

## **TAISUKE KOYAMA – Unseen 2019**

At the heart of Taisuke Koyama's artistic practice is a meticulous contemplation of the constantly evolving and metabolizing nature of experience. Taisuke Koyama's practice enquires – both in photographic and conceptual terms – into infinite possibilities of phenomenological variance. His approach links the repeated scrutiny of the scientific gaze, and its reliance on trial and error, with our present media environment. Koyama creates with full acknowledgement of the contemporary behavior of images – existing in a state of versioning, with their meaning held in their contingency with other images that surround, and come before and after, each singular frame. In this rhizomatic image world, where there is no original and, hence, no copy. Each iteration of an idea adds to and alters the meaning of the visual system now at play, amplifying the new creative freedom of the photographic realm.

(Charlotte Cotton)

## **SERIES PRESENTED at Unseen 2019**

*Interface* and *Revive* (2018 – ongoing) gathers photographs from Koyama's series *Samples*, a group of pictures depicting large-scale redevelopment areas, as construction sites for 2020 Tokyo Olympics facilities and venues, and monuments of the 1964 Tokyo Olympics. In his photographing process — evoking the procedure to make field recordings of big and small changes occurring within a city — Koyama captured Tokyo as a place where each moment emanates new features, going through continual "phase transitions." The term, phase transition, is used to refer to a phenomenon where matter changes its state according to the external conditions — in this, Koyama saw an element reminiscent of the situation of photography today. Photography has been freed from its materiality due to the recent digitalization and advent of mirrorless cameras to become a flexible medium, changing its state with ease in accordance to the conditions and media the work is expressed in. From this parallel found in city and photography, Koyama produced two series *Revive* and *Interface*. Both works utilize data from the series *Samples* — a collection of photographs each entitled the day, hour, minute, and second it was photographed. In *Revive*, he intentionally deleted all data of photographs taken in Tokyo and then revived them using a data recovery software to give rise to a series of images consisted of conversion errors; and in *Interface*, photographs from *Samples* were projected onto pieces of concrete found in Tokyo, which he re-photographed by focusing on the surfaces of the rocks.

For Unseen 2019, Taisuke Koyama presents an entire selection of premiere works from the *Interface* and *Revive* (2019) series.

## **BIO**

Born in 1978, he lives and works in Tokyo. Graduating in biology at the College School in Tokyo, he has worked with photography since 2003. He has exhibited in solo shows at METRONOM, Modena (2019); Seen Fifteen, London (2018); Daiwa Foundation Japan House Gallery, London (2016); Sunday Gallery, Zurich (2015); METRONOM (2013); Hasselblad Japan Gallery, Tokyo (2013); G / P Gallery, Tokyo; Kyoto Art Center (2012); Gallery 9.5, Kyoto (2011); Museum of Contemporary Art (Foyer), Tokyo (2010); Spiral participated in numerous collective exhibitions such as *Moving the Image: photography and its actions*, Camberwell Space, Londra (2019); Red Bull Music Festival Tokyo 2019, Spiral Garden, Tokyo; *Illuminating Graphics*, Creation Gallery G8, Tokyo (2019); # 005 PHOTO PLAYGROUND, Ginza Sony Park, Tokyo (2019); *Seen Without a Seer / Radical Reversibility*, Looiersgracht 60, Amsterdam (2018); *ANTOLOGIA*, Metronom, Modena;

*The King and I*, Palazzo Reale, Milan (2017). He obtained a residency at Setouchi Triennale in Shodoshima JP (2013) and won the prize of the 15th Japan Media Arts Festival in Tokyo (2012).