

Shikijo 色情・情色

eroticism in Japanese photography

日本攝影中的情與色

7.5 - 25.6.2016

Curators 策展人: Mimi Chun 秦美娜, Mark Pearson

Emi Anrakuji

Nobuyoshi Araki 荒木經惟

Noritoshi Hirakawa 平川典俊

Mayumi Hosokura 細倉真弓

Eiki Mori 森榮喜

Daido Moriyama 森山大道

Sakiko Nomura 野村佐紀子

Tokyo Rumando

Masato Seto 瀬戸正人

Issei Suda 須田一政

Hideka Tonomura 殿村任香

Daisuke Yokota 横田大輔

Kohei Yoshiyuki 吉行耕平

FOR IMMEDIATE RELEASE**“Shikijo: eroticism in Japanese photography”**

Featured artists: Emi Anrakuji, Nobuyoshi Araki, Noritoshi Hirakawa, Mayumi Hosokura, Eiki Mori, Daido Moriyama, Sakiko Nomura, Tokyo Rumando, Masato Seto, Issei Suda, Hideka Tonomura, Daisuke Yokota, Kohei Yoshiyuki

Curators: Mimi Chun, Mark Pearson

7 May – 25 June 2016

Opening Reception: Saturday, 7 May 2016, 4-6:30pm

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

Opening hours: Tuesday to Saturday, 10am to 6pm (Sunday and Monday by appointment only); closed on public holidays

Blindspot Gallery is delighted to present “Shikijo: eroticism in Japanese photography”, an exhibition featuring the photography works by 13 Japanese artists, exploring the concept of eroticism and its prevalent presence in contemporary Japanese photography.

In illuminating eroticism as a fluid and multi-faceted concept, the exhibition is divided into four thematic categories: “Staged” that features staged photography that straddles the line between real life and fiction; “Private Diary” that presents snapshot and documentary captures of private lives; “Performance for the Camera” that showcases the artist’s self-revelation with performance elements; and “New Expressions” that features portraiture and still life where sexuality and the body take on surprising representations.

**“Staged”**

The male gaze and social connotations of eroticism are encapsulated in the works of staged photography on display. Nobuyoshi Araki’s black and white vintage photographs reflect an abiding fascination with female genitalia and women’s bodies in Japanese bondage, while Issei Suda’s *Rubber* series features staged images of rubber fetishists. Noritoshi Hirakawa’s works probe how families can transcend social taboos to connect with one another in today’s Japanese society. Masato Seto’s images of garish-looking Taiwanese women selling betel nuts question the reality of what is being sold.

“Private Diary”

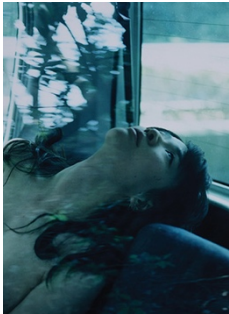
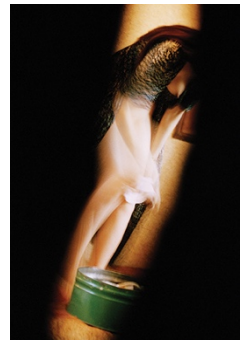
Where glimpses of sexual relations run through the featured works of snapshot and documentary, Daido Moriyama’s close-up images taken during the 1980s, of mostly naked lovers mark his signature snapshot aesthetic. Kohei Yoshiyuki’s documentary photography taken during the 1970s of people gathering at parks for trysts captures the desperation that often accompanies sexual relations in the metropolis, as seen



from the voyeuristic gaze. Hideka Tonomura offers a confrontational view of her mother's love affair exposed and her own sexual life with documentary photography.

"Performance for the Camera"

The erotic perception of one's selves with feminist view underlies the self-portraits of Tokyo Rumando and Emi Anrakuji that feature elements of performance. With a strong cinematic touch, Rumando's portraits of herself playing different roles in staged scenes and her self-portraits taken in love hotels reveal her memories, fantasy, fear and pain. Anrakuji's work is starkly self-revelatory and also voyeuristic, suggestive of being viewed from some hidden places.



"New Expressions"

New expressions of sexuality, the body and love fill the featured alternative nude portraiture. Daisuke Yokota's close-up images of indistinct bodies illustrate the artist's unique visual aesthetic, while Mayumi Hosokura's nudes are metaphors for the ephemerality of youth and the eternity of nature. Eiki Mori offers sensitive glimpses of his emotions in works that explore male sexuality. In Sakiko Nomura's series, in which each work is a unique piece of photography, the merging of bodies evokes the darkness of the artist's own world.

Whether the images are voyeuristic or exhibitionistic, provocative or subdued, realist or abstract, staged or candid, the featured works in this exhibition all represent a distinctive aesthetic that speaks of eroticism in contemporary Japanese photography which, as the title "Shikijo" suggests, is perceived and felt rather than defined.

About Mark Pearson

Mark Pearson has been intimately connected with Japan since his first visit in 1980. He has built a collection of Japanese and Chinese photography, opened Zen Foto as a photography gallery and photobook publisher and founded *shashasha* to bring Asian photobooks online to the world.

About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery, that has a primary focus on contemporary photography and image-based works amongst other media in contemporary art. The gallery represents both emerging and established artists, mainly from Hong Kong and the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email info@blindspotgallery.com

Image captions:

Nobuyoshi Araki, *Tokyo Photos* (NA-vntg002), 1983-84, Gelatin silver print, 27.9 x 35.5 cm. (Image courtesy of Blindspot Gallery and Taka Ishii Gallery, Tokyo)

Kohei Yoshiyuki, *The Park* (Plate #031), 1971, Gelatin silver print, 27.9 x 35.5 cm (Image courtesy of artist and Blindspot Gallery)

Emi Anrakuji, *CHASM*, 2009, C-Print, 62.6 x 42.5 cm (Image courtesy of artist and Blindspot Gallery)

Mayumi Hosokura, *Untitled* (MHK-06, detail), 2009-2011, C-Print, 32.4 x 24.6 cm, Edition of 10 (Image courtesy of artist and Blindspot Gallery)

About Emi Anrakuji

(b. 1963, Tokyo, Japan)

Emi Anrakuji studied painting at Musashino Art University in Tokyo, Japan. Shortly after her graduation, she was diagnosed with a brain tumor which deeply affected her eyesight. During a 10-year recovery, she began to make block prints and taught herself photography. Anrakuji takes a uniquely obsessive interest in her own body and explores photography through intimate images of herself, which could be understood as a result of her long-time hospitalisation. In 2006, she was awarded the 22nd Higashikawa New Photographer Award presented by the Higashikawa International Photo Festival. She currently lives and works in Tokyo, Japan.

About the work

Anrakuji's work is an ongoing projects of self-portrait. The work is starkly self-revelatory but at the same time conceals much and leaves much to the viewer's imagination. In her work, she often posed naked in front of camera or mirror, with objects associated with femininity and youth, such as dolls, flowers and sex toys. While her body is often fully or partially exposed, her face cannot be seen as it is always out of the frame or covered by her hair. Her work can be seen as self-exploratory, but also voyeuristic, suggestive of being viewed from some hidden places.



Emi Anrakuji
CHASM

2009
C-print
62.6 x 42.5 cm (image)
70.2 x 51.8 cm (print)



Emi Anrakuji
Untitled#01

2008
C-print
29.6 x 39.5 cm (image)
33.6 x 43.6 cm (print)
Edition of 10

About Nobuyoshi Araki

(b. 1940, Tokyo, Japan)

Nobuyoshi Araki is one of the most well-known Japanese photographers and contemporary artists in the world. He studied photography and film at Chiba University. In 1990, he received the Photographer of the Year Award from The Photographic Society of Japan. His debut museum solo exhibition titled “Sentimental photography, sentimental life” was held in 1999 at Museum of Contemporary Art in Tokyo, Japan. Following that, his work has been exhibited extensively at different institutions around the world, such as “Nobuyoshi Araki: Self, Life, Death” at the Barbican Art Gallery (London, UK) in 2005, “Araki Gold” at l’Istituto Nazionale per la Grafica (Rome, Italy) in 2007 amongst other. Over the course of his career spanning 45 years, Araki has published over 450 books. His works are held in numerous museum collections including the Tate in UK and the San Francisco Museum of Modern Art in the USA. Araki currently lives and works in Tokyo, Japan.

About the work

Eros and thanatos (sex and death) have been the central themes in Araki’s work. His work reflects an abiding fascination with female genitalia and women’s bodies in Japanese bondage, which has become the signature motif of Araki’s works. In the *Marvellous Tales of Black Ink* series (1990s), the artist hand-painted directly on gelatin silver prints with Sumi ink which enhances the explicitness and playfulness of sexuality in the images.



Nobuyoshi Araki
Tokyo Photos (NA-vntg002)

1983-84
Gelatin silver print
26 x 32.9 cm (image)
27.9 x 35.5 cm (print)



Nobuyoshi Araki
Marvellous Tales of Black Ink (NA-BK_90)

1994
Sumi ink on gelatin silver print
23.7 x 30.2 cm (image)
25.3 x 31.2 cm (print)

About Noritoshi Hirakawa

(b. 1960, Fukuoka, Japan)

Noritoshi Hirakawa is an internationally known contemporary artist working in photography, film, dance, installation and performance. His work has been exhibited extensively in biennales including Site Santa Fe Biennale, New Mexico (1997); Istanbul Biennale (1995); Venice Biennale (1994) and in museum exhibitions including MoMA PS1 Museum in New York, USA (2000); Centre Pompidou in Paris, France (1995); Museum fur Modern Kunst in Frankfurt, Germany (1994). His works are held in numerous museum and public collections including M+ Museum in Hong Kong, Museum of Contemporary Art Tokyo in Japan and Yves Klein Foundation in the USA. Hirakawa currently lives and works in New York, USA.

About the work

Hirakawa's works often explore the disparities of invisible social hierarchies and uncover social taboos hidden in the Japanese social system. In *A Sense of Accomplishment* (2008), he focuses on issues of bonding between daughters and their parents in present-day Japanese society. The work attempts to prove the existence of a reality where families can transcend superficial values and remains connected even on a subconscious level. In *A Daughter's Proposal* (2008), a solitary daughter's positive expectations of her family to acknowledge the reality in which she lives in can be observed.



Noritoshi Hirakawa

A Sense of Accomplishment

Mieko Baba, 4:15 P.M., Aug 3, 2008, Koriyama, Fukushima

Kozue Baba(with Kazuhiko Miyazaki), 2:00P.M., Aug 13, 2008, Jingumae, Shibuya

Kenichi Baba, 4:10 P.M., Aug 3, 2008, Koriyama, Fukushima

2008

Gelatin silver print, set of 3

35 x 50 cm each (image)

45 x 56.1 cm each (print)

Edition of 4



Noritoshi Hirakawa
A Daughter's Proposal
Naomi Yugi, 3:08 P.M., July 30, 2008, Maruyama-cho, Shibuya

2008
Gelatin silver print
50 x 35 cm (image)
56.1 x 45 cm (print)
Edition of 4

About Mayumi Hosokura

(b. 1979, Kyoto, Japan)

Mayumi Hosokura graduated from Ritsumeikan University with a degree in Literature in 2002 and Nihon University of Art with a degree in Photography in 2005. Her works have been published in several publications including *Transparency is the new mystery* (MACK Books, 2016), *CRYSTAL, LOVE, STARLIGHT* (Tycoon Books, 2014), *KAZAN* (artbeat publishers, 2012) and *UNKNOWN SIGNALS* (oodee, 2012). In 2011, Hosokura is selected to be included in *Foam Magazine's* Talent issue with her *KAZAN* series. Her work is collected by Foam Fotografiemuseum in Amsterdam, the Netherlands. She currently lives and works in Tokyo, Japan.

About the work

The main topics in Mayumi Hosokura's work are often youth and nature, as she considers the primary forces in life as sexuality and loss. In *Kazan* (2014), delicate nudes of youth are juxtaposed amongst images of raw and organic textures such as crystals and minerals. The contrasting textures in the images are metaphors of the ephemerality of youth and the eternity of nature. Hosokura's work is at first glance everyday snapshot, but in close inspection, carefully constructed compositions imbued with stillness and a dreamlike quality, which engage the viewers at a subconscious level and open up endless imagination.



Mayumi Hosokura
Untitled (MHK-06)

2009-2011
C-print
32.4 x 24.6 cm (image)
35.6 x 27.9 cm (print)
Edition of 10



Mayumi Hosokura
Untitled (MHK-26)

2009-2011
C-print
32.4 x 24.6 cm (image)
35.6 x 27.9 cm (print)
Edition of 10

About Eiki Mori

(b. 1976, Kanazawa, Japan)

Eiki Mori graduated from The Photography Department at the Parsons School of Design in the USA. In 2011, he co-founded *OSSU*, the first photo magazine to explore male sexuality in Japan with his friends. In 2014, Mori received the prestigious Kimura Ihei Award for photography with this series. His work is published in numerous photo books including *intimacy* (Nanarokusha Publishing, 2013); *tokyo boy alone* (Revolution Start Publishing and Creation, 2011); *Crows and Pearls* (Edition Nord, 2009). Mori currently lives in Tokyo, Japan.

About the work

In *intimacy* (2013), Eiki Mori produces a very personal work, capturing precious moments of joy, sadness and loneliness in his daily life with his boyfriend.



Eiki Mori
intimacy (No#5)

2013
C-print
34.4 x 51.4 cm (image)
45.7 x 55.9 cm (print)
Edition of 3



Eiki Mori
intimacy (No#3)

2013
C-print
34.4 x 51.4 cm (image)
45.7 x 55.9 cm (print)
Edition of 3

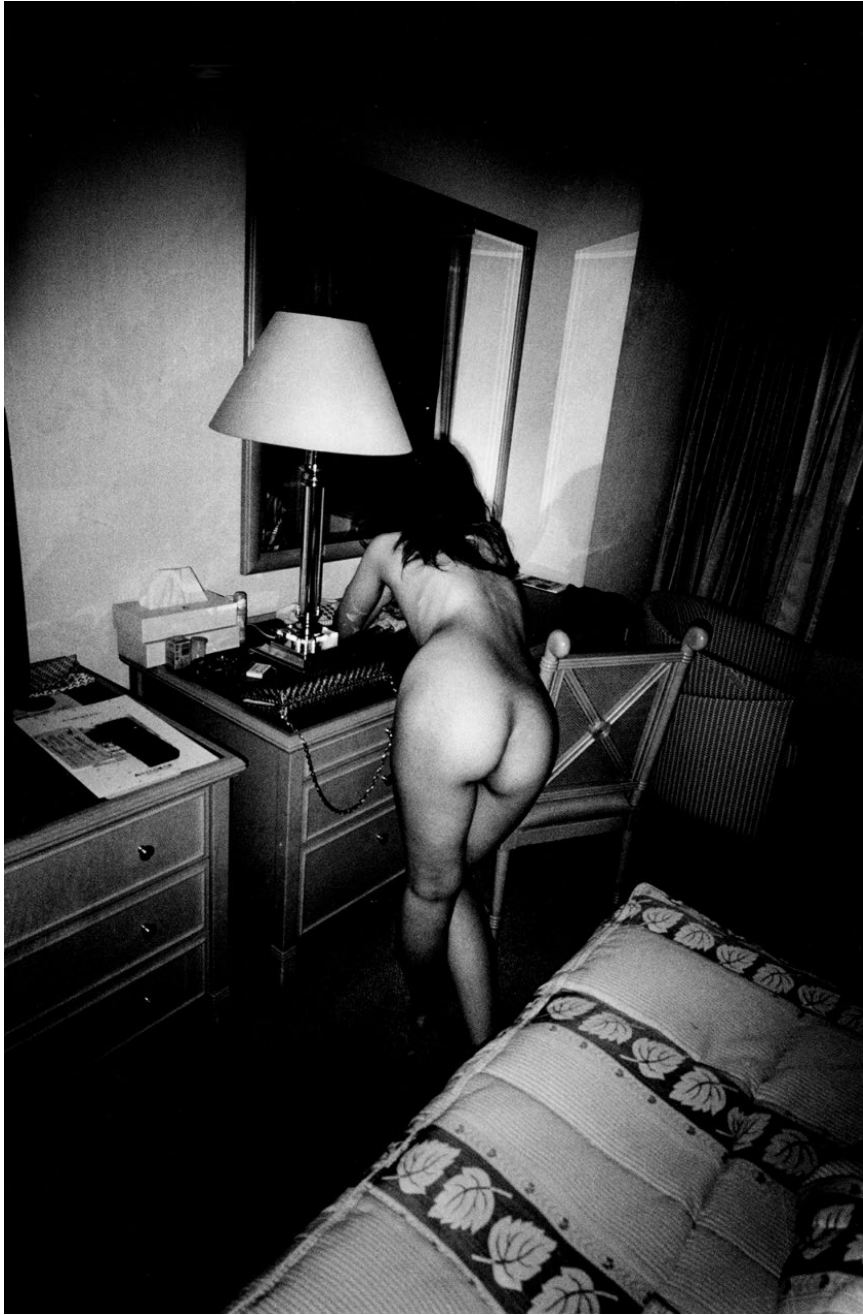
About Daido Moriyama

(b. 1938, Osaka, Japan)

Daido Moriyama was an assistant to photographers Takeji Iwamiya and Eikoh Hosoe before he started to work independently in 1964. He was awarded the New Artist Award in 1967 by the Japan Photo Critics Association. In 1968-1970, Moriyama was involved in *Provoke*, an experimental photography magazine, which promoted a style of photography regarded as “are, bure, boke” (grainy, blurry, out-of-focus) that came to define post-war Japanese photography. Moriyama had solo exhibitions at The Fondation Cartier pour l’Art Contemporain in Paris, France (2016); The Metropolitan Museum of Photography in Tokyo, Japan (2008); The Folkwang Museum in Essen, Germany (2000) and Metropolitan Museum of Art in New York, USA (1999). In 2012, he participated in a joint-solo exhibition “William Klein + Daido Moriyama” at Tate Modern, London (2012). In 2012, he became the first Japanese to be awarded the 28th Annual Infinity Awards (Lifetime Achievement) presented by the International Center of Photography (ICP) in New York. His work is collected by prominent institutions including the Museum of Modern Art in New York, USA; the San Francisco Museum of Modern Art in San Francisco, USA; the Metropolitan Museum of Art in New York, USA; the Getty Museum in Los Angeles, USA; the Museum of Fine Arts in Boston, USA; and The Centre Pompidou in Paris, France.

About the work

A Room (1980s) is a series of black and white, grainy, high contrast portraits of women fully naked or half-naked in different rooms, which appear to be in private residence or love hotels. These images are mostly full view or close-up shots of the subjects, without revealing their faces. The images are filled with an intimate and erotic atmosphere, and the snapshot aesthetic is instantly recognizable as Moriyama’s signature. *A Room* series was recently exhibited at Les Rencontres d’Arles in Arles, France (2015).



Daido Moriyama
A Room (No.38)

1980s
Gelatin silver print
32.5 x 21.5 cm (image)
35.5 x 27.9 cm (print)



Daido Moriyama
A Room (No.57)

1980s
Gelatin silver print
32.5 x 21.5 cm (image)
35.5 x 27.9 cm (print)

About Sakiko Nomura

(b. 1967, Shimonoseki, Japan)

Sakiko Nomura graduated from the Department of Photography and Imaging Arts of Kyushu Sangyo University. She has been Nobuyoshi Araki's disciple since 1991. In 1997, Nomura participated in exhibition "The Desire & The Void", a touring exhibition held at Kunstahle in Vienna, Austria, Arken Museum of Modern Art in Copenhagen, Denmark and Kunsthalle zu Kiel in Kiel, Germany. Other featured artists in the exhibition include Nobuyoshi Araki, Hiroshi Sugimoto and Miyako Ishiuchi. In 2013, she was awarded the New Figure Encouragement Prize presented by Photo City Sagamihara. Nomura has published monographs including *Another Black Darkness* (Akio Nagasawa Publishing, 2016); *Nude/A Room/Flowers* (Match and Company, 2012); *Kuroyami / Black Darkness* (Akio Nagasawa Publishing, 2008); *Ai No Jikan / Time of Love* (Senkosha, 2000) and *Hadaka no jikan* (Heibonsha, 1997).

About the work

Another Black Darkness (2016) series is Nomura's first experiment with the darkroom technique of solarization. In the work, nude male and female bodies and cityscapes emerge in faint black lines, making up sceneries of black in which the darkness of Nomura's own world expresses itself with particular intensity. Each of these works is a unique piece of photography. *Another Black Darkness* series was recently exhibited at Les Rencontres d'Arles in Arles, France (2015).



Sakiko Nomura
Another Black Darknes 3

2008
Gelatin silver print
25.4 x 30.5 cm (print)

About Tokyo Rumando

(b. 1980, Tokyo, Japan)

Tokyo Rumando has started to photograph herself based on her modeling experiences for movies and magazines since 2005. Her work has been exhibited in various photo fairs including fotofever in Paris, France (2015); Tokyo Photo in Tokyo, Japan (2012) and NoFound Photo Fair in Paris, France (2012).

About the work

Her black and white self-portraits have a strong cinematic touch. In *Orphée* (2014), the artist staged different scenes and dressed up to play different female roles including innocent young girl, wild blonde woman, sadomasochist with leather wear. In most of these scenes, she is naked and seems fragile. The reflections from the mirror reveal imagined, surrealistic scenes that represent her memories, fantasy, fear and pain. Tokyo Rumando's *Orphée* series is currently being exhibited in a group exhibition titled "Performing for the Camera" at Tate Modern (London, UK, 18 February – 12 June 2016).



Tokyo Rumando
Orphée (J5)

2014
Gelatin silver print
23.4 x 33.2 cm (image)
27.9 x 35.5 cm (print)
Edition of 5+2AP



Tokyo Rumando
Rest 3000~ Stay 5000~ (No#RS_9)

2012
Gelatin silver print
27.9 x 35.5 cm (print)
Edition of 5+2AP

About Masato Seto

(b. 1953, Udon Thani, Thailand)

Masato Seto graduated from institution Tokyo Visual Arts. He was an assistant to Masahisa Fukase before working as a freelance photographer in 1981. In 1987, Seto established Gallery Place M in Tokyo, Japan with Michio Yamauchi. He has received numerous awards including the Photographic Society of Japan's Annual Award with his *Binran* series (2008) and the 21st Kimura Ihei Memorial Photography Award with his *Silent Mode* and *Living Room* series (1996). His work is collected by Tokyo Metropolitan Museum of Photography in Japan, the J. Paul Getty Museum and the Elton John Collection in the USA.

About the work

Binran (2008) is a series of large format photographs of Taiwanese women selling betel nuts. To attract male customers they display themselves garishly in glass cubicles by the roadside.



Masato Seto
Binran (No.4)

2008
Lambda print
99 x 132 cm (image)
Edition of 5

About Issei Suda

(b. 1940, Tokyo, Japan)

Issei Suda graduated from the Tokyo College of Photography in 1962. Between 1967 and 1970, he worked as a stage photographer and documentarist of the theatrical group “Tenjo Sajiki” directed by poet-playwright Terayama Shuji; he then became a freelance photographer in 1971. In 1996, Suda was awarded the Ken Domon Award. His work has been exhibited in numerous museum exhibitions including “Self/Other” at National Museum of Modern Art in Tokyo, Japan (2008); “The History of Japanese Photography” at Museum of Fine Arts, Houston, USA (2003); “Japanese Photography in the 1970s - Memories Frozen in Time” at Metropolitan Museum of Photography in Tokyo, Japan (1991); “Japan: A Self-Portrait” at International Center of Photography in New York, USA (1979). He is currently a Professor at Osaka University of Arts in Osaka, Japan.

About the work

Rubber (1993-96) is a series of staged images of women tightly wrapped in latex. The work reflects the fetishism of the artist’s gaze and the fetishism of the subject being directed in the images.



Issei Suda
Rubber (Untitled 2)

1993-96
Instant film
10.4 x 10 cm

About Hideka Tonomura

(b. 1979, Kobe, Japan)

Hideka Tonomura graduated from the Broadcasting and Filmmaking Department of Visual Arts Osaka, before working as a photographer in 2002. In 2003, she was awarded Nikon Juna21 prize, a prize started in 1999 to discover young talent in the photography field. Tonomura's work has been exhibited in photo fairs including fotofever in Paris, France (2015); Tokyo Photo in Tokyo, Japan (2013) and NoFound Photo Fair in Paris, France (2012).

About the work

With her photography, Tonomura revealed her deepest pain and dark family secrets, including her mother's love affair with another man. The subject of the photographs i.e. *mama* in *mama love* (2008) series, is fully aware of the existence of the camera, at times even looking into the camera. She appears as the victim in her different relationships within her family and the society. These photographs are confrontational and painful to look at, they are at the same time filled with violence and love. Nobuyoshi Araki writes the Obi for this photo book saying "Playing around with the darkness." *They called me Yukari* (2007-09) and *orange elephant* (2016) also reveal Tonomura's life after coming to Tokyo, working in hostess bars, her sexual experiences and the alienation of the metropolis.



Hideka Tonomura
mama love (ML No#1)

2008
Gelatin silver print
14.2 x 21.7 cm (image)
20.3 x 25.4 cm (print)
Edition of 5+AP



Hideka Tonomura
They Called Me Yukari (TCY No#1)

2007-09
Gelatin silver print
19.6 x 29.4 cm (image)
27.9 x 35.5 cm (print)
Edition of 7

About Daisuke Yokota

(b. 1983, Saitama, Japan)

Daisuke Yokota graduated from Nippon Photography Institute in 2003. He received several awards including the John Kobal Award (2015), the first Outset Unseen Exhibition Fund Award (2013), the Grand Prize from 1_WALL Photo Competition (2010); and received an Honorable Mention from the 31st Canon New Cosmos of Photography (2008). In 2015, his work was selected to exhibit in a group exhibition “Another Language: 8 Japanese Photographers” curated by Simon Baker in the Rencontres d'Arles. Yokota is a member of the international artists collective AM projects and the Japanese photographer collective mp1.jp. He has had several publications including *Color Photographs* (Harper's Books, 2015) and *CORPUS* (artbeat publishers, 2014). Yokota's work is collected by Foam Museum in Amsterdam, the Netherlands; Museum of Fine Arts in Boston, USA and Fotomuseum Winterthur in Switzerland.

About the work

Corpus (2014) is a series of grainy black and white close-up images featuring human limbs and torsos tangled up together. In the images, the indistinct bodies seem to be those of a man and a woman embracing each other in bed. The unique visual aesthetic in Yokota's images is a result of his experiment of multiple rephotographing and printing, applying chemicals and burning the films.



Daisuke Yokota
Untitled (YKT_Corpus_23)

2014
Inkjet print
100 x 74 cm (print)
Edition of 5

About Kohei Yoshiyuki

(b. 1946, Hiroshima, Japan)

Kohei Yoshiyuki exhibited at the Rencontres d'Arles in Arles, France (2014) and various biennales including Venice Biennale in Venice, Italy (2013); Gwangju Biennale in Gwangju, Korea (2008). He also participated in museum exhibitions such as “Exposed: Voyeurism, Surveillance and the Camera” at The Tate Modern in London, UK (2010). Yoshiyuki’s works are held in numerous museum collections including the Metropolitan Museum of Art and Museum of Modern Art in New York, the San Francisco Museum of Modern Art in San Francisco and the Museum of Contemporary Photography in Chicago in the USA.

About the work

The Park (1971) is a series of black and white photographs taken in Shinjuku, Yoyogi and Aoyama parks in Tokyo during the 1970s. With infrared film and flash, Yoshiyuki photographed people who gathered at night at these parks for trysts behind the bushes. The images also documented how “outsiders” lurked in the bushes to watch and to touch the couplings in action. As Martin Parr writes in *The Photobook: A History, Volume II*, *The Park* is “a brilliant piece of social documentation, capturing perfectly the loneliness, sadness, and desperation that so often accompany sexual or human relationships in a big, hard metropolis like Tokyo.”



Kohei Yoshiyuki
The Park (Plate #024)

1971
Gelatin silver print
50.8 x 61 cm (print)
Edition of 10



15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong
T +852 2517 6238 | info@blindspotgallery.com | www.blindspotgallery.com
Opening hours: Tue - Sat, 10am - 6pm; closed on public holidays