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FRIEZE MASTERS 2022 | PRESS RELEASE

Michael Hoppen Gallery is delighted to present a stand dedicated to masterpieces of Japanese photography at Frieze Masters this autumn. Building on the gallery's longstanding commitment to Japan's unique photographic culture, this display will bring together a selection of rare and iconic vintage prints exemplifying the richness and diversity that characterise this medium's history in Japan.

By showing pictures selected from across three-quarters of a century, this presentation seeks to illuminate the complex and enduring chains of influence that have shaped Japanese photography. In this context, key works by leading members of groups such as Provoke and VIVO are revealed as the culmination of an intensely experimental and collaborative climate of creativity. Through important exhibitions including MoMA's *New Japanese Photography* (1974) and the Barbican's *Beyond Japan: A Photo Theatre* (1991), the contribution of these artists has altered the trajectory of photography's development both in their own country and worldwide.

Tōmatsu Shōmei (1930–2012) is often lauded as the most influential photographer to emerge out of Japan's turbulent post-war era. Recording the chaos and consumerism that ensued during the 1950s and '60s, Tōmatsu's pioneering style of expressive documentary remains as freshly compelling for us today as it was to the generations of photographers he mentored from the 1970s onwards. Major solo exhibitions have been held in Tōmatsu's honour at institutions including the San Francisco Museum of Modern Art and the Art Institute of Chicago, and more recently at MEP in Paris.

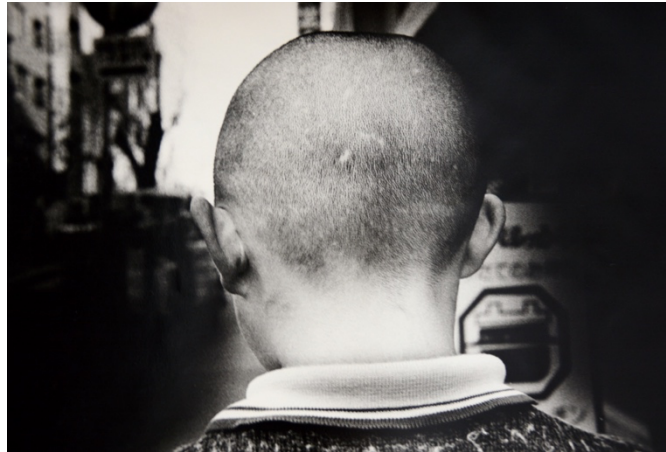


Tōmatsu Shōmei, *Chewing Gum and Chocolate, Yokosuka, 1959*

Foremost amongst the photographers associated with Tokyo's legendary Provoke movement, Moriyama Daidō rose to prominence at the end of the 1960s, when disillusionment with the contemporary political and artistic status quo inspired an increasingly conceptual turn in photography.

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Through his relentless interrogation of photography's limits, Moriyama's legacy transcends the are-bure-boke ('rough, blurred, out of focus') aesthetics which he is often credited with having popularised. He has been the subject of many retrospectives at the Metropolitan Museum of Art, New York, Fondation Cartier pour l'Art Contemporain, MEP and Tate Modern.



Moriyama Daidō, *Memory of Dog 2*, 1982

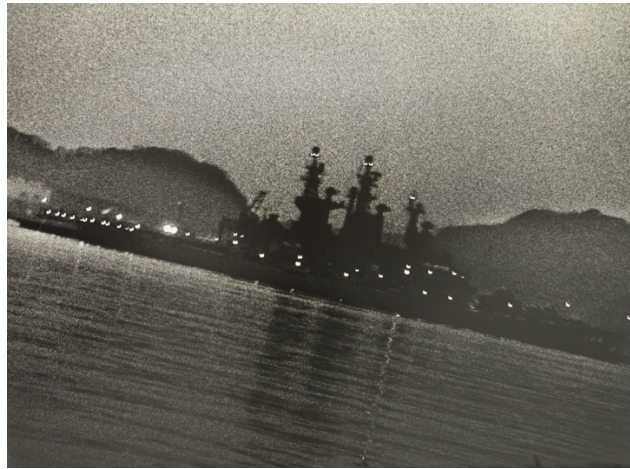
Fukase Masahisa's photobook *Ravens* (1986) is widely recognised as one of the most significant photobooks of the 20th century. Fukase's practise stands apart from that of his peers in its explicitly artistic focus, with the originality and candour of his vision lending his photography a particularly iconic quality that subverts the domestic contexts from which he often drew inspiration. His work is held in the permanent collections of the Getty Museum, MoMA and the Victoria & Albert Museum, and in 2023 he will be the subject of both a major solo exhibition at the Tokyo Photographic Art Museum as well as an upcoming biopic feature film.



Fukase Masahisa, *Kanazawa* from *The Solitude of Ravens*, 1977

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Ishiuchi Miyako's photography is concerned with recording material traces of time's passage, to reveal the intimate histories and complex identities that lie beyond our surface encounters. Born in Yokosuka, a city transformed by the establishment of a US military base during the Occupation period, Ishiuchi's work is charged with a subjectivity that blends acute personal and political awareness. She is the only Japanese photographer apart from Moriyama Daidō to have received the Hasselblad Award, and her work has been the subject of dedicated exhibitions at the Venice Biennale and the Getty Museum.



Ishiuchi Miyako, *Yokosuka Again #43*, 1981

Key works by these artists will be displayed alongside important prints by other Japanese masters including Hosoe Eikoh, Kawada Kikuji, Ōnishi Shigeru, Naitō Masatoshi and Kitajima Keizō. Viewed together, this unique curated selection celebrates the fascinating range and depth of Japanese photography throughout the 20th century.



Hosoe Eikoh, *Kamataichi #31*, 1968



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