

## Takashi Homma New Documentary

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ニュー・ドキュメンタリー



2011年1月8日(土) - 3月21日(月・祝)

Exhibition Title	Takashi Homma New Documentary		
Period	Saturday January 8 – Monday March 21 (a holiday) 2011 10:00 - 18:00 (until 20:00 on Fridays and Saturdays) Note: Tickets available until 30 minutes before closing		
	Closed: Mondays (open on January 10, March 21) January 11 (Tue)		
Venue	21st Century Museum of Contemporary Art, Kanazawa (Galleries 7 – 9, 14, and entrance)	Number of Exhibited Works	160
Admission	General: ¥1,000 (¥800*) / College students: ¥800 (¥600*) / Elem/JH/HS: ¥400 (¥300*) / 65 and older: ¥800 (*Prices in brackets for groups of 20 or more, and pre-exhibition sales) Tickets are joint admission tickets for this exhibition and "Untitled: Tadaaki Kuwayama" Tickets also allow admission to the Collection Exhibition		
	Advance Tickets: Ticket PIA (Tel 0570-02-9999; Exhibition ticket code: 764-412) Lawson Ticket (Tel 0570-000-777; Exhibition ticket code: 58030)		
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation) The Asahi Shimbun		
Sponsored by	Daishinsha, KAZUYO SEJIMA + RYUE NISHIZAWA / SANAA		
In cooperation with	EPSON SALES JAPAN CORPORATION, Gallery 360°		
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Approved by Association for Corporate Support of the Arts, Japan

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## About the Exhibition

## Takashi Homma New Documentary

Photographs by Takashi Homma are known for reflecting dry sentiment of the times and giving us a feeling of distance toward the subject. Dealing with a variety of themes, such as architecture, ocean waves, children seen in Tokyo and suburban scenery, he has serialized many of them over the years. Keeping away from describing narrative or emotion, his neutral viewpoint captures the subject unemotionally, which is suitably called “new documentary” that leans towards neither expression nor record advancing from the age when the two were specifically questioned. While he has kept having “a documentative viewpoint” since the start of his career as a photographer, he has tackled possibilities of the photographic expression by “approaching photography as art.” Recently in particular, his creative activities pursuing more subjective expressions have broadened while openly dealing with the real world and the times. In this exhibition, not only his prints in the past but also his latest works using different methods and media, such as silk screens based on photos, installations to be viewed through binoculars, books full of images as well as paintings are introduced, raising a question of “what photography is.” They lead viewers to think about the meaning of “seeing” through the reality reflected on the photographs. For example, there is *Trails* in pursuit of the trail of deer hunting in a snow-covered mountain and a painting on the same subject. *Tokyo and My Daughter*, his lifework for which he continues taking a picture of Tokyo scenery and a girl, and *Widows* are works that he re-photographed so-called “found photos” discovered in family albums of the protagonists. Thus, he intervenes, going beyond the limits of time, in photographed people’s eyes turned upon their families and friends. Homma’s new work *re-construction* is a collection of works made into a book form, in which he re-photographed magazine covers and pages he edited. Others include exhibition leaflets, posters and their proof sheets, which reveal how lightly he has been working all over media of different kinds. You may say that to re-photograph by his own hands what he photographed is a reviewing act in itself of photography as a medium.

For the display of this exhibition, Kazuyo Sejima + Ryue Nishizawa / SANAA designed a booth in the area connecting exhibition rooms. With its light, graceful space arrangement, Homma’s works are all the more impressive.

## Artist Profile

## Takashi Homma

Born in 1962 in Tokyo. Photographer. Takashi Homma received 24th Ihei Kimura Photography Award for “Tokyo Suburbia” in 1999. Published a photo book “TOKYO” from Aperture in New York in 2008. It consists of photographs taken during the period between 1993 and 2007 with a theme of Tokyo making a comprehensive collection of the past works. He has also published book titled “Tanoshii Shashin” (Heibonsha) in 2008. Assigned to a guest professor of graduate school of Tokyo Zokei University since 2010.  
<http://betweenthebooks.com>

Major photograph books: “Babyland” (Little More / 1995), “Hyper Ballad: Icelandic Suburban Landscapes” (Switch Publishing / 1997), “Tokyo Children” (Little More / 2001), “Tokyo and my Daughter” (Nieves / 2006), “NEW WAVES” (PARCO Publishing /2007), “trails” (Match and Company / 2009), “widows” (Fantombbooks / 2010), “M” (Gallery 360° / 2010).



© Takashi Homma

## Related Events

## Opening Talk

## Takashi Homma × Noi Sawaragi

**Date/time:** Saturday January 8, 11:00 – 13:00

**Venue:** Lecture Hall, 21st Century Museum of Contemporary Art, Kanazawa

**Admission:** No charge (with same-day admission ticket to this exhibition)

**Capacity:** Limited to first 80 arrivals

**Exhibited Works**  
(Titles of the Series)

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Gallery 7

*Trails*



1 series of Trails, 2010



2 series of Trails, 2010

Red marks left on white snow. These blood-like stains can be regarded as proof of some creature caught in the hunt. It tells us nothing else, and we find ourselves trifled with ambiguity of reality as we observe only absence of life in the photograph. Displayed are reproduced prints of the series introduced in 2009 and a painting of the same title.

Gallery 8

*Together*



3 series of Together, 2007



4 series of Together, 2006

“Wildlife Corridors in Los Angeles,” a research project on the ecology of wild animals around Los Angeles was launched in cooperation with video artist Mike Mills in 2006. In the same year, Homma’s photographs and Mills’ texts were combined under the title *Together* and published in magazine “Coyote” No. 11 (Switch Publishing Co., Ltd., April 2006, pp.81-96). In this exhibition, the works photographed after the publication during 2006 and 2008 are exhibited as series *Together*.

Gallery 8

*M*



5 M / New York, 2002 / 2010



6 M / Washington D.C., 2009 / 2010

Homma’s new series are silk-screen prints based on the photographs of the fast food chain which he continues taking. McDonald’s are extending the number of shops globally with the famous logo, and that multiplying aspect corresponds to the silk-screen method.

Gallery 9

*Seeing Itself*

7 Monte Rosa, 2006

*Mountains: Seeing Itself* introduced in 2008 was reproduced for this exhibition. Looking into the darkroom through binoculars, you will find 12 light boxes. When brought into focus, mountains including Matterhorn, Eiger, Jungfrau, Monte Rosa, and others appear respectively.

Corridor

*re-construction*

8 re-construction, 2011



9 re-construction, 2011

Not limiting places for exhibiting his works to galleries and art museums, he has positively sought to present his works in magazines as well as advertisements. He re-photographed and re-edited those works into a book form for this series. Expressions shown in media circulating in large quantities might be poles apart from the established photography in the field of art. Both of them, however, constitute the body of Homma's work, and this series reviews that aspect.

Gallery 14

*Widows*

10 series of Widows, 2009

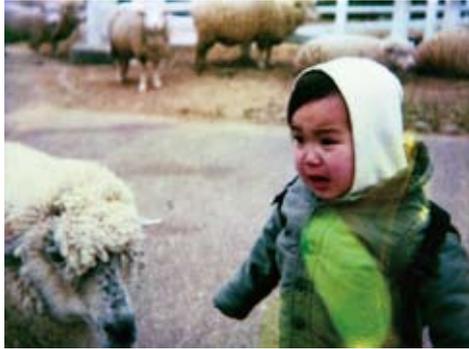


10 series of Widows, 2009

In summer 2009, Homma visited Rapallo in Italy, a city with approximately 30,000 inhabitants located about 30km east of Genova, and photographed 11 widows living in Rapallo or Genova. This series was planned as he was invited to the 4th Contemporary Photography Festival in Rapallo in 2010. He photographed not only the widows' portraits but also the inside of their houses and surroundings. What is more, he reproduced old snapshots that had been tucked away in their chest drawers and albums, and mixing them together, he compiled a photo book of the series.

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*Tokyo and  
My Daughter*



12 series of Tokyo and My Daughter, 2010



13 series of Tokyo and My Daughter, 2006

A girl's portraits and Tokyo scenery are incorporated by turns in most parts. The girl's photos describing each stage of her growth; baby, kindergarten, elementary school and so on, look like a selection from family albums. You may guess that this series is the artist's record following after his daughter's growth as the title "My Daughter" suggests, but it is not the fact. It will lead you to give further consideration to images and contexts that you see in the photographs, and to think about what photography is.

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