

2024 07.01 ————— 09.29

Press Kit

KYOTO

GRAPHIE

international  
photography festival

2024 07.01 ————— 09.29

# TRANSCENDENCE

Mayumi Hosokura  
Ai Iwane  
Momo Okabe  
Mayumi Suzuki  
Hideka Tonomura  
Tamaki Yoshida

Curation by Lucille Reyboz and Nakanishi Yusuke / Founders and Directors of KYOTOGRAPHIE

An exhibition presented by KYOTOGRAPHIE Kyoto International Photography Festival  
at Vague (Arles), as part of the “Arles Associé” sequence of the Rencontres d’Arles

co-produced by SIGMA  
with the support of Kering | *Women In Motion*

All information (program, sponsors, locations, etc.) announced for  
KYOTOGRAPHIE 2024 is up to date as of June 10, 2024.

# Exhibition

## TRANSCENDENCE

with Mayumi Hosokura, Ai Iwane, Momo Okabe, Mayumi Suzuki, Hideka Tonomura, Tamaki Yoshida.

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“Transcendence” brings together the work of six Japanese female photographers who explore the multiple languages of photography, transforming it into a tool of affirmation and resilience: Hosokura Mayumi, Iwane Ai, Okabe Momo, Suzuki Mayumi, Tonomura Hideka, and Yoshida Tamaki.

Inspired by the exhibition “10/10 Celebrating Contemporary Japanese Women Photographers,” conceived in 2020 by Lucille Reyboz, Yusuke Nakanishi, and Pauline Vermare to celebrate the tenth edition of KYOTOGRAPHIE, “Transcendence” continues to highlight the experiences of several of these photographers. Through their images, they convey their intimate or collective experiences, reflecting the complexity and evolution of contemporary Japanese society.

For “Walking, Diving,” Hosokura Mayumi uses the cyanotype technique to create a cartography of the very personal experience of vision. Iwane Ai overlays cherry blossoms with biographical elements in a series titled “New River,” created during the pandemic. In “Hojo,” Suzuki Mayumi blends nude self-portraits, sonograms, and photographs of oddly shaped vegetables to poetically evoke her experience with infertility treatments. Through their series “Bible” and “Ilmatar,” Okabe Momo offers an intimate and raw portrayal of gender issues, transcended by her unique use of colors. With « soul trip » Tonomura Hideka takes through an initiatory journey in Korea, tracing the love that united her grandparents, surpassing the borders of hate. In « Negative Ecology », Yoshida Tamaki experiments with household chemicals to alter images of animals, translating into the realm of the fantastical the disastrous consequences of our lifestyles on the ecosystem.

All of the six series were produced by the artist in Japan. They unfold in a refined scenography, designed by Hiromitsu Konishi, with whom the festival has worked since its first edition. Rather than a traditional collective exhibition, “Transcendence” was conceived as a kaleidoscope highlighting each of these six photographers in a celebration of the power of vulnerability, the beauty of diversity, and the unyielding spirit of women who dare to rewrite their story, and History, through the power of photography.

# Hosokura Mayumi

## *Walking, Diving*



Hosokura Mayumi, Walking, Diving



Hosokura Mayumi, Walking, Diving



Hosokura Mayumi, Walking, Diving

Born in Kyoto in 1979, Hosokura Mayumi experiments with photographic imagery to question the boundaries regarded as natural between the organic and the mineral, the human and the animal, the human and the machine, as well as racial or sexual identities. In 2011, she won the FOAM Talent Award for her series *Kazan*. Her work has been featured in numerous group exhibitions in Japan and abroad, as well as solo exhibitions, notably *NEW SKIN* (mumei, Tokyo, Japan, 2019) and *JUBILEE* (nomad nomad studio, Hong Kong, 2017). She has published several books, including *NEW SKIN* (MACK, 2020), *Jubilee* (artbeat publishers, 2017), and *Transparency is the New Mystery* (MACK, 2016). In 2022, she was among the ten photographers highlighted by the exhibition *10/10 Celebrating Contemporary Japanese Women Photographers*, organized to celebrate the ten years of *KYOTOGRAPHIE*.

*I combine the images I encounter daily into one large image that I call a "map". The map expands with time. I wander through the digital tableau on the screen, searching for the "fragments" that attract me. Then, like a free diver, I plunge into the data and resurface with a particular image. When I dive into the data and watch the screen scroll slowly, a distance forms with the photographs I took in the past, and I discover "fragments" I had previously overlooked, which captivate me anew. Some details were there from the beginning, while others are like cells generated automatically during the composition. New discoveries and reframings. During this process, I feel as if I am drifting away from myself. From there, I bring the data back into the real world. The image of Prussian blue called cyanotype gives me a strange feeling of unease and novelty, like something I know without knowing, both a decomposition and a rebirth.*



Iwane Ai, A New River



Iwane Ai, A New River



Iwane Ai, My Cherry 2024 from the series A New River.

Born in Tokyo in 1975, Iwane Ai began her photography career in 1996 after studying at an alternative institution in the United States. She initially focused on the situation of minority communities around the world before turning her attention to Japanese culture in Hawaii from 2006. Since 2013, she has been exploring the link between the American island and Fukushima through the lens of immigration and partly settled in Fukushima. This project led to the book *Kipuka* (Seigensha Art Publishing, 2018), which won the 44th Kimura Ihei Photography Award and the 44th Ina Nobuo Award. Her images, close to magical realism, are a means for her to express the deep connection she feels with nature, ancient rites and beliefs. In 2021, she won the New Photographer Award at the Higashikawa International Photography Festival. Her latest series *A New River* was published by bookshop M in 2020, following the publication of *Journey to Kipuka* (Ohta Publishing, 2018) and *Hawaii-shima no Bon Dance* (Fukuinkan Shoten, 2016). In 2022, she was among the ten photographers highlighted by the exhibition *10/10 Celebrating Contemporary Japanese Women Photographers*, organized to celebrate the ten years of KYOTOGRAPHIE.

*“Oni crawls on all fours, in a cherry blossom grove, after everyone has left.” The Japanese percussion piece “Sakura” opens with the sound of the steps of an oni—a demon-like creature in Japanese folklore—wandering in the town of Futaba in Fukushima.*

*In the spring of 2020, I went to photograph the cherry blossoms in Fukushima. In the area still evacuated since the 2011 nuclear disaster, I wanted to find the oni under the cherry blossoms, relying on the unsettling beat of the taiko drum.*

*Unlike the usual spring, there was no one under the blooming cherry trees. The spread of the virus across the country pushed me to venture further north in the region, capturing images in Iwate and Aomori.*

*The tree-lined avenues, with their lights turned off, resembled ecstatic rivers that had regained their darkness. I make my way along the river, towards the present that never stops, and I think of yesterday and tomorrow that I cannot touch, long before and after my birth.”*

# Okabe Momo

## Bible

## Ilmatar



Okabe Momo, Bible



Okabe Momo, Bible



Okabe Momo, Ilmatar



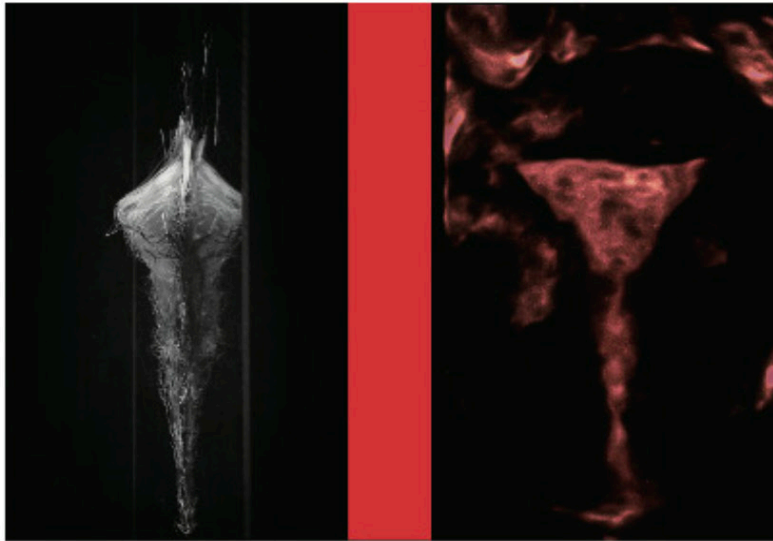
Okabe Momo, Ilmatar

Born in 1981 in Tokyo, Okabe Momo has been exploring gender issues for several years through intimate and raw documentary images with expressive colors. Her first two publications, *Dildo* (Session Press, 2013) and *Bible* (Session Press, 2014), which portray the gender transition of two friends, received the prestigious FOAM Paul Huf Award in 2015, leading to an exhibition at the Foam Photography Museum in Amsterdam. Her series *Ilmatar*, which she describes as a “psychological landscape,” takes us into the intimacy of her pregnancy as an asexual person. Her works have been exhibited at Fotografiska (Stockholm, 2021, and New York, 2022), the National Gallery of Australia (2020), and the Museum Sieboldhuis (2019). In 2022, she was among the ten photographers highlighted by the exhibition 10/10 Celebrating Contemporary Japanese Women Photographers, organized to celebrate the ten years of KYOTOGRAPHIE.

*“When you live your life, a story is born and it becomes a photograph. These are things that I have seen, everything that humans experience. I want to reacquire the people I will never meet again and the things I can never have. That’s why I take pictures.”*

*“Bible is not a record of memories but a mental landscape that people can attain only after a long dark struggle in their past. It is an elegy for people who have experienced pain. When I finished compiling the work, I felt like I had been reborn. I felt I could finally become myself to the world appearing in front of me.”*  
*Interview for Dazed in 2014*

*“I wanted to create an epic poem of the current era” – Momo Okabe*



Suzuki Mayumi, HOJO



Suzuki Mayumi, HOJO



Suzuki Mayumi, HOJO

Born in Onagawa in 1977, Suzuki Mayumi is a visual storyteller who draws her narratives from her personal history. She grew up in a family of photographers, witnessing the daily life of the studio her grandfather opened in 1930. The death of her parents during the destruction of her village by the 2011 tsunami triggered a visceral need to document the efforts of the region's survivors. In 2017, she published *The Restoration Will*, about the loss of her parents, which received several awards, including the Photobox Grand Prix (Italy) and the 2018 PHOTO ESPAÑA International Division Best Photobook of the Year (Spain). In 2020, she continued her autobiographical documentary approach with *Hojo*, an intimate and poetic portrait of her experience with infertility treatments. In 2022, she was among the ten photographers highlighted by the exhibition 10/10 Celebrating Contemporary Japanese Women Photographers, organized to celebrate the ten years of KYOTOGRAPHIE.

*The dictionary defines “transcendence” as “an existence or experience that goes beyond the normal or physical.” In HOJO, I focused on the physical: my body and the ordeals it has gone through. Society expects me (and women in general) to give birth to children. The medical system also primarily focuses on this issue (it’s their job). But I have emotions, thoughts. It’s about my body, but not just my body. My life is not solely defined by my ability or inability to have children. In my work, I used vegetables as metaphors. At first glance, they are imperfect. Yet, they are tasty and nutritious.*

*You can see a form of transcendence in them. I realized that I was happy and that, even if I cannot have children, I deserve to be treated the same as others by society.*

*HOJO is an invitation to dialogue, which I hope will encourage reflection on the complex and often neglected issues women face today.*

# Tonomura Hideka

## soul trip



Tonomura Hideka, soul trip



Tonomura Hideka, soul trip



Tonomura Hideka, soul trip

Born in 1979, Tonomura Hideka uses photography to explore ideas of “Reality and Existence”. In 2008, she made a strong impact with the publication of her first book *Mama Love* (Akaaka Art Publishing), which revealed buried sorrows and dark family secrets. Five years later, she published *They Called Me Yukari* with Zen Foto Gallery, about the people she met while working as a hostess in a Shinjuku bar. Since 2019, she has been working on a series titled *Shining Woman Project*, about women fighting cancer. Her works have been exhibited in Japan and internationally, notably at the Daiwa Foundation Japan House Gallery (London, 2018) and the *Maison Européenne de la Photographie* (Paris, 2022). Her first series, *Mama Love*, joined the collection of the MEP, *Maison Européenne de la Photographie* in Paris, in 2022. That same year, she was among the ten photographers highlighted by the exhibition *10/10 Celebrating Contemporary Japanese Women Photographers*, organized to celebrate the ten years of *KYOTOGRAPHIE*.

*“The journey that drew me to Seoul turned into a quest for the soul of my grandparents. The love that united them transcended borders. Together, they crossed the three mountains of Tsuruga and loved each other until death. But, at the time, the border between Japan and Korea was associated with deep pain, a pain that turned into a hateful voice, resonating at the heart of my grandparents’ love. This voice continued to resonate darkly within me.*

*During my first trip to Seoul in 2012, I felt as if I had abandoned half of my heart, my body burning with love: I fell in love with Seoul. Thanks to a wonderful stroke of luck, I was surrounded by friends whose presence gradually eased my pain, so much so that this Korea whose dark echo should have kept me away began to shine.*

*Like my grandparents who simply loved each other,*

*Let us love, simply.*

*The pain of borders, the hateful voice: let us love, simply.*

*For me, the act of photographing is like a solitary and continuous dive, further and further into the depths of the sea. I wholeheartedly believe it was good to continue this deep-sea dive.*

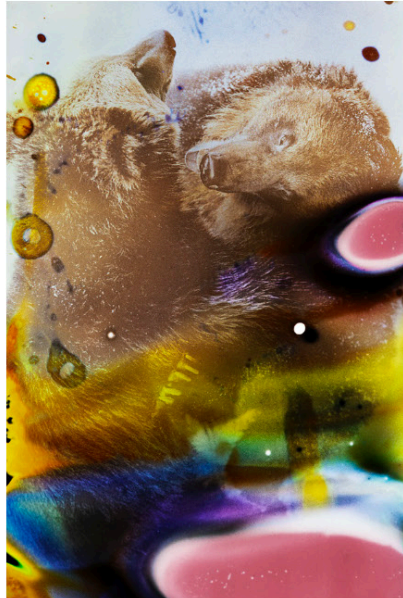
*The journey continues.*

*I thank those who made this soul journey with me.*

*Live well.*

*Be always happy.*

*Let us meet again somewhere.”*



Yoshida Tamaki, Negative Ecology

The fantastical atmosphere of Yoshida Tamaki's images (born in Kobe, 1975) explores the connection between humans and their surrounding ecosystems. In 2019, her expressive portraits of breath through a thermal camera won the Grand Prix of the Canon New Cosmos of Photography. In her experimental series Negative Ecology, which earned her the Grand Prix 'KG+Select' in 2021, she altered animal images with household chemicals to highlight the disastrous consequences of our lifestyles on nature. In 2022, she was among the ten photographers highlighted by the exhibition 10/10 Celebrating Contemporary Japanese Women Photographers, organized to celebrate the ten years of KYOTOGRAPHIE.



Yoshida Tamaki, Negative Ecology



Yoshida Tamaki, Negative Ecology

*To adapt to various environments, the creatures depicted in these works have had to weave their lives in ways that sometimes threaten human habitats, earning them the label of "pests" in Japan. These animals and plants possess remarkable resilience. Just as nuclear zones have transformed into wildlife sanctuaries, these beings have deeply rooted themselves and thrived in their environments, despite shorter lifespans. Humans aspire to comfort and prosperity, creating a myriad of rules and technologies to shape their ideal living conditions. Yet, perhaps it is not us who truly thrive on this planet, but rather the powerful and free creatures in these images.*

*One day, a failure in developing a film led me to a profound realization. The spots on the negative looked like a menacing force invading the wild deer I had photographed, reflecting our actions towards nature. Behind environmental disasters, the impact of chemical waste discharged into domestic wastewater is huge. Moved by the potential effects of the products we regularly release into nature, I experimented by applying everyday household products such as detergents, cosmetics, and toothpaste to my negatives of wild animals. The result is a vividly colored world, highlighting the indomitable spirit of these creatures, despite their deteriorating environment.*

# Press images

[https://drive.google.com/drive/folders/1ZHggnaqjSTkIAKKYAg6wWxKfP0W80s7U?usp=drive\\_link](https://drive.google.com/drive/folders/1ZHggnaqjSTkIAKKYAg6wWxKfP0W80s7U?usp=drive_link)

# About KYOTOGRAPHIE

KYOTOGRAPHIE, the first international photography festival in Japan, was born in 2013 out of a desire to create a new platform for dialogue in the wake of the Tōhoku earthquake, which had impacted life on the archipelago on many levels. Photography, still not widely recognized as a means of artistic expression at the time, appeared to its co-founders Lucille Reyboz and Yusuke Nakanishi as an essential medium to accompany the upheavals of that period.

The Franco-Japanese duo chose the city of Kyoto to annually showcase a selection of Japanese and international photographers through exhibitions that are both historical and showcasing new talents. Between ancestral tradition and cultural innovation, Japan's former imperial capital offers an ideal setting to foster this fusion of past and present, renewing ways of thinking.

Every spring, the exhibitions unfold in key locations around the city, from historical monuments to more modern constructions. This choice is paired with great originality in the space design, creating an elegant and immersive dialogue between the building and the artist's work, involving local artisans as much as cutting-edge technologies. These refined setups have become the festival's signature, allowing it over the years to highlight some taboo issues in Japan.

With this unique perspective and thanks to its numerous private and governmental supporters, KYOTOGRAPHIE has, within a decade, become an essential meeting point for the international photography scene, creating a vital bridge between the Japanese scene and the rest of the world.

[KYOTOGRAPHIE](#)

## Lucille Reyboz and Nakanishi Yusuke, co-founders and co-directors of KYOTOGRAPHIE

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### Lucille Reyboz

Photographer. Born in 1973 in Lyon, Lucille Reyboz began her career as a photographer in Africa, where she spent most of her childhood. She visited Japan for the first time in 1999, documenting Salif Keita's participation in the opera "Life" by composer Ryuichi Sakamoto. As a portrait photographer, Lucille Reyboz has produced numerous album covers for labels such as Blue Note and Verve, working with renowned artists over her 20-year career in the industry. She has exhibited her work created in Africa, Japan, and around the world, notably at Visa pour l'image (2001), Phillips de Pury in New York (2007), and the CHANEL NEXUS HALL in Tokyo (2011). She has published several books, including "Batammaba" with Gallimard, "Belles de Bamako," and "Impressions of Japan" with Keiichiro Hirano, published by Éditions de la Martinière. In collaboration with Yusuke Nakanishi, Lucille Reyboz co-founded and is co-director of KYOTOGRAPHIE since 2013, as well as the KYOTOPHONIE Music Festival since 2023.

### Nakanishi Yusuke

Lighting director. Yusuke Nakanishi was born in 1968 in Fukuoka and currently lives in Kyoto. He travels the world, expressing his impressions of light and shadow from his memories. He has worked as a lighting director for music videos, feature films, stages, music concerts, fashion shows and interior designs. He also created the lighting object series « eatable lights » and « Tamashii » and has exhibited installations at the Hara Museum, the School Gallery in Paris and Kyoto's Nuit Blanche. With Lucille Reyboz, he co-founded and is co-director of KYOTOGRAPHIE since 2013 as well as the KYOTOPHONIE music festival since 2023.

# Exhibition Venue

## VAGUE

VAGUE has two homes – a spacious 1930s former bank in Kobe, a port city lying between mountains and sea in western Japan; and a sunlight-filled stone structure on a quiet street in the ancient city of Arles, in the south of France. Japanese designer and creative director Teruhiro Yanagihara has chosen this 17th-century architectural treasure, the historic private mansion on Rue de Grille, to open VAGUE, his new venue in France. In this timeless place, he envisions a house where architecture, design, contemporary art and craftship can meet and be shared through a fluid spectrum of collaborative project: exhibitions, workshops, food pop-ups, material research, modern crafts, residencies.

Driven by a desire to create borderless collaborations and connect people around the practice of design, VAGUE supports contemporary artists, craftspeople, designers, photographers, architects, culinary researchers and fashion designers who share the sensitivity and philosophy of the founder Teruhiro Yanagihara. Designed as a collaborative platform for exchange and dialogue, this constantly evolving laboratory of ideas encourages experimentation in all areas of creation through a multidisciplinary approach that makes VAGUE a unique, creative and innovative place.



# Scenography

## Konishi Hiromitsu (miso)

The spatial sequence is created by the beauty and mysticism of the works of the six Japanese artists, through the contrasts of cultures – France and Japan, of time – classical and contemporary, as well as of light and darkness. These contrasts ebb and flow like waves as you progress, inviting you on a journey beyond time and space.

### Konishi Hiromitsu

After studying interior design at Parsons School of Design, Konishi worked for an architectural firm in New York and an interior design firm in Japan, and was involved in various projects around the world. In 2010, he established the firm “miso” in Kyoto, setting spatial design as the axis and working on architecture, furniture, and product design. He creates diverse ideas and design by actively collaborating with designers and craftsmen of various genres for each project. He has been involved in KYOTOGRAPHIE as a scenographer (exhibition space designer) since the first year.



Yoshida Tamaki, Negative Ecology

Vue de l'exposition 10/10 Celebrating Contemporary Japanese Women Photographers



Suzuki Mayumi, HOJO

Vue de l'exposition 10/10 Celebrating Contemporary Japanese Women Photographers

# Co-produced with

## SIGMA

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SIGMA explores the possibilities of photographic technology to provide artists with better tools. Our approach is driven by a simple idea: Beyond the technology, is Art. To that end, we manufacture each component of every product in our own production facility in Aizu, an area in Japan's Tohoku region rich in history and natural beauty.

One of the main motivations behind our uncompromising attitude toward photographic equipment lies in our desire to support the creativity of artists around the world who continue pushing the boundaries of visual expression to capture truth and beauty from new perspectives.

SIGMA regards it as a great honor to participate in the 2024 edition of Rencontres d'Arles via the group exhibition TRANSCENDENCE, co-organized together with our long-term partners at KYOTOGRAPHIE, which seeks to overcome and erase the various cultural, national and gender-related boundaries that still exist in art and photography.

### About SIGMA

The right tool for unique, special moments:

SIGMA is a manufacturing company that produces and distributes digital cameras, interchangeable lenses, and photographic accessories. Since our foundation in 1961, we have exclusively focused on creating tools for photography and video. Photography matters to us because we believe that every moment captured holds unique significance. Contributing to these moments is the most fulfilling mission we can imagine.

Our mission is to provide innovative, high-quality products and services worldwide. With these ideals, SIGMA continues to innovate and explore with unmatched dedication and fervor.

[sigma-global.com](https://sigma-global.com)



# SIGMA

# With the Support of

## Kering | *Women In Motion*

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Through its Women In Motion program, Kering is proud to support TRANSCENDENCE presented by KYOTOGRAPHIE, which brings to light the resilience, creativity, and diversity of women who actively use photography to express themselves and sometimes even survive, transcending their realities and forging their own narratives, changing the world through their lens.

In 2015, Kering launched Women In Motion at the Festival de Cannes with the ambition of highlighting women in cinema, both in front of and behind the camera. The program has since expanded in a major way to photography, but also to art, design, choreography, and music.

In 2019, Kering announced a Women In Motion partnership with the Rencontres d'Arles, aiming to contribute to the recognition of women photographers and to reach gender equality in the field. While continuing to support talented emerging women through the Prix de la Photo Madame Figaro Arles that it has supported since 2016, Kering launched the Women In Motion LAB and the Women In Motion Award for Photography at Arles.

In Japan at KYOTOGRAPHIE Kering supported the exhibitions Women Artists from the MEP Studio, in 2021, 10/10 Celebrating Contemporary Japanese Women Photographers in 2022, Views through my window, a dialogue between Ishiuchi Miyako and Yuhki Touyama in 2023, and From Our Windows featuring Rinko Kawauchi and Tokuko Ushioda.

### About Kering

A global Luxury group, Kering manages the development of a series of renowned Houses in Fashion, Leather Goods and Jewelry: Gucci, Saint Laurent, Bottega Veneta, Balenciaga, Alexander McQueen, Brioni, Boucheron, Pomellato, DoDo, Qeelin, Ginori 1735 as well as Kering Eyewear and Kering Beauté. By placing creativity at the heart of its strategy, Kering enables its Houses to set new limits in terms of their creative expression while crafting tomorrow's Luxury in a sustainable and responsible way. We capture these beliefs in our signature: "Empowering Imagination".

K E R I N G



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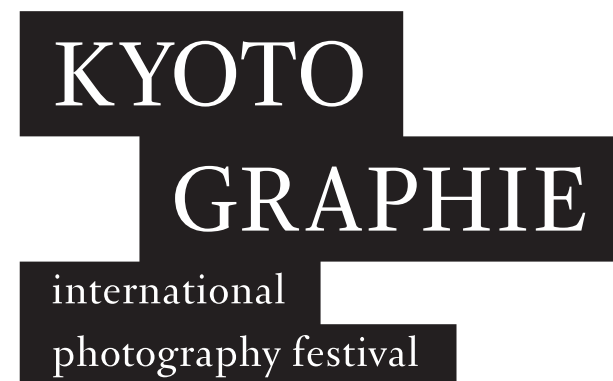
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**ARLES  
ASSOCIÉ 2024**  
LES RENCONTRES  
DE LA PHOTOGRAPHIE

This exhibition is part of the “Arles Associé” sequence of the Rencontres d'Arles