

Remembrance beyond images

Mar. 1, 2024 – Jun. 9, 2024



Kishin SHINOYAMA, "Meaning of the House", Suzu City, Ishikawa Prefecture, 1974, silver dye bleach print, Collection of Tokyo Photographic Art Museum

Exhibition Summary |

The Tokyo Photographic Art Museum is pleased to present the exhibition, "Remembrance beyond images."

With rapid advances in research in the fields of brain science, neuroscience, psychology, and philosophy, the systems and processes involved in memory are becoming increasingly apparent. In addition, there is renewed interest in the issues of memory and identity in the context of today's fast-aging society. This exhibition focuses on how photography and film, which both serve to document time, have attempted to capture "memory" as a contemporary theme.

The works on exhibit demonstrate diverse approaches that include techniques of transforming personal records into collective memories by sublimating them into works of art, expressions that encourage the sharing of historical memories beyond time and geographical distance, and even attempts to generate new images through use of cognitive AI. The exhibition will feature over 70 works, including new and previously unseen works in Japan, by 7 groups of 8 artists from Japan, Vietnam and Finland, including Kishin SHINOYAMA, Tomoko YONEDA, NGUYỄN Trinh Thi, Nodoka ODAWARA, Goro MURAYAMA, Marja PIRILÄ, Satoko Sai + Tomoko Kurahara, and others.

Artists |

Kishin SHINOYAMA



Photography has the power to transform personal memories into a broader collective memory of the times. This section introduces three series of works by Kishin SHINOYAMA (1940–2024), who since the 1960s has been not only a leading figure in the world of photography, but also a forerunner of the new age. The three series include “Birthday,” composed of his own commemorative photographs; “*Meaning of House*,” which was exhibited at the Venice Biennale in 1976; and “*ATOKATA*,” a

reportage of the 2011 Great East Japan Earthquake.

“Meaning of the House”, Kawanabe County, Kagoshima Prefecture, 1975, silver dye bleach print, Collection of Tokyo Photographic Art Museum

Tomoko YONEDA



Is it possible to discern the traces of history within everyday landscapes? Based in London, Tomoko YONEDA (b.1965) continues to create works that engage with domestic and international themes of epic scale, such as conflicts and clashes in ideology. This section presents a reconstruction of three series of work, “*The Island of Sakhalin*,” “*Scene*,” and “*DMZ*.” Such works evoke within us distant and invisible borders.

“Scene”, Ice Rink – View of a mining town that was part of the South Manchurian Railway zone during the Japanese occupation, Fushun, China, 2007, chromogenic print, Collection of Tokyo Photographic Art Museum

NGUYỄN Trinh Thi



Letters from Panduranga, 2015, single-channel video, 35min, Collection of Tokyo Photographic Art Museum

The announcement in 2009 by the Vietnamese government of plans to build the nation’s first nuclear power plants, had served as an impetus for contemplating the extensive history of the Cham people and the preservation of their culture. *Letters from Panduranga* is an important work by internationally acclaimed filmmaker Nguyễn Trinh Thi (b.1973), presented at the Galerie nationale du Jeu de Paume (France) in 2015, as well as other international venues.

Nodoka ODAWARA



This is a text-based work by sculptor and critic Nodoka ODAWARA (b.1985). The artist considers the relationship between 'photography' and 'sculpture' through the story regarding the bust (statue) of Hikoma UENO, the founder of photography in Japan, which was lost during World War II and later reconstructed, drawing reference to related materials belonging to photography historian Sadao UMEMOTO.

Photographer unknown, *Commemorative Photograph of the Unveiling Ceremony for the Reconstruction of the Bronze Statue of Hikoma Ueno in His Later Years*, 1951, gelatin silver print, Collection of Tokyo Photographic Art Museum

Goro MURAYAMA



If the artist continues to create works 1,000 years from now, what kind of works will he create? Goro MURAYAMA tasks himself with producing 1,000 drawings, and with the aid of Qosmo, Inc.'s creativity and technology, uses AI-learned data of his works to predict what his drawings may look like a millennial into the future. In relation to this, Takashi Ikegami and Alternative Machine considers the issue of evolution based on their research and experiments using artificial life forms.

Data Baroque - A Thousand Drawings for Machine Learning, 2023-2024, acrylic medium with Iron pigments on paper, Collection of the artist

Marja PIRILÄ, Satoko Sai + Tomoko Kurahara

These portraits were taken using the camera obscura technique to project the outside scenery indoors. The subjects of the portraits are nine elderly people living in the Finnish city of Turku. The ceramic works are screen-printed with photographs from photo albums belonging to the respective subjects. From the works it is possible to see that each of these figures have led diverse lives while being greatly impacted by the vicissitudes of the times.



Marja PIRILÄ, "*Inner Landscapes, Turku*",
Camera obscura / Ruth, 2011,
archival pigment print, Collection of the artist

Satoko Sai + Tomoko Kurahara,
"*Inner Landscapes, Turku*", *Ruth*, 2011,
press-moulded ceramics, screen-
printed with under-glaze colors. glazed
inside, Collection of the artist



Outline of exhibition |

Dates: Mar. 1, 2024 – Jun. 9, 2024

Closed: Mondays (The museum will be open on Monday, April 29 and Monday, May 6, and closed on Tuesday, May 7).

Venue: 2F Exhibition Gallery, Tokyo Photographic Art Museum
〒153-0062 Yebisu Garden Place, 1-13-3 Mita Meguro-ku Tokyo 153-0062

Open Hours: 10:00–18:00 (Thu. / Fri. 10:00–20:00)

*Final admission 30 minutes before closing.

Admission : Adults ¥700/ College Students ¥560 / High School and Junior High School Students, Over 65 ¥350

*Admission is free for children in elementary school or younger; junior high school students living or attending schools in the Tokyo metropolitan area; holders of Japanese disability identification cards (shogaisha techo), along with up to two caregivers; and holders of the museum's annual passport.

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For Press |

If you have any press enquiries about this Exhibition, please contact our Department of Public Relations.

High-resolution images for publication are also available by e-mail.

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