

TOP 30th Anniversary

TOP Collection: transphysical

July 3 – September 21, 2025



Left: Komoto Akira, *90-23* from the series *Seeing*, 1990, Silver dye bleach print ©Komoto Akira Right: Yasumura Takashi, *Rubber Gloves and a Stick for Stirring Hot Water* from the series *Domestic Scandals*, 1999, Chromogenic print



The Tokyo Photographic Art Museum is pleased to present the TOP Collection exhibition marking the 30th anniversary of the museum's opening. Co-curated by four curators in an omnibus format, the exhibition offers a multifaceted selection from the museum's collection, conveying the richness and variety of photography and the moving image.

The exhibition's title, *transphysical*, combines the word "physical," relating to material and the body, with the prefix "trans," which suggests movement or transformation from one form or state to another. It explores both the physicality of photographs as objects and the bodily expression of both subjects and artists. Marking the museum's 30th anniversary, this exhibition offers new perspectives on works from the collection and invites viewers to reflect on the complex, multilayered processes through which images come into being. In an era of accelerating digitization, these carefully selected works offer a striking counterpoint, prompting fresh reflection on the nature of photography and the moving image.

In today's world, where digital technologies are rapidly advancing and the boundaries between the real and the virtual are increasingly fluid, the way we engage with artworks as physical objects may be on the brink of change. We hope that your encounter with these works, experienced here and now through your own physical being, makes an impression that becomes a lasting memory.

[Room 1] Photography and Painting (curated by Endo Miyuki)

The intersection between photography and painting has long been a subject of inquiry for historians and scholars. From its earliest days, photography was compared to painting, another form of two-dimensional art. In seeking to establish photography as an art form, photographers often looked to painting, imitating its compositions and intricate details to enhance their medium's artistic legitimacy. Over time, the two media have at times opposed and at times inspired one another, and each continues to explore its own creative potential to this day. The first half of this room presents examples of early photography, from the 19th century, while the second half features works by contemporary artists.



1-1



1-2



1-3



1-4

1-1 : Louis Ducos du Hauron, *Landscape of Agen, with Tree and Stream*, 1877, Héliochromie 1-2 : Ishihara Tomoaki, *U.S.P 13 #05*, 2013, Oil pastel and oil on gelatin silver 1-3 : Kusakabe Kinbee, *WIND COSTUME*, from the series (*Yokohama Album*), c.1881-1912, Hand-colored albumen print 1-4 : Eugène Atget, (*One Tree*), 1910-1920, Oil on canvas mounted on cardboard

[Room 2] dance (curated by Yamazaki Kaho)

Room 2 focuses on multilayered meanings contained within the act of dancing. In those moments when individuals let go of their conscious selves and give in to an atmosphere of elation, dance transcends physical expression and offers glimpses into deeper, primal human impulses. At times, this intensity can even become a catalyst for social change. In photographic and moving image works, a subject determined by the artist is perceived, interpreted, and conveyed to the viewer. When dance is introduced as a medium of expression, it reveals events, emotions, and meanings that reside in a given space. The act of dancing brings the presence of the place into sharper focus and opens a channel of communication with the viewer.



2-1



2-2

2-1 : Yamashiro Chikako, *Okinawa Graveyard Club* from the *Graveyard Series*, 2004, Single-channel video, sound 2-2 : Chen Wei, *In the Waves #5*, 2013, Ink-jet print



2-3



2-4

2-3 : Iwane Ai, From the series *KIPUKA*, 2018, Chromogenic print 2-4 : Hosokura Mayumi, *Dance (10 times extended EDM)*, 2017, Single-channel video, sound

[Room 3] COLORS (curated by all four curators)

Room 3 explores the theme of color in photography through works selected by each of the exhibition's curators. The tones and atmosphere of color photographs reflect the cultural and historical moment in which they were shot, and they are shaped by the distinctive qualities of each photographic process, as well as the physical and chemical properties of materials such as film and photographic paper.

This section draws particular attention to the color tones generated by the artists themselves, or under their direction, during the printing process. These choices go beyond technical adjustment and are a vital manifestation of each artist's distinctive sensibility. Here, the work of these photographers offers a window into a century of artistic exploration, and viewers will encounter creative uses of color that go beyond mere recreation of the natural world.



Onodera Yuki, *No.CO-2* from the series *12 Speed*, 2008, Ink-jet print

[Room 4] Constructed Realities (curated by Chiu Yu-Hsuan)

Room 4 reconsiders how photography and the moving image, both originally means of recording objective reality, have evolved, due in part to the influence of conceptual art. From staged photography, in which scenes are deliberately orchestrated, to experimental Film that departs from conventional cinematic structures in search of new visual vocabulary, these media have moved beyond documentation into more conceptual territory. Photographs incorporating theatrical elements, such as figures, settings, costumes, music, and performance, are presented alongside experimental moving image works. By placing these varied approaches in dialogue with one another, this room explores the myriad meanings and possibilities of photography and the moving image as multifaceted media.



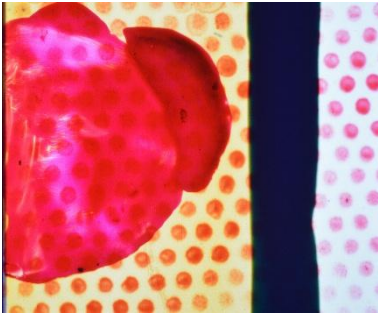
4-1



4-2

4-1 : Erwin Olaf, *Auf dem See* from the series *Im Wald*, 2020, Archival Print Collection Estate Erwin Olaf ©Erwin Olaf Courtesy of KONG Gallery – Seoul, Korea

4-2 : Morimura Yasumasa, *Theater of Creativity / Self-portrait as Yves Klein* from the series *A Requiem*, 2010, Gelatin silver print



4-3

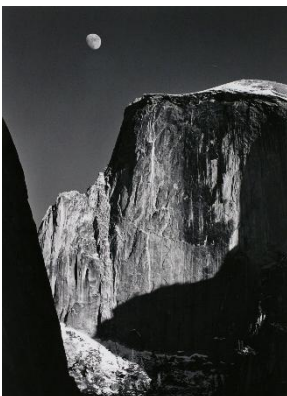


4-4

4-3 : Len Lye, *A Colour Box*, 1935, 35mm film (transferred to digital), color, sound
 Courtesy the Len Lye Foundation from material made available by Ngā Taonga Sound & Vision 4-4 : John Divola, *number 5* from the *Zuma* Series, 1977, Dye transfer print

[Room 5] Encountering the Vintage (curated by Ishida Tetsuro)

Room 5 considers photographic work as a physical object. In photography, what do we mean when we describe a picture as a “work”? In the context of photographic art, it is the print – specifically the original print that accurately reflects the artist’s intent –that has traditionally been regarded as the true work. Only by taking a broader view of photography, encompassing not only the taking of the picture but the entire imaging process, can we grasp the nature of photography as an art form and appreciate the value of the “vintage.” In today’s digital age, where much has been rendered immaterial, the tactile sensation of developing and printing a photograph and experiencing it as a physical object is steadily fading. This room invites us to reexamine vintage and unique photographic works, and to consider what lies behind the lasting appeal of a photographic print as “the real thing.”



5-1



5-2



5-3



5-4

5-1 : Ansel Adams, *Moon and Half Dome, Yosemite Valley, California*, 1960 (printed later), Gelatin silver print ©The Adams Publishing Rights Trust. 5-2 : Kono Asahachi, *Smoke*, 1929, Gelatin silver print 5-3 : Hamada Ryo, *not special 321*, 1996, Color copy, acrylic on wood panel 5-4 : Yamamoto Tadasu, from the series *Jardin*, 2002, Dye transfer print

Exhibiting Artists |

Ansel Adams, Eugène Atget, Henri Cartier-Bresson, Louis Ducos du Hauron, William Eggleston, Robert Mapplethorpe, Erwin Olaf, Gerhard Richter, Cindy Sherman, Chen Wei, Ishihara Tomoaki, Idemitsu Mako, Imai Hisae, Iwane Ai, Ei-Q, exonemo, Onodera Yuki, Kawauchi Rinko, Komoto Akira, Koyama Hotaro, Suzuki Nozomi, Taguchi Kazuna, Tawada Yuki, Tomatsu Shomei, Naito Masatoshi, Nomura Sakiko, Hamada Ryo, Hosokura Mayumi, Morimura Yasumasa, Yasumura Takashi, Yamazawa Eiko, Yamashiro Chikako, Yamamoto Tadasu, and more

Outline of exhibition |

Exhibition Title: TOP 30th anniversary TOP Collection: transphysical

Dates: July 3 – September 21, 2025

Closed: Mondays (except holidays, in which case the museum will be closed the following day)

Venue: 3F Exhibition Gallery, Tokyo Photographic Art Museum

Yebisu Garden Place, 1-13-3 Mita Meguro-ku Tokyo 153-0062

Open Hours: 10:00–18:00 (20:00 on Thursdays and Fridays, and until 21:00 on Thursdays and Fridays from August 14 to September 21). Last entry 30 minutes before closing.

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

*Admission is free for junior high school students or younger, holders of Japanese disability identification cards (shogaisha techo), along with up to two caregivers, and holders of the museum's annual passport.

Organized by: Tokyo Metropolitan Government, Tokyo Photographic Art Museum operated by Tokyo Metropolitan Foundation for History and Culture

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