

from the cave

イメージの洞窟

意識の源を探る

October 1 (Tue) — November 24 (Sun), 2019
2F Exhibition Gallery, Tokyo Photographic Art Museum

Organized by
Tokyo Photographic Art Museum,
Tokyo Metropolitan Foundation for History and Culture
The Tokyo Shimbun

Sponsored by
Toppan Printing Co., Ltd.
Corporate Membership of Tokyo Photographic Art Museum

In cooperation with
Tokyo Zokei University
Photographers' Laboratory Co., Ltd.

TOP MUSEUM

文化でつながる。未来とつながる。

Tokyo.Tokyo
FESTIVAL

List of Works

Shiga Lieko

01
Who am I
from the series *Human Spring*
2019
chromogenic print
600 × 900
© Lieko Shiga

Osamu James Nakagawa

02
#001
from the series *Gama*
2009
inkjet print
1,041 × 1,549
collection of Tokyo Photographic Art Museum

03
#006
from the series *Gama*
2010
inkjet print
1,016 × 1,524
collection of Tokyo Photographic Art Museum

04
#009
from the series *Gama*
2010
inkjet print
1,016 × 1,524
collection of Tokyo Photographic Art Museum

05
#012
from the series *Gama*
2010
inkjet print
1,016 × 1,524
collection of Tokyo Photographic Art Museum

06
#023
from the series *Gama*
2011
inkjet print
1,041 × 2,057
collection of Tokyo Photographic Art Museum

07
#007
from the series *Gama: Darkness*
2015
inkjet print
600 × 900
collection of Tokyo Photographic Art Museum

Notes:

- Data in the List of Works is presented in the following order: work number, *work title* (Japanese/English), *series title* (Japanese/English), production date, technique/material (Japanese/English), work size (height × width, all measurements in mm), collection (Japanese/English)
- Work size refers to image size.
- Works without collection reference belong to the artist.

08

#034

from the series *Gama: Darkness*

2015

inkjet print

600 × 900

collection of Tokyo Photographic Art Museum

09

#036

from the series *Gama: Darkness*

2015

inkjet print

600 × 900

10

#001

from the series *Yami*

2015

inkjet print on *washi* (Japanese paper) with *sumi* ink and iron oxide

2,100 × 3,620 (a set of 4 sheets)

11

#002

from the series *Yami*

2015

inkjet print on *washi* (Japanese paper) with *sumi* ink and iron oxide

2,100 × 3,620 (a set of 4 sheets)

12

#003

from the series *Yami*

2015

inkjet print on *washi* (Japanese paper) with *sumi* ink and iron oxide

2,100 × 3,620 (a set of 4 sheets)

© Osamu James Nakagawa, courtesy of PGI

Kitano Ken

13

N1

from the series *Others from the future*

2018

chromogenic print (photogram)

1,950 × 1,250

14

N2

from the series *Others from the future*

2018

chromogenic print (photogram)

1,950 × 1,250

15

N3

from the series *Others from the future*

2018

chromogenic print (photogram)

1,950 × 1,250

16

N5

from the series *Others from the future*

2018

chromogenic print (photogram)

1,950 × 1,250

17

P8

from the series *Others from the future*

2018

chromogenic print (photogram)

1,950 × 1,250

18

P10

from the series *Others from the future*

2018

chromogenic print (photogram)

1,950 × 1,250

© Ken Kitano, courtesy of MEM

John Herschel

19

A cave in the cliff on beach, Dawlish, Devon

1816

drawing with camera lucida

186 × 257

collection of Tokyo Photographic Art Museum

Fiona Tan

20

News from the Near Future

2003

video projection

9 min. 30 sec., variable size

© Fiona Tan, courtesy of Wako Works of Art

Gerhard Richter

21

26. 6. 2016 (1)

2016

oil on photograph

125 × 186

private collection

22

26. 6. 2016 (2)

2016

oil on photograph

125 × 186

private collection

23

MV. 14

from the series *Museum Visit*

2011

enamel on photograph

100 × 150

private collection

24

MV. 6

from the series *Museum Visit*

2011

enamel on photograph

100 × 150

collection of Tokyo Photographic Art Museum

25

MV. 231

from the series *Museum Visit*

2011

enamel on photograph

100 × 150

private collection

26

MV. 232

from the series *Museum Visit*

2011

enamel on photograph

100 × 150

private collection

27

MV. 86

from the series *Museum Visit*

2011

enamel on photograph

100 × 150

private collection

28

2. Jan. 2015

2015

oil on photograph

188 × 109

private collection

29

3. Jan. 2015

2015

oil on photograph

188 × 109

private collection

30

4. Jan. 2015

2015

oil on photograph

188 × 109

private collection

31

5. Jan. 2015

2015

oil on photograph

188 × 109

private collection

32

6. Jan. 2015

2015

oil on photograph

188 × 109

private collection

33

22 Nov. 1999

1999

oil on photograph

120 × 120

collection of Wako Works of Art

© Gerhard Richter, courtesy of Wako Works of Art

Artists' profiles

Shiga Lieko

Born in Aichi Prefecture in 1980. She first took up photography while she was in high school. After studying in the photographic department of the Tokyo Polytechnic University, she entered the Chelsea College of Art and Design, graduating in 2004. From 2007 to 2008 she resided in London as part of the Agency of Cultural Affairs' 'Program of Overseas Study for Upcoming Artists'. In 2008 she moved to Kitakama, part of Natori City in Miyagi Prefecture. Her body of work, based upon detailed fieldwork, has won her high international acclaim. Her photobooks, *Lilly* (2007) and *Canary* (2008) were both highly regarded and won her the 33rd Kimura Ihei Award in 2008.

In 2018 she showed her *Human Spring* series in a solo exhibition at the Tokyo Photographic Art Museum. This series attempted to reassess the nature of the world, including humanity, questioning the existence of life itself while deepening her insight into the relationship between body and spirit, self and other, social order and contemporary people, and humanity and nature.

Osamu James Nakagawa

Born in New York City, in 1962, he was raised in Tokyo between 1963 and 1977. In 1993 he received an MFA in photography from the University of Houston (U.S.A.). In 2009 he received a Guggenheim Fellowship and he is currently a Ruth N. Halls Distinguished Professor and Director of the Center for Integrative Photographic Studies at Indiana University.

He became involved seriously in photography from the 1980s, living in Tokyo from 1986 to 1988 where he studied under Ogawa Takayuki. He focuses on the conflict resulting from his identity bridging Japan and the U.S.A., using memory,

history and the family as the motifs for his photographic activities.

In 2006 then again from 2009–2010 he lived in his wife's hometown in Okinawa where he produced the *Banta, Remains* and *Gama* series, focusing on the mass suicides that took place there during the conflict of World War II. The *Gama* series is set in the darkness of a cave, using artificial illumination and long exposures with a high-definition digital camera; the resulting work inviting the viewer into a unique visual experience. Employing digital technology and unique printing techniques, he evokes memories of the past while simultaneously exploring new forms of photographic expression.

Kitano Ken

Born in Tokyo in 1968 he began working as a photographer from 1993. In 2012 he spent one year in Los Angeles, U.S.A., as part of the Agency of Cultural Affairs' 'Program of Overseas Study for Upcoming Artists'. He is a specially appointed professor of Tokyo Zokei University.

In his creative activities he has concentrated on projects that focus on 'the existence of self and other' or 'the relationship between self and society'. He has received the 27th Higashikawa New Photographer Award, the Special Award at the 14th Okamoto Taro Memorial Award for Contemporary Art and the 16th Society of Photography Award for this series. His *Others from the future* project (2017–) employs the photogram technique* to capture the outline of babies on photographic paper. Using light to record the shadow of a person who had not existed here until a few months earlier, he attempts to make us consider the absolute 'other' that exists in between this world and the next.

* A method of capturing an image without a camera by placing an object directly on photographic paper and exposing it to the light.

John Herschel

Sir John Frederick William Herschel, 1st Baronet, (1792–1871) was a British polymath, well-versed in mathematics, chemistry, astronomy and optics. It was he who first coined the word photography as a comprehensive term and he also invented a unique form of photography, the cyanotype (blueprint). From around 1816 he utilized a camera lucida to produce drawings and introduced the device to his friend, William

Henry Fox Talbot, thereby contributing to Talbot's later invention of the world's first negative/positive photographic technology.

His drawing *A cave in the cliff on beach, Dawlish Devon* is dated 1816, making it one of the earliest extant drawings by Herschel. A camera lucida uses a prism to project a scene directly onto paper, and by directing it from a dark to a bright place, the image becomes easier to discern. This work depicts the view looking out from inside a dark cave to a bright beach, demonstrating that Herschel had a good understanding of the device's capabilities when making this drawing.

Fiona Tan

Born in Indonesia in 1966 to a Chinese-Indonesian father and Australian mother, she was raised in Australia. She later moved to the Netherlands where she studied filmmaking at the Gerrit Rietveld Academie (a fine arts academy) then attended the Rijksakademie van Beeldende Kunst, which offers the most prestigious art residences in the country, before settling in Amsterdam where she now works.

News from the Near Future (2003) is a found footage* work utilizing old documentary film from the Eye Filmmuseum in Amsterdam. In it she uses repeated images of motifs connected with water—sails, waves, waterfalls, floods, etc.—exploring the relationship that exists between the flow of time and memory to create a poetical form of science fiction.

* The use of part or all of old film footage to produce a new work.

Gerhard Richter

Born in Dresden in 1932 he now lives in Cologne and is considered one of today's most important contemporary German artists. After studying in art school in East Germany, he became influenced by West German abstract expressionism and in 1961, six months before the Berlin Wall divided the country, he moved to Düsseldorf in West Germany. He has participated in numerous international exhibitions and in 1997 he won the Golden Lion Award at the 47th Venice Biennale. In the same year, he also received the Praemium Imperiale in Japan. Between 2011 and 2012 he produced a large-scale retrospective exhibition that traveled to the Tate Modern (U.K.), the Centre Pompidou (France) and the Alte Nationalgalerie (Germany). In recent years he has held solo exhibitions at the

Queensland Art Gallery and numerous other museums around the world.

His *Museum Visit* series (2011) comprises of photographs of visitors to the Tate Modern to which he has applied enamel paint. Known as 'Overpainted Photographs',* this technique uses the enamel paint to create a 'border' separating the photographic image from the viewer, causing the viewer to reevaluate the relationships between 'paintings and photographs', 'representational and abstract' and 'reality and false images'.

* A technique in which he uses oil paints or enamels to color snapshot photographs.