



## Tokyo Rumando Live Performance "The Story of S"

Dates: Nov 8 (Thu) – 10 (Sat), 2018, 3 times per day for 3 days, start from 19:30~, 20:30~, 21:30~

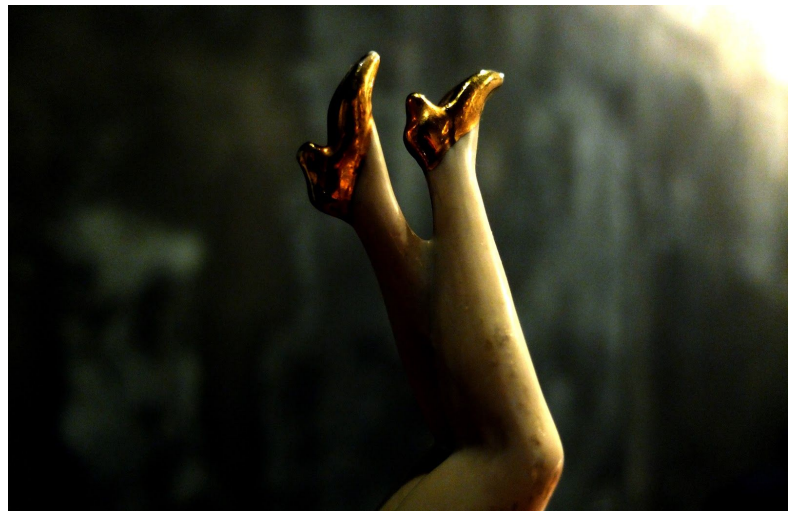
Venue: Galerie Clémentine de la Féronnière (courtyard), 51, rue saint-Louis-en-l'île - Paris 4

Tél. : 01 42 38 88 85 / 06 50 06 98 68 [www.galerieclémentinedelaferonniere.fr](http://www.galerieclémentinedelaferonniere.fr)

We are pleased to announce that Japanese photographer Tokyo Rumando will be presenting a live performance with installation in Paris. In March this year Tokyo Rumando introduced her new work "S" at Zen Foto Gallery, Tokyo. She has transformed her self-directed and self-performed works by incorporating theatrical elements, showing us her new world of "Rumando Theatre". In a live performance in the courtyard of Galerie Clémentine de la Féronnière in Paris, Tokyo Rumando will perform as the character "S" inside an installation created by herself.



Tokyo Rumando "The Story of S" 2018 © Tokyo Rumando



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*"The Story of S"*  
*This is the story of S.*  
*S is her stage name.*

*S stands for story.*  
*S stands for es.*  
*S stands for sandglass.*  
*S stands for sexual violet.*  
*S stands for seeing.*  
*S stands for secret.*  
*S stands for show.*  
*S stands for seduction.*  
*S stands for sight.*  
*S stands for stranger.*  
*S stands for scene.*  
*S stands for single.*  
*S stands for seek.*  
*S stands for sense.*  
*S stands for silence.*  
*S stands for shadow.*  
*S stands for...*

*Let's think about S.*  
*What is S?*

- Tokyo Rumando



Tokyo Rumando "The Story of S" 2018 © Tokyo Rumando

Tokyo Rumando | Born in 1980, Tokyo, Tokyo Rumando is a self-taught photographer focused on self-portraits since 2005. Her series "Orphee" was included in the group exhibition "Performing for the Camera" at Tate Modern (London, 2016). Her major exhibitions include "S", Zen Foto Gallery (2018); "I'm only happy when I'm naked", Ibasho Gallery (2018) and Taka Ishii Gallery Photography Paris (2016); "Orphée", Zen Foto Gallery and other galleries (2014); "Rest 3000~ Stay 5000~", Zen Foto Gallery (2012); and "Hotel Life", Place M (2012). Her publications include "S" (Zen Foto Gallery, 2018), "selfpolaroids" (Zen Foto Gallery, 2017), "Orphée" (Zen Foto Gallery, 2014) and "Rest 3000~ Stay 5000~" (Zen Foto Gallery, 2012).

Related Program: Nov 8-11 at Paris Photo 2018, Taka Ishii Gallery Booth

Organized by Zen Foto Gallery  
Supported by Taka Ishii Gallery  
Venue hosted by Galerie Clémentine de la Féronnière  
Visual Concept Collaboration with Toshihiro Oshima (Plexus Co.,Ltd.)



## An Introduction to Tokyo Rumando

Tokyo Rumando began photographing herself as a teenager. While continuing to develop her work in her 20s, she says "I was hiding in the underground world". She worked as psychiatric nurse, stripper and model for photographers, including for Nobuyoshi Araki. In her 30s she has emerged as one of the most innovative and provocative of the new generation of Japanese photographers.

Her photography came to our attention with her debut work "Rest 3000~, Stay 5000~", which was published by Zen Foto Gallery, Tokyo in 2012, followed by "Orphee" in 2014. "Orphee" was included in a group exhibition "Performing for the Camera" at Tate Modern in 2016. In 2017 Zen Foto Gallery has published a collection of her polaroids in "selfpolaroids".

Tokyo Rumando explores the relationship between photography and performance and engages with both provocative and light topics, such as gender exploration, identity, humour and the representation of the performance through the photographic medium.

"Rest 3000~, Stay 5000~" is a series of images taken in Japanese love hotels that combine elements of reality and fiction: the artist's body language in the various rooms hints at the presence of a customer or a lover, willingly blurring the outline of reality, and the eye is deceived by the realistic element of a quasi-documentary style and the artificiality of the self-portrait, suggested by the occasional appearance of the remote shutter release.

In "Orphee", the artist dresses up and undresses in front of a giant round mirror, facing all the memories, projections, fears and desires reflected in its surface. The sequence of images shows different women, who are yet the same person, challenging the meaning of identity without a real desire to question it: from the figure in front of the mirror to the images reflected within, everything is part of the same whole, and the boundary between inside and outside almost disappears. The mirror tells tales. The artist is no Snow White nor the Evil Queen. Maybe she is both.

"selfpolaroids" includes photographs that Tokyo Rumando has taken throughout her creative career. Instant photographs have fulfilled many functions for her. She started using an instant camera as a teenager and went on to use it as a tool in her strip-tease live performances, where the dancer can supplement her income by selling polaroids taken during her shows to the customers. Later, she has used the medium to further explore self-expression in her work. Thus polaroids are at the same time a tool of her trade, a mode of self-expression and self-empowerment and a medium for experimentation in the development of her art.



## Extracts from an interview with Tokyo Rumando in 2016

<http://zenfotogallery.blogspot.com/2016/02/interview-with-tokyo-rumando.html> :

“As a model, I posed according to the directions and the expectations of the photographers, but then the energy was concentrated only on the result they were trying to pursue. I don’t know why, but I felt like I was gradually being consumed. Perhaps it’s because the photographic set was a battlefield, and I started taking pictures myself in order to take back again the power I was fighting over with the photographers. To me, photography is a place where my troubled mind can rest, like going to a hot-spring. I am finally able to take self portraits in any way I choose and also to find some inputs to rebuild a new self.

“In this book there’s no such thing as truth, and to speak frankly, I have no interest in it. I do use the mirror as a chronological border between past, present and future, but as I am both the one in the mirror and the one in front of it, there is no real boundary. That means that past and present coexist ceaselessly in me, maybe because they are the core of my own self. Without the past, today’s Tokyo Rumando wouldn’t exist, right? All of the persons in the mirror are the real me, but reality is not something I am seeking in this work.

“I did work for Araki as a model, and I definitely like him a lot. I always get motivated by other photography styles. Besides being influenced or not, I like artists like Cindy Sherman, Molinier, Witkin and Irina Lonesco. I always wanted to fill my photos with madness, but they lacked that sense of insanity if taken singularly. So, I decided to take hundreds of photographs with such a mad pattern, and cramming them all in a single space, made delusional by the pressure. I want that to be my style. Also, humour is very important. Having fun as a creator comes before anything else.

“The slogan “I’m only happy when I’m naked” is a keyword for both my series. Changing yourself in order to fit with other people and the circumstances has become quite the norm today, and it’s not just about clothes and make-up. We keep on putting on more and more masks, but the true liberation stands in stripping them off and getting close to the slightest piece of skin underneath. Even though many of these masks are a burden and I’d like to take them off, I cannot get rid of them that easily as long as I live. I feel like they are necessary to survive in this society. Perhaps some of these masks are even comfortable, but it might just be that we are generally afraid to take them off. Thus, you can say that this slogan is my everyday prayer.

“When I was thinking about how I could look back into the past, I was shaping my inner self again, projecting it on a picture and once again reintroducing it inside. Rather than finding something, I’d say I was receiving something. After all, life is an endless loop, an action everybody performs unconsciously, so I don’t think I’m doing anything special here. The only strong desire I had was to give that a shape. You force the past back inside yourself and yet still it runs deep within you. The past never goes away.”