





Tsuka: An Exhibition of Contemporary Japanese Photography

Risaku Suzuki
Kazuma Obara
Tomoki Imai
Kenji Chiga
Mayumi Hosokura
Chikako Enomoto
Hiroshi Hatate
Daisuke Morishita
Mayumi Suzuki
Hajime Kimura
Yusuke Yamatani
Go Itami
Yoshinori Mizutani
Asako Narahashi
Shingo Kanazawa
Yuji Hamada
Hiroyuki Takenouchi
Hiromi Kakimoto
Yoshikatsu Fujii
Masako Tomiya
Kosuke Okahara
Keiko Nomura
Yasutaka Kojima

a_tone_ment

An Essay by Curator Dr. Kristian Häggblom

Out the back of Ueno Park, beyond the museums, the zoo, Tokyo University, several temples and beside the pond, one can find a stone monolith, a 'tsuka' for sewing needles. The monument was donated and erected by local seamstresses' to commemorate the many sewing needles that have worn out and hence been discarded. At the lower levels of the monolith the base sits upon a mound of dirt that is regularly tended to and swept of stray stones and litter. Whether there are actual sewing needles buried here only the original seamstress and government officialdom know.

'Tsuka' is an ancient and complex Japanese term that has several meanings. Its simplest and most used meaning in contemporary language refers to a mound or hill, a pile of dirt. This mound of heaped earth is not a natural formation but rather created with intent and purpose. The physical piling act is usually associated with burial and the subsequent entombment is conducted for the purposes of worship and/or mourning.

Another more complex and layered meaning for this word refers to the mound as a structure that acts as an 'atonement tombstone' for animals or objects that humans have thrown away or treated harshly for their own purposes – and often gain. These sites dot the landscape of Japan and act as physical totems and metaphoric signifiers for both empathy, alleviation and possible subsequent atonement. Tsuka therefore act as a milestone between 'this world' and 'the after world' – a physical space to project invisible human aspirations, hopes and guilt.

This project uses tsuka monuments and ideas associated with them as the starting point for visual investigations by a selection of contemporary Japanese artists who use photography, video and the photobook. The image-makers working on this project are making both literal and lateral responses, illustrating ideas that are closely or loosely connected with the overall curatorial conceptual framework and ultimately address the question:

Can the process of taking, making and exhibiting photographs act as a form of tsuka?

Tsuka is a concept I first learnt about while living and working in Japan in 2000 from the wonderful yet disturbing Alex Kerr book *Dogs and Demons: Tales from the Dark Side of Japan* (2001). This complex Japanese concept has since been latent in my mind and influenced much of my own photography and curatorial practice. The concept has been extended further through an appreciation of Japanese photography and its culture and inspired by other readings, ranging from Japanese 'junbungaku' novels from authors such as Yukio Mishima and Osamu Dazai, as well as important photography texts translated in *Setting Sun: Writings by Japanese Photographers* edited by Ivan Vartanian, Akihiro Hatanaka and Yutaka Kambayashi (2006), the classic cinema of Yasujiro Ozu and more recently Hirokazu Kore-eda, and of course, Haruki Murakami.

This catalogue is not intended to describe each artist's work and their specific relation to the overarching theme of homage and atonement. Rather, I would like to conjure a feeling, one like that of standing at the Hatchiko statue outside Shibuya station and meeting somebody for the first time. Unlike stone statues, the photographic prints, projections and books in this exhibition are collected as objects of revelry.

Beyond its incarnation as an exhibition at the Centre for Contemporary Photography, the project attempts to present and explore imagery and ideas from the complex and often impenetrable 'photoland' of Japan. The project acts as a platform for further insight and understanding of a much respected and, dare I say, globally revered photographic culture. The *Tsuka Project* delves into the floating world of Japanese photography; its concepts, drive, weight and is an ongoing and fluid narrative.

Invitation to Tsuka

An introduction by CCP Director Naomi Cass

Artist, curator and academic Kristian Häggblom has gathered a remarkable selection of 23 Japanese artists around the theme of Tsuka.

Häggblom is rather like the witness figure in a Renaissance painting—he is both part of the picture of contemporary Japanese photography and the one who turns to us and beckons—opening this rich and complex world to CCP audiences and beyond. As an Australian steeped in Japanese culture, Häggblom follows in a long history of engagement with Japanese visual art, craft, music, film and design.

Tsuka: An Exhibition of Contemporary Japanese Photography is a beautifully calibrated project, it is an exhibition, a catalogue and website which together extend beyond CCP in place and time.

Sweeping in their technologies, modes of address and genres: from traditional analogue photography, to video and photobooks, this exhibition shoulders a hugely ambitious project: to communicate a knowing worms eye view of current Japanese practice, deftly gathered around the theme.

CCP has worked with Häggblom over many years, this being his third project focussing on Japanese photography. *Tsuka: An Exhibition of Contemporary Japanese Photography* is a generous and illuminating project for which we are grateful.

I thank the participating artists, Risaku Suzuki, Kazuma Obara, Tomoki Imai, Kenji Chiga, Mayumi Hosokura, Chikako Enomoto, Hiroshi Hatate, Daisuke Morishita, Mayumi Suzuki, Hajime Kimura, Yusuke Yamatani, Go Itami, Yoshinori Mizutani, Asako Narahashi, Shingo Kanazawa, Yuji Hamada, Hiroyuki Takenouchi, Hiromi Kakimoto, Yoshikatsu Fujii, Masako Tomiya, Kosuke Okahara, Keiko Nomura and Yasutaka Kojima. I recognise the Japanese gallerists who are participating through their artists. I acknowledge The Japan Foundation, Sydney for financial assistance, and those who have generously contributed to this project in myriad ways.

With compassion and rigour Häggblom invites us to consider the concept of tsuka and more, through immersion in these remarkable works.

Kyozuka, Kumano

Risaku Suzuki

Title of Work: *Kyozuka, Kumano*

Year: 2018

Medium: Chromogenic Contact Prints x 40 with 4 texts

Size of Work: 8x10"

Top Row

Tsuruginoyama Kyozuka #1 - #10

Second Row

Kumano-Shingu Kyozuka #1 - #10

Third Row

Sonae-zaki Kyozuka #1 - #10

Bottom Row

Nachi Kyozuka #1 - #10

For the Tsuka exhibition Risaku Suzuki has produced a new series of photographs in response to the themes investigated. Risaku made works at the Kyozuka of Tsuruginoyama, Kumano-Shingu, Sone-zaki and Nachi in Kumano, Japan. This region is very familiar to the artist and his most well-known and sublime work, *KUMANO*, was also made amongst these stunning landscapes and communities. The new series is titled *Kyozuka, Kumano* and the photographs were made with a large-format 8x10" camera are exhibited as exquisitely detailed contact prints.



Kyōzuka

An Essay by D. Max Moerman

Kyōzuka or sutra mounds, mark the sites of human intervention in which Buddhist scriptures, images, and ritual implements have been buried in the earth to preserve the teachings through an anticipated age of decline and disappearance and to pray for the future salvation of oneself and others. From the eleventh through the fifteenth centuries, thousands of *kyōzuka* were constructed at temples, shrines, and sacred mountains throughout Japan. In the Kumano region of southern Wakayama Prefecture - an ancient landscape of this and the other world, a legendary realm of death and rebirth - *kyōzuka* mark the sites of ritual practice and religious aspiration: the three shrines of Kumano, known as Hongū, Shingū, and Nachi, and the forested paths between them. As physical and spatial memorials of an earlier age, the sutra mounds of Kumano serve as milestones of the pilgrim's progress, landmarks of a buried past, and time capsules of a future yet to come.

The Tsuruginoyama *kyōzuka* takes its name from the Mountain of Swords, a site of eternal suffering in the geography of Buddhist hells. Pilgrims pass this toponym along the Nakahechi route toward the Kumano Hongū shrine, which represents the Pure Land of Amida Buddha.

The Kumano Shingū Shrine, identified with Yakushi, the Buddha of Healing, is located thirty-five kilometres south of the Hongū Shrine, where the Kumano River empties into the Pacific. The *kyōzuka* of the Shingū are clustered around Mount Kannokura, a rocky outcropping above the shrine, reached by series of steep stone steps. The straw rope girding the rock mark it as the locus of divine descent. A centre for Buddhist ascetics in the pre-modern period, Mount Kannokura remains the site of a major fire festival held annually in the lunar new year in which hundreds of local men undergo rites of purification, climb the holy mountain, ignite a sacred fire, and stream down the hillside with flaming pine torches from which villagers kindle their hearths. Archaeological excavations at Mount Kannokura have unearthed hundreds of Buddhist texts, objects, and images buried in the sacred landscape. Eleven separate *kyōzuka* were found to contain a total of one hundred and twenty-three copper sutra containers as well as stones inscribed with scriptural passages. In addition to the texts embedded and inscribed in the terrain, three hundred and eighty-three ritual implements, and seventy-nine images of the Buddhist pantheon of the Kumano shrines were buried at Mount Kannokura.

The remains of some forty sutra mounds have been found at Sonae-zaki, an area near the former site of the Kumano Hongū Shrine, which was located on the small island of Ōyunohara at the confluence of the Kumano and Otonashi rivers. The former site of the shrine, now absent of architecture and overgrown with trees, remains only a place of memory. The route of Kumano pilgrims to the Hongū Shrine was mapped onto the cosmology of the Nine Levels of Rebirth in the Pure Land of Amida Buddha. Arriving at the Hongū, where Amida was enshrined, was thus a passage from death to rebirth in which pilgrims reached their heavenly goal after wading across the shallow waters to the other shore of paradise. Although the inscriptions on the sutras and other objects buried at *kyōzuka* often speak to an anxiety over the preservation of the Buddhist tradition until the advent of Miroku, the Buddha of the Future, they also address more personal concerns about the death and the afterlife on the individual. The sutra mounds of Kumano signal such an overdetermined landscape and embody a form of memorialization neither singular nor settled.

The Kumano Nachi Shrine, located beside a one-hundred-and-seventy-meter waterfall at the headwaters of the Nachi River, is dedicated to Kannon, the Bodhisattva of Compassion, whose island paradise is believed to lie in the distant southern sea. Excavations of *kyōzuka* near the base of the Nachi waterfall have discovered more than a thousand items. Notable among them are ten small gilt bronze images of Kannon, three of Yakushi, two of Amida, and one of Miroku. Those who practiced austerities in Kumano mountains envisioned the topography as a three-dimensional Buddhist mandala. Among the most remarkable objects unearthed from the Nachi *kyōzuka* are cast bronze images comprising a complete Diamond Realm (*Kongōkai*) mandala dating to the twelfth century. The buried mandala consists of images of various buddhas and bodhisattvas, twenty-two images of the symbolic forms of other deities, and forty-one ritual implements and altar tools. Other excavated items include one hundred and fifty-three sutra containers, seventeen mirrors incised with images of Buddhist deities, three miniature stupas, and thirty-nine stones inscribed with sutra passages. Beneath the visible surface of Kumano's landscape lay another invisible and subterranean world, a deeper strata of meaning, buried for nearly a thousand years.

Bikini Diaries

Kazuma Obara

Title of Work: *Bikini Diaries*

Year: 2018

Medium: Japanese Rice Paper Concertina Book

Size of Work: 1230 x 1830mm

The project *Bikini Diaries* documents the invisible victims of the nuclear testing in the region of Bikini Atoll in 1954. Nine years after the tragic nuclear bombing of Hiroshima and Nagasaki during WWII, approximately 10,000 Japanese fishermen were exposed to nuclear fallout in the Bikini Atoll region. However, modern Japanese history have only recognised 26 fishermen as the victims of this nuclear test explosion. Those 10,000 fishermen had kept silent about their plight in order to keep from causing social and personal unrest. Unofficially, they are labelled 'hibakusha' (explosion-affected people). Obara has thoroughly investigated this tragedy and this project traces one of the victims' memories and experiences that is a single narrative in a much larger ongoing project. By using expanded modes of documentary-making he has attempted to reveal the invisible pain and history of these ignored victims. The work for the *Tsuka* exhibition consists of his handmade book titled *Bikini Diaries* that is driven by a narrative that extends from actual events that involved fishermen removing pages about the Bikini nuclear testing from their ship's logs and diaries to erase the evidence of exposure. This photo book re-creates their erased memory, collected evidence and further explorations to pay homage to the effected 10,000 fishermen and their families.



Semicircle Law

Tomoki Imai

Title of Work: *Semicircle Law 2011-2018*

Year: 2018

Medium: HD Video

Duration: 8:45 mins

After the disaster at Fukushima on March 11th, 2011, I climbed the mountains surrounding the Fukushima Nuclear Power Plant and photographed the landscapes leading towards the ocean with the power plant as a continuous vanishing point in the frame. Many locations were located using a compass as the subject was distant and on occasion invisible.

During the seven years of making this work, I also took pictures on my journey to the mountains and I have witnessed many changes to these charged landscapes, yet most aspects remained the same. For the *Tsuka Project* these photographs are edited into a detailed video, with a series of mountaineering-esque images included for context. The absence in these videos is also important.

Semicircle Law is made up of 41 images that I made during these climbs and in this ongoing project.



HAPPN

Kenji Chiga

Title of Work: *HAPPN*

Year: 2016

Medium: HD Video

Duration: 3:40 mins

The light turns green.

I look right.

I look left.

I step out and move forward.

So many people walk past me.

No one looks this way.

I peer into their eyes and our eyes occasionally meet.

Pieces of litter found on the street are quite telling. Telling of the person who once owned that abandoned fragment of something.

I feel that photographs are something similar to this.

It has been eight years since my move to Tokyo. In this city populated by 13.62 million people, I still only have a small number of friends. Daily, I observe an entire universe of people, who go unnoticed to each other. I observe them walking the streets ahead of me, on the same trains, and eating at the same restaurants. I can't help but wonder:

Who are they?

What are their lives like?

What are they thinking?

One day I came across an app called "Happn", that indicates and introduces other strangers to me that are also members. I met a woman from France, a young man who is a dancer and a fashion student.

We met, we spoke and we shared our stories. I would not have met these people otherwise although they all live very close to me. We must have crossed paths without realising countless times. There is still an entire universe of people I don't know. My neighbours who are yet to have a face, name or voice... I think about them as I roam the streets of Tokyo. This work acts as an acknowledgement to these invisible yet possible encounters.



KAZAN

Mayumi Hosokura

Title of Work: *Untitled* from the series KAZAN

Year: 2009-2011

Medium: Type C-Print

Size of Work: 800 x 1100mm

Edition: 3

Title of Work: *Untitled* from the series KAZAN

Year: 2009-2011

Medium: Type C-Print

Size of Work: 800 x 1100mm

Edition: 3

Title of Work: *Line(Y)* from the series *Jubilee*

Year: 2015

Medium: Type C-Print

Size of Work: 750 x 1000mm

Edition: 3

Title of Work: *Dance (v10 times expanded EDM)*

Year: 2017

Medium: HD Video with sound

Duration: 7.30 mins

We stand in need of a new skin.

It could be something like fur; snake scales, the trichrome of a plant or luminous glass.

A new skin blurs the outline of each category, like how manipulation of one gene can create a tomato in which genes of a moth exist, or a sheep in which genes of a frog exist.

I am a woman but I could also be a man, an animal, a plant or non-living object at the same time.

This new skin blurs the boundaries.

Men and women, human and animal, living object and non-living object, new skin is a BODY HACK that expands “me” (or “you”) who is (are) dreaming of this imminent future.



Kaneyama: Portrait from the Villages

Chikako Enomoto

Title of Work: *Kaneyama: Portrait from the Villages*

Year: c1930 - 2016

Medium: Pigment Prints (Acrylic Wall Prints)

Size of Work: Dimensions Variable

Section One: Katsunosuke Tsunoda

Images in this section are reproduced by Niigata University, in an edition of 1 at 537 x 537mm.

Title: *Women in traditional working clothes, Tamanashi*

Year: c. 1953

Title of Work: *My father working as a forest worker, Tamanashi*

Year: c. 1953

Title of Work: *An artisan and his family, Tamanashi*

Year: c. 1953

Section Three: Chikako Enomoto

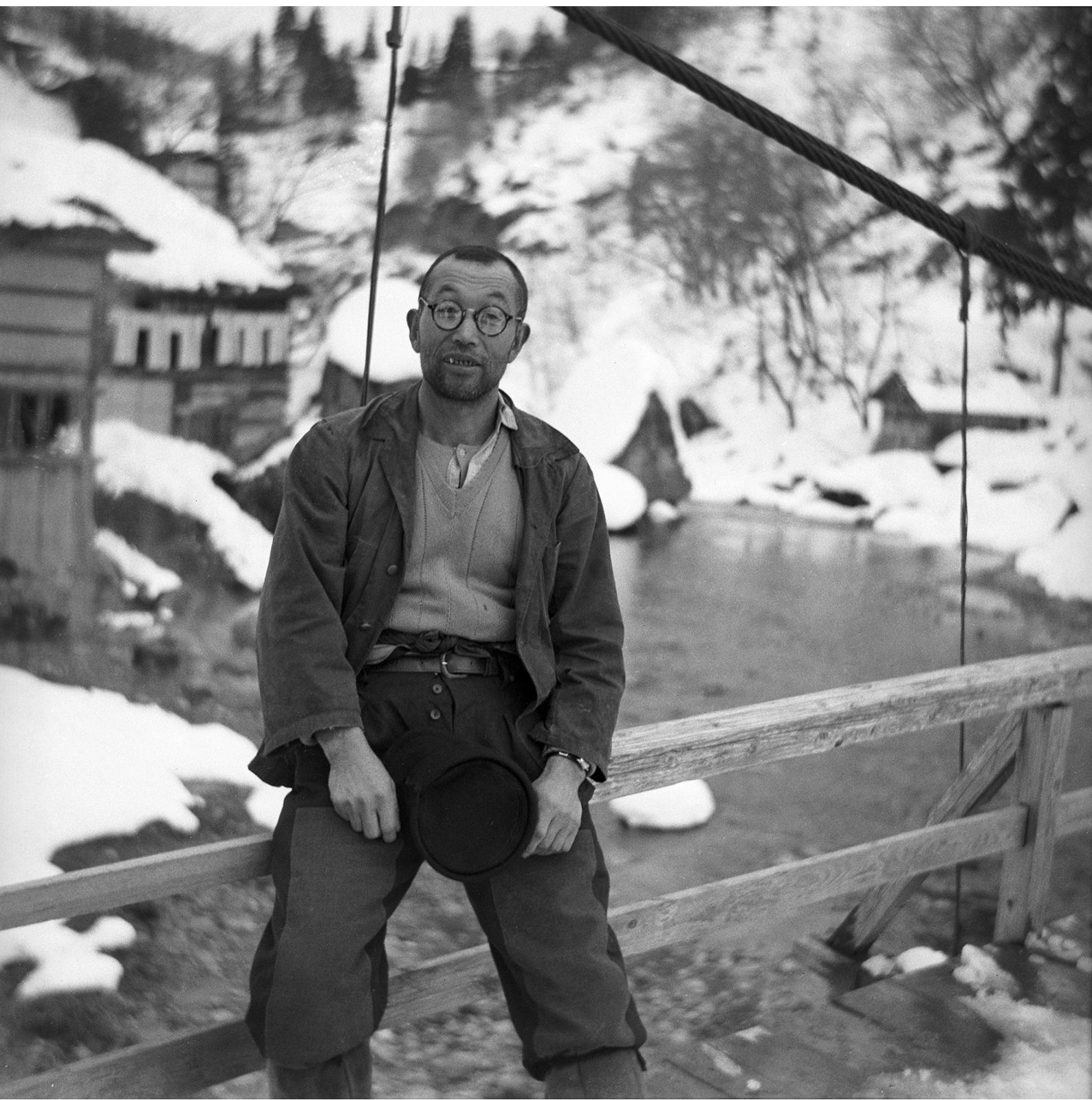
Images in this section are pigment acrylic prints at 515 x 728mm in an edition of 1

Title of Work: *The Tadami River in summer*

Year: 2016

Title of Work: *Mr. N.T.'s farm in winter*

Year: 2016



Section Two: Kaneyama Town Board of Education

Images in this section are reproduced by Kaneyama Town Board of Education in an edition of 1 at 127 x 178mm

Title of Work: *Kiri-Geta (wooden clogs) towers and craftspeople, Oshi*

Year: c. 1935

Title of Work: *Women from Kaneyama attending a training program at Aizu Sanson, Do-jo Vocational School, Minami-Aizu Town*

Year: 1942

Title of Work: *Celebration for starting of sheep raising business encouraged by the government, Kawaguchi*

Year: 1937

Title of Work: *Hop-pickers working all night, Kawaguchi*

Year: c.1960-1965

Title of Work: *Workers of a pioneer trucking company who are running their business between Kaneyama and Niigata, Kawaguchi*

Year: 1942

Title of Work: *Teenage girls working at the Uwada Hydroelectric Power Plant construction site, Uwada*

Year: c. 1936

Title of Work: *A lumber company working in the wood with imported engine, place unknown*

Year: c. 1932

Title of Work: *Women working at a bridge construction site, Tamanashi*

Year: c. 1933

Title of Work: *Kabuki play performed by the community members, Takizawa*

Year: c. 1930

Title of Work: *A boy playing with a toy hunting gun, Yokota*

Year: c. 1958

Title of Work: *A tragic play performed by the community members during the wartime, Takizawa*

Year: c. 1935

Title of Work: *A hunter and a bear, Honna*

Year: 1976

Title of Work: *Bon dancing (dance to honour the spirits of one's ancestors), Kawaguchi*

Year: 1942

Title of Work: *A tea break during a collaborative work, Yamairi*

Year: c. 1957

Title of Work: *Youth organization members on a makeshift stage they assembled, Kawaguchi*

Year: 1949

Title of Work: *Searching for Dojo fish (Japanese weather loach) in a small rice field, Oshio*

Year: c. 1960

This project investigates the villages that make up Kaneyama, a small town in the Fukushima region of northeast Japan. It pays homage to the remote town and its' communities and to their connection with nature, each other and post-war society in Japan. The project draws on several perspectives by including photographs from Katsunosuke Tsunoda (Section 1), the Kaneyama Town Board of Education (Section 2) and my research photographs (Section 3). Katsunosuke Tsunoda's photographs provide the first perspective. Tsunoda, born in 1928 in a small village in Kaneyama, was a native amateur photographer who documented his town and neighbours for more than 60 years. His photographs show the closeness between the photographer, his community and its environs. Since 2013, Tsunoda's photographic practice has been studied and digitalised by the Niigata Regional Image Archive at Niigata University.



The second perspective is achieved through photographs collected by the image archiving project undertaken by Kaneyama Town Board of Education. The Board is currently engaged in a research and archiving project which focuses on vernacular photographs of the town and its people. This project is inspired by previous research projects instigated by Niigata University. These photographs reveal various micro-histories of the villages and community of Kaneyama.

The third perspective is presented through the photographs I have made as a researcher. I am currently a volunteer researcher at the Niigata Regional Image Archive and work on the image archiving project at the Town Board of Education in Kaneyama. I have studied Tsunoda's photographic practice since 2013, originally in my work at Niigata University and then since 2016 in Kaneyama when I started working for the Board. Influenced by associated imagery, I am recording the town of Kaneyama as it is today while I am both immersed in the community and also an outsider.

Tama-chan

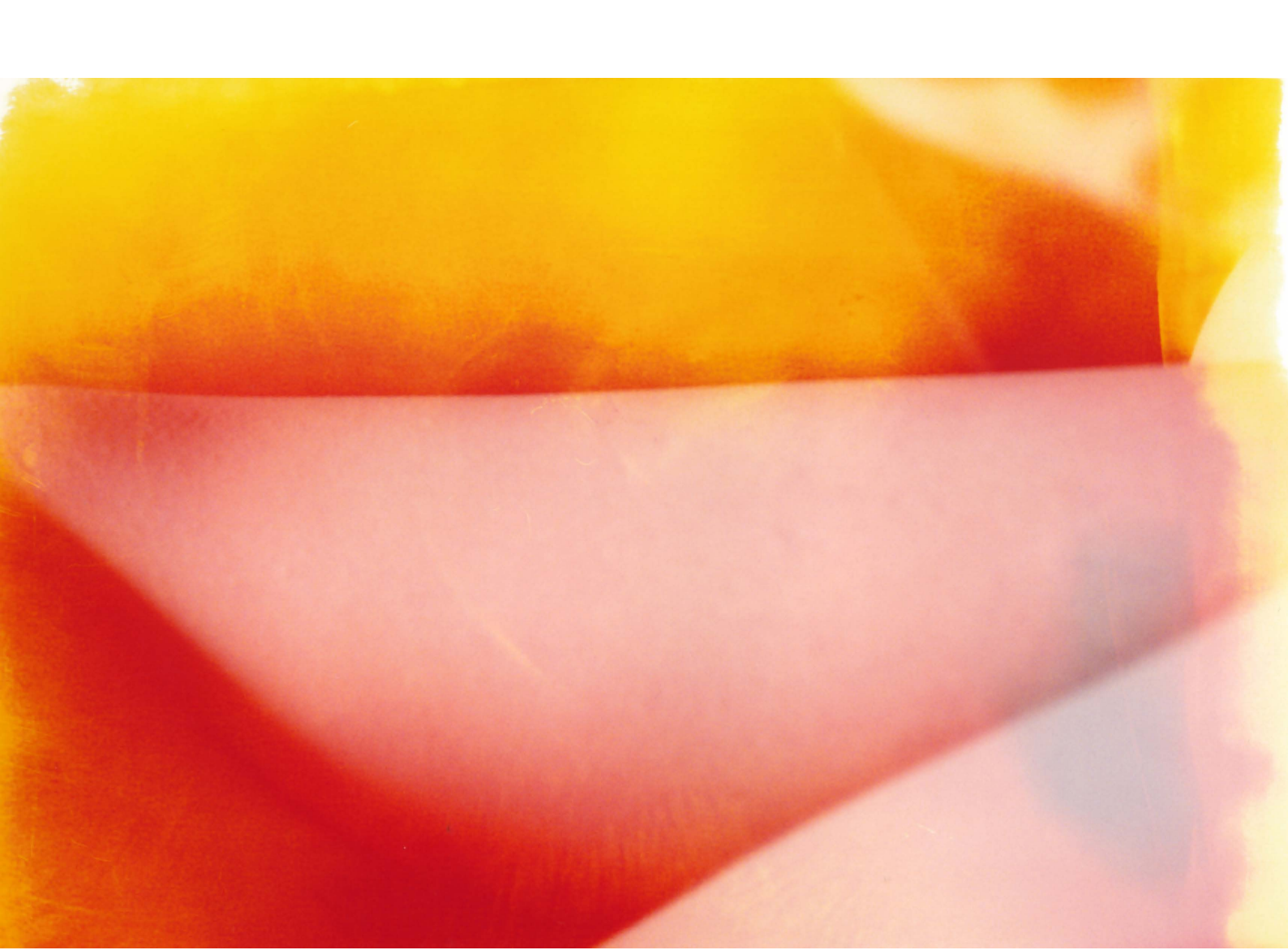
Hiroshi Hatate

Title of Work: *Tama-chan*

Year: 2015 -

Medium: 35mm Slides (analogue and digital print reproductions) x 80

Unlike a solid tsuka monument, a photograph is a phenomenon from the past. But sometimes I wonder if it really occurred. It might just be a conveniently formed figment of my artistic desire, or even a mere accident completely divorced from any relativity. Whatever the truth may be, images are produced incessantly. It evokes a sense of déjà vu. A sense within a sensation similar to a gentle mixture of convulsion and repulsion. Like photographs, memories and us all, Tama-chan's existence is tenuous, but the fragility of existence is more evident in her life of ongoing hardships – like a fading image in a slide-show.



asterisk

Daisuke Morishita

All works are B&W silver gelatin prints at 50 x 60cm mounted to archival board

Title of Work: *asterisk* #001 - #010

Year: 2015 - 2018

Edition: 5

The stance I choose to take when creating my work for the series *asterisk* is to become translucent. To avoid contaminating my art with my own intent, I try not to introduce any superfluous ideas... As part of the production process of shooting, developing, and printing, I put my emotions and body to work at a brisk pace in order to bring my art into existence. At times I feel as though I have become an engine emitting an invisible heat.



The Restoration Will

Mayumi Suzuki

All works are pigment ink-jet prints at 56 x 75mm

Title of Work: *The Restoration Will* #001 - #009

Year: 2015

Edition: Exhibition Edition

My parents went missing after the 3.11 earthquake and subsequent tsunami in the Tōhoku region of Japan. Our house was destroyed. It was not just the place where I grew up but also my parent's photography studio - a place for working and living where I have fond memories of growing up. Where their studio once stood, there was nothing but a pile of rubble. I uncovered what remained of the darkroom, and then found my father's camera, his portfolio, and our family albums covered in mud and debris. At that moment I first began to regret not taking over my parents' photography studio.

With this in mind, one day I tried to take a landscape photograph with my father's large-format camera and muddied lens. The image came out dark and blurry, like a view of the deceased and battered villages in the region. In making this image, I felt I could connect our world with the world beyond and many questions that I had been considering emerged: What did he regret in his death? How would he look down on our new, reconstructed town if he was alive? How does he feel that I have grown to become a photographer? Although impossible, I felt that by making these images I could have a conversation with my parents.

This project and subsequent photobook is dedicated to my father, Atsushi Sasaki, and my mother, Katsuko Sasaki, who were never found after March 11, 2011. I would also like to thank my sister, Hirono Sasaki and all friends and supporters from Onagawa.



Snowflakes Dog Man

Hajime Kimura

All 93 works are pigment ink-jet prints at various dimensions with 5 framed in an edition of 1

Title of Print Work: *Snowflakes Dog Man*

Year: 2016

Title of Projection Work: *Snowflakes Dog Man*

Medium: HD Video Slide-show

Duration: 2:34 mins

Year: 2016 - 2019

I had a complicated relationship with my father and hence had to stay away from him and my family. However, in recording the end of his life I came to understand more about him through his dog. By walking his dog on the daily walks around the local neighbourhood I learnt more about him through visiting the places he had once frequented and talking to the locals he would often chat with during his dog walks. Many memories and images in this series are from an album of photographs I had found inside his room and other places within my own memories and those enacted by the dog walks.



Into the Light

Yusuke Yamatani

All works are framed LG prints at 264 x 1800mm in an edition of 8 made in 2017

Title of Work: *Into the Light* #005
Edition: 1/8

Title of Work: *Into the Light* #013
Edition: 1/8

Title of Work: *Into the Light* #052
Edition: 1/8

Title of Work: *Into the Light* #046
Edition: 1/8

Title of Work: *Into the Light* #051
Edition: 2/8

Title of Work: *Into the Light* #058
Edition: 1/8

Title of Work: *Into the Light* #042
Edition: 2/8

Title of Work: *Into the Light* #069
Edition: 1/8

I felt some fear when shooting these houses at midnight. The houses had a smell of death. I felt that I wanted to transform the houses into boxes, like tombs. Like a tsuka monument, they take on monumental meanings associated with death. However, these houses are inorganic, houses continue to change with the residents and can not be separated from human activities. The house is a memory, giving the residents the method of coexisting with nature, the rhythm of life, the standard of various aesthetic sensibilities. When I looked back over the photographs carefully, I felt I had captured a little of the occupant's atmosphere from their home. This is where the title *Into the Light* came from.



photocopy

Go Itami

All works are pigment ink-jet prints at various sizes made in 2018 as exhibition prints

Title of Work: *photocopy 1*
Size: 4500 x 1524mm

Title of Work: *photocopy 2*
Size: 1118 x 1900mm

Title of Work: *photocopy 3*
Size: 914 x 1300mm

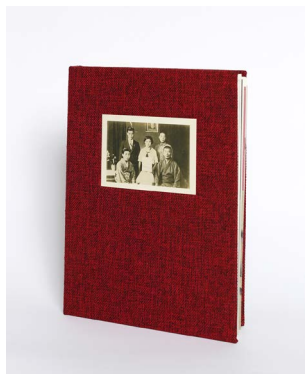
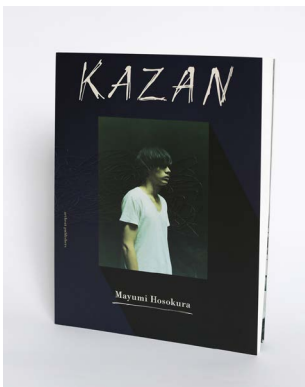
Title of Work: *photocopy 4*
Size: 1118 x 2800mm

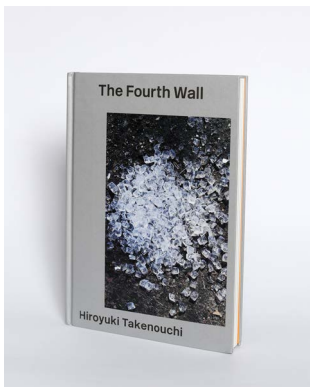
Title of Work: *photocopy 5*
Size: 420 x 594mm

Itami's photographs map the surfaces of Tokyo, mostly the constructed surfaces made up of concrete, steel, plastic, glass, bitumen, wire and occasional wood are replications – photocopies. Sporadically these highly constructed compositions are punctuated by the inhabitants: posing for a portrait or taking portraits themselves. *photocopy* the publication is not composed of one structural narrative, each copy of the book and its 68 images are ordered in a different sequence – no one copy being alike. This confusion is replicated in the installation of this work, where images are overlapped and framed by blocks of colour tone and borders. The imagery becomes purposely overwhelming and requests the viewer to create their own photocopy – beyond the surface and framed by your own visual memories and devices.



Photobooks





Biographies

Risaku Suzuki was born in Wakayama Prefecture and is currently based in Tokyo. He is a well-respected and established photographer in Japan and has published 24 photobook publications and exhibited widely in Japan and internationally. Suzuki is represented and works with Taka Ishii Gallery in Tokyo, Christophe Guye Galerie in Zurich, Nazareli Press, edition nord, SUPER LABO and Punctum Times. His most prominent work renders quintessential Japanese subjects - such as snowfall, cherry blossoms and traditional festivals - in a manner that is at once timeless and sublime.

Kazuma Obara is a photographer and book-maker who turned to journalistic image-making after resigning from his job in the financial industry. His work focuses on the hidden victims in society that suffer from war and nuclear legacies. In 2014, he focused on victims of WWII in Japan and his self-published photobook *Silent Histories* was short-listed for Paris Photo/Aperture Photo Book Award (2015). Continuing his pursuit of nuclear issues, Obara has recently focused on victims of the Chernobyl nuclear accident and his project *Exposure* included images made with out-of-date Ukrainian film. The project won the World Press Photo 2015 People Choice Award and was published in 2017.

Tomoki Imai graduated from the Department of Aesthetics and Art History from Tokyo University of the Arts in 1998. He has published six books and his projects, such as *Mahiru – In the Middle of the Day* (2001) and *LIGHT AND GRAVITY* (2009), Imai captures everyday scenes of interiors, forests, and suburbia at night that are serene but seem pregnant with possibilities. *Semicircle Law* was produced by Imai trekking to mountain locations on the edge of the 30km 'no-go-zone' around the Fukushima Daiichi Nuclear Power Plant. He has exhibited extensively including a previous project curated by Dr. Kristian Häggblom, *Paper Bridges: a conferences of folding*, at CAST in Tasmania.

Kenji Chiga was born in Shiga and is now based in Tokyo. He studied photography in Osaka and worked as an assistant in the fashion industry. Chiga received a Grand Prix at 1_WALL at the Guardian Garden Galley that is known for awarding young photographers that have ongoing successful artistic careers. His dummy photobook *HAPPN* was short-listed at the Kassel Dummy Award and his work is in the collection of the Kiyosato Museum of Photographic Arts. Chiga's projects question life, work and pleasure in contemporary society and often are presented across exhibition and book form.

Mayumi Hosokura graduated from the Faculty of Literature at Ritsumeikan University (2002) and studied photography at the Nihon University, College of Art, Tokyo (2015). Her work investigates surfaces both in the natural environment and the surfaces of human skin and she has worked in expanded documentary methodologies with *Crystal Love Starlight*. She published *KAZAN* in 2012 with artbeat and in 2016 she published *Transparency is the New Mystery* with MACK Books. She is represented by G/P Gallery, Tokyo, and her work is in the collection of the Foam Museum Collection.

Chikako Enomoto graduated from the Faculty of Commerce and Management, Hitotsubashi University in 2004 and received an M.A. from the Graduate School of Language and Society, Hitotsubashi University in 2007. She has lived and worked in Tokyo (until -2013), Niigata (a local coastal city of the Sea of Japan, 2013-2016) and Kaneyama (a small mountain village in Fukushima pre-fecture, 2016- present). As a photographer, one of Enomoto's main subjects is our living environment. In her ongoing project in Kaneyama, she is trying to combine her academic research on the history of vernacular photography and her own photographic works. As part of this project she has staged an exhibition, *The Portraits of Villages*, both in Niigata and Kaneyama in 2017-2018. She was an assistant professor in the Faculty of Humanities, Niigata University from 2013 to 2016. She is currently a research associate of the Niigata Regional Image Archives, Niigata University and works for the Kaneyama Board of Education. Enomoto has also self-published *On the Dunes*, Niigata (2017), *Anthropogenic Forms* (2018). Her works are included in the collection of Sakyu-kan, Niigata City.

Hiroshi Hatate is a Yokohama-based photographer that has been working commercially in the fashion industry for magazines such as *Cut*, *H*, *Rockin'on*, *Musica Smart* and *Ryukotushin* since returning from New York in the late 90s. His personal work is an existential mediation and attempt to answer no questions or fully elaborate on his subject matter. The *Tama-chan* project continues Hatate's attitude to photography, it is both homage and therapy for both him and his subject – dare we say muse: a woman who has been dealt unfair cards and knows no other way to deal with them. Although he doesn't care much for publicity or fame, he has exhibited widely (and occasion under other names) and his photographic practice is intrinsic to his existence. Presently, he is the sole-career of his elderly academic father and is an ongoing collaborator on projects with Dr. Kristian Häggblom.

Daisuke Morishita was born in Aichi and is now based in Yokohama. He graduated from the Tokyo College of Photography (2003) and is presently managing Calotype Photoworks in Tokyo, which is both a darkroom and space for exhibiting and conducting workshops. He has had several solo exhibitions and self-published a number of collectable zines including *Vacuum Sky* (2010), *Shapes of Name* (2012) and *Fill up to the Edge* (2014). In 2012 he visited Australia and exhibited *Shapes of Name* at Wallflower Photomedia Gallery that was curated by Dr. Kristian Häggblom. He established and runs the publication house asterisk books and published his first photobook of the same title (2018).

Mayumi Suzuki was born in Onagawa, Miyagi Prefecture, and is now based in Tokyo. She works as a visual storyteller to find and create personal narratives. She studied at Nihon University, College of Art Department of Photography and has been exhibiting and making books since graduation. On March 11, 2011 her hometown Onagawa was destroyed by the 3.11 earthquake and tsunami and her parents were never found. For *The Restoration Will* Suzuki presents her family as she remembers them and not just as faceless figures – the project is proof and homage of their lives. In 2016 she participated in the workshop Photobook As Object run by Yumi Goto and Jan Rosseel at Photography Reminders Stronghold in Tokyo and developed designed the book for the *The Restoration Will* project.

Hajime Kimura was born in Chiba and is now based in Germany and Tokyo. He studied architecture and anthropology and began his photographic career in 2006. Kimura is a keen book maker and participated in the World Press Photo Joop Swart masterclass in Amsterdam in 2012 and the following year was awarded 2nd prize at the Vattenfall Photo Award in Berlin. In 2014 he won the 3rd prize of Kassel photobook dummy award in Germany, and published his first photobook titled *Scrapbook* (2015). Kimura has also published two handmade books: *In search of lost memories* and *Snowflakes Dog Man*.

Yasutaka Kojima was born in Tokyo and is based in Tokyo and Berlin. He graduated from the International Centre of Photography in America (2007) and has received the Japanese Government Fellowship for overseas study (2011). His work investigates the urban environment and systems of control. Kojima has published three photobooks, *New York* (2015), *Coming Back* (2016) and *Tokyo* (2017).

Yusuke Yamatani was born in Niigata Prefecture and is now based in Tokyo. After graduating from the Department of Philosophy of Ritssho University, he went on to work at Gaien Photography Studio. As a self-taught photographer he met Shomei Tomatsu and gained technical and conceptual knowledge while working on his own projects. He self-published *Tsugi no yoru e* (2013), *RAMA LAMA DING DONG* (2015) and more recently *Into the Light* with T&M Projects (2017). Yamatani's work is conceptually driven and he engages associated lens technologies to visualise his ideas. He is represented by Yuka Tsuruno Gallery, Tokyo.

Go Itami is a Tokyo-based photographer with an eye for sparse and simple imagery that feel intensely private, as though we are only seeing them because we've followed the artist home without his knowing. There is no common theme to his photography except that they depict scenes from around Japan. Itami has published several experimental photobooks, including *Study* (2013), *This Years Model* (2015), and *photocopy* (2017). More recently, Itami is interested in nuclear power plants, politics, and his newborn baby, the latter of which you can see on his diaristic Tumblr.

Yoshinori Mizutani was born in Fukui and is now based in Tokyo. He graduated from the Tokyo College of Photography after graduating from Nihon University College of Economics. Mizutani has published several photobooks with the publishing house IMA including *Tokyo Parrots* (2014), *Colors* (2015), *YUSURIKA* (2015) and *HANON* (2016). Like other celebrated Japanese photographers, his work often uses birds as a central motif and metaphor.

Asako Narahashi is a Tokyo-based photographer who graduated from the Faculty of Literature from Waseda University, Tokyo. Her work focuses on the relationship between water and land and her photographs resonate a unique sense of tranquillity, distance and instability most known through her publication *Half Awake and Half Asleep in the Water* first published in 2002. Between 1996 - 2000, Narahashi and Miyako Ishiuchi self-published *Main Foto Magazine* Vols. 1 – 10 in a limited edition of 500 copies that predominately featured work by the two photographers as well as interviews and images by predominately female artists.

Shingo Kanazawa was born in Kyoto and is now based in Tokyo. He graduated with an MA in Media Arts and is presently undertaking a Ph.D. at the Tokyo University of Arts. He has published two books, *And Animals* (2009) and *Father* (2016). One day, Kanagawa's father suddenly disappeared, abandoning his normal, everyday life. As if to have no regard for the concern he caused his family, Mr. Kanagawa would return home, and then repeatedly disappear again. Living apart from his family, he would end up quitting his job and eventually filed for bankruptcy, losing his connection to society. The book, *Father*, depicts the deep recesses of the human soul, through the presence and absence of his father. This work is constructed through photos captured of his father, a diary by the author kept while shooting, and the over 1000 self-portrait photographs taken by his father.

Yuji Hamada was born in Osaka and is now based in Tokyo. He began working at a publisher upon graduation from College of Art (Photography) The University of Japan (2003). Hamada uses multiple lens methodologies and his work questions the nature of vision of both the visible and invisible. This exploration is represented in his work and subsequent publication *photograph* which was nominated for the Paris Photo/Aperture First Photobook Award (2014). More recently he published his experimental printing project *C/M/Y* and *BRANCH*, a collection created in Switzerland.

Hiroyuki Takenouchi is a Tokyo-based photographer who graduated from the College of Art (Photography) at The University of Japan (2008). His work is an exploration of the nature – culture divide with subtle insights to homosexuality in contemporary Japan. Takenouchi got an honourable mention in the New Cosmos of Photography Award and have published two photobooks: *Things will get better over time* (2017) and *The Fourth Wall* by T&M Projects (2017).

Hiromi Kakimoto is a Osaka-based photographer who graduated from the Japan Institute of Photography and Film in Osaka. She visually explores themes associated with memories and the border between the real and unreal influenced by the subconscious world as well as synchronicity, and mythology. She works with The Third Gallery Aya, Osaka, and IBASHO Gallery, Antwerp. Kakimoto was also a founding member of the magazine *Shaba-Shaba* that largely featured female Japanese Photography.

Yoshikatsu Fujii was born in Hiroshima and graduated from Tokyo Zokei University of Arts with BA in Art and Film. His work deals with historical events, memory and trauma. Fujii's project *Red String* was influenced by his parents' divorce, and the hand-made limited edition photobook was nominated for several awards, including the Paris Photo/Aperture Foundation Photobook Award. In October 2015 he moved back to his hometown to engage in his long-term research project called *Hiroshima Graph*. Seen through the eyes of a third generation atomic bomb victim in Hiroshima city, the series attempts to shed new light on the disappearing traces from the war.

Masako Tomiya was born in Aomori Prefecture and started photography at high school and then graduated from Osaka University of Arts (1999) and also studied under the influential Japanese photographer Issei Suda. She then studied at the Tokyo College of Photography and during this period established her own publishing label HAKKODA and released her first photobook *Tsugaru* (2013). Tomiya's work questions what is of importance in this era of continuous change and subsequently created the work *KITO* published by Chose Commune (2017) which documents family, birth and life.

Kosuke Okahara was born in Tokyo and is based between in Tokyo and Kyoto, Japan. He started his career as a photographer after studying education and has relentlessly been pursuing stories based on the theme 'Ibasyo' which translates psychologically to a physical and emotional space in which one can exist. Okahara was the recipient of the W. Eugene Smith Fellowship and after a long period of book-making and experimental declination published *Ibasyo* in 2018.

Keiko Nomura was born in Kobe and is based in Tokyo. She studied English at the Doshisha Women's College although didn't complete her degree. She then went on to study photography at the Visual Arts Academy. Her work *Drop of Light to Rushing Water* was published on occasion of the exhibition *Contemporary Japanese Photography vol. 13* at The Museum of Photography, Tokyo, and is a sensual, thoughtful, melancholic project that features evocative landscapes, city scenes and careful, intimate portraits. Nomura has published six photobooks.

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Dr. Kristian Häggblom is interested in curatorial projects that are inspired by transdisciplinary art practices and new modes of documentary making. When Häggblom first moved to Japan in 1999 he co-founded/curated RoomSpace gallery with Warren Fithie on the second floor of a Izakaya in Omoide Yokocho (known as “Piss Alley”) in Shinjuku, Tokyo. While studying in Tasmania in 2003 he received an Exhibition Development Grant from CAST, Tasmania, to curate the Japanese Australian exhibition Paper Bridges which was part of Ten days on the Island festival in 2005. Häggblom has curated several large-scale cross-cultural exhibitions that have included the work of French photographer Mathieu Bernard-Reymond, Melbourne-based sound artist Philip Samartzis and Japanese artist group Chim Pom.

When Häggblom relocated back to Australia in 2008 he co-founded and was head curator of Wallflower Photomedia Gallery that was located in Mildura, Australia. The gallery was established to highlight and create further readings of photography within a regional context. WPG aimed to present the work of artists using lens-based mediums from all over Australia, locally and from the world and aimed to initiate curated projects and run workshops, seminars and lectures. The gallery exhibited work from Japan, Finland, America, Canada, Italy, Mexico, England, Poland and Germany, in addition to showcasing work in obscure non-gallery locations such as a motel and prison. The physical gallery was discontinued at the end of 2015 when Häggblom moved to Melbourne and now functions as a facilitator of projects that include exhibitions, events, screenings, lectures and workshops. Häggblom is the Course Convener of the Master of Arts Photography postgraduate degree at the Photography Studies College, Melbourne, and continues his own practice.

Sam Forsyth-Gray is a Melbourne-based photographer originally from western Australia who recently completed the Bachelor of Photography at Photography Studies College, Melbourne. His work is concerned with ideas of family, memory, and the human condition. Interested in the merging of fine art and documentary visual languages - often using archival images alongside his own images - his working processes are fluid and experimental and expand beyond the image to construct 3-dimensionised work in book and installation modes. With a special interest in the application of found images within contemporary art practice, his work seeks to create new ways of both seeing and understanding these objects by dissecting and intersecting photographic surfaces, through collage and juxtaposition, and through his own photographic responses. Forsyth-Gray was a finalist in the Australian Photobook of the Year for his self published photobook *On the Sea Stands a Rock* and exhibited this work as an installation at the Perth Centre for Contemporary Photography in 2018.

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Curatorial Assistant

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Advisors

Daniel Boetker-Smith

Ken Nishikawa

Geoffrey Brown

Sayaka Takahashi

Miho Odaka

Mifumi Obata

Rohan Hutchinson

Pippa Milne

Technical Support

Peter Hatzipavlis

Shane Häggblom

Greg Wood (Woodworks)

Fuad Civecnamso (Tall Man)

Anne Davies (editing)

Stephen Palmer (The Projector Saviour)

Website Content (to present)

Sam Forsyth-Gray (Web Producer)

James Bugg

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Melissa Miles

Charlotte Vignau

Jessie Boylan

Paul Batt

Thorsteinn Cameron

Jesse Freeman

Isabella Capezio

Rohan Hutchinson

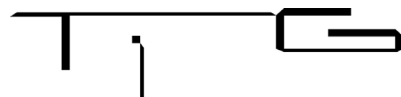
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