

TOP Collection Reading Images: The Time of Photography

Aug. 10—Nov. 4, 2019

Since the Tokyo Photographic Art Museum reopened in 2016 following a renovation project, the TOP Collection exhibition, a series designed to showcase works from the museum collection, has dealt with a wide range of themes. The theme of this year's exhibitions is "reading images." By focusing on the narratives conveyed by these images, we hope that you will enjoy a richer viewing experience as you consider how to read these works.

Titled *The Time of Photography*, this exhibition, the second TOP collection show of the year, examines the intimate relationship between photography and time. Based on three keywords, "production time," "image time," and "viewing time," the exhibition consists of numerous masterpieces, spanning the globe and the history of photography, which were selected from the over 35,000 items in the museum's holdings. These works, the fruit of the artists' insatiable spirit of inquiry, speak to us in a fresher and more powerful way today as we begin to make our way in this new era of Reiwa, which follows on from the Heisei Period. We hope that you will enjoy this exhibition.

Admission : Adults ¥ 500 / College Students ¥ 400 / High School and Junior High School Students, Over 65 ¥ 250

Organized by Tokyo Metropolitan Government, Tokyo Photographic Art Museum

Sponsored by Toppan Printing Inc.

Section 1: Production Time

In the first section, we consider the role of time in the production of photography. Since the dawn of the medium, the act of shooting a picture has required a certain amount of time. The things that moved during the exposure of Édouard-Denis Baldus' photographs of buildings, made in the mid-19th century, appear out of focus. This enables us to interpret traces of time. Other works bring out the distinctive qualities of the camera as a machine, including the blurry effect caused by the movements of Tomatsu Shomei's subjects and the artist himself, the lengthy exposures of Midorikawa Yoichi and others, and the fresh approach pioneered by Taguchi Kazuna in which she reproduces her own paintings as photographic works. Here, we present a group of works that allows us to identify the close relationship between time and photography.



Édouard-Denis Baldus
Palais Royale, c. 1850-59



Hori Yohee
Portrait of Tada Yoshiakira, 1868



Midorikawa Yoichi
Fireflies
From the series Seto Inland Sea and Its Neighborhood, 1957



Sato Tokihiro
《CC #35》
From the series Breath-graph, 1992



Taguchi Kazuna
Look How Long I've Grown Waiting for You, 2007

Section 2: Image Time

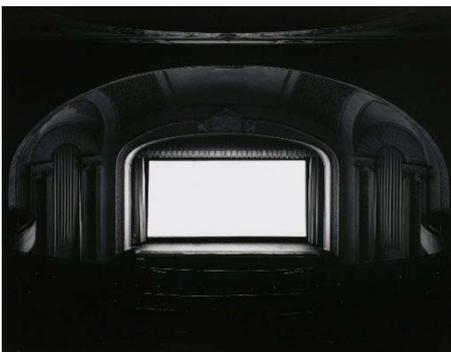
A photograph is something that extracts a given time and imprints it on an image, but artists make use of a variety of techniques to create works that imbue these temporal elements with greater depth. How do artists handle and express the invisible concept of time in their work? In this section, we begin with August Sander. Sander's portraits not only depict the appearance of his subjects at the time they were taken, but they also express the time in which these people lived. Yoneda Tomoko's compositions, showing texts and other works by famous 20th-century intellectuals as seen through their own eyeglasses, inspire us to imagine the times in which these figures lived and the emotions and conflicts they experienced in these periods. There is a diverse range of other time-related images, including a work by Sugimoto Hiroshi, which captures the appearance of a movie screen from the beginning to the end of a film.



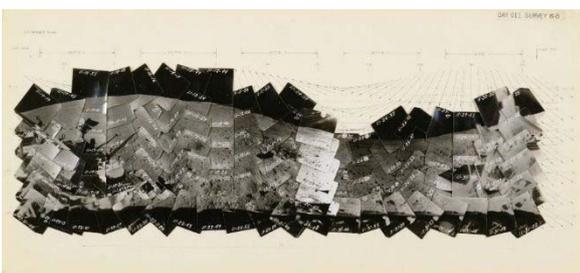
Kikai Hiroo
Man Playing the Mouth Organ
From the series *Ecce Homo*, 1986



Yoneda Tomoko
Abe Kobo's Glasses-Viewing the Manuscript of "The Box Man"
From the series *Between Visible and Invisible*, 2013



Sugimoto Hiroshi
U. A. Playhouse, New York
From the series *Theaters*, 1978



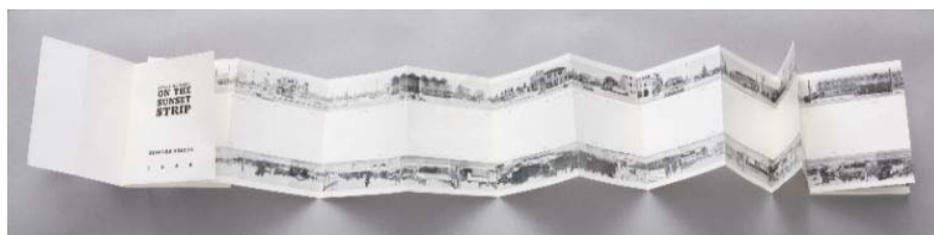
NASA
Shadow on the Moon Photographs
from the *Surveyor Missions 1966-68*, 1966-68

Section 3: Viewing Time

We look at works of art while repeatedly moving through and stopping in the gallery. In this section, made up primarily of works by contemporary artists, we focus on time as it relates to the viewing experience. For example, as we adjust our lines of sight and bodies to look at Edward Ruscha's extremely long artist book, which documents every building on a particular street, we have the feeling that we are reliving the artist's own trajectory. Although the collection of pictures in Kawauchi Rinko's installation does not constitute a lucid story, we can sense the flow of images and time as we make connections in our imagination and stand still. In this way, photographs, which are supposed to be still images, come to life in the time we take to view them.



Kawauchi Rinko
From the series Illuminance, 2009
Chromogenic Print



Edward Ruscha
Every Buildings on the Sunset Strip, 1966

Jonas Mekas
Oona Takes a Picture, 1977, Paradise Not Yet Lost, or Oona's Third Year
From the series Frozen Film Frames, 1977

All works belong to Tokyo Photographic Art Museum.

Catalogue

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Published by: Tokyo Photographic Art Museum

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