

京都国際写真祭

14th EDITION

2026 4.18 SAT-5.17 SUN

PRESS KIT

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KYOTO

GRAPHIE

international
photography festival

ABOUT KYOTOGRAPHIE

KYOTOGRAPHIE is an international photography festival based in Kyoto, a city globally recognised for its deep roots in history, art and culture. Each spring, the festival unravels across the city's cultural spaces — traditional townhouses, galleries, museums, and temples alike — unfolding into an immersive celebration of photography.

The festival offers a unique and multifaceted experience that could only have emerged out of a city like Kyoto. Unconstrained by conventional exhibition spaces, KYOTOGRAPHIE is known for its innovative approach to scenography. These thoughtful installations are often crafted in collaboration with local architects and artisans, reshaping conventional formats to connect audiences with new ways of perceiving art and the spaces it occupies.

At the heart of each edition are the main exhibitions. Every year, co-directors Lucille Reyboz and Yusuke Nakanishi establish an overarching theme to guide the curation. Through a close collaboration with participating artists, curators, scenographers, venues and sponsors, the KYOTOGRAPHIE team works to bring together a program of exhibitions that offers a deep and layered reflection on the theme. KYOTOGRAPHIE offers much more than exhibitions. The festival features a wide range of public programs, including events and symposiums where audiences can meet the artists, portfolio reviews that support emerging talents, masterclasses led by participating photographers, and educational programs for children. Through these diverse activities, we invite visitors to experience the depth and richness of photographic expression from multiple perspectives.

At the core of KYOTOGRAPHIE — the people, settings, and ideas — is a meeting of diverse cultures and perspectives: local and international; traditional and contemporary; emerging and established. More than anything, its ethos is grounded in bringing people together and nurturing a space where difference is celebrated. This year, as we celebrate KYOTOGRAPHIE'S 14th edition, the festival continues its mission to build, reimagine, connect, and constantly evolve.

EDGE

THEME 2026 EDGE

Elusive and liminal, the edge can inhabit many physical, social, and psychological forms. It may evoke the tension of a cliff edge, the tipping point of conflict, or the instability of a life lived on the margins.

In photography, too, the edge is inherent. Throughout history, the medium has always existed on the fringes, hovering between document and art; truth and fiction. Now, with the dawn of new technologies and an overload of images, photography faces a new edge — of uncertainty, but also discovery.

What lies beyond any edge is unknowable, but does chaos always end in collapse? Or can the edge invite us to imagine a different world?

KYOTOGRAPHIE 2026 explores the edge as a site of both tension and transition. We see radical approaches to photography alongside studies of urban decline, while documents of marginal communities intersect with ongoing issues of colonisation and territorial disputes.

We also explore the transcendental force of nature, and see how reaching an edge can open up new ways of seeing, thinking, and creating — even in the face of the bleakest environmental, political, and personal turmoil.

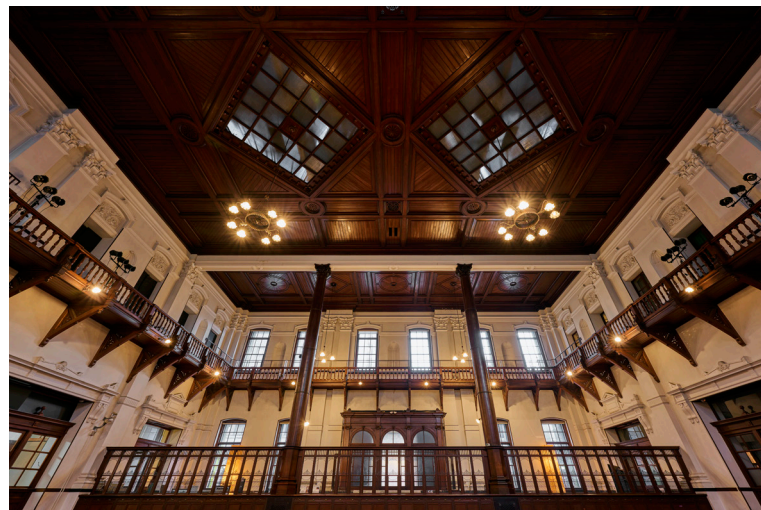
The edge is a place of uncertainty, yes, but also of possibility. A place where something ends to make way for something new.

Lucille Reyboz & Yusuke Nakanishi
Co-founders and co-directors of KYOTOGRAPHIE

VENUES



Kyoto City KYOCERA Museum of Art, Main Building South Wing 2F
DAIDO MORIYAMA, ERNEST COLE, PIETER HUGO



The Museum of Kyoto Annex
LINDER STERLING



Hachiku-an (Former Kawasaki Residence)
FATMA HASSONA, A4 ARTS FOUNDATION



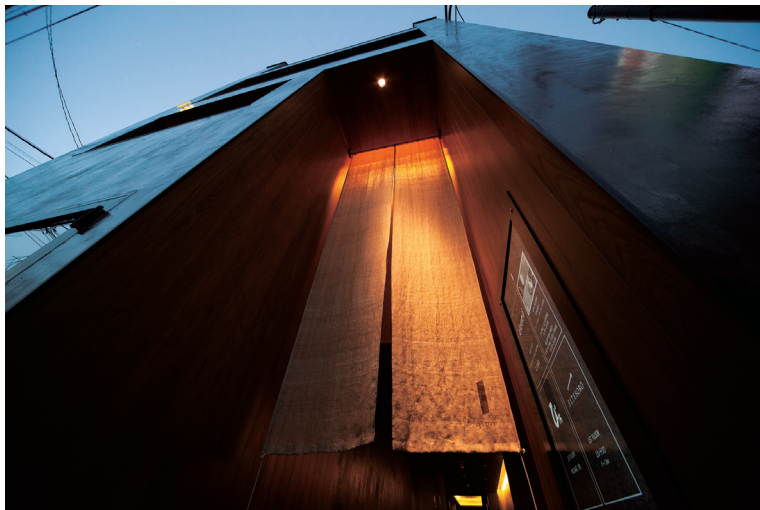
Kondaya Genbei Chikuin-no-Ma
THANDIWE MURIU



Demachi Masugata Shopping Arcade, DELTA/KYOTOGRAPHIE Permanent Space
THANDIWE MURIU



ASPHODEL
SARI SHIBATA



ygon
ATSUSHI FUKUSHIMA



SHIMADAI GALLERY
East : FEDERICO ESTOL West : ANTON CORBIJN

14th EDITION
2026 4.18 SAT-5.17 SUN
Exhibitions

DAIDO MORIYAMA A RETROSPECTIVE

A comprehensive survey of the radical photographer's prolific career, with a focus on the magazines and photobooks that shaped it

"I don't know if individual photographs contain ideas, worlds, history, humanity, beauty, ugliness or nothing at all. I actually do not really care. I just extract and record things around me, without any pretence"

— Daido Moriyama (Asahi Camera, June 1973 Special Issue)

"This show is an opportunity to dive not only into Moriyama's extraordinary body of work, but also into his mind, through his writings and reflections on the media to present the actuality of his career"

— Thyago Nogueira (2025)

Through a career of almost sixty years, Daido Moriyama has consistently challenged the conventions of photography. The Osaka-born photographer has prolifically documented the world around him, challenging the role of cameras, print media, and how we circulate and consume images. This radical approach was shaped by his upbringing in postwar Japan, a society that saw rapid transformation following its defeat in the war and seven years of General Headquarters, Supreme Commander for the Allied Powers (GHQ) occupation that followed. Forming his craft through these critical decades, and influenced by American artists such as Andy Warhol, William Klein and Jack Kerouac, Moriyama used his photography to think about the representation of reality, truth and fiction, memory and history. This philosophical approach remains deeply contemporary.

In spring, KYOTOGRAPHIE will present a comprehensive survey of Moriyama's oeuvre, adapted from a lauded retrospective curated by Thyago Nogueira at Instituto Moreira Salles (Brazil) and also presented at C/O Berlin, The Finnish Museum of Photography, Fotografia Europea (Italy), Photo Elysée (Switzerland) and The Photographer's Gallery in London, where it was chosen by The Guardian as the best photo show of the year. This new rendition is specifically curated for KYOTOGRAPHIE at the coveted Kyoto City KYOCERA Museum of Art. Nogueira is planning a special focus on the countless magazines and publications that have defined Moriyama's artistic life: the photo essays from which many of his most iconic images originate, his contribution to the legendary *Provoke* magazine, and the radical proposition of his epochal photobook *Farewell Photography* (1972).

The exhibition was created with the support of Daido Moriyama Photo Foundation and the consultancy of Yutaka Kambayashi, Satoshi Machiguchi, and Kazuya Kimura.

Presented by Sigma
In collaboration with Instituto Moreira Salles
and Daido Moriyama Photo Foundation

Curated by Thyago Nogueira

Venue: Kyoto City KYOCERA Museum of Art,
Main Building South Wing 2F



From *Letter to St-Loup*, 1990. © Daido Moriyama/Daido Moriyama Photo Foundation.



From *Pretty Woman*, Tokyo, 2017. © Daido Moriyama/Daido Moriyama Photo Foundation.



Stray Dog, Misawa, 1971. From *A Hunter*. © Daido Moriyama/Daido Moriyama Photo Foundation.

Daido Moriyama (b. 1938, Osaka) started his career as an assistant to Takeji Iwamiya and Eikoh Hosoe before becoming a freelance photographer in 1964. He quickly gained recognition as a freelance photographer, and in 1967 he received the New Artist Award from the Japan Photo Critics Association for series such as *Japan, A Photo Theater*, published in *Camera Mainichi* magazine. Moriyama has held major exhibitions worldwide at museums including SFMoMA (1999), the National Museum of Art, Osaka (2011), Tate Modern (2012) and IMS (2022). He is the recipient of the ICP Infinity Award (2012), Order of Arts and Culture from the French Government (2018), Hasselblad International Photography Award (2019), and has received international acclaim.

LINDER STERLING

Presented by CHANEL Nexus Hall

Venue: The Museum of Kyoto Annex

Linder's work continues to provoke, inspire, and redefine representations of women in art and culture

Linder Sterling (b. 1954) is one of Britain's most influential and iconoclastic contemporary artists. Emerging from the late 1970s punk scene, she is celebrated for her radical use of photography and photomontage to challenge and reimagine ideas of desire and the female body. This selective retrospective, developed in close collaboration with the artist, brings together key works and series that trace the evolution of her groundbreaking practice. Linder's distinctive visual language draws on the spirit of Dada artists such as Hannah Höch and Man Ray, as well as the dreamlike provocations of the great Surrealists, while being wholly contemporary in its attitude and outlook. This will be Linder's first major exhibition in Japan. Building on the momentum of her recent retrospective at London's Hayward Gallery, the presentation affirms Linder's position as one of the great feminist mavericks of the British art scene, whose work continues to provoke, inspire, and redefine representations of women in art and culture.



What I Do To Please You I Do, 1981-2008 © Linder, Courtesy of the artist and Modern Art, London



The Sphinx, 2021 © Linder, Courtesy of the artist and Modern Art, London



Oedipus, 2021 © Linder, Courtesy of the artist and Modern Art, London

JULIETTE AGNEL

Presented by Van Cleef & Arpels

Juliette Agnel's exhibition evokes the invisible forces of a sacred space, with quiet photographs of minerals and plants that convey the Earth's powerful spirit

"My work is rooted in the relationship between the real and the invisible, an absolute that surpasses us and urges us to question the foundations of our humanity. I tirelessly pursue the same quest: observing the forces that surround us but remain unseen, to grasp what unites us in depth and to remember that the small human body is a meaningful fragment of the cosmos"

— Juliette Agnel (2025)

Juliette Agnel is known for her poetic and metaphysical approach to landscape and light. The French artist explores the relationship between humanity, nature, and the invisible forces that connect them, often working at night or in remote environments such as deserts and glaciers. In these spaces, Agnel captures what she describes as "the vibration of the world". Her practice resonates with philosophical and anthropological themes, reflecting a deep sensitivity to time, mythology, and the presence of light as both a subject and symbol.

At KYOTOGRAPHIE, Agnel will show two colour series made in collaboration with Van Cleef & Arpels: *Dahomey Spirit* and *Susceptibility of Rocks*.



Juliette Agnel / courtesy Galerie Clémentine de la Féronnière & Photo Days



Juliette Agnel / courtesy Galerie Clémentine de la Féronnière & Photo Days

Juliette Agnel (b. 1973, France) studied visual arts at the École Nationale Supérieure des Beaux-Arts and the University of Paris I. Throughout her career she has explored a wide range of analogue, digital, and experimental imagery. Driven to understand the world through a holistic approach, this exploration eventually led her to seek out the invisible and spiritual forces of the landscape through photography. She has held a solo show at the Rencontres d'Arles, exhibited at institutions including the Jeu de Paume and the Louvre, and in 2023 she received the Niépce Prize.

THANDIWE MURIU

Muriu will hold two exhibitions: one for *CAMO*, her signature series of vibrant portraits, and another presenting a new chapter created during her residency in Kyoto

“Much like in Kenya, the language of textile symbolism has a strong place within Japanese culture today. There is a depth of meaning in what is not spoken aloud but instead is visually seen”

— Thandiwe Muriu (2025)

For Thandiwe Muriu, photography is a way of honouring heritage while questioning the cultural forces that shape identity. As KYOTOGRAPHIE’s African Artist in Residence, the Kenyan artist will present two exhibitions, showcasing her signature series alongside new work made in Kyoto.

As a woman who operated in a male-dominated industry in Kenya, Thandiwe repeatedly confronted questions around the role of women in society, the place of tradition, and her own self-perception. These experiences inspired her *CAMO* series, where her subjects both disappear and serve as a canvas of reflection. Hidden meanings are woven into every image through the everyday objects and hairstyles inspired by archival photographs. Every image is accompanied by an African proverb, expressing the collected oral wisdom of generations past even as Muriu communicates culture in a visual form.

Alongside *CAMO*, Muriu will show a new chapter of this series created during her residency in Kyoto. Although she had never visited before, Japan consistently appeared in her research of textile histories. Expanding on this, Muriu incorporates traditional Japanese fabric and prints into her images, exploring the connections and shared histories between Kenyan and Japanese visual languages.

KYOTOGRAPHIE African Residency program

Venue: Demachi Masugata Shopping Arcade
DELTA / KYOTOGRAPHIE Permanent Space

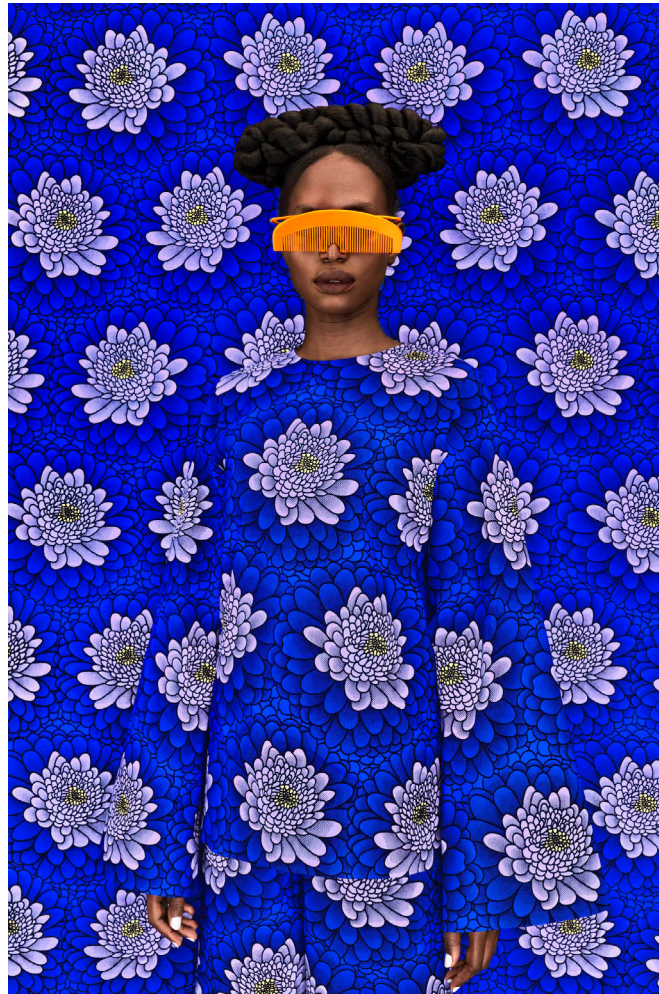


© Thandiwe Muriu, Courtesy 193 Gallery

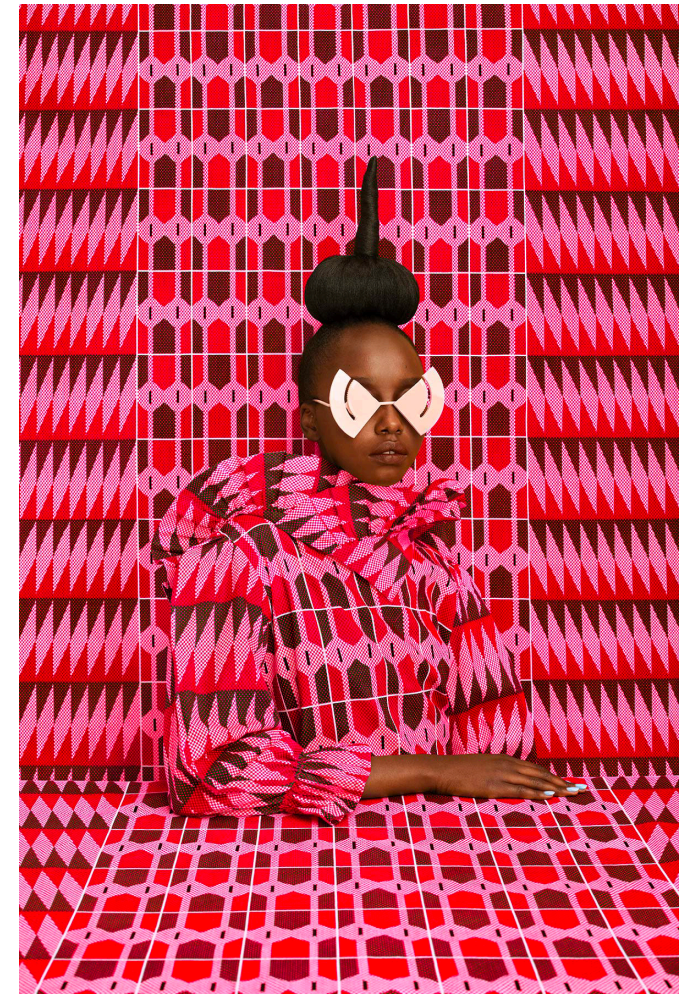
THANDIWE MURIU CAMO

Presented by **LONGCHAMP**

Venue: Kondaya Genbei Chikuin-no-Ma



The Space Between Love and Comfort, 2025 © Thandiwe Muriu, Courtesy 193 Gallery



An Abundance of Plenty, 2024 © Thandiwe Muriu, Courtesy 193 Gallery

Thandiwe Muriu is a Kenyan photographer who examines themes of identity, culture, and female empowerment through her works. Her pieces are deeply inspired by textile narratives, primarily the Ankara (wax) and the East African kanga fabric, which she uses as a canvas to redefine, celebrate, and remember. Still based in Kenya she exhibited world wide including the 60th Venice Biennale Collateral Event *Passengers in Transit* presented by the CCA Lagos, *WAX!* Exhibition at Musée de l'Homme Paris, or *I Am Because You Are* a solo show at New York University, among others. She also participated in the Rockefeller Foundation's Bellagio Center Residency Program and in a residency program with the National Museum of Kenya.

SARI SHIBATA

Presented by Ruinart
Ruinart Japan Award 2025 Winner

Venue: ASPHODEL

In the vineyards of France's Champagne region, Shibata portrays a woman who matures like the grapes, weaving together awe and gratitude for nature and the traditions passed down from her homeland

"When I started shooting, I was struck by how dramatically the sky changed. My residency coincided with the turn of the season, and the scenery transformed. Every day a different sky, and a different wind"

— Sari Shibata(2025)

At the last edition of KYOTOGRAPHIE, Sari Shibata was presented the Ruinart Japan Award. As part of the prize, Shibata undertook a residency at the historic champagne house's headquarters in Reims, France. Watching the seasons shift among its surrounding fields and forests, Shibata created a body of work that follows the story of a woman who grows and matures like a grape.

In her practice, Shibata explores themes of environmental transformation and the impact of capitalism. She was raised in a mountain village in Nanto City, Toyama Prefecture, but spent most of her adult life living in cities. This alienation from the natural world inspired her to reflect on humanity and nature through her art.

"I was worn out from work and daily life, but in Reims I was able to return to nature for the first time in a while, and realised how deeply moving it could be," she says. "Within the limited timeframe of the residency, I was reminded of nature's uncontrollable power."



© Sari Shibata



© Sari Shibata



© Sari Shibata

Sari Shibata was raised in a mountain village in Nanto City, Toyama Prefecture, where she started out capturing landscapes with her grandfather's camera. She studied psychology at Rikkyo University, before working at a major IT company, where she developed an interest in the structures of capitalism. In 2022, she established a company with her husband. Three years later, they founded the art space 'OSHITOPIA' in an old house in Nanto City. Set up in the wake of the Noto Peninsula earthquake, the gallery focuses on perspectives from Japan's often overlooked rural regions.

Ruinart Japan Award

Each year the Ruinart Japan Award offers one outstanding photographer the opportunity to join a residency program with Ruinart, the world's first-established champagne house. Selected from the festival's International Portfolio Review, the winner is invited to France's Champagne region to create a new photographic series, to be presented at the following edition of KYOTOGRAPHIE.

YVES MARCHAND & ROMAIN MEFFRE

The French duo will show large-format studies of modern ruins, along with works that combine AI technology with early photographic devices, and a new series made in Kyoto

"Ruins outline a hollow portrait, a geography, an alternative history. Our photographs are an attempt at archiving and responding to the process of forgetting and disappearance"

— Yves Marchand & Romain Meffre (2025)

Working as a duo for over 20 years, Yves Marchand & Romain Meffre are celebrated for their large-format photographs of modern ruins. These include deserted theatres across North America, Japan's abandoned Gunkanjima (Battleship Island), and urban decay across the city of Detroit. In recent years Marchand & Meffre have experimented with AI technology to transform the city of Paris into a post-apocalyptic ruin. In these photos, the Pompidou Centre is rusting, the Louvre's glass pyramids are shattered, and the Moulin Rouge is swallowed by ivy.

At KYOTOGRAPHIE 2026, Marchand & Meffre will show a breadth of their architectural studies on ruins, presenting images from *The Ruins of Detroit*, *Gunkanjima*, and *Les Ruines of Paris*. In addition, the duo will produce a new body of work in Kyoto, employing the same technique as Paris and using AI to transform the ancient city into a desolate ruin. In this interplay of history and intervention, Marchand & Meffre open conversations about the authenticity of photography, the ability of AI to deceive us, and the thin line between reality and fiction.



c803d74b-86ff-49a9-b633-3d83e9633402, Les Ruines de Paris, 2024 © Yves Marchand & Romain Meffre



Ballroom, Lee Plaza Hotel, The Ruins of Detroit, 2006 © Yves Marchand & Romain Meffre



Looking South from the embankment, Gunkanjima, 2012 © Yves Marchand & Romain Meffre

Yves Marchand & Romain Meffre are a French duo that works primarily with large-format cameras, photographing modern ruins and decaying architecture. Both self-taught, they began collaborating in 2002 and gained recognition with their series *The Ruins of Detroit* (Steidl, 2010), a visual symbol of the American industrial crisis. Often working over long periods on urban and architectural ensembles in decline, their work is influenced by the Bechers, Robert Polidori, Camilo José Vergara, and the broader culture of ruin and urban exploration.

ATSUSHI FUKUSHIMA

Supported by Fujifilm

Venue: ygion

In agriculture the summer harvest marks an intense period of labour and transition. Atsushi Fukushima captures the surge of life-and-death energy that erupts on the farm — a place where order and disorder coexist

“I hope this work will be experienced not only with your eyes, but with your whole body. I hope viewers will feel the energy of creatures that live and die with all their might in the summer fields”

— Atsushi Fukushima(2025)

Atsushi Fukushima is not your average photographer. Since graduating university in 2004, he has worked as a bento delivery driver, a farmer, and trekked the length of Japan — all while photographing the people and places he encountered.

In this exhibition, Fukushima will present a body of work made during the three years he spent working on a farm. “I naturally expected a peaceful life,” he writes. “But the farm was a completely different world. We were constantly working to raise our labour value, pouring all our resources — money, ideas, and passion — into the work and pushing the business forward. We lived with a sense of challenge and purpose.”

This exhibition marks the project’s first major presentation, as well as Fukushima’s return to KYOTOGRAPHIE’s main programme. In 2020, he exhibited his KG + SELECT Award-winning project, *I Deliver Bento Boxes to the Houses of Old People Living Alone*. For this follow-up show, Fukushima hopes to immerse viewers into the harvests that he documented, offering further engagement through events in the venue’s kitchen space.



© Atsushi Fukushima



© Atsushi Fukushima



© Atsushi Fukushima



© Atsushi Fukushima

Atsushi Fukushima

After graduating from the Photography Department at Osaka University of Arts, Fukushima spent ten years delivering bentos to the elderly. He built a relationship with many of his clients, eventually photographing them for a body of work titled *I Deliver Bento Boxes to the Houses of Old People Living Alone*. The following year, a photobook of the same title was published by Seigensha. The project won the KG + SELECT Award 2019, and the following year, he held a photography exhibition as part of KYOTOGRAPHIE's main programme. Alongside his agricultural work, he is currently working on new projects that speak to the philosophy of life as both powerful and beautiful.

FATMA HASSONA

A tribute to the late Palestinian photographer through a projection of her images

"If I die, I want a loud death. I don't want to be just breaking news, or a number in a group, I want a death that the world will hear, an impact that will remain through time"

— Fatma Hassona (Instagram, 2024)

Fatma Hassona was a Palestinian photographer and activist who documented life in Gaza amid unimaginable circumstances. On 16 April 2025, at just 26 years old, Hassona was killed in an airstrike alongside several members of her family.

Intimate and grounded in lived experience, Hassona's coverage garnered wide attention on social media. In the 18 months before her death, she became a bright, determined presence — someone who truly believed in the power of photography to fight injustice.

This year, KYOTOGRAPHIE pays tribute to Hassona's remarkable images through a presentation of her work.

According to the UN announcement on 04 September 2025, at least 248 journalists have now been killed in Gaza — more than in any other war in modern times. At a time when risks to journalists are unprecedented, this exhibition offers a small space to reflect on this great tragedy, and the countless lives that have been lost.

Venue: Hachiku-an (Former Kawasaki Residence)



© Fatma Hassona



© Fatma Hassona



© Fatma Hassona

Fatma Hassona (1999-2025) was a Palestinian photographer, writer, and activist. She documented civilian life in Gaza, gaining international recognition. She is the subject of the documentary *Put Your Soul on Your Hand and Walk* (2025), directed by Sepideh Farsi. In 2025 the film was selected for the ACID film programme and shown in parallel with the Cannes Film Festival. A day later, on 16 April 2025, an Israeli airstrike killed Hassona along with ten family members.

FEDERICO ESTOL SHINE HEROES

Working in collaboration with the shoe shiners of La Paz, Estol celebrates identity and unity within a community that exists on the margins of society

“Our goal is to finally overcome the stigma in La Paz so that the shoe shiners can take off their masks and be seen as normal workers. KYOTOGRAPHIE offers the perfect platform to share this social activist philosophy”

— Federico Estol (2025)

“Combining art and activism with a collaborative approach, Federico Estol portrays the shoe shiners as symbols of resilience, solidarity, and self-empowerment”

— Andréa Holzherr (Global Cultural Director at Magnum Photos and judge of KG + SELECT 2025)

Every day over 3,000 shoe shiners take to the streets of La Paz, Bolivia. These anonymous workers are part of Bolivia’s informal economy, leaving them vulnerable to discrimination and without basic labour rights. To conceal their identities, they wear disguises because no one in their neighbourhoods know they shine shoes – even their own families believe they have other jobs.

These shoe shiners operate in the margins of society – but not in Federico Estol’s images. Instead, he reframes them as superheroes. The artist worked collaboratively with 60 shoe shiners and Hormigón Armado, a local initiative that produces a monthly newspaper to raise money for the workers. In 2019, Estol produced a special photographic edition. Since then, they have made CDs, toys, calendars, and postcards, funded by the project’s success within the photography industry.

Winner of the open competition KG + SELECT in 2025, Estol presents this new solo exhibition as part of his prize. The exhibition will also feature products that the shoeshiners typically use in La Paz, presented within an installation where their masks are not a symbol of anonymity, but of identity and unity.

KG+SELECT 2025 Winner

Venue: SHIMADAI GALLERY East



Shine Heroes, 2018 © Federico Estol



Shine Heroes, 2018 © Federico Estol



Shine Heroes, 2018 © Federico Estol

Federico Estol is a Uruguayan artist and activist, developing stories that explore the relationship between cultural identity, inequality, and social justice. He is artistic director of the international festival SAN JOSÉ FOTO, a photography professor at the University of Arts at the UNLP La Plata in Argentina, and editor of photobooks at El Ministerio Ediciones. His works are represented by East Wing Gallery Doha-Berlin, and he has been a Catchlight Global Fellow (USA) since 2025.

ANTON CORBIJN

This selective retrospective traces the great portrait photographer's 50-year career of photographing some of the world's greatest stars

"My work exists because I saw music as an escape from my reality when I was a teenager, and that led at age 17 to discovering that a camera could bring me closer to that world.

Hence all my initial photographs were of musicians. A large percentage of my photography still is of musicians though after the 80's I ventured out into the worlds of film, of fashion, of art and other disciplines that interested me.

A good photo would in my opinion touch three elements: it would say something about the subject, it would say something about the photographer and it would show us an image that is new"

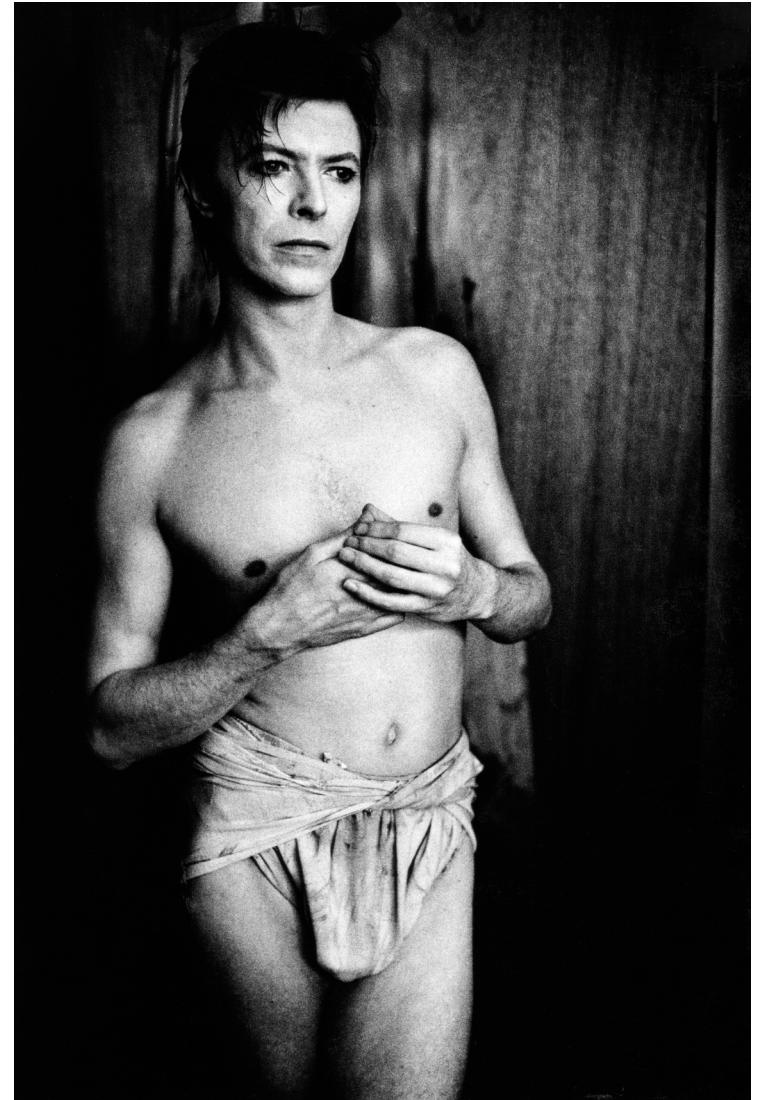
— Anton Corbijn (2025)

Anton Corbijn is best known for immortalising some of the world's greatest artists: Depeche Mode, U2, The Rolling Stones, Gerhard Richter and Ai Weiwei, to name a few. Shot in his distinct style – black-and-white with a slow shutter speed – Corbijn's portraits are visceral, embodying the subtle movements and gestures of his famous subjects. "I feel the imperfection is much closer to how life is than perfection," the artist said, in an interview with *TIME* magazine in 2015.

In 2025 the master photographer celebrated two anniversaries: his 70th birthday, and 50 years as an artist. This selective retrospective will bring together a range of both iconic and lesser-known images, tracing half a century of his striking portraiture practice.

**Supported by agnès b.
With the patronage of the Embassy
of the Kingdom of Netherlands**

Venue: SHIMADAI GALLERY West



David Bowie, Chicago 1980 © Anton Corbijn



Kate Bush, London 1982 © Anton Corbijn



U2, Bono (in bath), New York 1992 © Anton Corbijn

Anton Corbijn (b.1955) is a Dutch photographer, filmmaker, and video artist. Born in a small town called Strijen in the Netherlands, Corbijn began shooting local bands at the age 17, before moving to London to work for *NME* magazine as a staff photographer. He has directed over 80 music videos for a number of musicians, including Nirvana, U2, Depeche Mode, and Joy Division.

SOUTH AFRICA **IN FOCUS**

Three generations of South African artists and an accompanying photobook library illustrate South Africa's political history and rich photographic tradition

In July 2025 KYOTOGRAPHIE's co-directors Lucille Reyboz and Yusuke Nakanishi embarked on a research trip to South Africa. Deeply moved by the country's history and its long-standing photographic culture, they decided to devote a section of this year's festival to the region.

Three generations of South African photographers will feature in the program. From Ernest Cole's document of life under apartheid, to Pieter Hugo's wandering contemporary lens, and Lebohang Kganye's layered exploration of personal and political histories.

KYOTOGRAPHIE will also collaborate with Cape Town's A4 Arts Foundation to display a collection of photobooks that illustrate South Africa's history from the 1940s to now. In addition, the festival will invite South African musicians Msaki x Tubatsi to perform during the opening weekend.

A4 Arts Foundation

Photo book! Photo-book! Photobook!

Venue: Hachiku-an (Former Kawasaki Residence)



Installation view (vitrine): *Photo book! Photo-book! Photobook!* curated by Sean O'Toole, 11 February–21 May 2022. Image © A4 Arts Foundation.

A browsable exhibition of photobooks from the 1940s to now, tracing South Africa's history through the art of bookmaking

"This exhibition presents a large and contradictory archive of photobooks of and about South Africa made between 1945 and 2025. The focus is geographic, but not nationalistic. Books published internationally sit alongside books produced locally. The exhibition presents evidence of a cosmopolitan book culture during the politically charged years of high apartheid (1948–94), when state repression and censorship ensnared even photobooks. It also includes abundant examples of innovation in photography and book design in the democratic years that followed (1994–present)"

— Sean O'Toole (2025)

First shown at A4 Arts Foundation in 2022, *Photo book! Photo-book! Photobook!* has continued to be updated and adapted. At KYOTOGRAPHIE 2026, the exhibition will see the launch of curator Sean O'Toole's new book, which explores themes of innovation, risk and resistance in the South African photobook. The book includes an extensive essay on Ernest Cole's *House of Bondage* (1967) and David Goldblatt's *In Boksburg* (1982), as well as biographies of nearly 50 important books published since the 1950s.

ABOUT A4 ARTS FOUNDATION

A4 emerged out of Cape Town in 2017 as a "laboratory for the arts". The organisation supports artists and arts workers while offering an open interface for audiences to engage with artistic and curatorial processes as they unfold. Its space in Cape Town brings these elements together: a public library, adaptable rooms for showing and sharing work, a residency program, a bookshop, and offices for a team dedicated to the daily labour of cultural production. A4 works in the arts because it believes artists and arts workers are uniquely equipped to imagine, experiment, and build new futures that are socially and environmentally just.

ERNEST COLE HOUSE OF BONDAGE

Ernest Cole's groundbreaking document of apartheid South Africa is exhibited here for the first time in Japan

"South Africa is my country. But is also my hell"

"It is an extraordinary experience to live as though life were a punishment for being black"

"Three-hundred years of white supremacy in South Africa have placed us in bondage, stripped us of our dignity, robbed us of our self-esteem and surrounded us with hate"

— Ernest Cole, *House of Bondage* (1967)

House of Bondage (1967) by Ernest Cole was one of the first publications to expose the reality of apartheid to the world. Crucially, it was the first lens into the Black experience by a Black photographer.

Born in 1940, Cole became one of the first Black photojournalists in the country, working covertly to capture everything from mine labourers to domestic workers, as well as the state of transport, education and health systems. He took on assignments for *DRUM* and *The New York Times*, all the while shooting for *House of Bondage*.

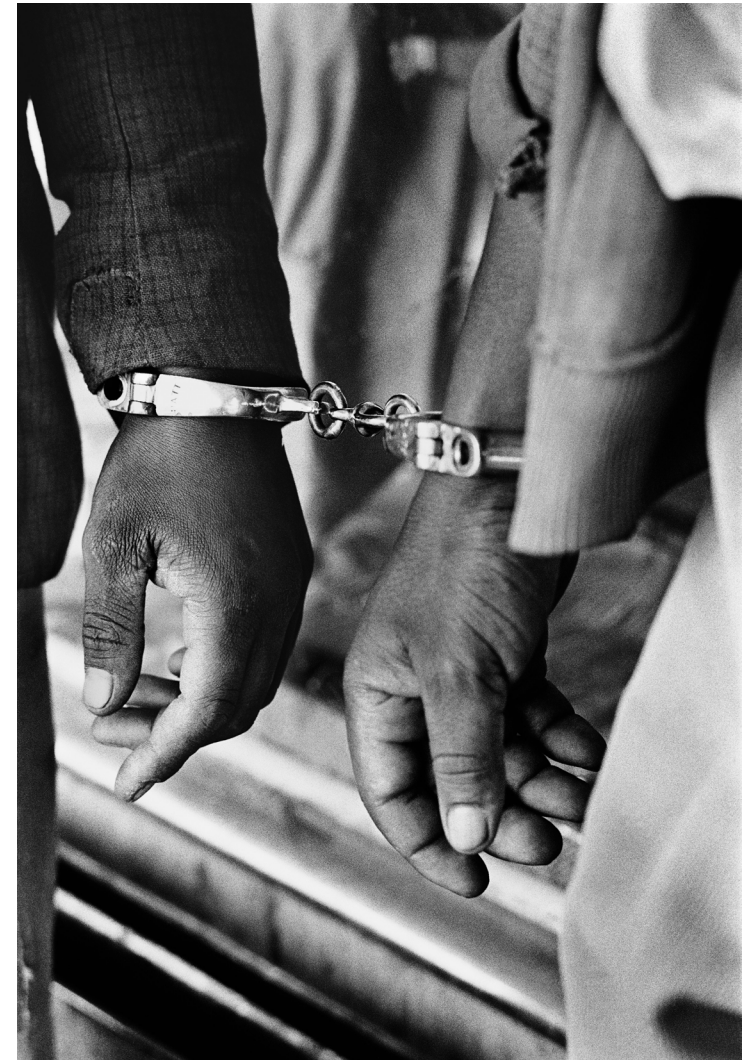
In 1966, Cole fled South Africa for New York. He published *House of Bondage* the following year, and as a result was permanently banned from his country. Today, the book remains one of the most influential and profound documents of apartheid, and is credited with unmasking its true atrocities to the world.

This exhibition will feature photographs, magazine covers and personal notes written by Cole himself. It follows the structure of the photographer's original book, divided into 15 thematic chapters. Presented in Japan for the first time, this monumental show will offer a unique opportunity to experience the unflinching honesty of Cole's lasting legacy.

Supported by Cheerio
In collaboration with Magnum Photos

Curated by Andréa Holzerr

Venue: Kyoto City KYOCERA Museum of Art,
Main Building South Wing 2F



Handcuffed blacks were arrested for being in a white area illegally, South Africa, 1960's.
© Ernest Cole / Magnum Photos



Students kneel on floor to write. Government is casual about furnishing schools for blacks. South Africa, 1960s. © Ernest Cole / Magnum Photos



Segregation signage, South Africa, 1960's. © Ernest Cole / Magnum Photos

Ernest Cole was born in South Africa's Transvaal in 1940 and died in New York City in 1990. During his life he was known for his monumental book: *House of Bondage*, published in 1967. Cole's early work chronicled the horrors of apartheid for *Drum* magazine and the *New York Times* among other publications. In 1966 he fled South Africa and in 1968 the apartheid regime stripped him of his South African passport. Settling in North America, he concentrated on street photography but around 1972 his life fell into disarray and he ceased to work as a photographer. Having experienced periods of homelessness, Cole died aged 49 of pancreatic cancer.

PIETER HUGO

WHAT THE LIGHT FALLS ON

**Through a sprawling body of work made over the last 23 years,
Hugo meditates on life, death, and the rites inbetween**

*"I wanted to go back to what attracted me to photography in the first place: curiosity,
being present in the world, transience, the medium's storied relationship with death"*

— Pieter Hugo (2025)

Where Hugo's earlier projects took the form of visual essays built around defined themes, *What the Light Falls On* follows a freer approach. Rather than working within a set framework, Hugo responds intuitively to place and time, guided by what he calls an "essential wanderlust". In this work, made over the course of over two decades, portraiture, landscape and still life converge into a conversational and deeply personal reflection on lived and emotional states.

A rumination on mortality is central to this body of work. *What the Light Falls On* begins with life and ends with death, bookmarked by a photo of his daughter's birth, and his late father on his death bed. "It's tied into middle age," he stated, "getting softer both physically and emotionally, the beauty and the tragedy, the cruelty and the tenderness, these cycles of life. As the philosopher Seneca succinctly observes: 'Every new beginning comes from some other beginning's end.'"

Venue: Kyoto City KYOCERA Museum of Art,
Main Building South Wing 2F



Sophie on the winter solstice, Nature's Valley, 2020 © Pieter Hugo



Afternoon nap interrupted, Nature's Valley, 2012 © Pieter Hugo



Frog Mountain, Swellendam, 2018 © Pieter Hugo



Truck driver, Kano, 2023 © Pieter Hugo

Pieter Hugo (b. 1976, Johannesburg) is a photographic artist living in Cape Town. He has held major solo exhibitions at institutions such as Museu Coleção Berardo, the Hague Museum of Photography, Musée de l'Elysée in Lausanne, Fotografiska in Stockholm, and MAXXI in Rome, among many more. In 2008, Hugo received both the Discovery Award at the Rencontres d'Arles Festival and the KLM Paul Huf Award. He has since been shortlisted for the Deutsche Börse Photography Prize in 2012, and the Prix Pictet in 2015.

LEBOHANG KGANYE

Presented by DIOR
Curated by Marina Paulenka

For Johannesburg-based artist Lebohang Kganye, storytelling unfolds in a layered practice across words, photography, sculpture, and oral history

"Photography has always been a tool of evidence, but actually it is also a tool of imagination"

— Lebohang Kganye, *Fotografiska* (2025)

"Lebohang's work treats history as something unfinished yet deeply alive within us. Coming from South Africa, she carries stories shaped by loss, migration and inherited violence, yet she does not try to resolve or dramatise them. She listens to them"

— Marina Paulenka (2025)

Lebohang Kganye came to photography accidentally. She initially pursued journalism, but after failing to get into school she enrolled at David Goldblatt's revered Market Photo Workshop, where she found her calling. Her practice now spans photography, animation, installation, and textile art, with a deep engagement with literature as well as theatre and history.

Kganye presents her first major presentation in Japan at KYOTOGRAPHIE 2026, bringing together five significant bodies of work: *Keep the Light Faithfully*, *Mohlokomedi wa Tora*, *Mosebetsi wa Dirithi*, *The Sea Is History* and *Ke Lefa Laka: Her-story*. Together, these series examine how personal and historical narratives are formed, fractured and reimagined.

Through cut-out silhouettes, staged photographs, diorama lightboxes, fabric, shadow and sculptural interventions, Kganye composes layered worlds where fragments of personal histories from South Africa overlap with wider political and postcolonial realities. Across these series, she questions ethics and what it means to inherit an incomplete archive: how we fill gaps, how we protect the histories of others and how fiction can sometimes offer a more honest form of truth.



Gladys, 2022 © Lebohang Kganye



Setupung sa kwana hae II, 2013 © Lebohang Kganye



Woman in middle of night, 2022 © Lebohang Kganye

Lebohang Kganye (b. 1990, South Africa) layers photography, history, research, theatricality, autobiography and poetics in often sculptural installations. Kganye is currently exhibiting as part of a group show at New York's MoMA, and has recently exhibited at Fotografiska Berlin, Tate Modern, Foam, LE BAL, and other notable institutions. She has received numerous prestigious awards, including the Deutsche Börse Foundation Prize in 2024, the ICP Infinity Award in 2025, and the Foam Paul Huf Award in 2022. Her work is held in collections including the Metropolitan Museum of Art, the Centre Pompidou, the Smithsonian National Museum of African Art, the Victoria and Albert Museum, Musée d'Art Moderne de Paris, the Museum of Fine Arts Houston, the Getty Museum, and the Chazen Museum, among others.

Public Events and Education

KYOTOGRAPHIE offers a range of supplementary events to encourage a deeper engagement with photography for all ages and levels. These range from masterclasses and portfolio reviews, to artist talks, film screenings, and a dedicated kids program.

KIDS

A number of hands-on craft and photography workshops throughout the festival period encourage children to think, discuss, and express their thoughts more freely. The free Kids Passport helps families and children engage with KYOTOGRAPHIE exhibitions in an accessible format. Throughout the school year, KYOTOGRAPHIE collaborates with the Kyoto City Board of Education to teach photography in schools. Participating students can then enter the KYOTOGRAPHIE Kids Competition, which culminates in an exhibition and award ceremony during the festival.



MASTERCLASS

These workshops offer a unique opportunity for participants to learn directly from the festival's exhibiting artists. Inspired by the artist's own practice, each masterclass combines creative exploration with hands-on practice and is open to all levels and experience.



PUBLIC EVENTS

A series of artist talks, artist tours, film screenings and panel discussions offer the opportunity to engage with participating artists, curators, scenographers, and other industry experts. These events are designed to contextualise the programming, addressing the important social concerns surrounding the exhibitons and wider image-based media today.



INTERNATIONAL PORTFOLIO REVIEW

The annual portfolio reviews invites industry experts from around the world for one-to-one sessions with selected applicants, offering personalised feedback and networking opportunities. Participants are also eligible for the Fujifilm Award and the Ruinar Japan Award, which provide additional support and exposure.



KYOTOGRAPHIE & KG+ PHOTOBOOK FAIR

Bringing together publishers from around the world, the Photobook Fair is quickly becoming a major meeting point for the photography community. Photobooks by KYOTOGRAPHIE and KG+ artists are available for sale, in addition to a broad selection of photobooks by local and international artists.



KYOTOGRAPHIE 2026 OUTLINE

All information announced in this press kit is current as of December 3, 2025. More information coming soon.

Dates: 2026.04.18 Sat – 05.17 Sun

Press Preview: 2026.04.17 Fri

Number of days: 30

Number of main exhibition programs: 14

Number of artists: 13 (8 countries)

Passport Ticket

General ¥6,000 (Early Bird ¥5,500~)

Student ¥3,000 (Same price for Early Bird)

Access to all venues (valid for one visit per location)

Available from late February 2026

Single Venue Ticket

Available for general admission
(to be confirmed at a later date)

Some venues will offer free admission

K G +

KYOTOGRAPHIE SATELLITE EVENT **KG+**



Winner of KG+SELECT Award 2025 announced at the Award Ceremony.

KG+ is KYOTOGRAPHIE's open-entry satellite festival. Now in its 14th edition, it presents a wide range of exhibitions and cultural projects across Kyoto — from solo and group shows to collaborations with galleries, museums, and schools. KG+ has grown into an international platform for new talent, bringing together new audiences through exhibitions, talks, workshops, and photobook-focused events held throughout the city.

KG+ 2026

OPEN CALL

2025 11.1 Sat. –
12.31 Wed.

DATES

2026.4.18 Sat. – 5.17 Sun.
Press Preview: 2026.4.17 Fri.

LOCATION

Various locations across
Kyoto City

KG+SELECT **Supported by SIGMA**

An annual open-call competition, KG+SELECT invites 10 successful applicants to exhibit their work during the festival period. The selected artists each receive a grant of ¥200,000 (€1,120*) to help cover the cost of production. During the festival, judges visit the exhibitions and select one Grand Prix winner. This photographer receives a grant of ¥500,000 (€2,800*) to produce an exhibition for the following year's KYOTOGRAPHIE main programme.

*Exchange rates are approximate and provided for general reference; actual values may vary depending on exchange rates at the time.

KG+

Presents various exhibitions throughout Kyoto, including solo and group exhibits and cultural projects organized by galleries, museums, and schools, etc.

KG+ DISCOVERY Award **Supported by Fujifilm**

The KG+ DISCOVERY Award honours one outstanding artist selected from all KG+ exhibitions, excluding KG+SELECT. Held during KYOTOGRAPHIE / KG+, the award aims to discover and highlight emerging talents. Finalists, chosen through an initial document screening, present their work during the festival, after which the winner is announced. The recipient is granted a solo exhibition opportunity and a supplementary prize to support their future career.

KG+SELECT 2026

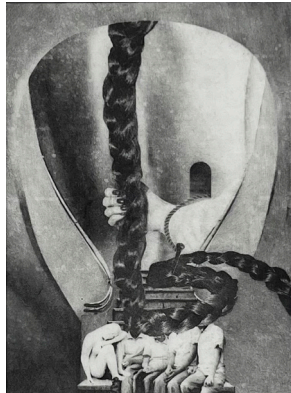
Supported by Sigma

Venue: Kurochiku Makura bldg

This year 10 artists have been selected from over 400 applicants – the highest number of entries to date. The following photographers will hold solo exhibitions in their respective booths at the Kurochiku Makura Building during the festival period, with a chance to win a solo show in the following edition of KYOTOGRAPHIE.



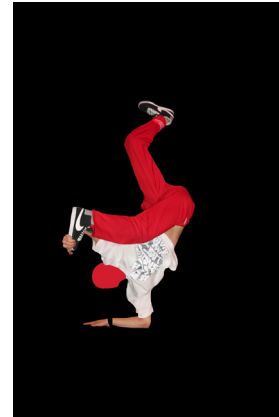
Sohei Nakanishi
Japan



Mila Rae Sarabhai
Japan



Kim Eun Ju
South Korea



Minkyung Seo
South Korea



Hiroyoshi Taira
Japan



Sridhar Balasubramaniyami
India



Hyunmin Ryu
South Korea



Piotr Zbierski
Poland



Aya Kishimoto
Japan



Chaofan Wan
China

You can view each finalist's website/social media from the link below.



Anniversary Book

KYOTOGRAPHIE: A Kyoto Story | A Twelve-Year Cycle

“KYOTOGRAPHIE serves as a bridge between the photo-graphy cultures of Japan and the rest of the world, and from its contents one can discern a consistent and potent message. In short, it is a sense of respect for others. It is belief in the richness of photography culture, and in the value of sharing it with others as a means of furthering acceptance of diverse human values, sensibilities, and ways of life. Such an attitude is increasingly demanded in this world, where egoism and chauvinism often prevail. Above all, what KYOTOGRAPHIE inspires in us is a determination not to give up on our ambitions through mere excuses. It encourages us to venture forward in anticipation of one day witnessing the flower that is yet to bloom”

—Mariko Takeuchi (Photography critic and writer)

Commemorating 12 years of KYOTOGRAPHIE International Photography Festival, this sprawling book uncovers the story behind the festival — from an ambitious dream, to an international stage for photography. Guided by its co-founders and co-director's — Lucille Reyoboz and Yusuke Nakanishi — personal narrative, it traces the people, places, and moments that have shaped its journey. Packed with images and insightful discussions, this book is more than just a retrospective. It's a celebration of the community that makes it all possible. Whether you've been with us from the beginning, or you're discovering KYOTOGRAPHIE for the first time, this publication is for you: to uncover all the stories and ideas that have shaped a festival unlike any other.

Essays

Mami Kataoka (Director, Mori Art Museum, Tokyo, and Director, National Center for Art Research, Japan),
François Hébel (Director at Large of The International Center of Photography, New York), Richard Collasse

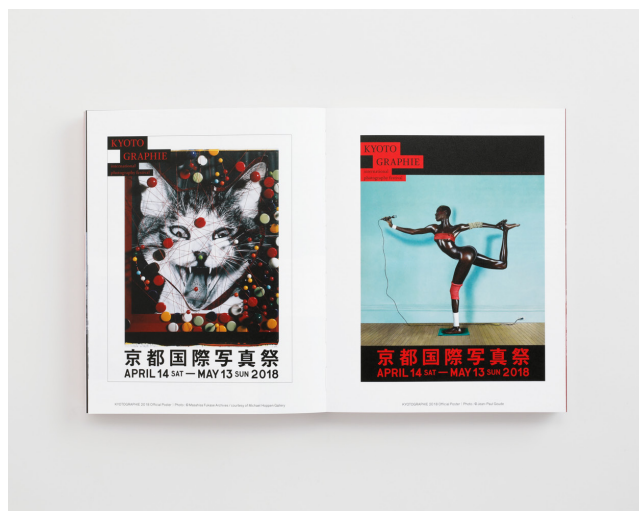
Conversations

Hiromitsu Konishi (Interior Designer, Scenographer, miso), Genbei Yamaguchi (Tenth Head of Kondaya Genbei, Master obi Artisan), Oussouby Sacko (Professor and Executive Director of Tokyo Metropolitan Public University Corporation), Claude Grunitzky (CEO and Managing Partner at The Equity Alliance, Chairman of TRUE Africa), RongRong&inri (Photographers and Founders of Three Shadows Photography Art Centre), Lauren Hadler (Head of International Partnerships KYOTOGRAPHIE)

Portfolio

Inma Barrero, Coco Capitán, Omar Victor Diop, Joana Choumali, Prince Gyasi, JR, Laetitia Ky, Arno Rafael Minkinen, Isabel Muñoz, Paolo Pellegrin, K-NARF & SHOKO, Ngadi Smart, Marjan Teeuwen, Yoriyas (Yassine Alaoui Ismaili)





BOOK SPECIFICATIONS

KYOTOGRAPHIE: A KYOTO STORY | A TWELVE-YEAR CYCLE

Size: 245×195×50 mm

Binding: Hardcover, Smyth sewn

Pages: 460 pages

Language: Bilingual (Japanese & English)

Editor: Hideko G. Ono

Book Design: Hiroyuki Yamada (RAS Inc.)

Printing & Binding: SunM Color Co., Ltd.

Publisher: KYOTOGRAPHIE

Distribution Partner: Seigensha Art Publishing, Inc.

Retail Price: ¥8,800

KYOTOGRAPHIE at Morioka Shoten (Ginza)

“KYOTOGRAPHIE: A Kyoto Story—A Twelve-Year Cycle” Special Exhibition

Dates

Tuesday 23 December – Sunday 28 December 2025
1:00 PM – 7:00 PM (Open daily during the exhibition period)

Venue

Morioka shoten
Suzuki Building, 1-28-15 Ginza, Chuo-ku, Tokyo 104-0061