

[Exhibition]

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TOP 30TH ANNIVERSARY
PEDRO COSTA INNERVERSIONS

[Work Descriptions & List of Works]

Editing

Tokyo Photographic Art Museum

Hama Haruka (Cinematrix)

Kinugasa Shinjiro (Sot-l'y-Laisse Publishers)

Design

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TOP 30TH ANNIVERSARY

PEDRO COSTA
I N N E R V I S I O N S

TOP MUSEUM

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

www.topmuseum.jp

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

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Tokyo Photographic Art Museum B1F Exhibition Gallery

1

Casa de Lava – Scrapbook

2010
Looping slide show

For *Casa de Lava*, Costa's second feature film, shot and set in the Cape Verdean islands*, the director compiled a scrapbook of ideas and images from the pre-production phase of the project. Fulfilling an important role in the realization of the cinematic, this visual scenario is constructed of fragments like pictures, photographs, letters, newspaper articles, graffiti, references to literary works, and portraits.

*The Republic of Cape Verde (hereby “Cape Verde”) is an island nation constituted of a volcanic range off the coast of West Africa. Colonized by the Portuguese in the 15th century, the territory has a history as a lucrative hub of the slave trade. Cape Verde gained independence in 1975.

2

Jacob Riis
From How the Other Half Lives and other series

1880–1889
Gelatin silver print
Collection of the Tokyo Photographic Art Museum

In the opening scene of *Horse Money*, 12 photographs by Jacob Riis*, who recorded impoverished districts of late 19th and early 20th century New York, are shown. In this exhibition, we are displaying a series of Riis' photographic work selected by Costa himself from the Tokyo Photographic Art Museum's own collection.

*Jacob Riis (1849–1914) was a social activist and photographer born in Denmark. He moved to the United States in 1870, covering the living conditions in the slums as a newspaper reporter. In 1890, released *How the Other Half Lives*, a collection of texts and photographs documenting the lives of low-wage workers; the work was a shock to society. It remains famous as a pioneering achievement in American documentary photography.

[Note]

- Works are listed in their order exhibited. Data on each work is provided in the following sequence: *title*, year of production, material/media (technique for photographs), duration (length x width mm for photographs), collection.
- All works are by the artist unless otherwise designated.

1

Casa de Lava – Scrapbook

2010
Looping slide show
Digital file, color, silent

2

*The works are displayed from right to left.

Jacob Riis
“Home of an Italian Ragpicker” Jersey Street

1880–1889
Gelatin silver print
200 x 246mm
Collection of the Tokyo Photographic Art Museum

Jacob Riis
“Little Susie at Her Work” Gotham Court
From the series The Children of the Poor

1880–1889
Gelatin silver print
201 x 247mm
Collection of the Tokyo Photographic Art Museum

Jacob Riis
“Shooting Craps: The Game of the Street”
Bootblacks and Newsboys
From the series The Children of the Poor

1880–1889
Gelatin silver print
200 x 247mm
Collection of the Tokyo Photographic Art Museum

Jacob Riis
(Dozing Man in Shed with Logs)

1880–1889
Gelatin silver print
197 x 246mm
Collection of the Tokyo Photographic Art Museum

Jacob Riis
A Down Town “Morgue”
From the series How the Other Half Lives

1880–1889
Gelatin silver print
197 x 247mm
Collection of the Tokyo Photographic Art Museum

Jacob Riis
Hell on Earth
From the series The Peril and the Preservation of the Home

1880–1889
Gelatin silver print
198 x 245mm
Collection of the Tokyo Photographic Art Museum

Jacob Riis
Mulberry Street Police Station
— Waiting for the Lodging to Open

1880–1889
Gelatin silver print
246 x 200mm
Collection of the Tokyo Photographic Art Museum

Jacob Riis
One of Four Peddlers who Slept
in the Cellar of “Ludlow Street Rear”
From the series The Children of the Poor

1880–1889
Gelatin silver print
174 x 223mm
Collection of the Tokyo Photographic Art Museum

Jacob Riis
Police Lodging Rooms, Church Street Station,
in which Jacob A. Riis slept in 1870.*
From the series The Making of an American

1880–1889
Gelatin silver print
197 x 246mm
Collection of the Tokyo Photographic Art Museum

*Abides by annotation norms in the Alexander Alland Photograph Collection

Jacob Riis
The Tramp
From the series How the Other Half Lives

1880–1889
Gelatin silver print
248 x 202mm
Collection of the Tokyo Photographic Art Museum

7

The Daughters of Fire (2022)

2022

3-channel video projection

Based on the volcanic eruption that took place on the Cape Verde islands in 1951, Costa produced the video installation *The Daughters of Fire* with Anton Chekhov's *Three Sisters* as his inspiration. Different women appear one-by-one across three screens; as the magma of the volcano approaches, the women sing of such phenomena as solitude and suffering, the toil of employment, and the spirit of persistence.

7a Elizabeth Pinard

What a shitty day!

*I'm tired...
We'll be left alone*

We'll start again alone

*One day we'll know
why we suffer
And that mystery will end*

*But you have to live
You have to work
Work and nothing else
Listen!
That music is so beautiful...
You have to live
You have to live
We'll disappear
forever
They'll forget
our faces
Our voices will sing
no more
Nobody will remember
how many we were
Our suffering will turn into joy
for the people of the future*

*Oh, dear sisters
Our lives are
not over yet
We'll live!*

*We'll know
why we live
and why we suffer
If we knew...
One day we'll know
why we suffer
And that mystery will end
Those dead people can't answer*

I'm tired...

7b Alice Costa

What a shitty day!

What a shitty day!

I'm tired...

I'm tired...

*We'll be left alone
One day we'll know
why we suffer
But you have to live*

*You have to work
Work and nothing else*

Our faces

*Our voices will sing
no more
We'll know why we live
and why we suffer*

If we knew...

*They'll forget us
They'll forget us*

*Let's leave it...!
Those dead people can't answer*

*Why we live
and why we suffer
Why we live*

*Let's leave it...!
Those dead people can't answer
I'm tired...*

7c Karyna Gomes

What a shitty day!

What a shitty day!

I'm tired...

*We'll be left alone
But you have to live
You have to work
We'll disappear
forever*

They'll forget us

*They'll forget
our faces
Our voices will sing
no more*

You have to live

You have to live

Those dead people can't answer

*We'll know
why we live
and why we suffer*

Why we live

Why we live

8

The End of a Love Affair

2003

Single-channel video projection

A man stands by the windowsill of a bedroom in this single take; while he stares out the window, the wind blows the curtain into view. This work was completed in proximity to a Billie Holiday song by the same title, indicating therein an end to a romance. It was produced for the Festival Temps d'Images held in France and Portugal.

[Lyric Transcription]

Renato Cardoso – *Alto Cutelo**

*Recorded onto the 1976 album *Pepe Lopi* by the legendary Cape Verdean music group Os Tobarões.

Excerpt from brochure of "The Song of Pedro Costa" (La Virreina Centre de la Imatge, Barcelona)

9

Alto Cutelo

2012

2-channel video projection

Alto Cutelo is the name of a famous location on the Cape Verde island of Fogo, as well as the title of a workers' hymn that sings of the miserable hardships faced by migrants from Cape Verde in Lisbon. This song is included in the latter half of *Horse Money*. In this installation, Ventura* takes these lyrics, compressing them into words as he whispers, almost singing them. Individual trauma and the history of colonization emerge as if overlapping, as do images of Ventura lingering at a place like a hospital and those of a volcano.

*Ventura (birth name João Tavares Borges) is a migrant worker from Cape Verde, formerly an African territory of the old Portuguese regime; he moved to Lisbon in the 1970s, eking a harsh living as a construction worker in slum areas like the Fontainhas neighborhood. In works like *Colossal Youth* and *Horse Money*, he speaks to his experiences and memories as an important main character.

3

Let Us Now Praise Famous Men

2025

Series of 10 single-channel video

A portrait series compiled of music scenes in *Horse Money*; positions itself as a response to Jacob Riis' oeuvre.

5

From the series Povo de Lava

2015

Ink-jet print on Japanese paper, set of 5 prints

A photography series printed on Japanese-style paper, portraits of five characters who appeared in *Casa de Lava*. The likeness shots that appear in the film have the power to sediment as communal memory the existences of these men and women.

4

Minino macho, minino fêmea

2005

2-channel video projection

Collection of the Tokyo Photographic Art Museum

A work repurposed of raw footage from *In Vanda's Room* and *Colossal Youth*. Sounds of the demolition of the already demolished Fontainhas slum* come forth enmeshed with the small details of people's everyday lives.

*A slum neighborhood formerly in Lisbon, Portugal. A popular migration destination for residents from all over Africa. After *Ossos*, Costa set and produced *In Vanda's Room* and *Colossal Youth* in this district.

6

As Filhas do Fogo

2019

5-channel video projection

SD, color, silent, looping

An installation with the faces of women living in Cape Verde as its motifs. These visuals are also purposed as references in *Casa de Lava*.

