



Tokyo Gendai Art Talks

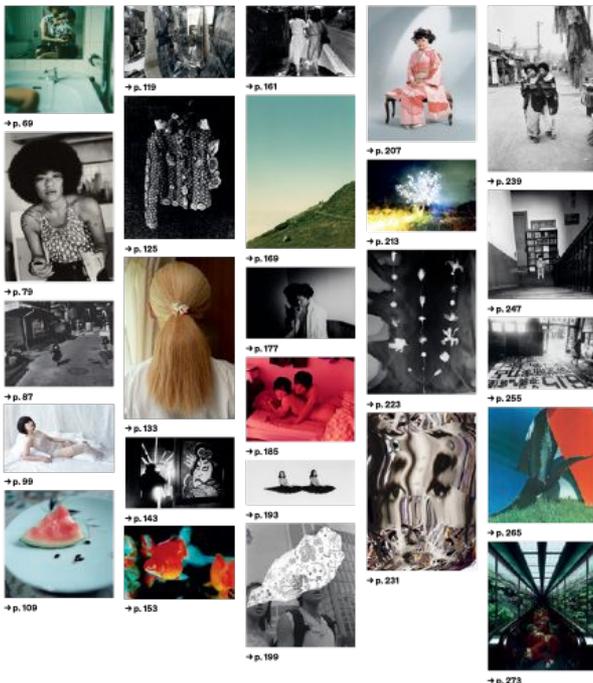
写真と現代美術の対話
A Dialogue Between Photography
and Contemporary Art

藤岡亜弥、ポーリーヌ・ヴェルマール、光田ゆり
Aya Fujioka, Pauline Vermare, Yuri Mitsuda

Edited by
 Pauline Vermare
 Lesley A. Martin
 with
 Takeuchi Mariko
 Carrie Cushman
 Kelly Midori
 McCormick

An illustrated
 bibliography by
 Marc Feustel
 Russet Lederman

Featuring the work of
 Hara Mikiko
 Ishikawa Mao
 Ishiuchi Miyako
 Katayama Mari
 Kawauchi Rinko
 Komatsu Hiroko
 Kon Michiko
 Nagashima Yurie
 Narahashi Asako
 Ninagawa Mika
 Nishimura Tamiko
 Noguchi Rika
 Nomura Sakiko
 Okabe Momo
 Okanoue Toshiko
 Onodera Yuki
 Sawada Tomoko
 Shiga Lieko
 Sugiura Kunié
 Tawada Yuki
 Tokiwa Toyoko
 Ushioda Tokuko
 Watanabe Hitomi
 Yamazawa Eiko
 Yanagi Miwa



I'm So Happy You Are Here presents a much-needed counterpoint, complement, and challenge to historical precedents and the established canon of Japanese photography. This restorative survey presents a wide range of photographic approaches brought to bear on the lived experiences and perspectives of women in Japanese society and their creativity. It offers an electrifying introduction and foundation for a more thorough conversation about the contributions of Japanese women to photography—an indispensable introduction for anyone interested in a more robust history of Japanese photography.



ARLES
 LES RENCONTRES
 DE LA PHOTOGRAPHIE

KERING



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 aperture.org

I'm
 So
 Happy
 You
 Are
 Here

Japanese
 Women
 Photographers
 from
 the 1950s
 to Now

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You Are
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I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now
 編集 レスリー・A・マーティン、竹内万里子、ポリーヌ・ヴェルメール

時にはちゃんと
目を合わせないとね
よくわかんなくなるからね
あなたがいて
ほんとうによかった

*once in a while,
we should look into each others eyes.
otherwise we might feel lost.
I'm so glad that you are here.*

川内倫子
from the eyes, the ears

**Une histoire mondiale
des femmes photographes**



Sous la direction de
Luce Lebart et Marie Robert

Une Histoire mondiale des femmes photographes
Ed. Luce Lebart and Marie Robert
Textuel, 2020

写真家25名を紹介

小森 原 三希子
HARA MIKIKO

"By not sticking to the viewfinder, the boundary between what is in and out of the viewfinder becomes ambiguous. In a way, I don't know what range I looked at and what range my eyes looked at. I do not set a theme in advance, nor do I try to convey my own message through my photographs. By taking photographs without a set theme or desire to shock in this or that way, I would like to keep myself in a state of openness to the external world around me."



小森 石川 真央
ISHIKAWA MAO

"I loved these bar girls who lived open and free in narrow, congested Chinatown. I had never cared much about what others thought of me but their ethos of 'let's live free, do what we want, and trust ourselves' made me once again free."



小森 石内 美弥子
ISHIUCHI MIYAKO

"I started photographing Yokohama because I felt I was the only one who could reveal the city's true face. Of course, I was aware of the series made by Michio Kusano and Teisaku Shimizu... But they pictured Yokohama through the eyes of them. They photographed America, whereas I explored the story of my childhood. My approach was more intimate."



小森 小宮 美智子
KON MICHIKO

"Rather than making work that leaves people feeling nothing, I prefer to be creating the kind of work that disturbs people and makes them want to laugh. The body responds more directly to that kind of tactile quality than to watching intellectual."



小森 片山 真里
KATAYAMA MARI

"The feeling of my own body connecting to those of other people was an experience that literally changed my work."



小森 川口 凛子
KAWAUCHI RINKO

"That of who I make photographs is to confirm my experience. That final space is what feels closest to how I experience reality."



小森 小宮 ヒロコ
KOMATSU HIROKO

"Text and photographs are very similar. A single photograph is not enough to make sense. A single word doesn't make sense by itself, either. And when you put together multiple photographs or words, a meaning emerges."




小森 長島 由理恵
NAGASHIMA YURIE

"The self-portrait means that you can take on both roles, as a model and as a photographer. When you have a camera on a tripod, you face the space in front of the camera and also the space behind the camera. It's very symbolic. It's a way of taking action against the historical roles of the male and female in photography."



小森 若橋 朝香
NARAHASHI ASAKO

"I have always had a hard time with questions like 'What is your theme?' or 'What are you photographing?' I don't think it would have been acceptable to lightly say, 'I take photographs,' but I feel that, especially at that time, I was doing something that could only be described as 'photography.'"



マーク・フェステルとラセット・レダーマンが編集した写真集一覧

YAMAZAWA EIKO

1. Enkin (Far and Near)

Tokyo: PFA books, 1982

1. **Enkin (Far and Near)**
Tokyo: PFA books, 1982

Enkin (Far and Near) is one of eleven color photographs that range from the top-down view of a photograph's subject to the farthest corner to the edge, and from, as seen in the photo of apartment buildings with red and white signs, to the black and white photo of a woman in a kimono. Enkin (Far and Near) is a 1982 photograph of a woman in a kimono, and the book is a collection of 11 color photographs. The book is a collection of 11 color photographs. The book is a collection of 11 color photographs.

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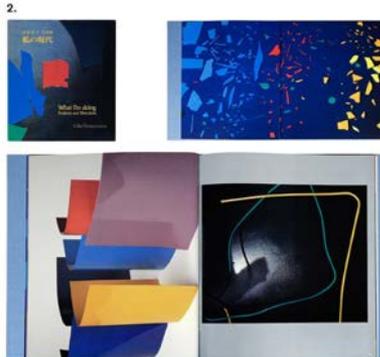
YOSHIDA MUTSUKO

1. Memorial 029

Tokyo: PFA books, 1982

1. **Memorial 029**
Tokyo: PFA books, 1982

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Tokyo: PFA books, 1982



YOSHIDA MUTSUKO

2. TV Junkie '83: Memorial 031

Tokyo: PFA books, 1983

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Tokyo: PFA books, 1983

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Tokyo: PFA books, 1983



2. TV JUNKIE '83

MUTSUKO YOSHIDA MEMORIAL 031

Tokyo: PFA books, 1983



ANRAKUI EMI

BAKANO POSITION

Tokyo: PFA books, 1982

1. **Bakano Position**
Tokyo: PFA books, 1982

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Tokyo: PFA books, 1982



ANRAKUI EMI

BAKANO POSITION

Tokyo: PFA books, 1982

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SUZUKI MAYUMI

The Restoration Will

Tokyo: PFA books, 1982

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Tokyo: PFA books, 1982

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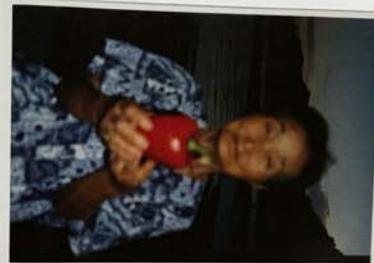
1. **The Restoration Will**
Tokyo: PFA books, 1982



FUJIOKA AYA
Watashi wa nemuranai
(I Don't Sleep)

Tokyo: AKAACA, 2009

353



Founded in 2006 by Himeno Kimi, AKAACA has become one of the most prolific publishers of Japanese photo-books in the past two decades, having released over 250 titles. While its catalog has extended in many (sometimes unexpected) directions, it established its reputation with a series of books by young artists with highly personal approaches to visual storytelling. *Watashi wa nemuranai (I Don't Sleep)* is an important early example of these. Fujioka Aya took the images in the book between 2000 and 2006 during a series of trips she made to her hometown of Kure in Hiroshima Prefecture. The book's intriguing cover—a photograph

of an elderly man's head as seen from above—suggests its central theme of aging, but Fujioka takes a meandering path to her destination. The first images introduce her understated poetic style, followed by a double spread of an empty bed and a woman's wrinkled hand that allude to the death of a relative. Fujioka's mother—or rather her hands, as the photographs never show her face—becomes the main character in this meditation on getting older and on death. While *Watashi wa nemuranai* tells a deeply personal family story, Fujioka's elliptical approach and the book's oversize landscape format distance it from a diaristic undertaking. Instead, there

is a feeling that these photographs could have been taken by an outsider, which may be attributed to the fact that Fujioka left Japan in her late twenties for Taiwan, then traveled through Europe before returning to her native country to begin this project. It is a moving study of family ties and the relationship to home. — MF

FEMMES PHOTOGRAPHES JAPONAISES

DES ANNÉES 1950
À NOS JOURS



Sous la direction de
Pauline Vernare
Lesley A. Martin

Avec les contributions de
Takeuchi Mariko
Kelly Mildorf McCormick
Carrie Cushman

Bibliographie illustrée et commentée par
Marc Feustel
Russel Lederman

Cette somme met en lumière les œuvres extraordinaires réalisées par les femmes photographes japonaises des années 1950 à nos jours. Si la reconnaissance de la scène japonaise a surtout bénéficié aux photographes masculins depuis les années 1970, nombreuses ont pourtant été les femmes artistes qui ont joué un rôle capital dans le développement du médium, avec une indiscutable virtuosité. À travers plus de 500 images, comprenant une vaste sélection de photographies, de fac-similés de livres et une anthologie de textes, cet ouvrage révèle l'immensité de ce qui a été occulté et constitue un enrichissement critique et joyeux de l'histoire de la photographie japonaise.

Avec les œuvres de
Hara Mikiko
Ishikawa Mao
Ishizuchi Miyako
Katayama Mari
Kawanuchi Rinko
Komatsu Hiroko
Kon Michiko
Nagashima Yurie
Narahashi Asako
Ninagawa Mika
Nishimura Tamiko
Noguchi Rika
Nomura Sakiko
Okabe Momo
Okanooue Toshiko
Onodera Yuki
Sawada Tomoko
Shiga Lieko
Sugijura Kunié
Tawada Yuki
Tokitsu Toyoko
Ushioda Tokuko
Watanabe Hitomi
Yamazawa Eiko
et Yanagi Miwa

textuel

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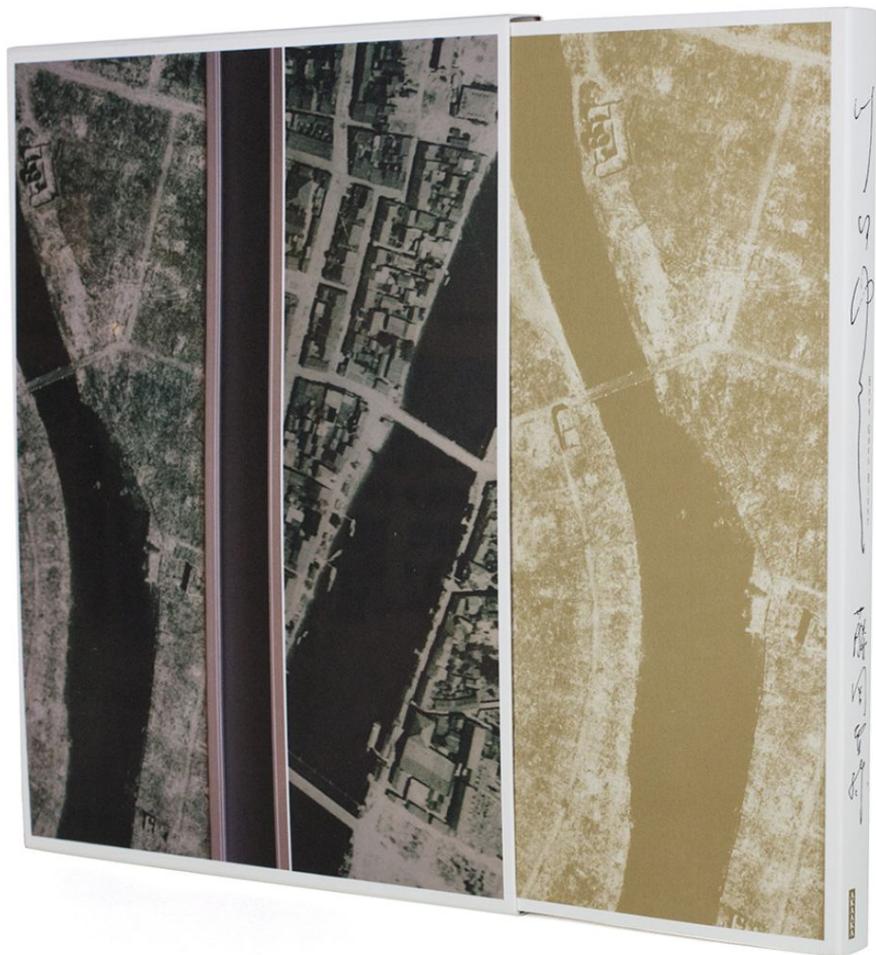
9782366290107 / 69€



Femmes photographes japonaises, French edition, published by Textuel

And coming to Japan soon...

Thank you!



藤岡亜弥『川はゆく』(赤々舎)



藤岡垂弥 川はゆく(2017)



藤岡垂弥 川はゆく(2017)



藤岡垂弥 川はゆく(2017)



藤岡垂弥 川はゆく(2017)



藤岡垂弥 川はゆく(2017)



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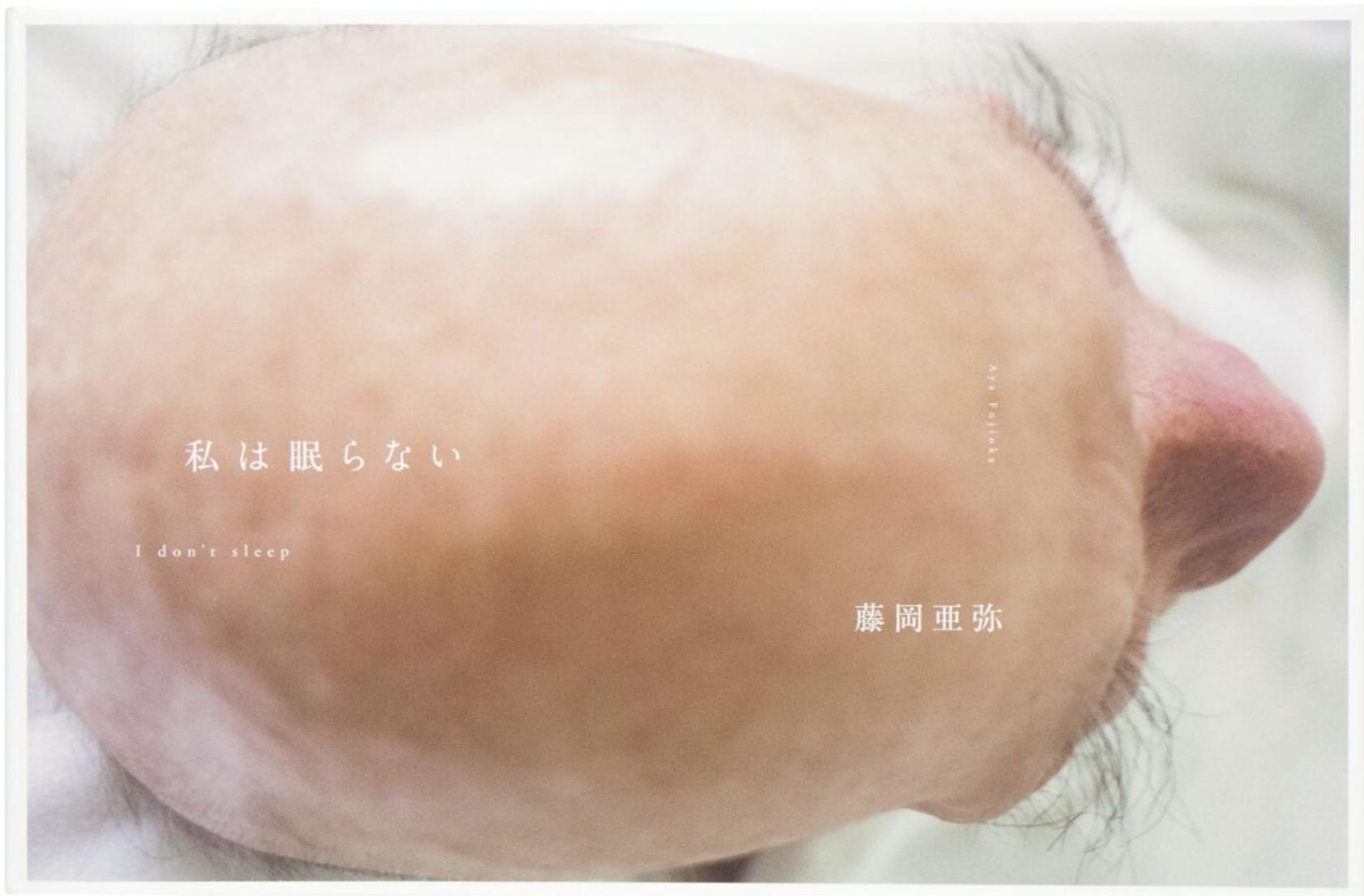
藤岡垂弥 川はゆく(2017)



藤岡垂弥 川はゆく(2017)



『川はゆく』、ミネ・オクボ、アレックス・イトウ作品との展示 (SEIZAN Gallery New York, 2025年)



私は眠らない

I don't sleep

Aya Fujioka

藤岡 亜弥

藤岡亜弥『私は眠らない』(赤々舎)



藤岡垂弥 私は眠らない(2009)



藤岡垂弥 私は眠らない(2009)



藤岡亜弥 私は眠らない(2009)



藤岡垂弥 私は眠らない(2009)



藤岡亜弥 私は眠らない(2009)

Life Studies Aya Fujioka

Life Studies
Aya Fujioka
AKAKA



藤岡亜弥 『LIFE STUDIES』9月下旬、赤々舎より刊行



藤岡垂弥 LIFE STUDIES より



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藤岡亜弥 目撃 WITNESS
instagram @aya_fujioka
にて毎日更新中