



# Yumiko Chiba Associates

## Paris Photo | Booth A11

Grand Palais | November 7 – 10, 2019

At Paris Photo 2019, Yumiko Chiba Associates is pleased to present a group presentation with Japanese prominent but still unseen photographers **Shin Yanagisawa**, **Kazuo Kitai** and a Paris-based Japanese photographer **Yuki Onodera**.

Besides they are from different generations, what made a bigger difference for these photographers is whether they started their profession before/after digital camera appeared. In Japan, digital cameras were announced to the public by Fuji Shashin Film Corporation in 1988 and were popularized, innovated continuously till the middle of the '90s. This new type of camera brought a release into photographs from "recording" which had been their original mission.

Yanagisawa and Kitai took photographs at the age of no choice of film or digital. Sticking to films, they took the glances at society and everyday lives surrounding them. For them photographs meant recording the age. While, Onodera challenges possibilities of photographic expression, treating photographs as media. No similarity is found among each of the three photographer's works. Yet, there is, at all times, a pursuit to express photographic concept and an attitude to present something new with a viewpoint to the future, not limited within that time, seeking a unique approach no one else has. And, whatever the theme of their works are, they are expressed in the eye from inside, looking at "everyday life" inherent in the subject.

Yanagisawa consistently kept saying from the time of his debut that no word is necessary for photographs. He explored taking photographs which could be established only by photographs, with no emotions and words by a photographer or a subject. Regardless of surrounding trend, he insisted on keeping the world facing him into film in his own way. Yanagisawa took photos of the scenery in Tokyo particularly showing Japan's high-growth period in the 1960's. As clearly seen in his series, *Tracks of the City*, he captured the big city with a unique and keen artistic sense. Those said photos are the most representative ones of his works.

In the '70s, many among Kitai's contemporaries were taking photographs in Shinjuku and Shibuya (both located in Tokyo), concentrating on a big city. However, Kitai had a purpose to take photographs of rural life and scenery in Japan for his theme, which were being lost with economic growth at that time. He did not belong to any organizations or groups of photographers, had no teacher-student relationship with other photographers, but built up his career on his own.

Onodera also learned photography all by herself. In 1993 she moved to France. Since then she has liberated photography from its general concept despite the traditional way and has been boldly working on the possibility of new expression with boundless curiosity.

She sometimes works on her camera, and other times takes her subject by collage or from unexpected angle. She also uses computer or does hand-coloring for her practice. Thus, she locks in the subject to a screen through a machine called a camera, and finally develops the film by herself and completes a photograph work.

Yanagisawa participated in 'Contemporary Japanese Photographies 1959', held at the National Museum of Modern Art, Tokyo in 1960, as one of the leading 49 photographers in Japan. That was the first photography exhibition for public museums in Japan. Kitai won the first Kimura Ihei Award in 1975, the most influential award for new photographers presently in Japan. Onodera also received the Kimura Ihei Award in 2003, and earned the Niépce Prize in 2006, the most prestigious photography award in France for the first time for Japanese female photographer. Onodera's most recent project will be unveiled in Paris Photo 2019.

**Shin YANAGISAWA** was born in 1936 in Tokyo and died in 2008. In 1979, Yanagisawa had a solo exhibition 'Tracks of the City' at Olympus Gallery, Tokyo, Japan. Notable group exhibitions include 'Tokyo: A City Perspective', Tokyo Metropolitan Museum of Photography, Tokyo, Japan (1990); '11 Italian Photographers and 11 Japanese Photographers', Istituto Italiano Cultura, Tokyo, Japan (1977); 'Neue Fotografien aus Japan', Stadtmuseum Graz mit Museumsapotheke, Graz, Austria, travelling thereafter (1976); 'Fifteen Photographers Today', The National Museum of Modern Art, Tokyo, Japan (1974); 'Contemporary Japanese Photographies 1959', The National Museum of Modern Art, Tokyo, Japan (1960); 'AdLib3' Three-person show of Shin Yanagisawa, Yoshihiro Tatsuki, and Takashi Kasanuki, Fujifilm Photo Salon, Tokyo, Japan (1959).

In 1967, Yanagisawa received the Japan Photo Critics Association Newcomer's Award. Yanagisawa's works are included in the collection of Tokyo Photographic Art Museum, Tokyo, Japan.

**Kazuo KITAI** was born in 1944 in Anshan, Manchuria (under Japanese occupation), and studied photography at Nihon University College of Art (1963-65). Kitai received the first Kimura Ihei Award in 1975. Kitai was included in the prominent international exhibition 'PROVOKE: Between Protest and Performance – Photography in Japan 1960-1975' at The Art Institute of Chicago, Chicago; Le Bal, Paris; Fotomuseum Winterthur, Zurich; Albertina, Vienna in 2016, and also 'For A New World To Come: Experiments in Japanese Art and Photography, 1968-1979' at The Museum of Fine Arts, Houston, USA; Grey Art Gallery, New York University, New York, USA; Japan Society, New York, USA in 2015. In 2012, Kitai had a first institutional solo exhibition 'Somehow Familiar Places' at Tokyo Photographic Art Museum (Tokyo, Japan).

Recent solo exhibitions include 'Funabashi Story', Yumiko Chiba Associates viewing room shinjuku, Tokyo, Japan (2018); 'Barricade', Harper's Books, East Hampton, New York, USA (2012). Major group exhibitions include 'Architecture x Photography A Light Existing Only Here', Tokyo Photographic Art Museum, Tokyo, Japan (2018-2019); 'The Origins of Japanese Contemporary Photography - Film grain as words', Goeunmuseum, Busan, South Korea (2018); '1968-Japanese Photography', Tokyo Photographic Art Museum, Tokyo, Japan (2013); 'Strange Lands: Photographer's Sentimental Journey', Tokyo Photographic Art Museum, Tokyo, Japan (2009); 'Gazing at the Contemporary World: Japanese Photography from the 1970s to the Present', Japan Foundation, New York, USA (2006); 'The Traces of 22 Photographers: The 20th Anniversary of Kimura Ihei Award', Canon Salon Ginza, Tokyo, Japan (1995); 'Japanese Photography in the 1970's', Tokyo Photographic Art Museum, Tokyo, Japan (1991); '11 Italian Photographers and 11 Japanese Photographers', Istituto Italiano Cultura, Tokyo, Japan (1977); 'Neue Fotografien aus Japan', Stadtmuseum Graz mit Museumsapotheke, Graz, Austria, travelling thereafter (1976); 'Fifteen Photographers Today', The National Museum of Modern Art, Tokyo, Japan (1974).

Kitai's works are featured in prominent collections including Tokyo Photographic Art Museum, Tokyo, Japan; The National Museum of Modern Art, Tokyo, Tokyo, Japan; The Art Institute of Chicago, Chicago, USA; The Museum of Fine Arts, Houston, USA; Pier 24 Photography, San Francisco, USA; San Francisco Museum of Modern Art, San Francisco, USA; JPMorgan Chase Art Collection.

**Yuki ONODERA** was born in 1962 in Tokyo, Japan. In 1993, she established a studio in Paris and began to work internationally. She was awarded Kimura Ihei Award, Japan in 2003, and Prix Niépce, France in 2006. Currently lives and works in Paris, France.

Onodera's major solo exhibitions include Culturesfrance (Ministère des Affaires Etrangères), Paris (2004); National Museum of Art, Osaka, Japan (2005); Prix Niépce 2006, Quinzaine Photographique Nantaise, Médiathèque, Nantes, France (2006); Shanghai Art Museum, Shanghai (2006); The Museum of Photography, Seoul (2010); The Tokyo Metropolitan Museum of Photography, Tokyo (2010); Musée Nicéphore Niépce, Chalon-sur-Saône, France (2011); Maison Européenne de la Photographie, Paris (2015); 'Yuki Onodera', Kyoto Museum of Photography, Kyoto, Japan (2018).

Recent group exhibitions include 'Roppongi Crossing -New Visions in Japanese Contemporary Art 2004', Mori Art Museum, Tokyo, Japan (2004); 'Les Peintres de la Vie Moderne', Centre Pompidou, Paris (2006); 'Paris du Monde Entier, Artistes étrangers à Paris 1900-2005/ Collection de Centre Pompidou', The National Art Center, Tokyo (2007); '7ème Biennale d'art contemporain', Issy-les-Moulineaux, France (2007); 'Ce qui est à voir est ce que vous voyez', Rencontres d'Arles 2009, Arles, France (2009); 'Paysages de la Conscience', International Photography Biennale, Museo de Arte Moderno de Bogotá, Colombia (2009); '8th Shanghai Biennale',

Shanghai Art Museum, Shanghai, China (2010); 'At the Window: The Photographer's View', The J. Paul Getty Museum, Los Angeles (2013); 'The Younger Generation: Contemporary Japanese Photography', J. Paul Getty Museum, Los Angeles, USA (2015); 'Japanese Photography from Postwar to Now', San Francisco Museum of Modern Art, USA (2016); 'Communication and Solitude', Tokyo Photographic Art Museum, Tokyo, Japan (2017); 'Singapore International Photography Festival', Japan Creative Center, Singapore (2018); 'ASIA NOW' Paris Asian Art Fair, Paris, France (2018); 'NMAO collection with Alberto Giacometti II', National Museum of Art, Osaka, Japan (2019).

Onodera's works are included in prominent collections internationally, including Musée National d'Art Moderne, Centre Pompidou, Paris; Musée Nicéphore Niépce; le Fonds National d'Art Contemporain, France; le Fonds Municipal d'Art Contemporain, Paris; Bibliothèque Nationale de France, Paris; Huis Marseille; Museum for Photography, Amsterdam; The Museum of Fine Arts, Houston, Texas, USA.; San Francisco Museum of Modern Arts, California, U.S.A.; The J. Paul Getty Museum, Los Angeles, USA.; Shanghai Art Museum, Shanghai, China; The Museum of Photography, Seoul; The Tokyo Metropolitan Museum of Photography, Tokyo; The National Museum of Art, Osaka, Japan; Aichi Prefectural Museum of Art, Aichi, Japan.

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**On the occasion of Paris Photo 2019, we are pleased to publish two research booklets on Shin Yanagisawa and Kitai Kazuo, with commissioned essay by Minoru Shimizu and by Lena Fritsch.**

**Nothing but Photography. Shin Yanagisawa and Japanese Photography of the 1970s**

Publication Date: October 29, 2019

Publisher: Yumiko Chiba Associates

Essay by: Minoru Shimizu [Art critic. Regularly contributes essays and critics for photography books, art magazines and museum catalogues. Selected publications on art: "Daido Moriyama's Farewell Photography" (*Daido Moriyama*, Tate Modern, 2012); "Hiroshi Sugimoto, Guardian of the Void" (*Palais* magazine, Palais de Tokyo, 2014); "Beyond Strips and Glass Panes. A New Restart of Abstract Paintings" (*Gerhard Richter Painting*, Wako Works of Art, 2015).]

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**Emphatic and Uncompromising: Kitai Kazuo's Photography**

Publication Date: October 29, 2019

Publisher: Yumiko Chiba Associates

Essay by: Lena Fritsch [a specialist in 20<sup>th</sup>- and 21<sup>st</sup>-century Japanese art and photography, and an experienced translator of the Japanese language. As Curator of Modern and Contemporary Art at the Ashmolean Museum (University of Oxford). Before joining the Ashmolean, she was Assistant Curator of International Art at Tate Modern, where she focused on art from the Asia-Pacific region. Her monographs on photography include *Ravens & Red Lipstick: Japanese Photography since 1945* (2018), *The Body as a Screen: Japanese Art Photography of the 1990s* (2011), *Yasumasa Morimura's 'Self-Portrait as Actress': Überlegungen zur Identität* (2008), and an English-language edition of Moriyama Daidō's *Tales of Tono* (2012).]

ISBN978-4-908338-12-0 C0072 1000E

## Extra wall project – Small gallery show; Norio IMAI and Naruki OSHIMA

**Norio IMAI** was born in 1946 in Osaka, Japan, now still based in Osaka. Imai joined Gutai Art Association in 1965 when he was only 17 years old. Imai's major solo exhibitions include 'Testimony of a 17-Year-Old', Noonu Gallery, Osaka, Japan (1964); 'Gutai Pinacotheca', Osaka, Japan (1966); 'Video Works', The Bank, Amsterdam, Holland (1981); 'Norio Imai Retrospective – From 17 to 22 Years Old', ARTCOURT Gallery, Osaka, Japan (2012); 'It Begins with White', Yumiko Chiba Associates viewing room shinjuku, Tokyo, Japan (2014); 'Time Collection', Yumiko Chiba Associates viewing room shinjuku, Tokyo, Japan (2015); '(Part 1)Shadow of Memory / (Part 2)White Event', Galerie Richard Paris, France (2015); '7Gutai Works', Axel Vervoordt Gallery Hong Kong, China (2015); 'White Event × moving images 1966 – 2016', Yumiko Chiba Associates viewing room shinjuku, Tokyo, Japan (2016).

Notable group exhibitions include '14th Gutai Art Exhibition', Takashimaya Department Store, Osaka, Japan (1964); '5th Biennale de Paris', Musée des Beaux-Arts de la Ville de Paris, Paris, France (1967); 'Fluorescent Chrysanthemum—Contemporary Japanese Art', ICA, London, UK (1969); '4th Biennale of Sydney', New South Wales Institute of Technology, Sydney, Australia (1982); 'Photography in Contemporary Art', The National Museum of Modern Art, Tokyo, Japan; Solomon R. Guggenheim Museum, New York, USA; San Francisco Museum of Modern Art, USA (1994); 'Radical Communication: Japanese Video Art 1968-1988', The Getty Center, Los Angeles, USA (2007); 'Masked Portrait – When Vibrations Become Forms', Marianne Boesky Gallery, New York, USA (2011); 'A Visual Essay on Gutai at 32 East 69 Street', Hauser & Wirth, New York, USA (2012); 'Gutai: Splendid Playground', Solomon R. Guggenheim Museum, New York, USA (2013); 'Image and Matter in Japanese Photography from the 1970s', Marianne Boesky Gallery, New York, USA (2014); 'PROPORTIO', Palazzo Fortuny, Venice, Italy (2015); 'Re: play 1972/2015-Restaging "Expression in Film '72"', The National Museum of Modern Art, Tokyo, Japan (2015); 'Performing for the Camera', Tate Modern, London, UK (2016); 'Japanese conceptual photography from the 70's', GALERIE CHRISTOPHE GAILLARD and GALERIE 1900-2000, Paris, France (2017).

Imai's works are included in various collections internationally, including The Getty Center, Los Angeles, USA; The Rachofsky Collection, Dallas, USA; Axel and May Vervoordt Foundation, Belgium; The National Museum of Modern Art, Kyoto; Osaka City Museum of Fine Arts; Ashiya City Museum of Art and History; Hyogo Prefectural Museum of Art; The Miyagi Museum of Art.

**Naruki OSHIMA** was born in 1963 in Osaka, Japan. Oshima studied at Thomas Ruff's class in Kunstakademie Duesseldorf, Germany (2001-2003). He graduated from Kyoto City Art University with a Ph.D. in Fine Art (2010). Presented 'Reflections' with a theme of glass reflection filled in urban space, 'haptic green' in which hundreds of shots are joined with a motif of green trees, and 'Figures' with a theme of a human body's tactile expression. Developing his expression concerning color and tactile sensation in images, he has sought how a neutral world should be, being released from "meaning".

Recent solo exhibitions include those at Yumiko Chiba Associates, Tokyo, Japan (2018, 2015). Notable group exhibitions include 'The 9th Venice Biennale, photography section Morphing Lights, Floating Shadows', Venice, Italy (2004), 'Appearance: Urban space interpreted through Photography', Hillside Terrace & Forum, Tokyo (2007); 'Festival Phot'Aix 2015', Aix en Provence, Provence, France (2015); 'Masterpieces of the National Museum of Art, Osaka, Clues for Art Appreciation', Fukuoka Prefectural Museum of Art, Fukuoka, Japan (2018).

His works can be found in the collections of National Museum of Art, Osaka, Japan; Kyoto Municipal Museum of Art, Kyoto, Japan; Osaka Prefectural Center of Modern Art, Osaka, Japan; The Tokushima Modern Art Museum, Tokushima, Japan; MACHIDA City Museum of Graphic Art, Tokyo, Japan; Hyogo Prefectural Museum of Art; Obayashi Corporation, Osaka, Japan.