T3 NEW TALENT

POST INDUSTRIAL MEDIUM ―複製技術時代の終焉

協力：Yumiko Chiba Associates / Takuro Someya Contemporary Art / KANA KAWANISHI GALLERY / MEM
GALLERY TAGA2 / WAITINGROOM / MAHO KUBOTA GALLERY / KOTARO NUKAGA / eitoeiko / Maki Fine Arts

企画：梅津 元
マネジメント：常木理早
統括：速水惟広

会場 ― TOFROM YAESU TOWER 6階
会期 ― 2026年10月17日（土）― 10月19日（月）

2つの企画展は、1枚のレコードのA面とB面のように対をなしています。

A面「POST INDUSTRIAL MEDIUM」は、写真 を理論から問い直す展示です。写真は長く「何枚でも複製できる技術」と考えられてきました。しかし誰もが画像を複製できる今、写真ならではの力はどこにあるのでしょうか。1970～80年代の高松次郎、山中信夫らから、相川 勝、吉田志穂ら現代の作家まで19名の作品を通して、光や痕跡といった写真の原理を見つめ直します。

B面「帰れない写真」は、写真の情動に向き合う展示です。ロマンチック、ノスタルジー、メランコリー。写真には、理論だけでは語りきれない叙情が分かちがたく宿っています。タイトルは、井上陽水・忌野清志郎の「帰れない二人」と、大沢誉志幸の「そして僕は途方に暮れる」へのオマージュです。同時に、伊奈信男の「写真に帰れ」や中平卓馬の写真論もふまえています。写真を選びながら、自然と頭の中にプレイリストが生まれていく。そんな感覚から組み立てられたコレクション展です。

長く美術の理論側から写真に向き合ってきた梅津にとって、A面は理論の実践であり、B面は内面の解放でもあります。けれども、どちらかが表でどちらかが裏なのではありません。どちらも同じ1人の人間から生まれた「両A面」となる展示です。ぜひ2つの展示を行き来しながら、1枚のレコードとしてお楽しみください。

企画：梅津 元
監修：丸川コレクション
統括：速水惟広

帰れない写真：
帰属と解除と充填と ― そして写真は途方に暮れる

Marukawa Collection

1960年代末から1970年代にかけて顕在化した「再帰的近代化」は、芸術の世界にも地殻変動を起こし、「ポスト工業化社会の芸術」を出来させる。この局面において、芸術の諸領域における媒体＝メディウムは、モダニズム的な還元主義への帰属から解除されてゆく。人類の集合無意識に由来する、近代的な視覚の成就としての「写真」が、メディウムへの帰属から解除される時、それでもなお問うべき「写真原理」とは何か。この問いが、1970 年代と現代を接続し、写真と現代美術の臨界を剥き出しにしたいという欲望にドライヴをかける。いまこそ、「剥がす」時なのだ、「複製技術時代の芸術作品」という概念を、「写真」から。

高松次郎 (1936-1998)
木下佳通代 (1939-1994)
吉田克朗 (1943-1999)
若江漢字 (b.1944)
山崎 博 (1946-2017)
山中信夫 (1948-1982)
久家靖秀 (b.1962)
大島成己 (b.1963)
金村 修 (b.1964)
北野 謙 (b.1968)
小松浩子 (b.1969)
佐野陽一 (b.1970)
田中和人 (b.1973)
三宅砂織 (b.1975)
播磨みどり (b.1976)
相川 勝 (b.1978)
村上華子 (b.1984)
長田奈緒 (b.1988)
吉田志穂 (b.1992)

キュラトリアル・ステイトメント
梅津 元（本展企画者）

2つの展示は、写真原理を問い直すこと、写真を複製技術時代の産物ととらえる視点からの解放を目指したキュレーションです。1970年代における写真と現代美術の関係を起点として、その際に探求された様々な論点を、現在的な問題意識へと接続します。展示作品は、印画紙にプリントされた写真には限定せず、写真原理を問う試みや、複製という概念を問い直す試みを視野に入れます。結果として、写真黎明期への参照、シルクスクリーンや写真製版などに関わる写真や映像などを含む幅広い展観となります。

「POST INDUSTRIAL MEDIUM−複製技術時代の終焉」がA面ならば、本展はそのB面に相当する。A面に「帰れない二人」、B面に「そして僕は途方に暮れる」、そんなレコードを夢想しながら写真の選定を進めると、プレイリストが勝手に増殖を始める。「写真に帰れ」と命令されても、そもそも帰るべき「写真（の本質）」は、最初から幻想に過ぎず、写真はどこにも「帰れない」。「来たるべき言葉」を見つけられず、「植物図鑑」にもなれず、「そして写真は途方に暮れる」。メディウムへの「帰属」から「解除」された「帰れない写真」は、その「空洞」を武器に、現実世界を凌駕する「充填」を開始する。「T3 PHOTO ASIA 2026」に、「A面とB面」として出現する二つの展観は、実は、「両A面」だったのだ。

中山岩太 (1895-1949)
山沢栄子 (1899-1995)
音納捨三 (1905-1988)
椎原 治 (1905-1974)
瑛九 (1911-1960)
岡上淑子 (b.1928)
今井壽惠 (1931-2009)
川田喜久治 (b.1933)
細江英公 (1933-2024)
森山大道 (b.1938)
杉浦邦恵 (b.1942)
北井一夫 (b.1944)
牛腸茂雄 (1946-1983)
石内 都 (b.1947)
築地 仁 (b.1947)
西村多美子 (b.1948)
オノデラユキ (b.1962)
野村 在 (b.1979)
今坂庸二朗 (b.1983)
鈴木のぞみ (b.1983)
須藤絢乃 (b.1986)

※展示作品は全て丸川コレクションの収蔵作品です。

T3 NEW TALENT

POST INDUSTRIAL MEDIUM

— The End of the Age of Its Technological Reproduction

Cooperation: Yumiko Chiba Associates, Takuro Someya Contemporary Art, KANA KAWANISHI GALLERY, MEM, GALLERY TAGA2, WAITINGROOM, MAHO KUBOTA GALLERY, KOTARO NUKAGA, eitoeiko, Maki Fine Arts

Curation: Gen Umezu
Project Management: Risa Tsunegi
Executive Production: Ihiro Hayami

Venue | Tofrom Yaesu Tower (6th floor)
Period | October 17 (Sat) – 19 (Mon), 2026

Conceived as a pair, Gen Umezu curates two parallel exhibitions that correspond like Side A and Side B of a single vinyl record.

Side A: The exhibition POST INDUSTRIAL MEDIUM interrogates photography through a theoretical lens. For much of its life, photography has been regarded as a technology capable of unlimited reproduction. Yet with anyone being able to reproduce images, how and why can photograph acquire uniqueness? Through the works of 19 artists—ranging from Jiro Takamatsu and Nobuo Yamanaka of the 1970s and 1980s to contemporary artists such as Masaru Aikawa and Shiho Yoshida—this exhibition re-examines photography from its fundamental principles.

Side B: Photographs with Nowhere to Return engages directly with photography's emotional impact. Romance, nostalgia, melancholy: photography is inextricably imbued with a lyricism that cannot be fully captured by theoretic exploration alone. In the process of selecting and arranging photographs, a kind of playlist naturally takes shape in one's mind. This exhibition has been inspired by that very phenomenon. While the title pays homage to the Japanese pop songs "Kaerenai Futari" [" Two Who Cant Return"] by Yosui Inoue and Kiyoshiro Imawano and "Soshite Boku wa Toho ni Kureru" ["And So I Am Left at a Loss"] by Yoshiyuki Osawa, the exhibition's curation draws upon Nobuo Ina's work "Return to Photography" and Takuma Nakahira's theoretical writings on photography.

Gen Umezu, whose approach to photography is firmly grounded in art theory, conceived Side A to represent theoretical practice, while Side B offers a more personal, affective expression. Neither is subordinate to the other; rather, they function together as a true "double album." We invite visitors to move freely between the two exhibitions and experience them as two complementary parts of a cohesive whole.

Curation: Gen Umezu
Advisory: Marukawa Collection
Executive Production: Ihiro Hayami

Photographs with Nowhere to Return: Belonging, Release, Fulfillment, and … — And the Photograph Is Left at a Loss

Marukawa Collection

Curatorial Statements
by Gen Umezu

"The sociologic concept of reflexive modernization, which emerged in the late 1960s and the 1970s, triggered tectonic shifts in the cultural world and gave rise to art in the post-industrial age. At this juncture, the medium (in various fields of art) became liberated from its association with Modernist reductionism. But when photography—as the realization of modern visuality derived from humanity's collective unconscious—is liberated from its association with a specific medium, what principles of photography remain that must still be questioned? This question, which links the 1970s with the present day, fuels the desire to lay bare the critical juncture between photography and contemporary art. Now is the time free photography from its constraints as a 'work of art in the age of its technological reproduction.'"

Jiro Takamatsu (1936-1998)
Kazuyo Kinoshita (1939-1994)
Katsuro Yoshida (1943-1999)
Kanji Wakae (b. 1944)
Hiroshi Yamazaki (1946-2017)
Nobuo Yamanaka (1948-1982)
Yasuhide Kuge (b. 1962)
Naruki Oshima (b. 1963)
Osamu Kanemura (b. 1964)
Ken Kitano (b. 1968)
Hiroko Komatsu (b. 1969)
Yoichi Sano (b. 1970)
Kazuhito Tanaka (b. 1973)
Saori Miyake (b. 1975)
Midori Harima (b. 1976)
Masaru Aikawa (b. 1978)
Hanako Murakami (b. 1984)
Nao Osada (b. 1988)
Shiho Yoshida (b. 1992)

"The two exhibitions outlined above question the very foundations of photography and aim to liberate the photograph from prevalent perspectives that cast it as the product of mechanical reproduction. Starting from the relationship between photography and contemporary art in the 1970s, they connect ideas explored at the time with questions that still remain relevant today. The works on display extend beyond photographs printed on photographic paper. They examine the fundamental principles of the photographic process and reconsider the very concept of reproducibility. Taking a broad view of the medium, both exhibitions reach back to photography's earliest days and feature images and works created through techniques like silkscreen and

"If POST INDUSTRIAL MEDIUM — The End of the Age of Its Technological Reproduction represents Side A, this exhibition corresponds to Side B. In the process of selecting photographs, a mental playlist naturally formed – a vinyl record featuring 'Kaerenai Futari' on one side and 'Soshite Boku wa Toho ni Kureru' on the other. In trying to 'go back to photography,' any supposed 'essence' of photography turned out to be an illusion from the start. In truth, photography has nowhere to return. Without a 'Language to Come' and unable to become an objective 'Botanical Dictionary,' photography is left at a loss. But—released from its dependence on a medium—photography is capable of weaponizing its own emptiness beyond the confines of the physical world. Appearing at T3 PHOTO ASIA 2026 as Sides A and B, these two parallel exhibitions are, in truth, a double album."

Iwata Nakayama (1895-1949)
Eiko Yamazawa (1899-1995)
Sutezo Otono (1905-1988)
Osamu Shiihara (1905-1974)
Ei-Q (1911-1960)
Toshiko Okanoue (b. 1928)
Hisae Imai (1931-2009)
Kikuji Kawada (b. 1933)
Eikoh Hosoe (1933-2024)
Daido Moriyama (b. 1938)
Kunie Sugiura (b. 1942)
Kazuo Kitai (b. 1944)
Shigeo Gocho (1946-1983)
Miyako Ishiuchi (b. 1947)
Hitoshi Tsukiji (b. 1947)
Tamiko Nishimura (b. 1948)
Yuki Onodera (b. 1962)
Zai Nomura (b. 1979)
Yojiro Imasaka (b. 1983)
Nozomi Suzuki (b. 1983)
Ayano Sudo (b.1986)

※All works in this exhibition are selected from the Marukawa Collection.