA

of subject areas, most notably art history and contemporary works, as well as her childhood observing and eventually rebelling against the traditional roles women played in Japanese culture. In her self-portraits, she is both hidden and on full display, both the canvas and the paint. With the goal of erasing her identity, Yoshida dresses in costumes and utilizes artistic techniques to obstruct her features and amplify her message of transformation.

"Expanding Horizons" will be on view October 2 to November 17. On October 5, ANSG will host a free open house to celebrate the start of a new season. Attendees can peruse the exhibition in the historic house, explore the 2-acre garden, listen to live music, and even create their own sculptures. *West Palm Beach (ansg.org)*



COURTESY OF J.L. MODERN GALLERY ANN NORTON SCULPTURE GARDENS

ANSG Hosts a Free Open House to Celebrate the Launch of “Expanding Horizons”

JL Modern Gallery and Anne Norton Sculpture Gardens partner to bring a nontraditional photography exhibit to West Palm Beach.

By **Mary Murray** - October 1, 2019



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Take Yoshida, for example. Born in Tokyo but based in France, she culls inspiration from a range of subject areas, most notably art history and contemporary works, as well as her childhood observing and eventually rebelling against the traditional roles women played in Japanese culture. In her self-portraits, she is both hidden and on full display, both the canvas and the paint. With the goal of erasing her identity, Yoshida dresses in costumes and utilizes artistic techniques to obstruct her features and amplify her message of transformation.

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