

KYOTOGRAPHIE
京都国際写真祭 2016

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KYOTOGRAPHIE 2016

International Photography Festival

Organiser: KYOTOGRAPHIE Organization Committee

Co-organisers: Kyoto City, Kyoto Municipal Board of Education

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About us

KYOTOGRAPHIE, held in the spring in the ancient city of Kyoto, is one of the few truly international artistic events taking place in Japan. While honoring its millennium of history and tradition, Kyoto is at the same time a leading light of culture on an international scale.

Valuable collections of photography and works by internationally renowned artists are exhibited in elegant, historic buildings as well as modern architectural spaces. Some shows feature the work of traditional artisans, while others highlight collaborations with the most modern technology.

The exhibitions are presented outside the traditional gallery format and work in harmony with the spaces in which they reside. Our goal is to present a multifaceted photography festival that cannot be found anywhere else but Kyoto.

The story so far:

The 2011 Tohoku Earthquake and Tsunami was a vivid reminder of the need for solid platforms for communication and cultural exchange between Japan and the rest of the world. Japanese camera and printing technology is legendary, but Japanese photographers still have a long way to go in terms of being recognized for their use of photography as a medium of expression. KYOTOGRAPHIE seeks to explore issues that affect us all through photography while showcasing the incredible talent in Japan and the rest of the world here in Kyoto, a city of both tradition and innovation. In this effort we have benefited from the assistance of numerous corporations, organizations and individuals, as well as the city, prefectural and national governments. Without this support, KYOTOGRAPHIE would not be possible. Young people, in particular, have the potential to serve as a link between Japan and the rest of the world. While every day of preparation has been a process of trial and error, each one has brought new encounters and opportunities. We are confident this fusion of the new and the old will bring about new ways of thinking, and propel our festival to new heights.

KYOTOGRAPHIE 4th edition theme:

Circle of Life

The Circle is the ultimate system, representing the birth, life, and death of all Nature's creations. Everything is connected to this circle, intersecting and expanding. Creating a powerful pattern, showing us the fragility and beauty of our existence. Through our exhibitions everyone is invited to imagine their own role in the great "Circle of Life".

KYOTOGRAPHIE Founders & Co-Executive Directors
Lucille Reyboz & Yusuke Nakanishi

Vision

KYOTOGRAPHIE aims to foster an appreciation of photography as a medium and art form.
We actively seek innovation in audience and artist engagement,
and bring opportunities' for professional development, collaboration and self-expression.
We strive to educate through our Public Program and excellent exhibitions.
We inspire a greater appreciation and understanding of photography,
with original scenography in traditional and contemporary architecture.

Venue



1. TORAYA Kyoto Gallery



2a. Gallery SUGATA (ZEN KASHOIN)



2b. Mirei Shigemori Residence



3, 4a. Horikawa Oike Gallery



4b. Kyoto Museum for World Peace,
Ritsumeikan University



5. Kondaya Genbei Kurogura



6. Mumeisha



7. Nagae Residence



8, 9. Kyoto Municipal Museum of Art Annex



10. Rohm Theatre Kyoto



11. SferaExhibition



12. ASPHODEL



13. Ryosokuin (Kenninji Temple)



14. Murakamijyu Building (B1)



15. Kahitsukan · Kyoto Museum of
Contemporary Art

KYOTOGRAPHIE 2016 ARTISTS

Number of Artists: 10–20 (about 150 including artists connected to collections)

Number of countries represented: 8 (additional number for collections is unknown)

Numbers of Exhibits: 15

1. Guimet National Museum of Asian Arts,
Photographic collections
—Tea and Life in Meiji period
TORAYA Kyoto Gallery

2a, 2b. Sarah Moon (France)
Gallery SUGATA
Shokian Mirei Shigemori Residence

3. Thierry Bouët (France)
Horikawa Oike Gallery 1F

4. Kikujiro Fukushima (Japan)
Horikawa Oike Gallery /
Kyoto Museum for World Peace,
Ritsumeikan University

5. Chris Jordan + Jurgen Lehl
Kondaya Genbei Kurogura

6. Magnum Photos
EXILE: 1945 to Today by Magnum Photographers
Mumeisha

7. Eriko Koga (Japan)
Nagae Residence

8. Coming into Fashion
—A Century of Photography at Condé Nast
presented by CHANEL NEXUS HALL
Kyoto Municipal Museum of Art Annex (1F)

9. Christian Sardet (France): images
Shiro Takatani (Japan): installation
Ryuichi Sakamoto (Japan) : sound
Kyoto Municipal Museum of Art Annex (2F)

10. Qian Heifeng
Rohm Theatre Kyoto

11. Antony Cairns
SferaExhibition

12. Light by Erwin Olaf
presented by Ruinar
ASPHODEL

13. Arno Rafael Minkinen (Finland)
Ryosokuin (Kenninji Temple)

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Associated Program

14. K-NARF (France)
Murakamijyu Building (B1)

15. Sarah Moon (France)
Kahitsukan • Kyoto Museum of Contemporary Art

1. Guimet National Museum of Asian Arts, Photographic collections—Tea and Life in Meiji period

TORAYA Kyoto Gallery

Photographs from Europe's place of homage to the arts of East Asia were a huge hit at KYOTOGRAPHIE 2015, so we are bringing another collection this year

SUZUKI, Shin'ichi II, Tea Ceremony, 1880's, hand-colored albumen print, ©MNAAG.

STILLFRIED, Raimund (von),

Tea houses in Ōji, ca. 1875, hand-colored albumen print, ©MNAAG.

FARSARI, Adolfo, Servant bringing tea, ca. 1885, hand-colored albumen print, ©MNAAG.



The Guimet National Museum of Asian Art in Paris is home to some of the first photographs ever taken of some of Japan's last samurai. When shown at KYOTOGRAPHIE last year, they became the talk of the town. This year the Toraya Kyoto Gallery will again host an exhibition of Meiji-era photographs from the Guimet, this time depicting various aspects of Japanese culture centering on the world of “cha”(tea). These photographs feature tea in all its manifestations, and offer a rare opportunity to approach this sometimes esoteric-seeming practice from a fresh angle, including works by Souta Ichida, who had studios in Kyoto and Kobe, photos of tea houses taken by Kimbei Kusakabe, portraits of tea masters by Shin'ichi Suzuki, and albums of photographs by Seibei Kajima.

The Guimet, France's national museum for the display of art from East Asia, was founded in Lyon in 1879 by Emil Guimet, an industrialist who traveled to Japan, China and India to collect art and other treasures. It moved to Paris in 1885, and in 1929 it became a national museum. In 1945 it was made the East Asian wing of the Louvre. With the transfer of the Louvre's collection of East Asian art, the Guimet became the largest collection of East Asian art outside Asia. Its photography collection includes many priceless photographs taken in Japan during the Tokugawa and Meiji periods.

2a, 2b. Sarah Moon (France)

A photographic fantasy world depicting life and death,
and the fleeting nature of time

Late Fall | Gallery SUGATA (ZEN KASHOIN)



A pictorial artist known for her poetic, nostalgic vision, Sarah Moon has passionate fans throughout the world. AT KYOTOGRAPHIE 2016 she will show works from her series “Late Fall” and “Time Stands Still.”

The “Late Fall” series reflects Moon’s concern in recent years with “the evanescence of beauty, uncertainty and the passage of time.” Her recent exhibits were received with great acclaim in her native France. Her works include photographs of plant exhibits and animal taxidermy in the French National Museum of Natural History, embodying her own particular worldview of life and death, mythology and allegory, solitude, and the inner workings of the human psyche.

“Time Stands Still” is a series of black-and-white photos of European landscapes, with a focus on

[from left]

The one before last, 2011 © Sarah Moon

The japanese bird, 2013 © Sarah Moon

The umbelliferae, 1993 © Sarah Moon

The rock, 1999 © Sarah Moon

Time stands still | Mirei Shigemori Residence



the horizon. These are platinum prints on thin Tosa washi (Japanese paper), giving them a unique texture, made to hang with no mounting.

Born in 1941 in Vichy France, Moon began her career in the 1960s as a model, in the 1970s making the transition to fashion / advertising photographer, working for the top houses in fashion, including CHANEL, Dior, and COMME des GARÇONS. She held her first exhibition as an art photographer in 1985, and in 1995 was awarded the photography prize at the Paris Retrospective, National Centre of Photography in Paris. Her books include *Improbable Memories* (1981, Matrix), *VRAIS SEMBLANTS* (1991, Parco), and *Sarah Moon 1, 2, 3, 4, 5* (2008, Thames & Hudson), which won France's Prix Nadar for outstanding photography.

3. The First Hour

Thierry Bouët

Horikawa Oike Gallery 1F

Birth is common to every human being, yet we never remind our own birth.

By Thierry Bouët



[from left]
Boy 58 minutes old,
©Thierry Bouët
Boy 35 minutes old,
©Thierry Bouët
Girl 9 minutes old,
©Thierry Bouët

Thierry Bouët is a French photographer who will show 25 images of newborns in the first hour after they were born. As these babies get their first glimpse of the world, their faces are still red and wrinkled. Some find it hard to even open their eyes. In these images, Bouët is after truth, not beauty. His style is uniform and consistent: just faces, head on, minimal background, with no retouching or other modifications. The hospital he works with is the in-vitro fertilization (IVF) clinic in a Paris suburb where his own daughter was born. The newborns in his photographs were all conceived there through in-vitro fertilization. Bouët's goal is to capture the emotions on the

faces of these infants. The portraits are a record of the power of life in those humans who would not be here were it not for technology.

Thierry Bouët studied law, and began his career as a military photographer. He was director of the well-known Studio Harcourt before he went independent in 1983. His portrait and reportage photographs have appeared in Vogue, Harper's Bazaar, Vanity Fair and other magazines. In 2011, he was made a Knight of the Order of Arts and Letters by France's Ministry of Culture.

4a, 4b. WILL—Kikujiro Fukushima, a photojournalist (In collaboration with Kyoto Museum for World Peace, Ritsumeikan University) Kikujiro Fukushima

Horikawa Oike Gallery 2F / Kyoto Museum for World Peace, Ritsumeikan University

From Hiroshima to Fukushima: A memorial retrospective for
a rebellious and courageous photographer



Kikujiro Fukushima was born in 1921, in Kudamatsu, Yamaguchi Prefecture. In his photographs, Fukushima documented the misery of the lives of the Hiroshima atomic bomb victims after World War II. He spent a decade photographing the people of Hiroshima, and in 1961 this work was published as *Pika Don: The Record of an Atomic Bomb Survivor* (Tokyo Chunichi Shinbun), for which he received a special prize from the Japan Photo Critics Association. This launched his career as a professional photographer, which came to focus on the social ills in Japan, such as the local farm community's struggle against the construction of Narita Airport, opposition to the Vietnam War, student unrest, riot police, pollution, social welfare, environmental issues, and troubled youth. About 3,300 of his photographs were published in prestigious magazines such as *Chuo Koron*, *Bungei Shunju*, and *Asahi Journal*. Despite a cancer diagnosis in 1988, he constructed about 400 photo panels for a contentious exhibition highlighting the “responsibility

for World War II” that was shown in over 700 locations.

Following the 2011 nuclear accident at the Fukushima nuclear reactor, Kikujiro Fukushima ignored his own illness to go back to work. The film *Japan Lies—The Photojournalism of Kikujiro Fukushima, Age 90* (2012, directed by Saburo Hasegawa) tells his story, and has found resonance in many places around Japan and the world. Fukushima died on September 24, 2015, of a stroke.

The KYOTOGRAPHIE exhibition consists mainly of photographs on plywood panels made by Kikujiro Fukushima himself with his own commentary. The exhibit mourns the loss of Fukushima as it looks back over his career, rebellious to the end, as a photographer who documented the postwar history of Japan. The exhibit will include screenings of the documentary film *Japan Lies—The Photojournalism of Kikujiro Fukushima, Age 90*.

5. Midway : Message from the Gyre

Chris Jordan + Jurgen Lehl

Kondaya Genbei Kurogura

“Midway”—between the sacred and the profane

While one man photographs the plastic-filled carcasses of baby seabirds, another creates beautiful lamps from plastic he finds on the beaches of a remote Japanese island



[from left]

CF000478 Unaltered stomach contents of a Laysan albatross fledgling, Midway Island, 2009 (from the series *Midway: Message from the Gyre*). © Chris Jordan

CF000668 Unaltered stomach contents of a Laysan albatross fledgling, Midway Island, 2009 (from the series *Midway: Message from the Gyre*). © Chris Jordan

CF000441 Unaltered stomach contents of a Laysan albatross fledgling, Midway Island, 2009 (from the series *Midway: Message from the Gyre*). © Chris Jordan

Located in the middle of the Pacific Ocean, the Midway Atoll is 3,200 km from the nearest continent. Yet each year it is engulfed by 20 tons of trash, much of it plastic. PET-bottle caps sprout from the corpses of albatross chicks which were mistakenly fed to them by their parents. Chris Jordan takes photographs to draw attention to this pitiful scene. It is not just the fact that plastic waste is killing these seabirds, but symbolic of the state of modern civilization itself. The exhibition, *Midway*, will include recent works by Jordan, as well as screenings of the pilot version

of his documentary film by the same name, which was made at the same time as his photographs.

Jordan often takes on the problems of consumer society as his subject matter. His *Intolerable Beauty: Portraits of American Mass Consumption* (2003–2005) focused on the detritus of civilization, while *Running the Numbers: An American Self-Portrait* (2006) is currently gaining attention worldwide for its visualization of the shocking amount of data now coursing through American society.



[right only] photo by Ayumi Tahara

Designer Jurgen Lehl (1944–2014) spent over 40 years in Japan. The exhibition will include an installation of lamps he fabricated—with messages—from plastic he found on the beach.

Born in Poland in 1944, he worked as a textile designer in Paris and New York before arriving in Japan in 1971. The following year he established his own brand, Jurgen Lehl. In 2006, he established another brand, Babaghuri, featuring clothing, bed linens, dishes and furniture reflecting his admiration for natural materials and the handwork of artisans.

Lehl was a pioneer in environmental awareness. In the latter half of the 1990s, he began

creating gardens on Okinawa's Ishigaki Island, where he spent a third of each year at his waterfront home. Walking the beach, he began to take more interest in the plastic garbage that washed ashore than in shells and coral he found. From these bits of plastic he made lamps. Creating beauty and utility from ugliness, Lehl regarded these lamps as a rebellion against his usual creative impulses. They will be displayed at the Kondaya Genbei Kurogura, a traditional storehouse that is usually not open to the public.

6. EXILE: 1945 to Today by Magnum Photographers

Mumeisha

Humanity and the Problem of Refugees and Immigrants,
as seen by the international photography cooperative, Magnum Photos



[from left]

Civilians returning home, Pont L'Abbé, France, June 15th, 1944.

© Robert Capa / International Center of Photography / Magnum Photos

Refugees in the desert. The Sha-alaaan One camp, is the worst camp.

They have orderly food lines with thousands of refugees waiting calmly for food distribution from the "Charitas" charity organization. Jordan, 1990.

© Chris Steele-Perkins / Magnum Photos

Volunteers help refugees come ashore near the village of Skala Sikamineas, after travelling on an inflatable raft from Turkey. Lesbos, Greece, August 2015

© Paolo Pellegrin / Magnum Photos



"Land makes people into what they are. Of that I am sure. If they lose it, they forfeit their solvency and a little bit of their souls, which they will spend the rest of their lives trying to regain." This extract is from Larry Towell's book *The World from my Front Porch* (2008). Like many of his Magnum colleagues, on his field trips he too met and photographed people who had lost their home and their homeland. People who, for political or economic reasons, were obliged to leave their country, were forced into exile by war or natural disasters, and who possessed only the little they could carry. Some sought asylum in the West, others ended up in refugee camps or tried in vain to return to their own countries. The exhibition EXILE, eschews any form of historical, chronological or geographical order. The aim is to visualize the sheer number of international conflicts that have occurred since the Second World War, and the resultant masses of exiles and

refugees. Similar in their fate, interchangeable in their columns, the refugees progress towards an uncertain future, uprooted, homeless, unwanted.

The world's most prestigious photographic agency was founded in 1947 by four famous photographers: Henri Cartier-Bresson (France), Robert Capa (Hungary), George Rodger (Britain) and David 'Chim' Seymour (Polish-American). Magnum counts among its history-making photographers Elliot Erwit, Josef Koudelka, Steve McCurry, and Martin Parr.

KYOTOGRAPHIE presents an interactive exhibition—visitors may pick up and change positions of the photographs, presented as moveable objects.

This exhibition presents photographs by Abbas, Hiroji Kubota, Susan Meiselas, Bruce Gilden, Paul Fusco, Robert Capa, Chris Steele-Perkins, and Paolo Pellegrin, among others.

7. Tryadhvan

Eriko Koga (Japan)

Nagae Residence

Solo exhibition of new works by an promising photographer who focuses on “life and death” and the seamless intertwining of past / present / future



[from left]
Tryadhvan, 2015
© Eriko Koga

As the winner of the KG+ Award by Grand Marble in 2015, Eriko Koga is the featured artist in this year's KYOTOGRAPHIE.

Tryadhvan is a collection of still lifes, nature and family—a statement of her new life. Tryadhvan is a Sanskrit term that expresses the unity of past, present and future worlds. This Buddhist concept teaches us that the present is the result of the past, and the future is an expression of the present. The three are seamlessly intertwined, inextricably bound to one another through cause and effect. This year's show of Koga's work at KYOTOGRAPHIE is scheduled to be curated by Pascal Beausse, head of photographic collections at the Centre national des arts

plastiques in Paris.

Born in Fukuoka in 1980, Koga won the Sagamihara Photo City Prize for Newcomer Professionals in 2012. In 2014 she received the Nikkei National Geographic Photo Award. For her recent work Issan, Koga spent five years at the Mount Koya Monastery, the heart of Shingon esoteric Buddhism, founded by the priest Kobo Daishi (also known as Kukai) 1,200 years ago. This three-volume collection of her photographs is a tour de force, depicting the majesty of the temple and its natural surroundings, and the daily lives of the people there. Like all of her previous work, Issan too deals with fundamental questions of “life and death.”

8. Coming into Fashion—A Century of Photography at Condé Nast presented by CHANEL NEXUS HALL

Kyoto Municipal Museum of Art Annex (1F)

From the archives of Condé Nast, a selection of historical photographs
that visually illustrate how we got to where we are now

[from left]

Edward Steichen, American Vogue, December 1923

© 1923 Condé Nast

Erwin Blumenfeld, American Vogue, March 1945

© 1945 Condé Nast

John Rawlings, American Vogue, March 1943

© 1943 Condé Nast

Solve Sundsbø, Love, Spring / Summer 2011

© Solve Sundsbø / Art + Commerce



Fashion photography distills the taste of every era, and has made a huge contribution to the evolution of visual culture. Since it was acquired by the businessman Condé Nast in 1909, Vogue has featured a vast array of influential people. Condé Nast was quick to grasp the possibilities presented by photography, and it was his hiring of outstanding photographers that helped elevate fashion photography to an art form. Since that time, for more than 100 years, the publishing company Condé Nast has been sending masterworks of fashion photography out into the world through its magazines Vogue, Vanity Fair, Glamour and others. The archive includes work from some of the greatest photographers who ever lived: Edward Steichen in his early days, Irving Penn

and William Klein after World War II, the golden age of fashion photography, and Helmut Newton with his innovative aesthetic sensibility, among many others.

This collection of Condé Nast photographs travels to KYOTOGRAPHIE this year direct from their showing at CHANEL NEXUS HALL in Tokyo (March 18–April 10). While only a limited selection from this group will be shown in Tokyo, the full traveling exhibition will be shown at KYOTOGRAPHIE.

Planning and support: Foundation for the Exhibition of Photography

9. PLANKTON: A Drifting World at the Origin of Life

Christian Sardet (France): images

Shiro Takatani (Japan): installation

Ryuichi Sakamoto (Japan): sound

Kyoto Municipal Museum of Art Annex (2F)

Plankton are found in all the oceans of our planet; they inhabit a world both beautiful and mysterious, and are the source of all life



Plankton are found in all the oceans of our planet; they inhabit a world both beautiful and mysterious, and are the source of all life “Plankton” is the term used for all aquatic creatures that live adrift in the waters of our world. These mysterious life forms first came into being some 3.5 billion years ago. Most species are measurable only in microns, invisible to the naked eye, yet they form the base of our food chain. Not only do they generate half of all the oxygen on earth, they are also the ultimate source of most oil and natural gas resources.

Christian Sardet (France)

Emeritus Research Director at the Observatoire Océanologique of Villefranche-sur-Mer (CNRS Centre National de la Recherche Scientifique and Paris University) Christian Sardet uses macro and micro-photography to capture images of plankton that show the beauty and multifaceted nature

[from left]

The ctenophore *Bolinopsis mikado* from Shimoda bay ©Christian Sardet and The Macronauts / Plankton Chronicles Project

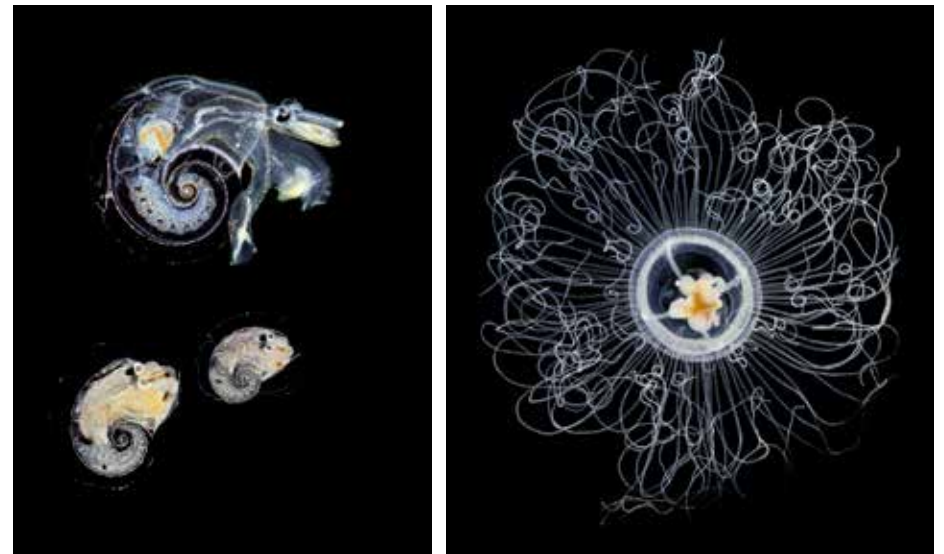
The radiolarian *Spongodiscus biconcavus*

Bay of Shimoda, Japan. ©Christian Sardet and The Macronauts / Plankton Chronicles Project

Atlanta peronii heteropod mollusk ©Christian Sardet / Plankton Chronicles Project

A *Oceania armata* jellyfish.

Bay of Villefranche sur Mer, France. ©Christian Sardet / Plankton Chronicles Project



of these enigmatic creatures. As one of the co-founders and coordinator of the Tara Oceans expedition, Sardet himself is an energetic mariner who sails the seas of the world to photograph his subject. He is the creator, with the Macronauts—Noe Sardet and Sharif Mirshak—from Parafilms, Montreal of the “Plankton Chronicles” project.

Their documentaries, animated films and DVDs have won many prizes. Christian Sardet was awarded the “European Award for Communication in Life Sciences” from the European Molecular Biology Organization (EMBO, 2007). Kawade Shobo has published the Japanese edition of his book “Plankton—Wonders of the Drifting World”.

At KYOTOGRAPHIE, Sardet will exhibit photos and films of plankton, including new images recently taken in Shimoda, Japan, as well as photos of microplastic waste in the ocean.



[from left]

Ice Core

© Shiro Takatani 2013

MARS

© Xavier Barral + Shiro Takatani 2014

ST/LL

© Shiro Takatani 2015

Shiro Takatani (Japan)

Shiro Takatani, one of Japan's best-known visual artists, has been involved in designing exhibition installations for KYOTOGRAPHIE.

Born in 1963 in Nara, Takatani became a co-founder of the internationally-known artist collective, Dumb Type, while still a student at Kyoto City University of Arts. He has been active in a wide range of fields—from visual arts to lighting, graphics, and set design. He began a parallel solo career in 1998, and through the utilization of some of Japan's most advanced technologies, his multifarious work has gained wide recognition. As the first Japanese artist to participate in Cape Farewell, a "cultural response to climate change," he ventured into the North Atlantic, showing his deep concern for this global issue.

Among Takatani's performance works are *Chroma* (2012) and *Life-Well* (2013), a collaboration with Ryuichi Sakamoto and Mansai Nomura. In 2015, his work *ST/LL* was shown in France and Belgium to great acclaim, and in January 2016 it made a triumphal return to Biwako Hall in Japan. He has also held solo exhibitions, including *Camera Lucida* (2013, Tokyo Metropolitan Museum of Photography).

Ryuichi Sakamoto (Japan)

Born in 1952, Ryuichi Sakamoto's solo debut was in 1978 with *Thousand Knives*; later he became the co-founder of Yellow Magic Orchestra (YMO).

After the breakup of YMO, Sakamoto continued to pursue innovations in sound and music, earning international recognition, including an Academy Award in 1988 for his score for *The Last Emperor*. In the late 1990s, Sakamoto became active in environmental issues, and in 2007 he founded the initiative "more trees" to plant trees and help preserve forests. After the March 2011 earthquake/tsunami in northeastern Japan, Sakamoto became involved in a number of support organizations, including Life311, School Music Revival, and the Tohoku Youth Orchestra. He is also active in anti-nuclear efforts. Sakamoto was guest director of the 2014 Sapporo International Arts Festival (SIAF), showing the breadth and depth of trust and respect he enjoys from the art world for his knowledge of history, philosophy, and an open approach that transcends narrow definitions of music and art.

His best known works include "B-2 Unit" (1980), "Beauty" (1989), "Life" (1999), and "Three" (2012). *Life-Well* (2013) was a collaboration with Shiro Takatani.

10. The Green Train

Qian Haifeng

Rohm Theatre Kyoto

An electrician documents the lives of the passengers of the
“Green Train,” the cheapest ride in China



[from left]
The Green Train
© Qian Haifeng

As the name says, China's “Green Trains” are trains, and they are green. Once upon a time, every train in China was painted a deep green. Over time, however, the country introduced express trains and other kinds of “value-added” trains, and these new, improved trains were painted other colors. The trains that are still green have the cheapest fares, and are ridden by the poorest people. October 1st, the National Day of the People's Republic of China, is a day for the “Great Movement of the People,” as millions of migrant workers return to their hometowns. The scenes of daily existence that take place on these trains are worlds away from those of the privileged and middle-class Chinese who go on overseas shopping sprees.

The Green Train is the product of the eight years photographer Qian Haifeng spent traveling all over China on the Green Train, sharing the lives of people living from one day to the next. It is a highly polished work of photographic sensibility.

Qian Haifeng was born in Wuxi, Jiangsu province in 1968. He began taking photographs in 1995, and continues to work as a hotel electrician while pursuing his creative work on the side. The Green Train was honored with the Lianzhou Foto Festival's Punctum Prize in 2015. In recent years Qian has won many other awards in newspaper-sponsored contests, testament to a promising photographic career.

11. LA-LV / LDN_Process

Antony Cairns HARIBAN AWARD 2015

SferaExhibition

[from left]

LA-LV_58 from the LA-LV series 2015 / Aluminium silver gelatine print

E.I LA-LV_66 2015 / Electronic Ink Screen

E.I LA-LV_71 2015 / Electronic Ink Screen

Peering into a city's other dimension:

When modern sensitivities meet traditional technologies



This is the first Japan exhibition for Antony Cairns, 2015 winner of the Hariban Award Grand Prize. Born in London in 1980, Cairns is a traditionally-trained photographer who learnt his trade at the London College of Printing, before studying the forgotten and discarded photographic methods that later became instrumental to his artistic style. AMC Books published his three-volume "LDN" series of photographs, which take the city of London as their main motif, and which received the 2013 Fotobookfestival Photo Book Award in Kassel, Germany. More recently, he has been exhibiting images made with electronic ink on tablet computers that are then dismantled. The title of his exhibit refers to the two cities where the photographs were taken: LA (Los Angeles) and LV (Las Vegas).

At KYOTOGRAPHIE he will be showing images from his series, "LA-LV / LDN_Process" as well as collotype prints created from the tablet images and printed on aluminum plates.

Benrido, which was founded in 1887 and sponsors the Hariban Award, has a collotype studio that is providing full support for the exhibition. Collotype, a printing technique that was invented in France 150 years ago, produces highly resilient images with fine gradations that give unrivaled depth. Benrido, which was founded in 1887 and sponsors the Hariban Award, is currently, the only printer in the world that offers colored collotype printing commercially. Its collotype studio is providing full support for the exhibition.

12. Light by Erwin Olaf presented by Ruinart

ASPHODEL



[from left] ©ERWIN OLAF

Maison Ruinart, the oldest Champagne house since 1729, commissioned its first artist 120 years ago.

In 1896, the Ruinart family commissioned Czech artist, Alphonse Mucha, to create an advertising poster.

In light of this 120th anniversary, the Champagne house chose Dutch international photographer and multi-disciplinary artist, Erwin Olaf, to capture its immense chalk cellars, recently classified by Unesco as a World Heritage Site.

With his eyes for perfection and his talent for story telling through his lens, Erwin Olaf was the evident choice for telling Ruinart's unique and extraordinary story.

The international launch of this artistic collaboration with Erwin Olaf will take place in Paris on March 9, 2016

13. YKSI: Mouth of the River, Snake in the Water, Bones of the Earth

Arno Rafael Minkkinen (Finland)

Ryosokuin (Keninji Temple)

Nudity is simply flesh, and flesh covers every bone and muscle of our bodies.

By Arno Rafael Minkkinen

A Major Solo Exhibition by Finland's Representative Photographer

[from left]

Oulujarvi Afternoon, 2009

© Arno Rafael Minkkinen courtesy PUG OSLO

Narragansett, 1973

© Arno Rafael Minkkinen courtesy PUG OSLO

Fosters Pond, 1989

© Arno Rafael Minkkinen courtesy PUG OSLO



Finnish photographer Arno Rafael Minkkinen's original approach to the beauty of nature as seen in forests, lakes, and his own naked body has won him widespread international praise, but is not yet well known in Japan. We are pleased to invite him for a full solo exhibition.

For nearly 30 years, Minkkinen has lived and worked at Fosters Pond in Massachusetts (USA), a place he finds reminiscent of his native Finland. In his exhibition at KYOTOGRAPHIE, we are highlighting photographs taken there, as well as new works made in Kyoto expressly for this show. The title, "The Snake in the Water," is an expression of both the artist's life and work, and of the

idea of swimming the way a snake does—stitching together the ripples of an oncoming current, and not fighting against the forces of nature.

Born in Helsinki, Finland, in 1945, Arno Rafael Minkkinen moved to the United States at the age of six. He began his artistic work in the 1970s, and his photographs are in the Museum of Modern Art in New York and other art museums around the world. An exhibition of his photographs assembled for the retrospective volume *SAGA: The Journey of Arno Rafael Minkkinen* (Chronicle Books, 2005) has been shown in seven countries.

Associated Program

14. BRICOLAGE PHOTOGRAPHY

K-NARF

Murakamijyu Building (B1)



APE-O-GRAPHICCONTRAPTION, 2015

©K-NARF

“When I was a kid, photography took me into the adult world and now that I am an adult, it’s the best way for me to stay a kid.”

K-NARF can be described as a maker of photographs rather than simply a photographer. With simple tools and materials, he re-invents traditional photography and intentionally keeps a playful and amateur spirit in his creative process.

Since his first exhibition in Tokyo in 2001, K-NARF’s photography has made use of the principles of “bricolage,” a contemporary art movement closely affiliated with the “Ready Made,” “Arte Povera,” and “D.I.Y.” movements.

15. Sarah Moon 1, 2, 3, 4, 5,

Sarah Moon

Kahitsukan · Kyoto Museum of Contemporary Art



The lock's girl, 1990,

Kahitsukan · Kyoto Museum of
Contemporary Art collection © Sarah Moon

KYOTOGRAPHIE

PUBLIC & EDUCATION PROGRAM

KYOTOGRAPHIE provides a nurturing environment for our visitors by bringing a full set of diverse and educational programs to the city.

We have five main outreach categories: the International Portfolio Review, Masterclass & Workshop, Kids Program, the Public Program and finally our Education Outreach Program.

These distinct classifications cover a wide range of ages, abilities and levels of interest. KYOTOGRAPHIE is committed to the advancement of education and photographic practice in Japan, as well as creating a platform for dialogue to explore issues that are important to us all. With this in mind we bring you a series of events tailored to specific needs, whether they be for the professional photographer, the amateur, the enthusiast or just those interested in new ideas.

1. INTERNATIONAL PORTFOLIO REVIEW

Supported by HASSELBLAD

In 2016, the 2nd KYOTOGRAPHIE International Portfolio Review will held at the Hyatt Regency Kyoto from the 23rd to 24th of April, 2016.

For this event we are welcoming numerous international reviewers from Asia and Europe, as well as the most influential people in photography in Japan.

This event offers a unique opportunity to present your work for critique, feedback and advice.

At no other time in Japan can a photographer see such a cross-section of representatives from both the commercial and fine art arenas. The review consists of a personal discussion with each allocated reviewer, who provides constructive critical appreciation of your work with invaluable advice.

Reviews are 20 minutes long with a 10-minute break in between. Every effort will be made during the allocation process to meet your review preferences. More details, including pricing and a full list of reviewers, will be announced soon on our website.

Attending the Portfolio Review grants you access to the Portfolio Review & KG+ Party.

This event provides further communication with reviewers and also combines KG+ and KYOTOGRAPHIE, creating a fantastic atmosphere for making connections and developing ideas. During the review each expert votes at the end of their sessions for their favourite portfolio, this folio will be awarded the HASSELBLAD Prize (prize to be announced).

The top selected portfolios will be shown on the 360 degree screen.



2. MASTERCLASSES & WORKSHOPS

KYOTOGRAPHIE will present a series of special events for photographers presented by exhibiting artists and our partner organisations.

These events are customized and produced to create opportunity and to help develop photographic practice.

A full listing of these will be announced soon on our website.

KYOTOGRAPHIE x ICP EDITING SESSION

Presented with the International Center of Photography, New York (ICP)

Participants of the International Portfolio Review are given the chance to engage in an editing session of their work with the ICP.

This gives photographers in all stages of their career the best chance for new opportunities during the KYOTOGRAPHIE Portfolio Review.

Due to the limited number of these sessions, they will be filled through a screening process. Editing sessions will be held on the opening weekend.

Details and applications are on our website.

Masterclass On Assignment—Portraiture Presented by Stéphanie de Rougé



In this three-day masterclass, Stephanie de Rouge from the International Centre of Photography (ICP) New York, teaches how to successfully respond to a portraiture photography assignment. Whether working for the press or corporate client, shooting on assignment requires specific technical, personal and communication skills. In this workshop, participants will learn to develop those skills and create new ones, adapting to an environment under pressure.

Stephanie shares the key elements to gain confidence, interact with the sitter, deal with the pressure of having to shoot within a very limited time as well as under the pressure of a client, or an art director. The Masterclass will go through a systematic and very precise workflow:

the research phase (putting together a quote, preparing and packing gear, discussing the job with the client, etc).

The shooting phase (scouting the available space for backgrounds, lighting, interacting with the model, etc.), and the final phase (editing, retouching, delivery and billing).

This class is intended to high level or professional photographers who shoot portraiture on assignment.

3. KIDS PROGRAM

Supported by Petit Bateau

As part of our commitment to children we offer the KYOTOGRAPHIE KIDS PASSPORT, an interactivity booklet designed to accommodate children of all ages. It is filled with exhibition activities as well as interesting points to explore at home. The KIDS PASSPORT includes a stamp rally in which the children who visit all the exhibitions are presented with a special KYOTOGRAPHIE gift. The KYOTOGRAPHIE KIDS PASSPORT is free and available at all venues.



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4. EDUCATION OUTREACH PROGRAM

KYOTOGRAPHIE has a strong desire to connect school-age children to the festival. Through our Education Kit (downloadable and approved by the Kyoto City Board of Education) we explore each exhibition, venue and artist. Schools can use this to develop classes or visits to the festival. We also offer free entry and guided tours for schools.

KYOTOGRAPHIE has developed a series of partnerships with surrounding schools, hosting workshops, photographic education, exhibitions, and events that connect directly to KYOTOGRAPHIE and to our Satellite event KG+ (page 30).



5. PUBLIC PROGRAM

Every exhibition hosts its own free programs. These include lectures, symposiums, tours and in-conversation events. KYOTOGRAPHIE also offers affordable workshops designed around exhibition content. Free tours are also available. These programs are a great way to delve deeper into the festival. Full listings will be announced soon on our website.



Guided Exhibition Visits

On weekends and during Golden Week, KYOTOGRAPHIE's in-house guides offer twice daily, 90—minute guided tours conducted in Japanese to selected exhibition venues. An insightful and interactive approach to the festival.

Guided tours require no reservation and are free for KYOTOGRAPHIE passport—holders. Information and schedules are available on the Practical Information section of our website.



Special Program

Sustaina-village

by KYOTOGRAPHIE



The first in a series of programs, Sustaina-village is an outdoor event to be held in Okazaki Park, this year's main festival location. During the day, there will be markets highlighting social sustainability by offering food, beverages and miscellaneous items under the themes of "organic" and "recycling," as well as workshops spotlighting "sustainability": for example, how to use bicycles to generate electricity, as part of this year's main theme, "The Circle of Life." In the evenings, there will be live outdoor shows, and 3 to 5 projectors will be set up to show slides of works by photographers on a giant screen. It is our intention that during Golden Week, Okazaki Park will be a venue for cultural interaction for people of all ages.

[Date]

3rd (Tuesday, Constitution Memorial Day) and 4th (Wednesday, Greenery Day) May

[Venue]

Okazaki Park and ROHM Square

KYOTOGRAPHIE Satellite Event KG+

Since 2013, KG+ (KG-plus) has been discovering and supporting photographers and curators who show particular promise. In tandem with the KYOTOGRAPHIE international photography exhibition, we create opportunities for photographers, artists, curators and gallerists from Japan and abroad to gather and share ideas.

In 2016, our fourth year, our goal is to hold 20–30 separate exhibits that will enable participants who aspire to the global spotlight to deliver a jolt of new creativity from Kyoto to the rest of the world. Participants, are not filtered for age, gender, occupation or nationality: we are interested in the kinds of photographers and artists whose work is not being shown in galleries and museums, who go beyond conventional frameworks and definitions, and seek to communicate, through our global network, the kind of creativity and imagination that has never before found photographic expression.

The KG+ Award provides opportunities and ongoing support for a new generation of artists to take their next step forward. Each year, one prize-winner is given the opportunity to show their work officially in the KYOTOGRAPHIE international photography exhibition, and the funding to do so, courtesy of Grand Marble. Our events take place outside Kyoto's conventional cultural facilities, in traditional houses, shrines, temples, and even kilns, offering visitors opportunities to discover fascinating little hideaways around town, further enhancing the fascination of the city of Kyoto.



[KG+ 2016 Dates and Location]

April 22 (Friday) to May 22 (Sunday), in the city of Kyoto

Co-organisers: Kyoto City / Kyoto Municipal Board of Education

Special sponsor: Grand Marble Corporation

KG+ Award

The KG+ Award is given by Grand Marble to one KG+ exhibition.

The winner of the KG+ Award will be invited to show their work at the 2017 KYOTOGRAPHIE international photography exhibition, expenses paid. The winner of the 2015 KG+ Award, Eriko Koga, a KYOTOGRAPHIE 2016 featured artist, was also invited to the La Gacilly 2016 international photography exhibition in Bretagne.



Eriko Koga 《Issan》 2015

© Naoyuki Ogino