

Reversible Destiny

Australian and Japanese contemporary photography

Maree Clarke / Rosemary Laing / Polixeni Papapetrou / Val Wens

Ishiuchi Miyako / Katayama Mari / Hatakeyama Naoya / Yokomizo Shizuka

Dates: 24 August – 31 October 2021

Closed: Monday

Admission: Adults 700 JPY

Venue: 3F Exhibition Gallery, Tokyo Photographic Art Museum



Polixeni Papapetrou, *The Visitor* from the series *Between Worlds*, 2012.

© Polixeni Papapetrou courtesy of Michael Reid Gallery, Jarvis Dooney Galerie

Organisers |

The exhibition has been organised by the Tokyo Photographic Art Museum (operated by Tokyo Metropolitan Foundation for History and Culture) in special collaboration with University of Melbourne.

Supported by the Australian Embassy, Tokyo, the Australia-Japan Foundation, YOSHINO GYPSUM ART FONDATION

With Cooperation of Tokyo University of the Arts

Co-curated by Natalie King, Enterprise Professor at the Victorian College of the Arts, University of Melbourne

Exhibition Summary |

Tokyo Metropolitan and Tokyo Metropolitan Foundation for History and Culture are delighted to present *Reversible Destiny: Australian and Japanese contemporary photography*, as part of the Tokyo Tokyo Festival for the 2020 Olympics Cultural Olympiad.

What does it mean to make photography now, in a time of global upheaval, human fragility and uncertain futures?

“Reversible Destiny” is a group exhibition of Australian and Japanese photo-based artists who contemplate our destiny while reflecting on our shared past.

How is contemporary photography entangled with the past, halted in the present and imagining the future? Eight artists from Australia and Japan explore the uncanny ability of photography to collapse time and delve into the experience of the individual within a social context. In doing so, yesterday, today and tomorrow merge across an array of photographic renditions from epic landscapes to intimate interiors.

Australia and Japan have different cultural histories but today, when events far beyond our expectation are occurring every day, there are more and more experiences and issues that we can share across borders and time zones. Based on the theme of “Reversible Destiny,” the exhibition will encourage audiences to understand the diversity of culture in both countries while enabling Australian artists to bring a global perspective and awareness to the international arena.

The double bind or paradox of “Reversible Destiny” alludes to cycles of the past and future; life and death; remembering and forgetting; hope and regret. Together, these mutual contradictions shape the tempo of our times as frail and tremulous by presenting an array of artworks from 2-dimensional photography, installation and moving image. By shifting registers, these artists take us to newly imagined places with visions of the future that have been formulated in the past. They negotiate time and place, moving backwards and forwards between past and future, memory and the unknown.

Participating Artists |

Maree Clarke

b.1961

Born in Swan Hill, Victoria Australia. Clarke is a Yorta Yorta, Mutti Mutti, BoonWurrung, Wemba Wemba woman from northwest Victoria in Australia. Clarke has been a practising artist living and working in Melbourne for the last three decades with her work focussed on regenerating cultural practices and awareness, identity and knowledge.



Maree Clarke, *The long journey home 2*, 2018.

© Maree Clarke, courtesy of Vivien Anderson Gallery

Ishiuchi Miyako

b. 1947

Born in Gunma, Japan, and raised in Kanagawa. Ishiuchi commenced the series ひろしま/hiroshima for which she took image records of belongings left behind by victims of the atomic bomb since 2007, and she visits Hiroshima every year to photograph the belongings. Exploring the intersection of social history and more personal individual histories, her works have been highly acclaimed in both Japan and abroad.



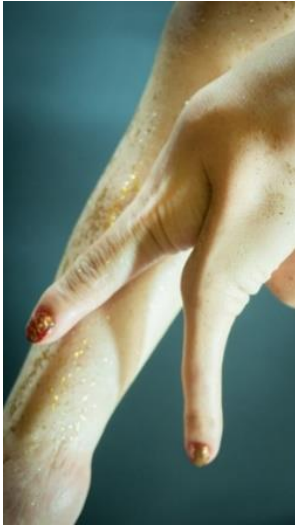
Ishiuchi Miyako, ひろしま/hiroshima #88 donor:
Okimoto, S., 2010.

© Ishiuchi Miyako, courtesy of The Third Gallery Aya

Katayama Mari

b. 1987

Born in 1987 in Saitama, Japan and raised in Gunma. Through photography, sculpture and textile works, Katayama provokes an alternative narrative around the body by depicting her own physicality in intimate settings and elaborate scenographies.



Katayama Mari, *in the water #008*, 2019.

© Katayama Mari, courtesy of Akio Nagasawa Gallery

Rosemary Laing

b. 1959

Born in Brisbane, Queensland Australia. Laing's creative practice is conceptually-driven and flawlessly rendered with her *works* capturing physical or choreographed interventions undertaken in situ, and in relation to cultural and historically resonant locations throughout Australia.



Rosemary Laing, *effort and rush #1*, 2015.

© Rosemary Laing, courtesy of Tolarno Galleries

Polixeni Papapetrou

b. 1960 - 2018

Born in Melbourne in 1960. Papapetrou explores the relationship between history, contemporary culture, identity and being by creating scenic backdrops, landscapes, costumes and masks that were brought together to evoke poetic, surreal and dreamlike worlds between childhood and adolescence.



Polixeni Papapetrou, *The Visitor*
from the series *Between Worlds*, 2012.

© Polixeni Papapetrou courtesy of Michael Reid Gallery, Jarvis

Dooney Galerie

Val Wens

b. 1974

Born in 1974 in Jakarta, Indonesia and now lives and works in Sydney, Australia. Val Wens' multidisciplinary practice is focussed on self-portraiture and spans photography, video and performance. He creates photographic narratives, poems and metaphors that engage both myth and reality, as well as the broader human struggle.



Val Wens, *Kawah Ijen 4, (Ijen Crater)*
from the series *Banyuwangi*, 2018.

© Val Wens, courtesy of KRONENBERG MAIS WRIGHT, Sydney

Hatakeyama Naoya

b. 1958

Born in Iwate Prefecture, Japan, in 1958. Hatakeyama is renowned for his epic, large-scale photographic works that revel in the heightened tension that exists today between human culture and nature.



Hatakeyama Naoya, 2016. *06. 25 Takata-cho Nagasuka*, from the series *Rikuzentakata*, 2016.

© Hatakeyama Naoya, courtesy of Taka Ishii Gallery

Yokomizo Shizuka

b. 1966

Born in Tokyo, Japan and currently residing in London. Shizuka explores the documentary and fictional aspect of photographic representation through a focus on the moment of exchange between photographer and subject.



Yokomizo Shizuka, *That Day*, 2020.

© Yokomizo Shizuka, courtesy of Wako Works of Art

Related Event |

●International Symposium

An online international Symposium takes place during the exhibition.

The symposium is a partnership between Tokyo Photographic Art Museum, University of Melbourne, and Tokyo University of the Arts. Delivered online to ensure diverse and international access and participation, the symposium presents keynote presentations by Japanese and Australian artists and curators.

Please check our museum website for latest information.

Natalie King Profile |

Natalie King is a leading Australian curator, writer and senior researcher engaged with artists and institutions across the Asia-Pacific region. Current projects include Curator of Yuki Kihara, Aotearoa New Zealand at the 59th Venice Biennale 2022 and Series Editor of Mini Monographs with Thames & Hudson.

Through her unique curatorial approach, King has initiated collaborations, partnerships, research and award-winning publications. In 2017, King was Curator of *Tracey Moffatt: My Horizon*, Australian Pavilion, the 57th Venice Art Biennale. She has curated exhibitions for the Singapore Art Museum; the National Museum of Art, Osaka; National Gallery of Indonesia, Jakarta; the Museum of Contemporary Art, Sydney; Kaohsiung Museum of Fine Arts, Taiwan, amongst others. King has realised projects in India, Indonesia, Japan, Korea, Singapore, Taiwan, Italy, Thailand, Bangladesh, New Zealand, New Caledonia and Vietnam.

King is an Enterprise Professor of Visual Arts, Victorian College of the Arts, University of Melbourne. In 2020, King was awarded the Medal of the Order of Australia (OAM) for "service to the contemporary visual arts". She is President of AICA-Australia (International Association of Art Critics, Paris); a member of CIMAM (International Committee for Museums and Collections of Modern Art) and Metro Tunnel Arts Advisory Panel; and a mentor for Mentor Walks.

www.natalieking.com.au

Outline of exhibision |

Dates: 24 August – 31 October 2021

Closed: Monday

*Except when Monday falls on a holiday, in which case the museum is open and closed the following day.

*However, the museum will be open on the Mondays of August 30. (Please check the latest information.)

Venue: 3F Exhibition Gallery, Tokyo Photographic Art Museum

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

Tel: +81-3-3280-0099 www.topmuseum.jp

Open Hours: 10:00–18:00 *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 grade school children or younger; junior high school students living or attending schools in the Tokyo metropolitan area, holders of Japan's disability identification cards (shogaisha techo) together with one caregiver, and holders of the museum's annual passport together with one accompanying person. * Multiple discounts do not apply.

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.

press-info@topmuseum.jp

www.topmuseum.jp