



**INTRODUCTION TO
PHOTOGRAPHY
KYOTOGRAPHIE 2020**

PHOTOGRAPHY 4 KEY CONCEPTS

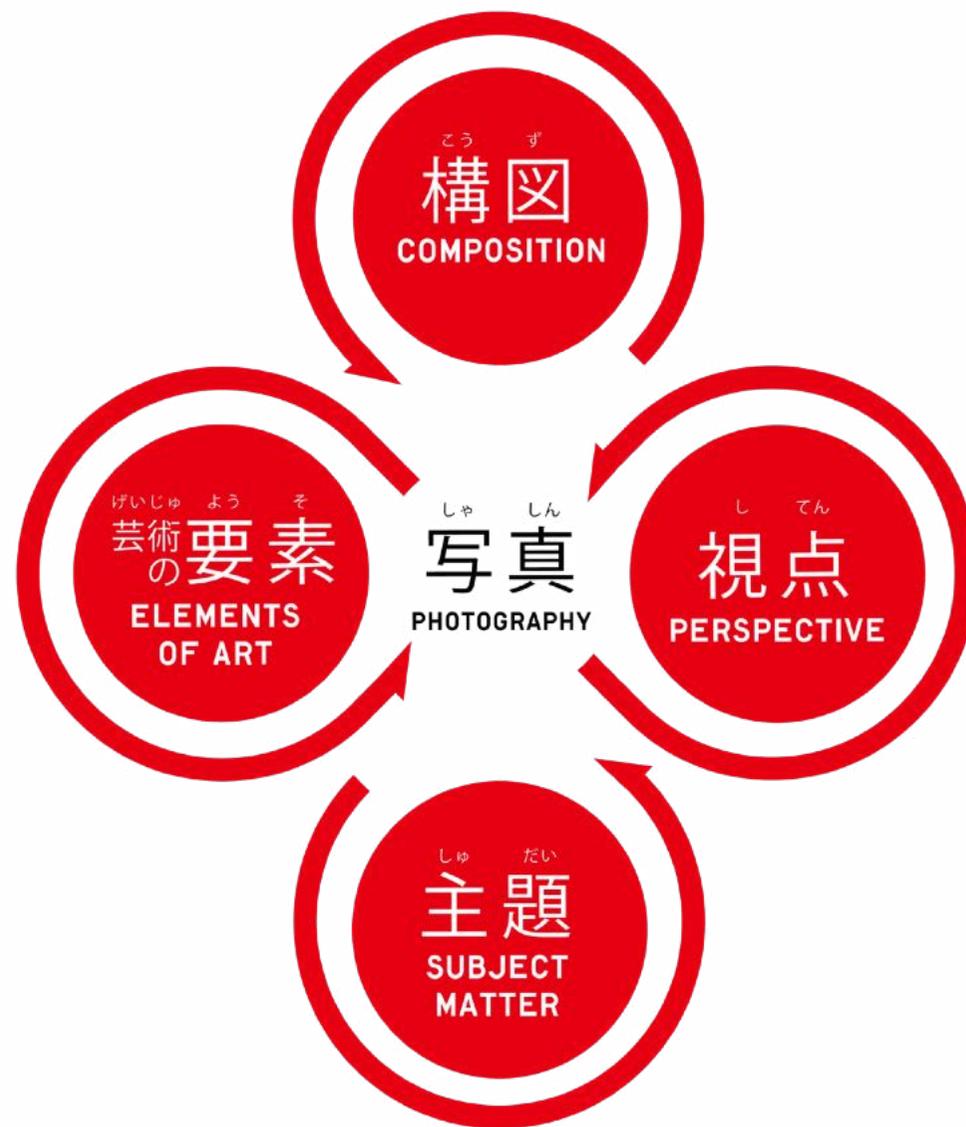


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KYOTOGRAPHIE 2020 School Competition

STEPS



Step 1

Let's understand keywords

Step 2

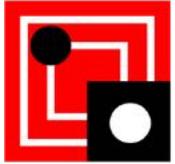
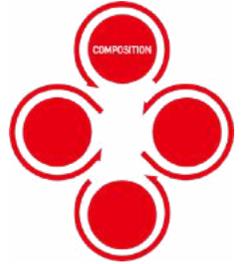
Let's observe & analyze

Step 3

Let's train & take picture

Step 4

Let's evaluate each other



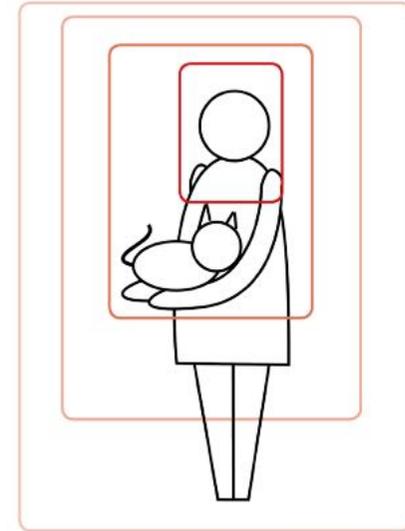
1 COMPOSITION UNDERSTAND

Composition:

The arrangements of subjects or elements in a photograph. It is a way of guiding the viewer's eye towards the most important element of the image.

Cropping:

The photographer chooses what he wants to have in the frame of the image or not. How close or how far he wants to be from the subject matter.





1 COMPOSITION UNDERSTAND

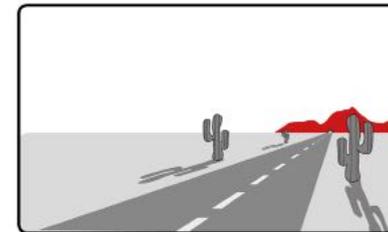
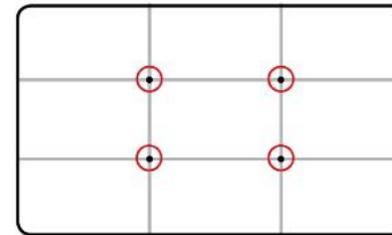
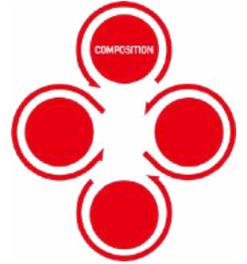
Rule of thirds:

It is a guiding principle for composing a photograph using 4 lines and 4 intersections that guide the placement of the subject matter.

Lines :

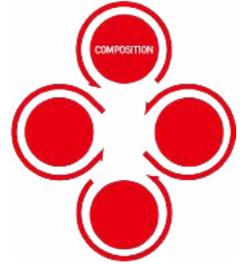
The photographer can use the leading lines of the **vanishing point** to compose an image.

He can play also with the **horizon line** (straight or incline).





2 COMPOSITION OBSERVE AND ANALYSE



See how the main subject is placed on each images.



Are your eyes drawn to a particular section of the image?

What is the main element of the image ?



Look at the composition:

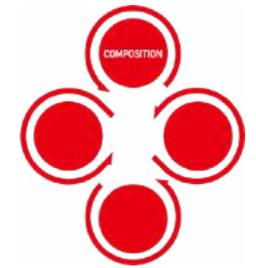
How are the elements positioned in relation to each other?



Why do you think each artist has chosen this composition?

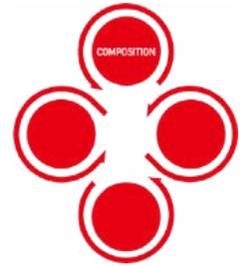


Kai Fusayoshi, *Throwing umbrellas*. 1978
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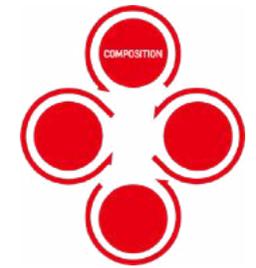




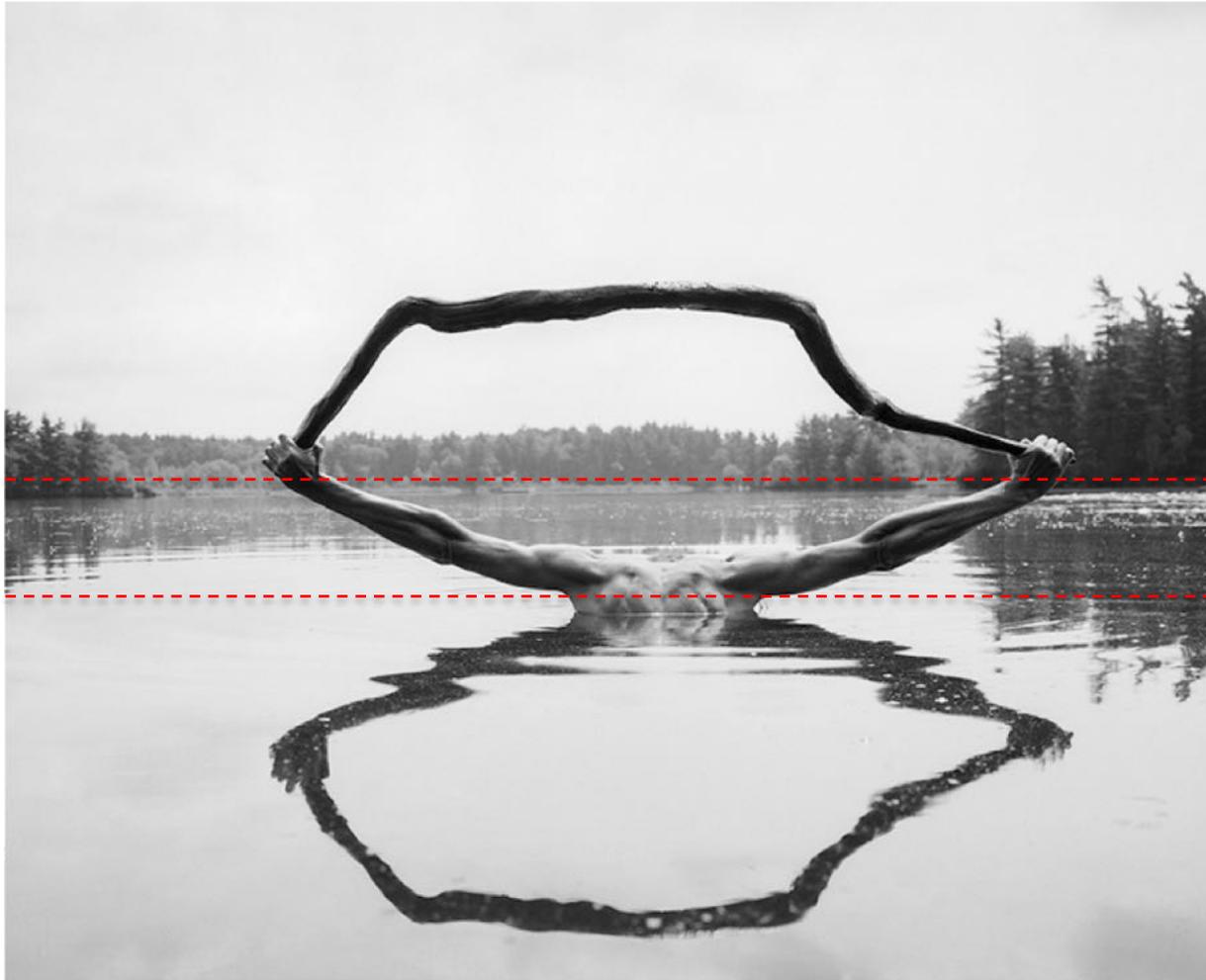
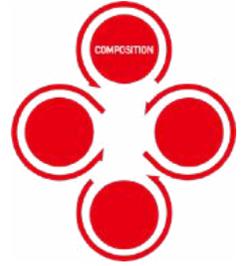
Kai Fusayoshi, *Throwing umbrellas*. 1978
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The triangle arrow made by the umbrellas and the boy create dynamism and movement.



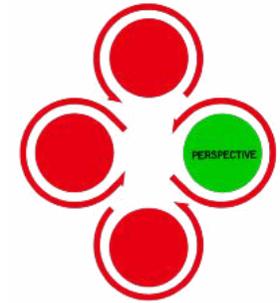
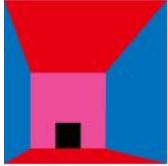
*Ismo's Stick, Fosters Pond, 1993,
picture by Arno Rafael Minkkinen
KYOTOGRAPHIE 2016*



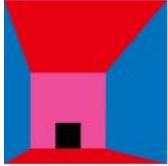
*Ismo's Stick, Fosters Pond, 1993, picture by Arno Rafael Minkkinen
KYOTOGRAPHIE 2016*



The reflection creates several symmetrical lines in the picture.

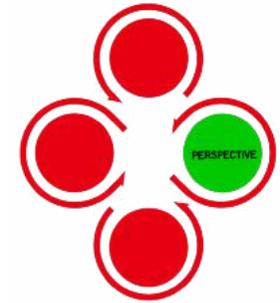


*2015 January 27th, from
Aershan(Arxan) to
Baicheng, Train No. 4346.
Picture by Qian Haifeng,
KYOTOGRAPHIE 2016*

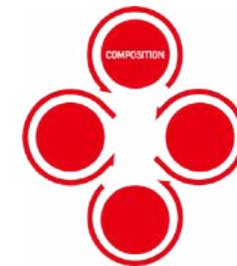
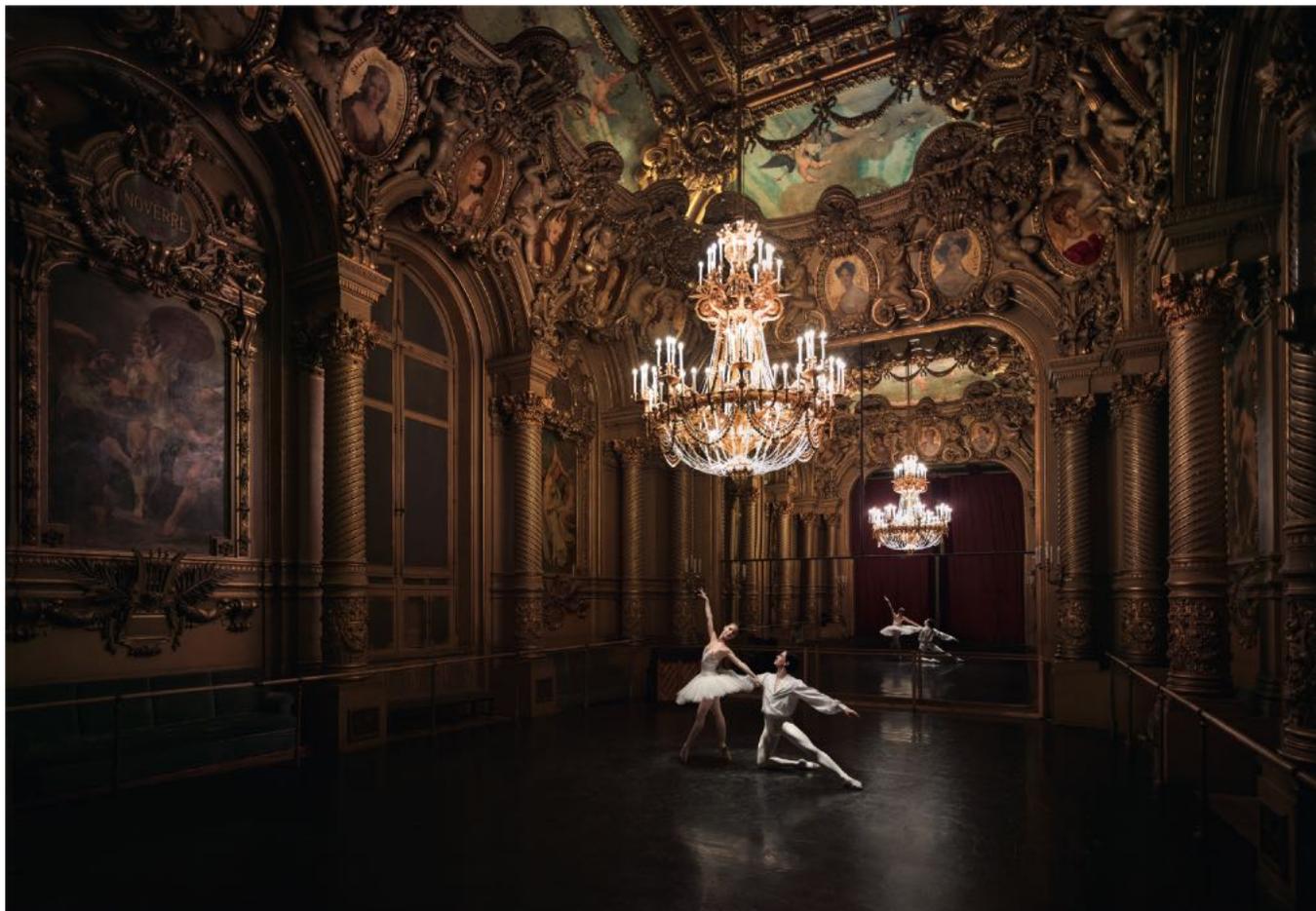


Horizon line

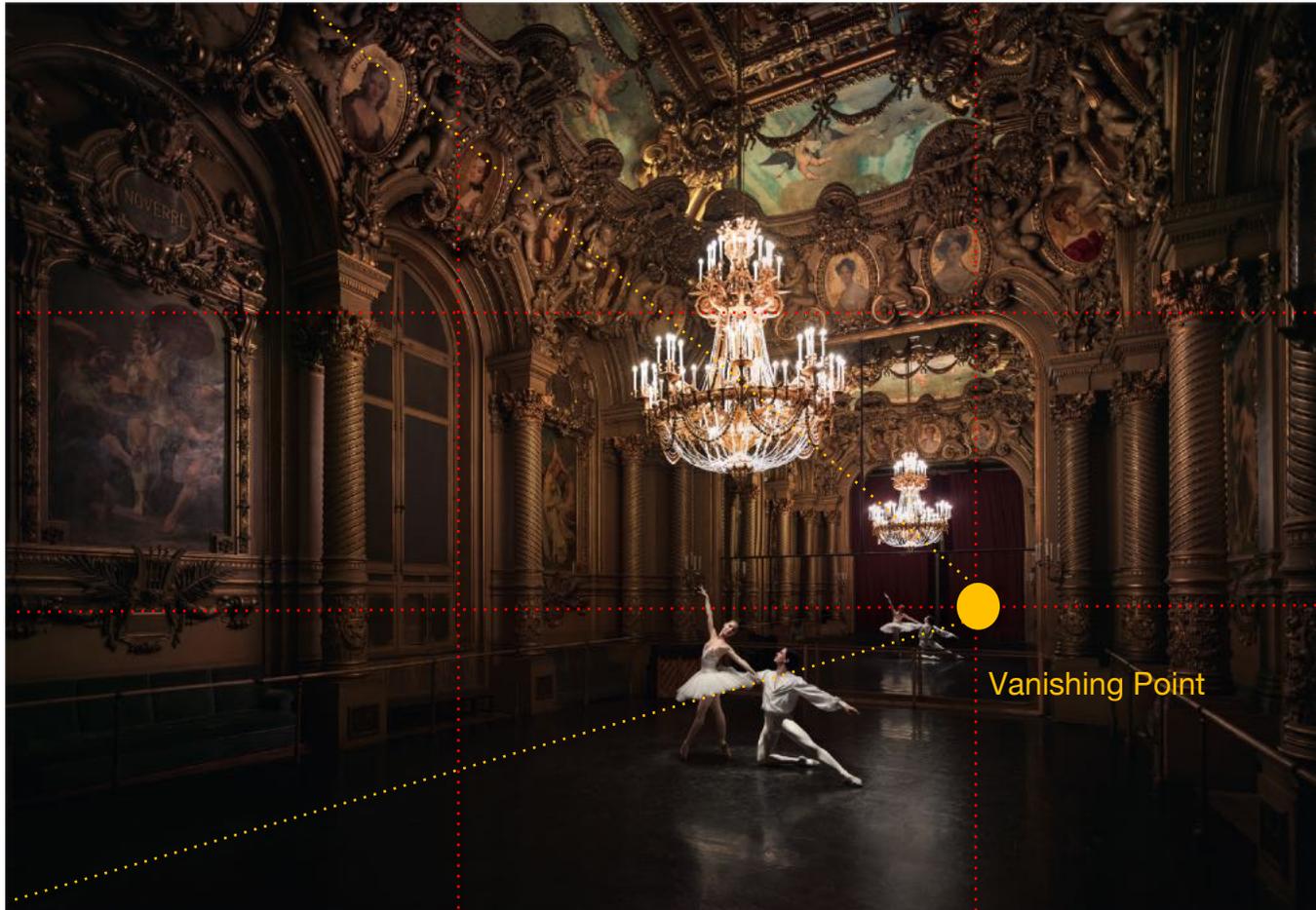
2015 January 27th, from Aershan(Arxan) to Baicheng, Train No. 4346. Picture by Qian Haifeng, KYOTOGRAPHIE 2016



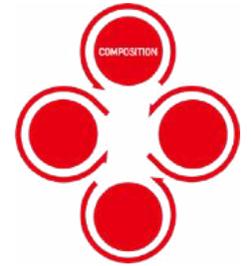
The horizon line is inclined in the opposite way of the arms. It gives more movement to the scene.



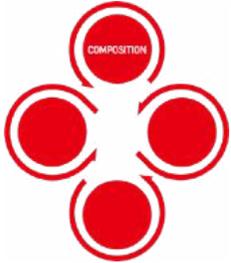
© Pierre-Elie de Pibrac /
Agence Vu'
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© Pierre-Elie de Pibrac / Agence Vu' KYOTOGRAPHIE 2020



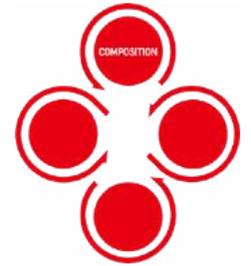
The photographer uses the rule of thirds to compose this image, placing the vanishing point at the intersection of the lines.



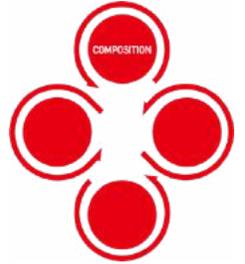
Dad, 2016. © René Peña
KYOTOGRAPHIE 2018



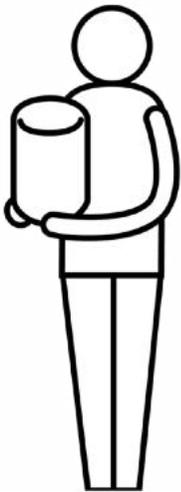
Dad, 2016. © René Peña
KYOTOGRAPHIE 2018



The photographer gets very close to the subject to show only a detail. It is a close up. The ring looks like a mysterious eye.



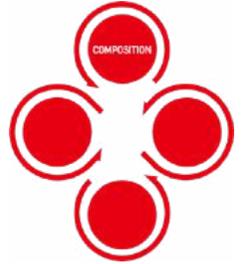
3 COMPOSITION CREATE



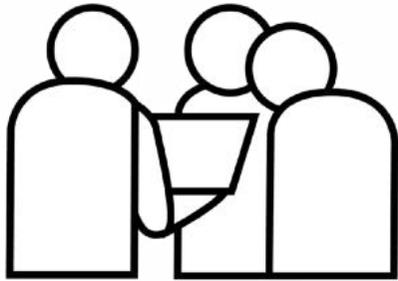
Take 5 pictures placing the object or person in a different section of the image:

- try to incline the horizon line,
- go closer and select a detail.

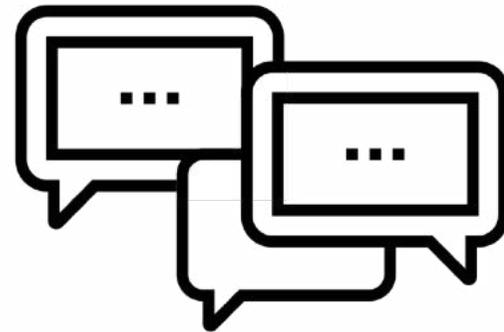
Choose an object or a person as your subject.



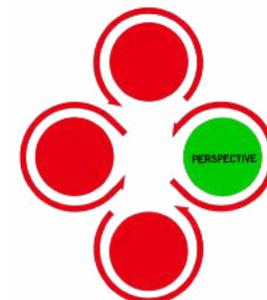
4 COMPOSITION EVALUATE



Sit with 2 or 3 other people and share the photographs you have taken.



Discuss:
Which photograph is the strongest?
Why?

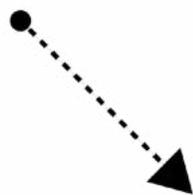


1 PERSPECTIVE UNDERSTAND

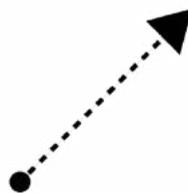
To suggest a three dimensional space in a photograph and create various perspectives, the photographer should decide on **angle, focus & depth of field**.

Angle : what is the photographer / viewer point-of-view in the photograph?

Birds-eye view :
from above looking down

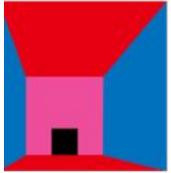


Worms-eye view :
low to the ground,
looking across or up

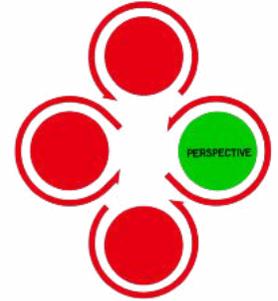


Face-to-face :
at eye-level



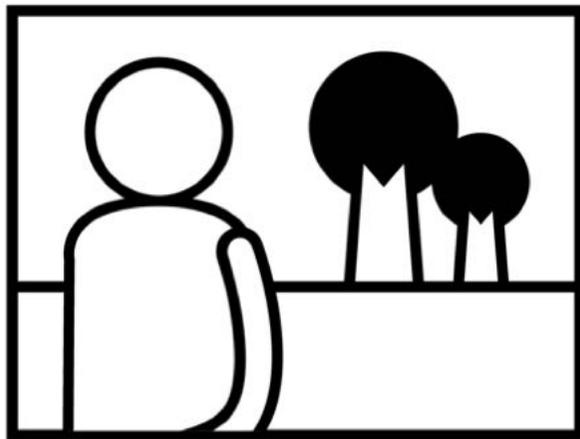


1 PERSPECTIVE UNDERSTAND

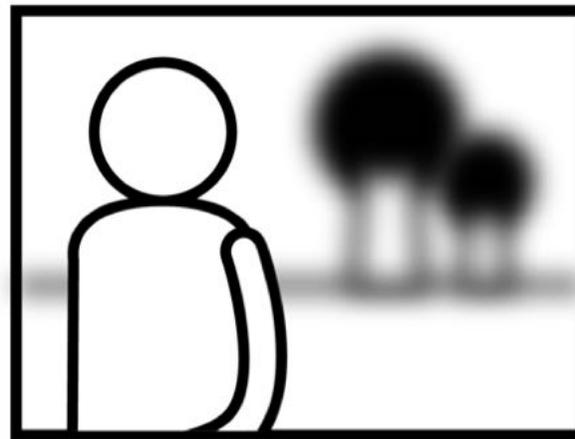


Focus & depth of field :

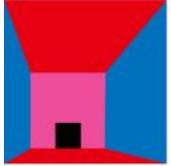
The photographer chooses what should be in focus (clear) as well as the distance in front of and behind the subject matter which appears to be in focus. We call it depth of field (DOF).



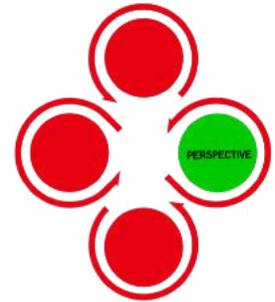
Large Depth of Field



Shallow Depth of Field



2 PERSPECTIVE OBSERVE AND ANALYSE



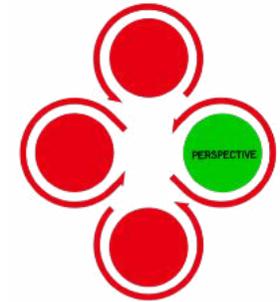
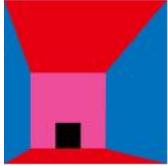
Where is the viewer positioned to look into the image?



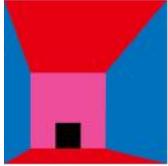
What is or not in focus in the photograph ?



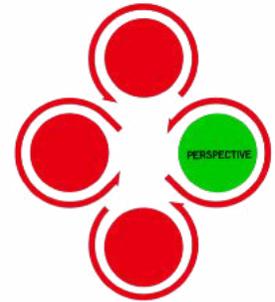
Why do you think each artist has chosen this point of view and this depth of field?



May 9th boulevard Saint
Michel , Daniel Cohn-Bendit,
Paris France © Claude
Raimond-Dityvon
KYOTOGRAPHIE 2018

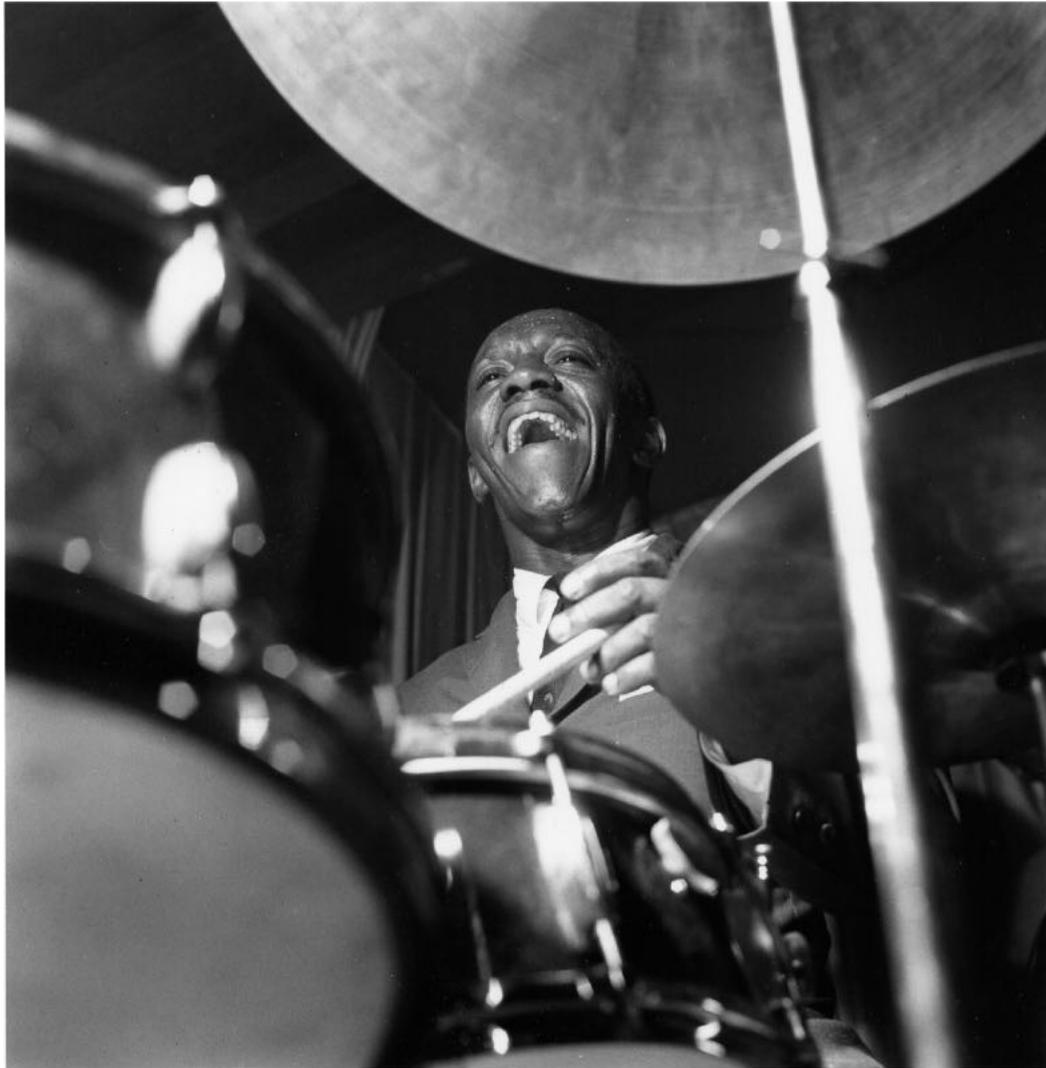
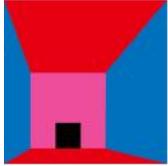


May 9th boulevard Saint Michel , Daniel Cohn-Bendit, Paris France © Claude Raimond-Dityvon
KYOTOGRAPHIE 2018

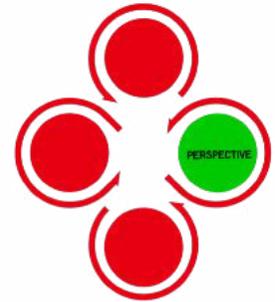


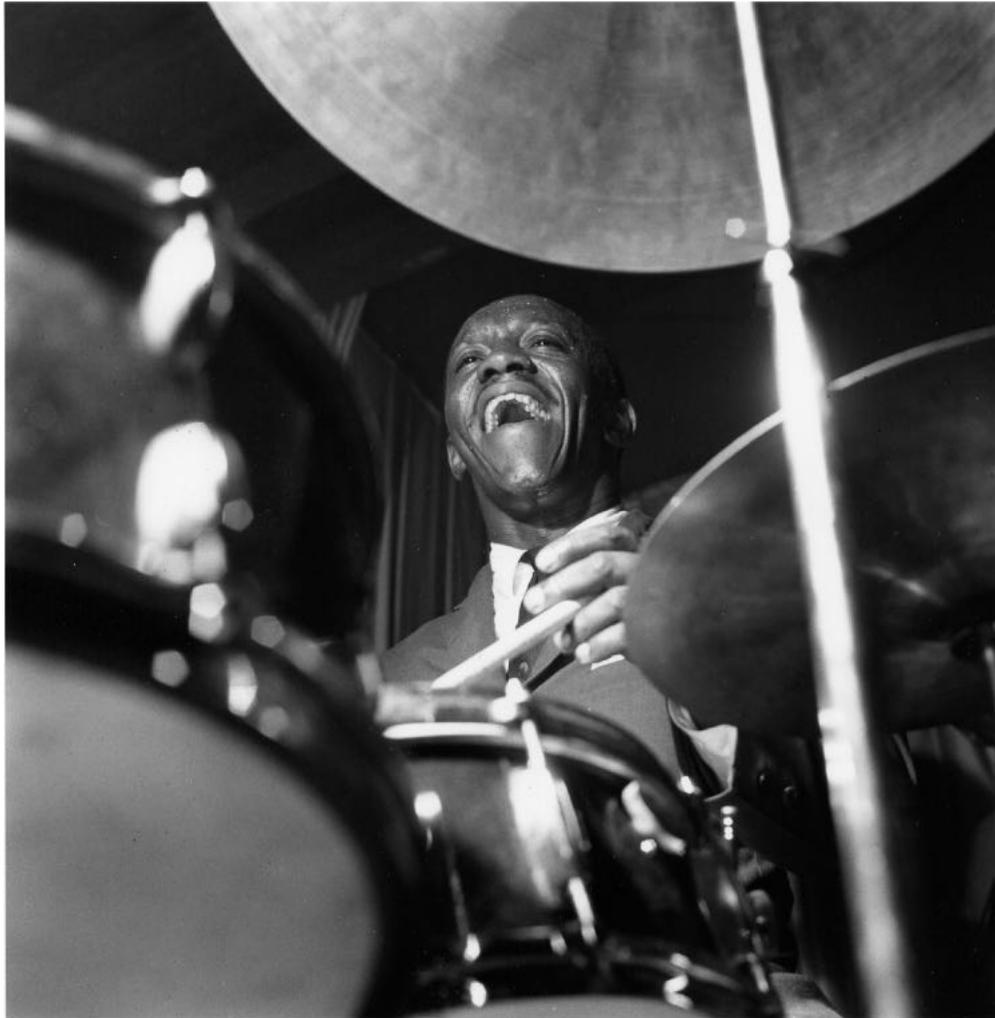
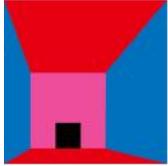
The Photographer
crawled on the
ground to take this
picture.

It makes us look up
at the protestors and
creates a feeling of
intimidation.

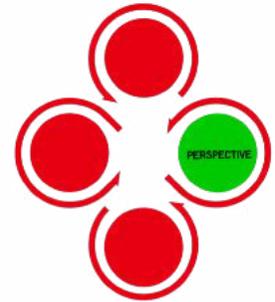


*Francis Wolff, Drummer Art Blakey
jamming at the Cork & Bib, Long
Island, 1958 © Mosaic Images LLC.
KYOTOGRAPHIE 2015*





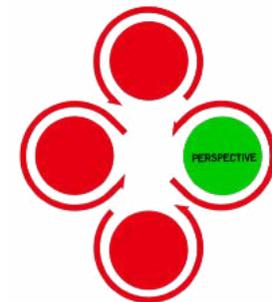
*Francis Wolff, Drummer Art Blakey jamming at the Cork & Bib, Long Island, 1958 © Mosaic Images LLC.
KYOTOGRAPHIE 2015*



The photographer is also positioned under the scene inviting us to look up at the musician but this time it is with a sense of admiration.

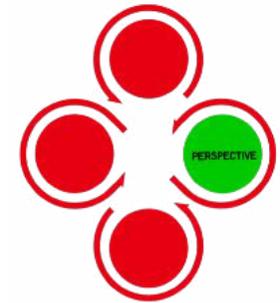


© Izumi Miyazaki

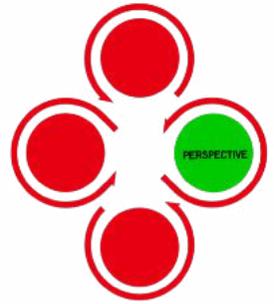
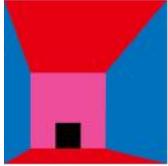




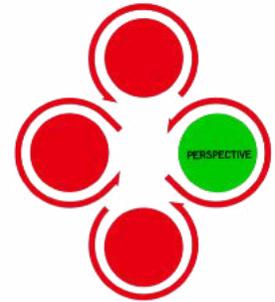
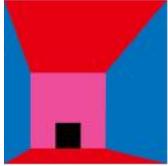
© Izumi Miyazaki
KYOTOGRAPHIE 2018



The camera is positioned above, dominating the scene.



Ismaïl Bahri, *Ligne*,
2011, HD video, 16/9,
1 min loop
KYOTOGRAPHIE 2019

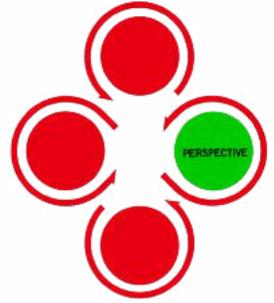
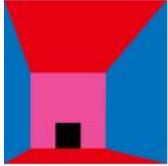


This picture is from a vidéo where a drop of water is placed on someone's skin and reacting to arterial pulsations.

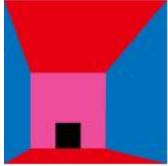
This image is an exemple of a shallow DOF
The camera is close to the subject, the background appears blurry and out of focus.



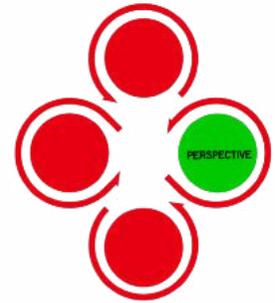
Ismail Bahri, Ligne, 2011, HD video, 16/9, 1 min loop
KYOTOGRAPHIE 2019



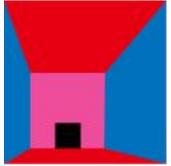
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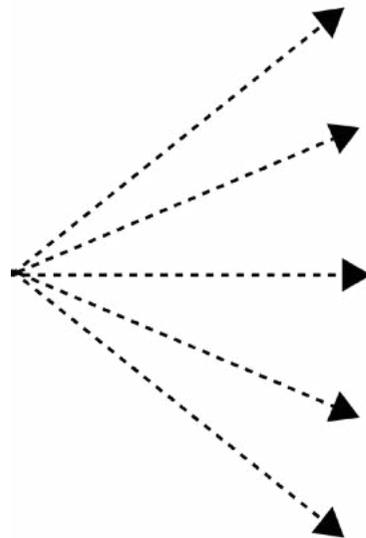
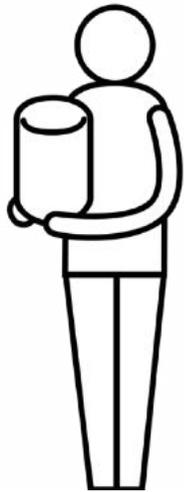
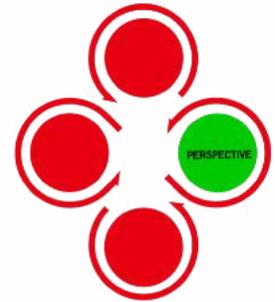
© Pierre-Elie de Pibrac / Agence Vu'
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All the plans are in focus in this photograph. We say there is a “large” or “deep” depth of field.



3 PERSPECTIVE CREATE



Imagine you are a bird looking down at the object.

Imagine you are a worm looking at the object.

Face your object at eye level.

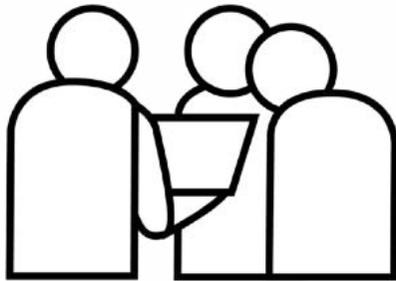
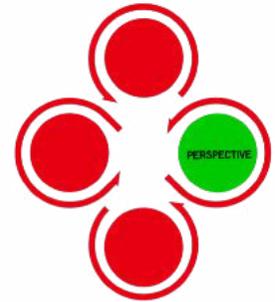
Take the object from a long distance

Take the object at a short distance

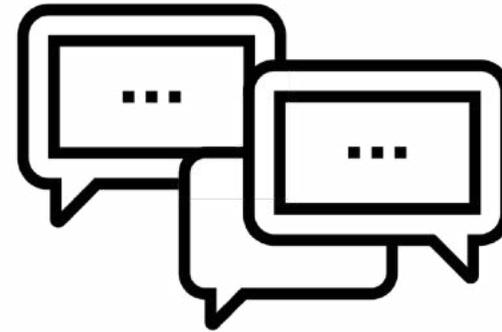
Choose a person or an object and photograph it from different point of view..



4 PERSPECTIVE EVALUATE



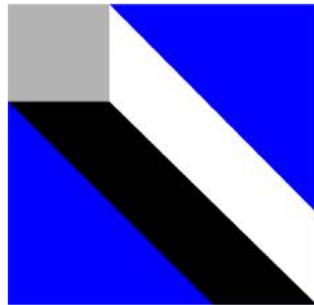
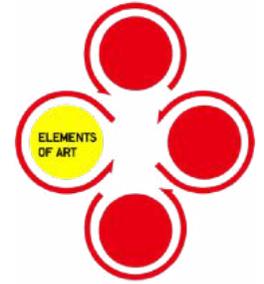
Sit with 2 or 3 other people and share the photographs you have taken.



Discuss:
Which do you think is the most interesting view ? Why?
How does the point of view change the way we see and understand the object?



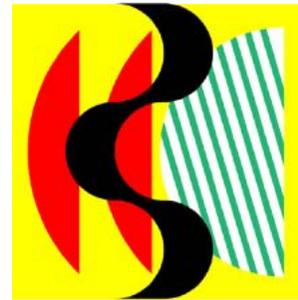
1 ELEMENTS OF ART UNDERSTAND



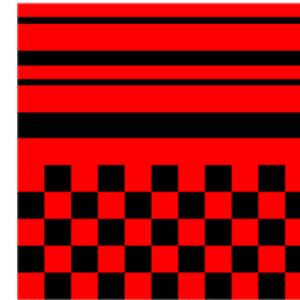
LIGHT



COLOR



LINES, SHAPES



TEXTURE

Light, color, line, shape or texture are the 'ingredients' used by the photographer to create **balance, contrast, movement, emphasis, rhythm** and **unity** in their image.



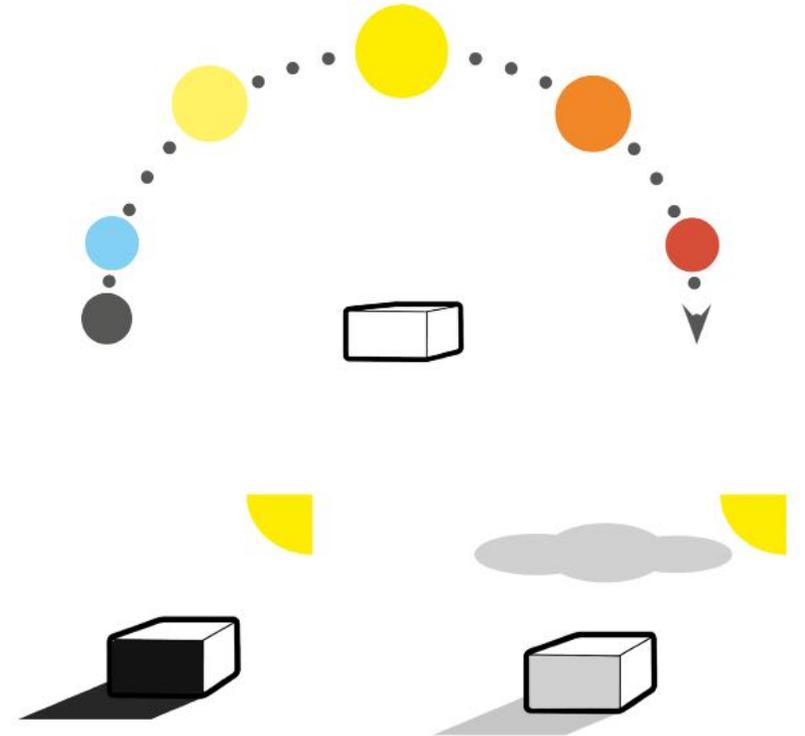
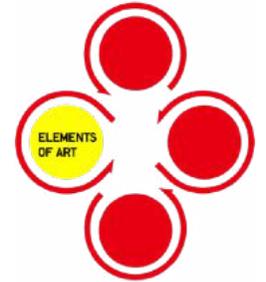
1 ELEMENTS OF ART UNDERSTAND

Lighting plays a crucial role in photography. It can bring a photograph to life, it can generate effects, including spectacular shadows or silhouettes.

Lights have different **colors**, depending on time or sources.

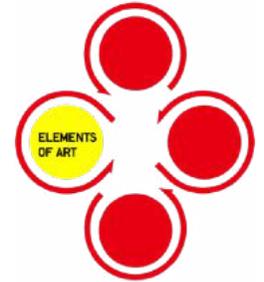
Direct & diffused light:

Weather changes the brightness of the sun. Clouds make the shadows disappear.





2 ELEMENTS OF ART OBSERVE AND ANALYSE



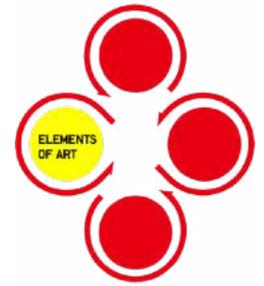
Find the different lights sources in each photograph.



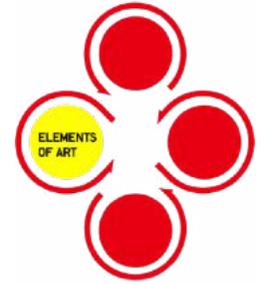
Are lights natural or not ? What colors do they give to the image ?



Lines and texture : How have the photographers used these elements to create a particular visual effect, feeling or mood?



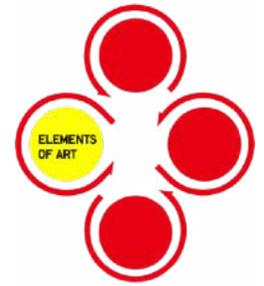
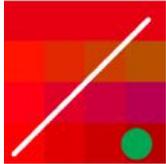
*Tryadhvan © Eriko Koga
KYOTOGRAPHIE 2016*



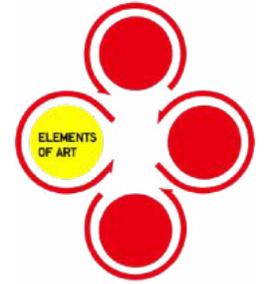
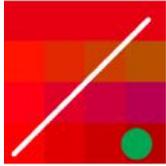
Tryadhvan © Eriko Koga, KYOTOGRAPHIE 2016



In this photograph the light illuminates the subject from the back (backlighting). This creates a glowing effect on the edges of the subject, while other areas are darker.



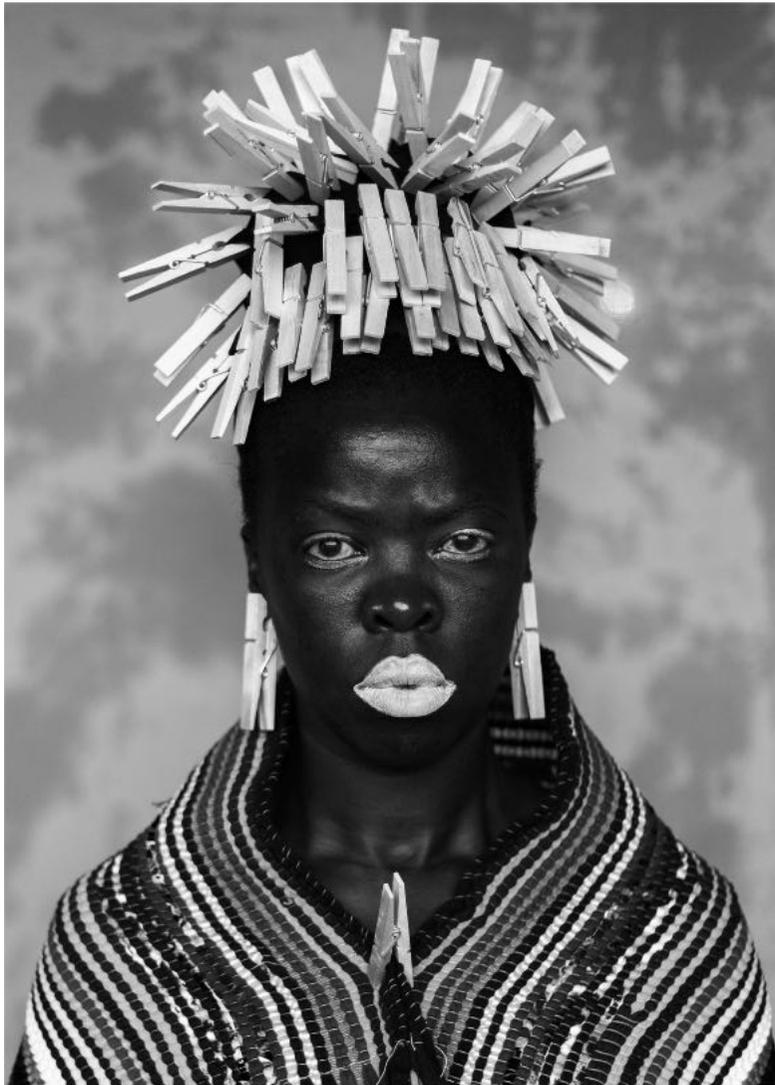
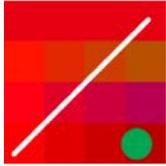
Wing Shya, In the mood for love,
2000. *KYOTOGRAPHIE 2020*



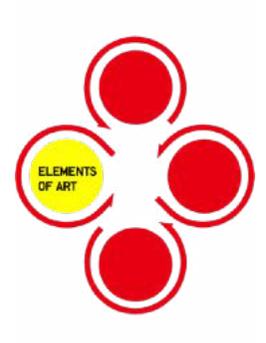
Wing Shya, In the mood for love, 2000. KYOTOGRAPHIE 2020

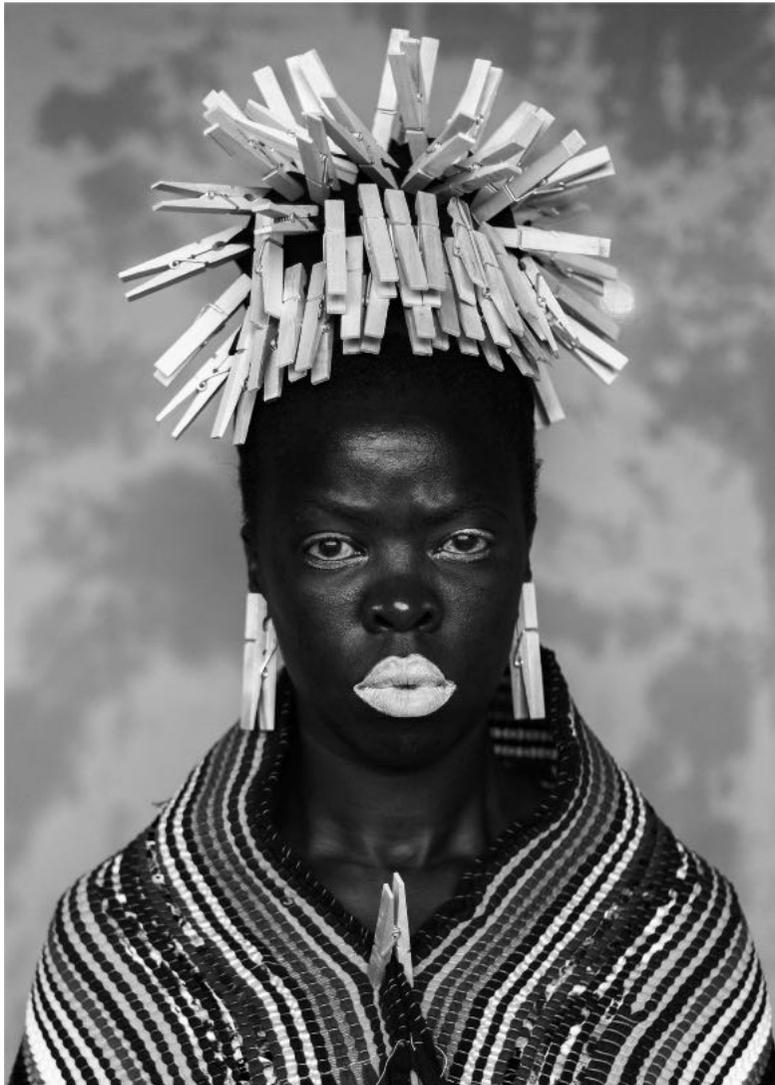
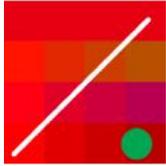


The scene was taken during a movie. The photograph is illuminated with artificial lighting systems, urban lighting, sodium lamps. These lamps give the image an orange hue.

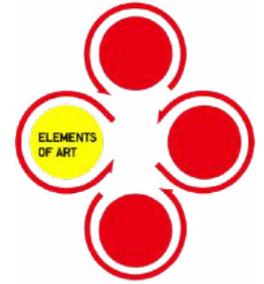


Zanele Muholi_Bester
1, Mayotte 2015 ©
Zanele Muholi
KYOTOGRAPHIE 2017

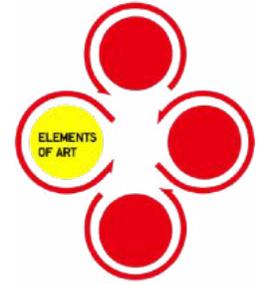
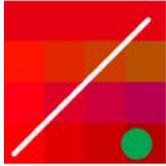




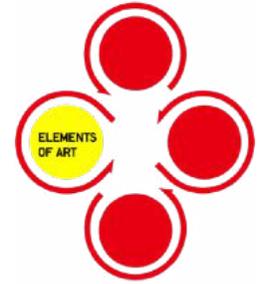
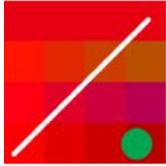
Zanele Muholi_Bester 1, Mayotte 2015 © Zanele Muholi
KYOTOGRAPHIE 2017



The photographer plays with colors (black and white) and textures (the skin, the fabric, the clothespins, the background) to create contrast.

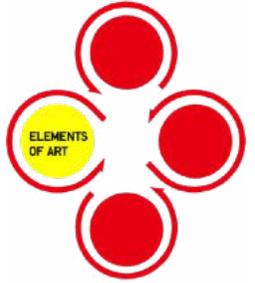
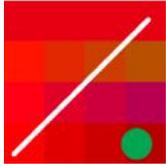


Photography by
TOILETPAPER: Maurizio
Cattelan and Pierpaolo
Ferrari. *KYOTOGRAPHIE*
2017

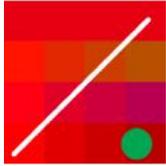


This is a studio composition with artificial lights (from blue to pink). The artist uses contrast (between textures, colors, subject matters) to create a fun feeling.

Photography by TOILETPAPER: Maurizio Cattelan and Pierpaolo Ferrari. *KYOTOGRAPHIE* 2017



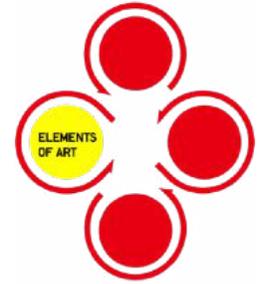
ANTARCTICA. 2017. NASA Ice Bridge flight surveying climate change in Antarctica. Aerials taken from a NASA P3 plane flying over South Peninsula
KYOTOGRAPHIE 2019

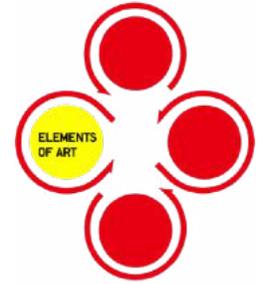
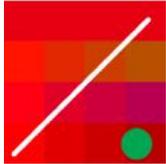


ANTARCTICA. 2017. NASA Ice Bridge flight surveying climate change in Antarctica. Aerials taken from a NASA P3 plane flying over South Peninsula
KYOTOGRAPHIE 2019

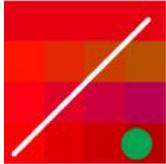


The photographer focus on the texture of the landscape. There is no context to this image, just shapes and lines created by the ice melting.

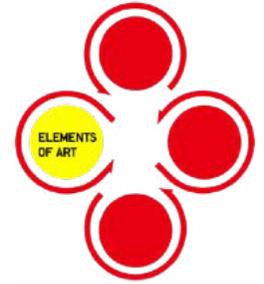




Hiding in the vineyards
with the Ruinart Cellar
Master, Liu Bolin for
Ruinart, 2017 © Liu Bolin
KYOTOGRAPHIE 2018



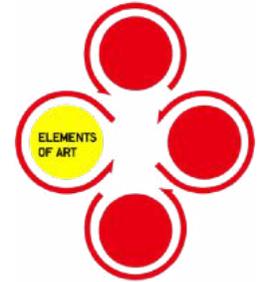
*Hiding in the vineyards with the Ruinart Cellar Master, Liu Bolin for Ruinart, 2017 © Liu Bolin
KYOTOGRAPHIE 2018*



The photographer, Liu Bolin, is the man on the right. He plays with natural color and texture and uses them in his make up to hide in his photographs.



3 ELEMENTS OF ART CREATE

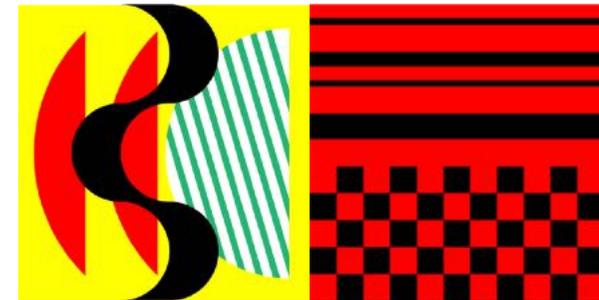


Take 4 photographs, each focused on a different element :



LIGHT

COLOR

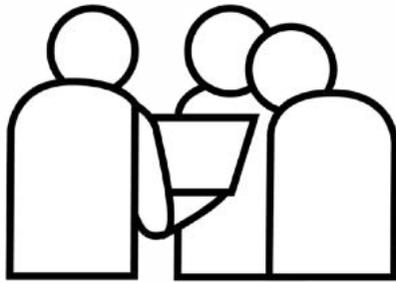
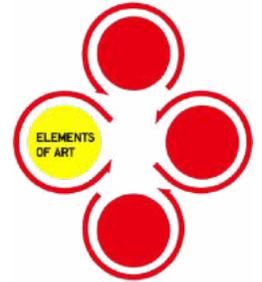


LINES, SHAPES

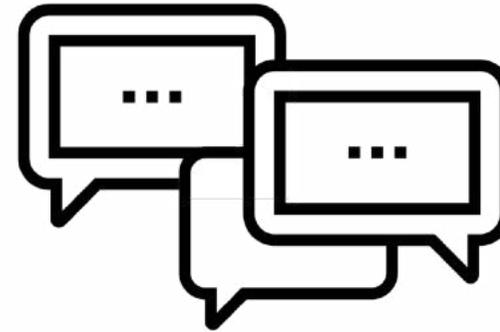
TEXTURE



4 ELEMENTS OF ART EVALUATE



Sit with 2 or 3 other people and share the photographs you have taken.



- Isolate the elements of art highlighted in each photograph.
- Choose 3 photographs that are the most successful and discuss the characteristics that make them the strongest.



1 SUBJECT MATTER UNDERSTAND

The subject is the main element that occupies the image.
It appears first in the image.

Note: there can be more than one in a single image.

The Theme is the general idea that one wishes to address and convey to the spectator. It is possible to approach a theme through different subjects.

One subject can express different ideas. The theme depends on the point of view of the photographer.

The caption is an element that can guide the eye and help the comprehension of the spectator.



2 SUBJECT MATTER OBSERVE AND ANALYSE



Take the time to observe the main elements evident in the following photos.



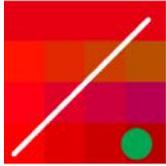
What is the main subject that the artist has chosen to portray?



How does the subject convey the theme?



Read the captions. What happens if you change them?



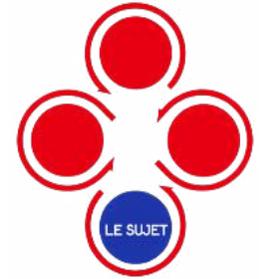
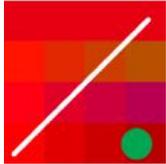
Série Primates, 2015
La Vallée des Singes, Romagne,
France © Isabel Muñoz
KYOTOGRAPHIE 2017



Tryadhvan © Eriko Koga
KYOTOGRAPHIE 2016



"Falling Leaves" 2017
© Akihito Yoshida



In the three photos, the artist photographs two hands holding each other to convey love and intimacy.



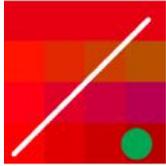
Série Primates, 2015
La Vallée des Singes, Romagne,
France © Isabel Muñoz
KYOTOGRAPHIE 2017



Tryadhvan © Eriko Koga
KYOTOGRAPHIE 2016



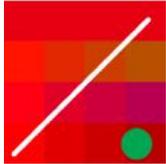
"Falling Leaves" 2017
© Akihito Yoshida



*Série Primates, 2015,
La Vallée des Singes, Romagne, France
© Isabel Muñoz KYOTOGRAPHIE 2017*



The framing gives a sense of intimacy and connection. Observe the way the gaze wanders between the hands and face of the baby chimpanzee.



*Tryadhvan © Eriko Koga
KYOTOGRAPHIE 2016*



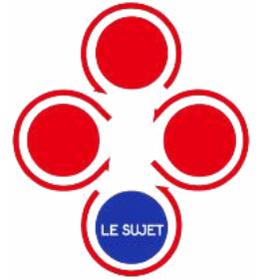
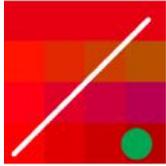
Observe how the close-up highlights these two hands. The intimacy of this close-up suggests a fragility created by the difference in size between the two hands.



"Falling Leaves" 2017
© Akihito Yoshida



Observe how the image is constructed: the shot is wider, taken from the back of the characters. It gives the impression of seeing the hidden link between these two people and shows the complicity and benevolence that unites them.



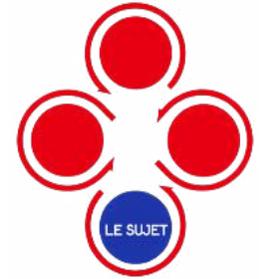
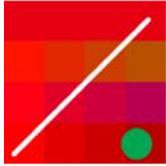
*Bento is ready © Atsushi Fukushima
KYOTOGRAPHIE 2020*



*Tryadhvan © Eriko Koga
KYOTOGRAPHIE 2016*



*Rice, © 2016 Izumi Miyazaki
KYOTOGRAPHIE 2018*



In the three following photographs, the artist is depicting rice but with totally different meanings.



Bento is ready © Atsushi Fukushima
KYOTOGRAPHIE 2020



Tryadhvan © Eriko Koga
KYOTOGRAPHIE 2016

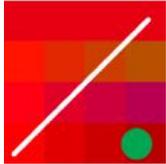


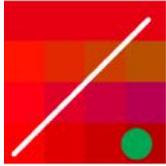
Rice, © 2016 Izumi Miyazaki
KYOTOGRAPHIE 2018



Observe the composition of this image of a meal tray, made of geometric repetition, and color. These repeating shapes give a sense of uniformity.

*Bento is ready © Atsushi Fukushima
KYOTOGRAPHIE 2020*



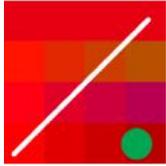


*Tryadhvan © Eriko Koga
KYOTOGRAPHIE 2016*

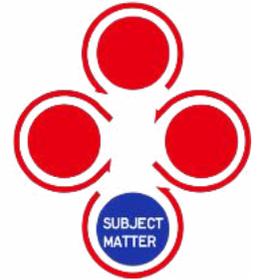


Observe how the composition and light enhance the food in this photograph.

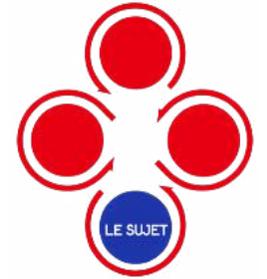
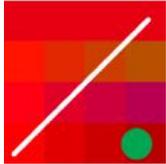
The rice is part of a set on a lacquered tray, giving it a ceremonial aspect. The sunlight overexposes the tray and sublimates the scene.



Rice, © 2016 Izumi Miyazaki
KYOTOGRAPHIE 2018



This is a digitally edited photograph. The artist uses rice as a pattern, which reinforces the aesthetic of her self-portrait.



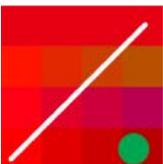
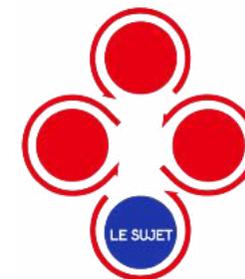
*May 23, place Saint-Michel, Paris, France
© Claude Raimond-Dityvon
KYOTOGRAPHIE 2018*



*Demonstration in front of
the New Haven County
Courthouse during Bobby
Seale, Ericka Huggins
trial, May 1st 1970 ©
Stephen Shames / Steven
Kasher Gallery.
KYOTOGRAPHIE 2018*



*Sanrizuka, Narita airport protest movement © Kikujiro Fukushima
KYOTOGRAPHIE 2016*



In the three photos, the artist photographs protest movements. You can note a similar approach to each photo.



*May 23, place Saint-Michel, Paris, France
© Claude Raimond-Dityvon
KYOTOGRAPHIE 2018*



*Demonstration in front of
the New Haven County
Courthouse during Bobby
Seale, Ericka Huggins
trial, May 1st 1970 ©
Stephen Shames / Steven
Kasher Gallery.
KYOTOGRAPHIE 2018*



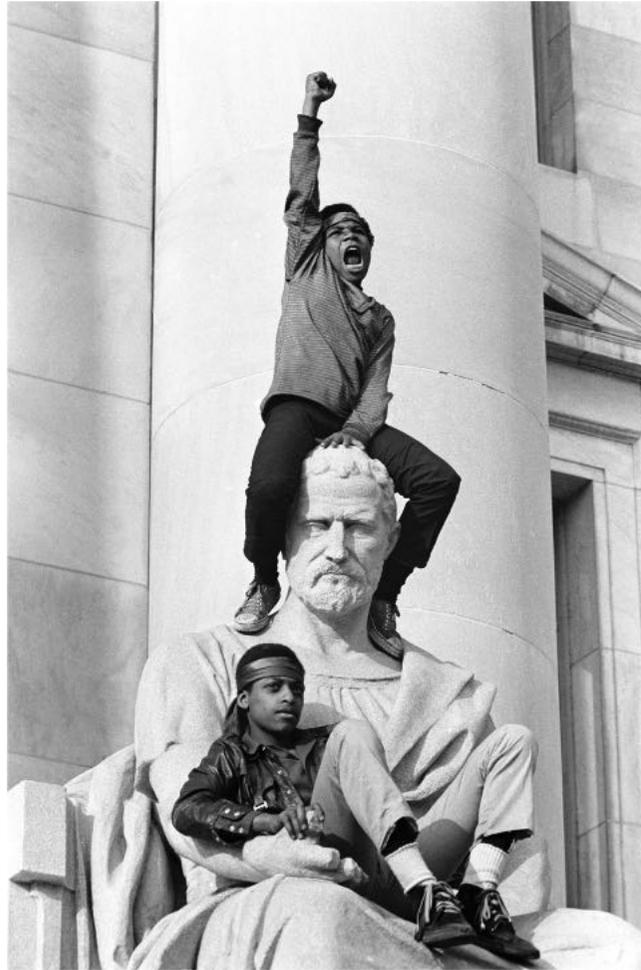
*Sanrizuka, Narita airport protest movement © Kikujiro Fukushima
KYOTOGRAPHIE 2016*



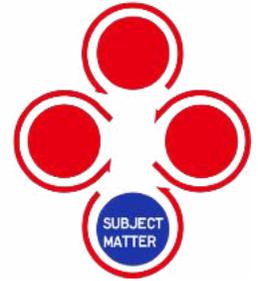
*May 23, place Saint-Michel, Paris, France
© Claude Raimond-Dityvon
KYOTOGRAPHIE 2018*



The activist's brightly patterned and colourful clothing contrasts and suggests an opposition to the helmeted and austere black-uniformed group of police officers.



Demonstration in front of the New Haven County Courthouse during Bobby Seale, Ericka Huggins trial, May 1st 1970 © Stephen Shames / Steven Kasher Gallery. KYOTOGRAPHIE 2018



Observe how this photograph is composed.

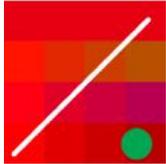
Here, two young African-Americans are sitting on the statue of an old white man. The photographer uses the artistic means of the black and white technique to highlight the opposition and conflict of two generations and worlds.



*Sanrizuka, Narita airport protest movement © Kikujiro
Fukushima KYOTOGRAPHIE 2016*



A group of activists with improvised weapons are standing in line. This posture demonstrates both a sense of protection and attack. They counter-attack a threat which would be outside of the frame.



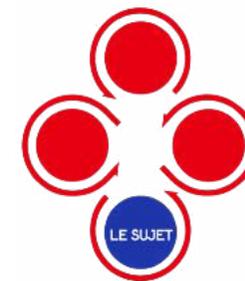
*Drowning world © Gidéon Mendel
KYOTOGRAPHIE 2016*



*From the 247th to 341st Day, Tohoku © Tadashi Ono.
KYOTOGRAPHIE 2013*



*Aerials from a NASA P3 plane flying over Seelye Loop
South in Antarctica. Antarctica. 2017. © Paolo Pellegrin |
Magnum Photo KYOTOGRAPHIE 2019*



In these three images,
the artist photographed the power of the water.



*Drowning world   Gid on Mendel
KYOTOGRAPHIE 2016*



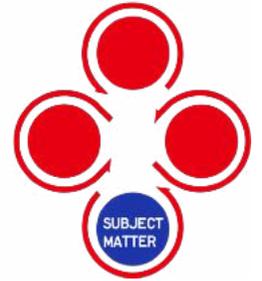
*From the 247th to 341st Day, Tohoku   Tadashi Ono.
KYOTOGRAPHIE 2013*



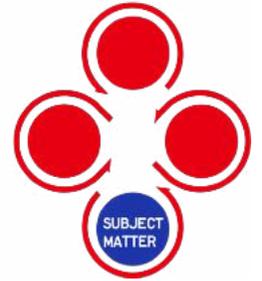
*Aerials from a NASA P3 plane flying over Seelye Loop
South in Antarctica. Antarctica. 2017.   Paolo Pellegrin |
Magnum Photo KYOTOGRAPHIE 2019*



*Drowning world © Gidéon Mendel
KYOTOGRAPHIE 2016*



The couple is holding each other by their waists. The water that reaches their hips and rushes into the threshold of the building suggests a flood. This couple seem powerless against the force of the rising water but they remain united despite the ordeal.



The photographer puts in relation the strength of the elements and the work of mankind.

Here the bridge did not resist the onslaught of the waves and seems to have collapsed.

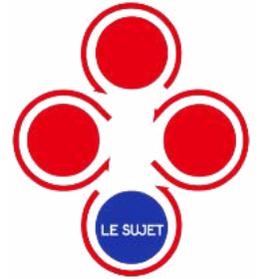
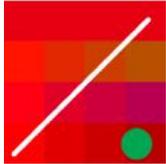
*From the 247th to 341st Day, Tohoku
© Tadashi Ono. KYOTOGRAPHIE 2013*



In this photograph the caption is important.

There are no clues about the presence of man, and according to the caption, this photograph was taken from space. Thanks to technology, it has been possible to witness this area preserved from human activity.

*Aerials from a NASA P3 plane flying over Seelye Loop South in Antarctica.
Antarctica. 2017. © Paolo Pellegrin | Magnum Photo
KYOTOGRAPHIE 2019*



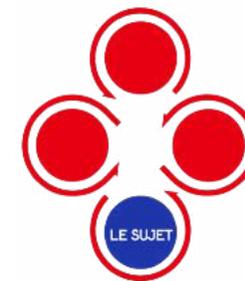
Arrival to Kakuma. Kakuma. KENYA. 2002.
© Alex Majoli
KYOTOGRAPHIE 2016



Arab refugees cross into Jordan during the Six Day War. JORDAN. 1967 © Robert Capa
KYOTOGRAPHIE 2016



Civilians returning home. Pont L'Abbé. France. June 15th, 1944 © Robert Capa
KYOTOGRAPHIE 2016



In the three photos, the artist photographs people in exile.
What is common to these images?



Arrival to Kakuma. Kakuma. KENYA. 2002.
© Alex Majoli
KYOTOGRAPHIE 2016



Arab refugees cross into Jordan during the Six Day War. JORDAN. 1967 © Robert Capa
KYOTOGRAPHIE 2016



Civilians returning home. Pont L'Abbé. France. June 15th, 194 © Robert Capa
KYOTOGRAPHIE 2016



A group of families is moving away from the vehicles to go outside the frame of the image, which gives a feeling of wandering. They are holding lots of bags.

Arrival to Kakuma. Kakuma. KENYA. 2002.
© Alex Majoli



In this photograph we find the bundles, symbols of an exodus.

The broken windows and the damage on the walls suggest a difficult, even hostile environment. The bundles indicate a precarious departure, an exodus.

*Arab refugees cross into Jordan during the Six Day War. JORDAN. 1967 © Robert Capa
KYOTOGRAPHIE 2016*



*Civilians returning home. Pont L'Abbé. France. June 15th, 194 © Robert Capa
KYOTOGRAPHIE 2016*



The photographer approaches the subject of exile, making the link between the destruction of the city and the displacement of the population.



3 SUBJECT MATTER CREATE

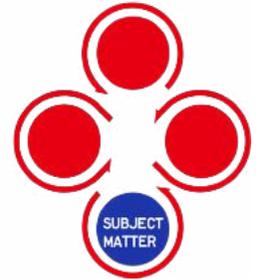


Select 2 **subjects** that will convey this concept and take different pictures.

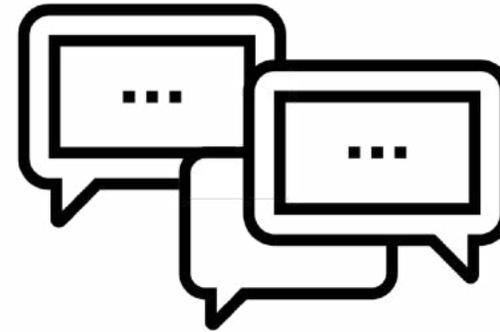
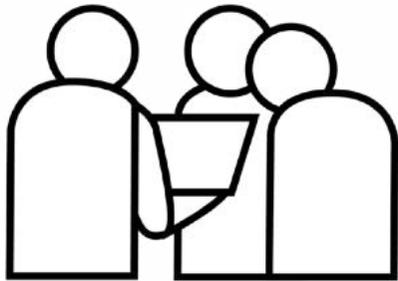
Write a **caption** for each image.

Choose a theme.

(school, peace, growth, friendship, etc.).



4 SUBJECT MATTER EVALUATE



Sit down with 2 or 3 other people and share the pictures you've taken.

- Examine each subject of the photographs: which theme/concept was explored?
- Was the theme/subject clearly communicated? Why?
- Does the text in the caption help to understand the meaning of the photograph?

KYOTOGRAPHIE 2020 SCHOOL COMPETITION

The **KYOTOGRAPHIE International Photography Festival** is held every year in Kyoto in various traditional and modern spaces during the spring season. (*April 18th - May 17th 2020*). The festival brings people together of all ages, cultures and backgrounds through photography.

In 2020, the theme is **VISION**.

**AND NOW LETS TAKE
YOUR OWN PHOTOGRAPH !**

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international

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INTRODUCTION TO PHOTOGRAPHY**

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Romain Protin (Engl. Fr)

Asumi Nagaoka (JP)

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Romain Protin

Editing

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Lauren Hadler (Engl.)

Kaoru Mori (Jp)

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