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Room

安全室

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Screening Program

Introduction

Safe Room -Screening Program is co-curated by Chiu Yu-Shan (Curator at the Tokyo Photographic Art Museum), along with curators Lin Yu-Hsuan and Liao Cong-Hao. The program explores the fluid and fractured relationships between disaster, memory, and personal experience through moving images. It presents seven video works by six groups of Japanese artists, spanning from 2009 to the present, and addresses themes such as the 2011 Tohoku Earthquake and nuclear disaster, pandemic lockdowns, and personal and family histories.

Shitamichi Motoyuki's *Tsunami Boulder #04* traces remnants of past disasters; Ai Iwane's *No Man Ever Steps in the Same River Twice* (1-channel excerpt ver.) focuses on Japanese immigrants in Hawaii, documenting the last remaining landscapes of sugarcane fields and factories on Maui Island. Tomotosi's *The Great Event* (グレートイベント), Dokuyama Bontaro's *Stay Home*, and *Let's Ride a Wave on 311* (3月11日に波に乗ろう) by Soichiro Mihara, Yosaku Matsutani, Yuko Takahashi engage with the politics and imaginaries of post-disaster everyday life in recent years. The program also features two notable works by Chikako Yamashiro, on loan from the Tokyo Photographic Art Museum, drawn from her long-running *Inheritance Series*, which is built on others' memories and experiences. *Sinking Voices, Red Breath* (沈む声、紅い息) and *Your Voice Came Out Through My Throat* (あなた

の声はわたしの喉を通った) reflect on histories of trauma and embodied memory.

Presented as part of the exhibition *Safe Room*, this screening program offers an alternative perspective on post-disaster realities and the artistic agency they inspire, creating a space to reflect on the shared experiences of vulnerability and renewal across contemporary Asia.



➤ ***Tsunami Boulder #04***

2015 / 10min 2s

In the Yaeyama-Miyako Islands at Okinawa, tsunamis occur every 400 years and many rocks are washed ashore from the sea. The most recent tsunami rock is from the Meiwa tsunami of 1771, but there are countless tsunami rocks of various ages. The artist has travelled around the islands to survey and photograph these tsunami stones.

Shitamichi Motoyuki

Graduated from Musashino Art University's Department of Painting in 2001, followed by postgraduate studies at the Tokyo College of Photography until 2003. Shitamichi is now known for publications based on fieldwork. For instance, during a four-year period, he traveled around Japan, surveying and photographing the remains of gun emplacements, fighter hangars, and other military structures, publishing his work as the *Bunkers* series (2001-2005). He has also photographed Japanese shrine gates remaining in America, Taiwan, Russia, Korea, and other locations from Japanese colonial days, publishing his work as the well-known torii series (2006-2012).



© Bontaro DOKUYAMA

➤ ***Stay Home***

2022 / 10min 55s

For a few years from 2020, the world had urged to "Stay Home," restricting travel across borders and face-to-face interactions. An invisible virus brought solitude. Some were isolated due to social or physical circumstances, others displaced by unseen radiation, and many separated from loved ones. Divisions always occur abruptly. At times, they strengthen our awareness towards others and the land, while simultaneously serving as an opportunity to reflect on our way of life thus far, our relationships with people, and connections.

Dokuyama Bontaro

Dokuyama Bontaro began his artistic practice after witnessing the drastic transformation of his hometown, Fukushima, following the 2011 Tohoku Earthquake and nuclear disaster. His work, rooted in personal trauma, explores the struggles of individuals and communities affected by social change. Through his art, he warns of modern society's unpredictability, where beliefs can be overturned instantly. By examining the past and uncovering what has been lost or forgotten, he highlights the memories and emotions of those overlooked by history, revealing the reality that fragments of ourselves may also be buried in the future.



➤ ***Let's Ride a Wave on 311*** **[2025]**

2025 / 19min 57s

Let's Ride a Wave on 311 began in 2022 when Soichiro Mihara stopped by the cultural platform "engawanoie" (Hirono Town, Fukushima Prefecture, JP/ 30km zone from 1F). He was invited by the surfers who gathered there to ride the waves and talk with them over a delicious meal. Just as that one day that felt so special to him is an ordinary day for this place, the organizers are trying to make March 11th just another day for everyone to participate. They plan to continue this event for the next 10 years, making small changes each year. People of all nationalities, ages and genders, from local and distant places, gather here with their own thoughts and feelings about March 11th. One of their goals is to continue this event after it is out of their hands.

Soichiro Mihara, Yosaku Matsutani, Yuko Takahashi

In 2021, media artist Soichiro Mihara and contemporary aesthetics researcher Yosaku Matsutani met Yuko Takahashi, a surfer and organizer of the cultural platform engawanoie, during their journey through Fukushima. Inspired by the flexible boundary between the inside and outside inherent in the Japanese architectural style of engawa, engawanoie—a house of engawa—creates a space where visitors can open themselves to new experiences. Since 2022, the trio has been presenting *Let's Ride a Wave on 311*, blending their expertise to cultivate a relaxed and inclusive atmosphere of exchange. Much like engawa, the project welcomes guests from all backgrounds, encouraging dialogue and connection through shared time.



➤ ***The Great Event***

2019 / 10min 39s

This documentary captures the journey of transporting a 4.6-meter-long vaulting pole—borrowed from a high school track team in Saitama Prefecture—to the New National Stadium, the planned site of the following year's Olympics. Due to the pole's length, it couldn't be carried alone, so the artist relied on help from strangers along the way, turning the act of transportation into a spontaneous collaboration with the city.

Credit | KUBOTA Yukito, SHIMIZU Mai, SAHARA Shiori, Saitama Prefectural Urawa High School

Tomotosi

Born in Yamaguchi, 1983. Graduated from Toyohashi University of Technology with a Bachelor of Science in Architectural Engineering in 2007. Tomotosi applies an exquisitely balanced approach to his photography, video, and installations, focusing on the imperfection of urban spaces. By showing society's reactions of acceptance or rejection to the sense of incongruity he brings about in his works, Tomotosi presents alternative relationships between people and their cities.



➤ ***Your Voice Came Out
Through My Throat
from the "Inheritance Series"***

2009 / 7 min



➤ ***Sinking Voice, Red Breath
from the "Inheritance Series"***

2010 / 7 min

Your Voice Came Out Through My Throat Sinking Voice, Red Breath

from the “Inheritance Series”

This special screening features works from the Tokyo Photographic Art Museum’s collection, showcasing two seminal video pieces from Chikako Yamashiro’s Inheritance Series. These works—*Sinking Voice, Red Breath* and *Your Voice Came Out Through My Throat*—stem from her long-standing engagement with “the memory of others” and the intergenerational inheritance of lived experience.

Sinking Voice, Red Breath explores overlooked histories and cultures, using voice and breath as central elements to express the interconnection between life, death, and memory. Similarly centered around the voice, voiced through the artis, *Your Voice Came Out Through My Throat* re-narrates and re-enacts the war-torn memories of others—yet these memories of days gone by are still gradually fading away.

Collection of Tokyo Photographic Art Museum
©Chikako Yamashiro, Courtesy of Yumiko Chiba Associates

Yamashiro Chikako

Chikako Yamashiro is a visual artist and filmmaker born in Okinawa. Taking the geopolitics and history of her hometown as a starting point, she uses photography and video to give voice to those who have been overlooked or forgotten. Her practice spans photography, video, performance, and installation art. In addition to focusing on issues related to Okinawa, she also sheds light on marginalized communities across East Asia, with recurring themes such as self-identity and the shifting nature of historical memory.



➤ ***No Man Ever Steps in the Same River Twice*** ***(1ch excerpt ver.)***

2020 / 11min 47s

No Man Ever Steps in the Same River Twice (1ch excerpt ver.) is a video work from the series *A New River* (あたらしい川). The title references a famous quote by a Greek philosopher and reflects the artist's long-term field research on Japanese immigrant culture in Hawaii. Presented in the form of a short documentary, the work reweaves the gradually fading memories of immigrant culture through the oral histories of Japanese descendants, allowing us to engage in a renewed dialogue with the past.

Ai Iwane

Ai Iwane is a Japanese photographer known for her documentary-style work that captures communities of different kinds, often shaped by layered histories, diasporic movement, and both intergenerational and cultural memories. In 1991, she went to study in Northern California, and after graduating, she returned to Tokyo to begin her photography career. Since 2006, she has focused on Japanese immigrant culture in Hawaii and the shared connections between Hawaii and Fukushima. Her first photobook, KIPUKA, published in 2018, was awarded the 44th Kimura Ihei Photography Award.