TOP MUSEUM
東京都写真美術館
TOKYO PHOTOGRAPHIC ART MUSEUM
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Reinventing Image-Making

Aug. 9—Oct. 10, 2022

Tamás Waliczky, *Twin-Lens Reflex Camera*, from the series *Imaginary Cameras*, 2017/1018, Computer graphic, Collection of the artist

The word “image” can be used to indicate visual expressions such as paintings, photographs, films, and TV; the dreams and indescribably vague impressions that dwell within the brain; and everything from the things that we see with our eyes to the things that cross our minds. In this exhibition, we refer to the act of giving shape to such images as “image-making.”

The spirit of scientific inquiry and technological development resulted in the dramatic evolution of optics-based image-making. This enabled us to accurately reproduce human vision and also to create images that would normally be imperceptible to the naked eye. Such innovations stimulated numerous artists, and while expanding the potential of visual expression, they imposed certain kinds of technical standards.

By displaying instruments and machinery used to make images from the museum collection, this exhibition examines a variety of techniques and principles, and while focusing on and analyzing technical mechanisms and tools, reorganizes elements in them. The exhibition also introduces works by artists who, critical of standardized imagery, rediscovered image-making.

Images are not physical entities. While assuming various shapes, they are widely disseminated via support media such as artworks and computer or video-generated spaces. Moreover, as human beings not only have the ability to perceive external images, but also to imagine internal ones, we ourselves are bearers of images.

Exhibition Summary |

Imaging Devices: A Diverse Array of Imaging Technologies

We use the term “image” to refer to visible phenomena, mental landscapes, fragments of memory and other ambiguous entities, as well as to visual expressions in works of art. The Tokyo Photographic Art Museum collection includes not only works of photography, but also a variety of photographic equipment. Here visitors can learn about various ways in which images have been made in the past, particularly through optical and photographic devices that proliferated in the 19th century.

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1: Kinora, 2: Zootrope, 3: Camera Lucida, 4: 35 ㎜ Projector E.P　Collection of Tokyo Photographic Art Museum

2. *Art Ex Machina* : Computational Analysis of Beauty

Art Ex Machina is a portfolio of prints published in 1972 in Montréal, Canada. The original images for these prints, created by six artists, were computer-generated. The works, created to some extent automatically according to programs input by the artists, can be considered precursors of today’s generative art.

Some of the artists, notably Georg Nees, Frieder Nake, and Kawano Hiroshi, were influenced by “information aesthetics,” a field of study established by the philosopher and scholar of aesthetics Max Bense. They did not use computers simply to create novel images, but saw it as a tool for the analysis of how people create art, and for the generation of works of art.

The works in *Art Ex Machina* were created by programming mainframe computers and industrial plotters. These bulky machines were used mainly in offices and for scientific calculations in the 1970s, when computers as we know them today did not yet exist.

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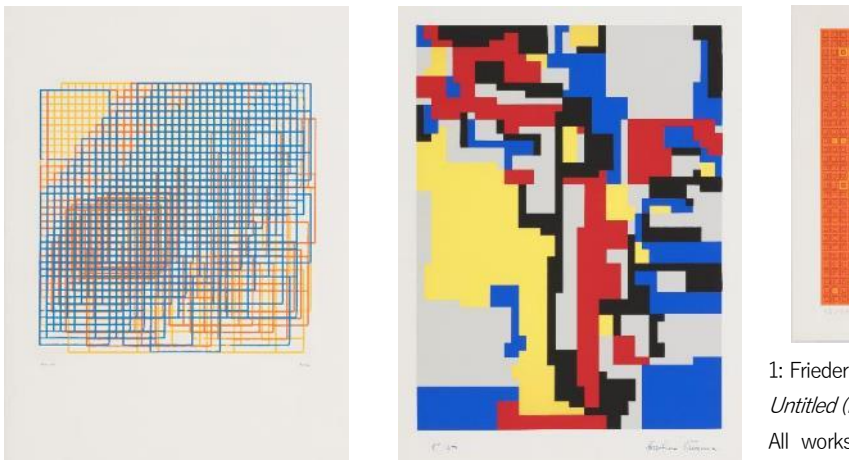

1: Frieder Nake, *Untitled (Walk-Through Raster)*　2: Kawano Hiroshi, *Untitled (Red Tree)*　3: Georg Nees, *Untitled*

All works: From the *portfolio Art Ex Machina*, 1972, Silkscreen print, Private collection © Gilles Gheerbrant　1972/2022

3. KIMOTO Keiko: The Body and Algorithms

The artist Kimoto Keiko took a strong interest in determination of the positions and movement of dots, which is the origin of “drawing,” and developed a practice using computer programming rather than hand-drawing on paper. For Kimoto, who loved to draw and paint and attended art school, the first personal computers that became commercially available a few years after her graduation had a stunning impact. She had felt nervous about her ability to draw pleasing lines freehand, and the emergence of the computer, which can easily produce beautiful lines and drawings through computation, disrupted the physical senses of Kimoto as an artist who took the traditional process of drawing as a basic premise. In subsequent works, Kimoto has addressed the question of how to find physical sensation in the mathematical algorithms that underpin computer operations.

The works in this exhibition are still images from the series *Imaginary・Numbers* and *velvet order*, as well as the video piece *INSIDE*. In addition, “3D graphs” and “2D graphs” illustrating the structure of *Imaginary・Numbers*, along with “Attractor Glass,” will be exhibited. Also on view are Kimoto’s study notes, studies made in the process of creating the works which could be called documentation of trial and error.

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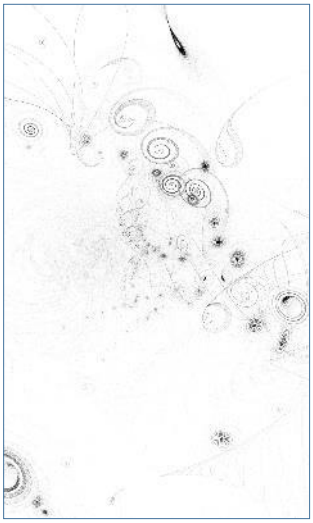

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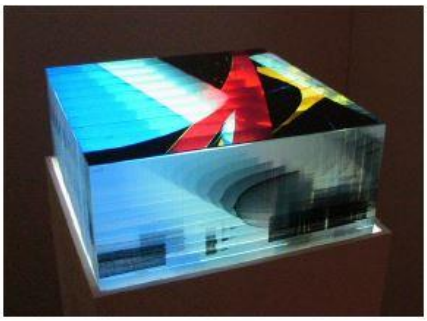

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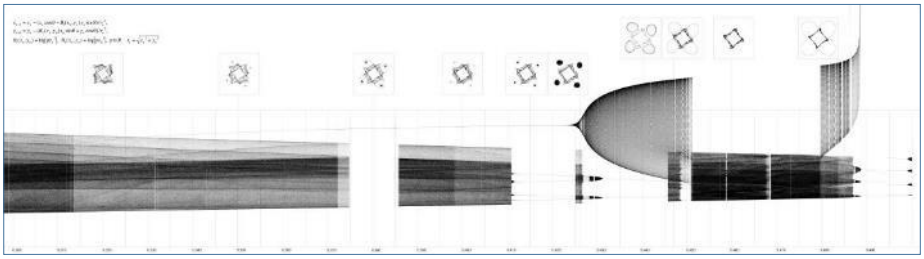


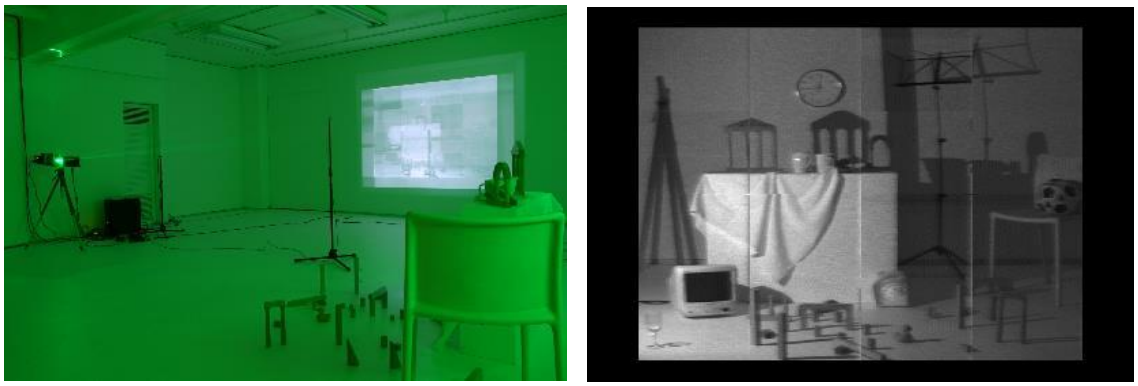
Kimoto Keiko 1: *Imaginary・Numbers*', 2012, Print on paper, Collection of the artist　2: *INSIDE*, 2009, Single-channel video, Collection of Tokyo Photographic Art Museum　3: *Imaginry•Numbers*, Bifurcation Diagram of Type B-Model, 2012, Print on transparent sheet, Collection of the artist　4: Imaginry•Numbers, Bifurcation Diagram of Type B-Model (2 parameter), 2006 Acrylic, Collection of the artist

4. FUJIHATA Masaki: Non-optical Image Generation

In this work, *Ruska’s Room*, an image of objects on a stage is projected onto a screen. A close look at the luminous objects and so forth in the image reveals they have a strange semblance of reality, rather than appearing like images captured by a camera. This work is based on the principle of the scanning electron microscope, which Fujihata calls a “camera without a lens.”

The images come together gradually rather than instantaneously. This is due to a display method known as “screen scanning.” The entire screen is divided into approximately a thousand horizontal

lines running from top to bottom. The top line is displayed from left to right, and when it is completed at the right edge, display of the second line from the top begins.



Fujihata Masaki, *Ruska's Room*, 2004/2022, Installation, Collection of Tokyo Photographic Art Museum [Related image]

5. Tamás Waliczky: Alternative Image-Making Tools

Tamás Waliczky's father was a camera buff, and he grew up surrounded by photographic equipment. He has also been well versed in computers since his youth due to his job. With this background, in previous works the artist has deconstructed existing imaging techniques and principles and reworked them into new forms. His works seem to pose the question, "How do we see the world through the tools we use?"

Exhibited Works:

The Garden (21st century Amateur Film)

This is a representative example of Waliczky's early computer animation. Its source material is an 8mm film of the artist's own daughter as a toddler, but in the finished video, as the girl moves freely about, her field of vision is distorted according to her movements and what seizes her interests. The "seeing subject" is at the center of the work, and the artist employs "raindrop perspective" that shifts according to the movement of the subject, in contrast to the one-point perspective that has been a standard visual model since the Renaissance.

Tamás Waliczky, *The Garden (21st Century Amateur Film)*, 1992, Single-channel video, Collection of the artist

Imaginary Cameras

The artist's most recent series of computer graphics and computer animation works was conceived based on the many visual and optical devices that proliferated in the 19th century. The series designs and presents imaginary image-making tools that "might have been."

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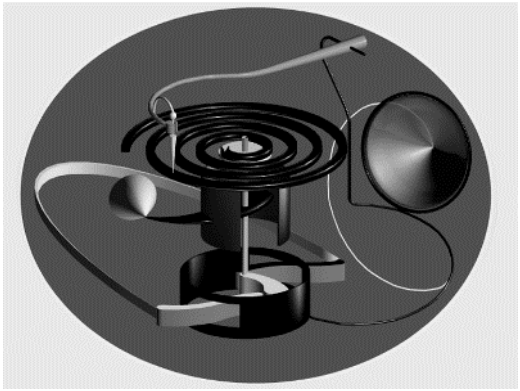
Tamás Waliczky
1: *Zoetrope Camera*, 2: *Twin-Lens Reflex Camera*
All works: from the series *Imaginary Cameras*, 2017/1018, Computer graphic, Collection of the artist

Machines

In this series, the artist exposes the operating principles of machines around him: an automobile, a gramophone, a sewing machine. Drawing inspiration from the humorous, anthropomorphic machines of old comedy films, the series is presented in black and white.



Tamás Waliczky, *GRAMOPHONE*, from the series *Machines*, 1989, Computer graphic, Collection of the artist

Outline of exhibition |

Dates: Aug. 9—Oct. 10, 2022

Closed: Monday (except when Monday falls on a holiday, in which case the museum is open and closed the following day)

Venue: 3F 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 (20:00 on Thursdays and Fridays)
*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.

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

Supported by: Yoshino Gypsum Art Foundation

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

https://topmuseum.jp/e/contents/index.html