



**INTRODUCTION TO
PHOTOGRAPHY
KYOTOGRAPHIE 2019**

PHOTOGRAPHY
4 KEY CONCEPTS

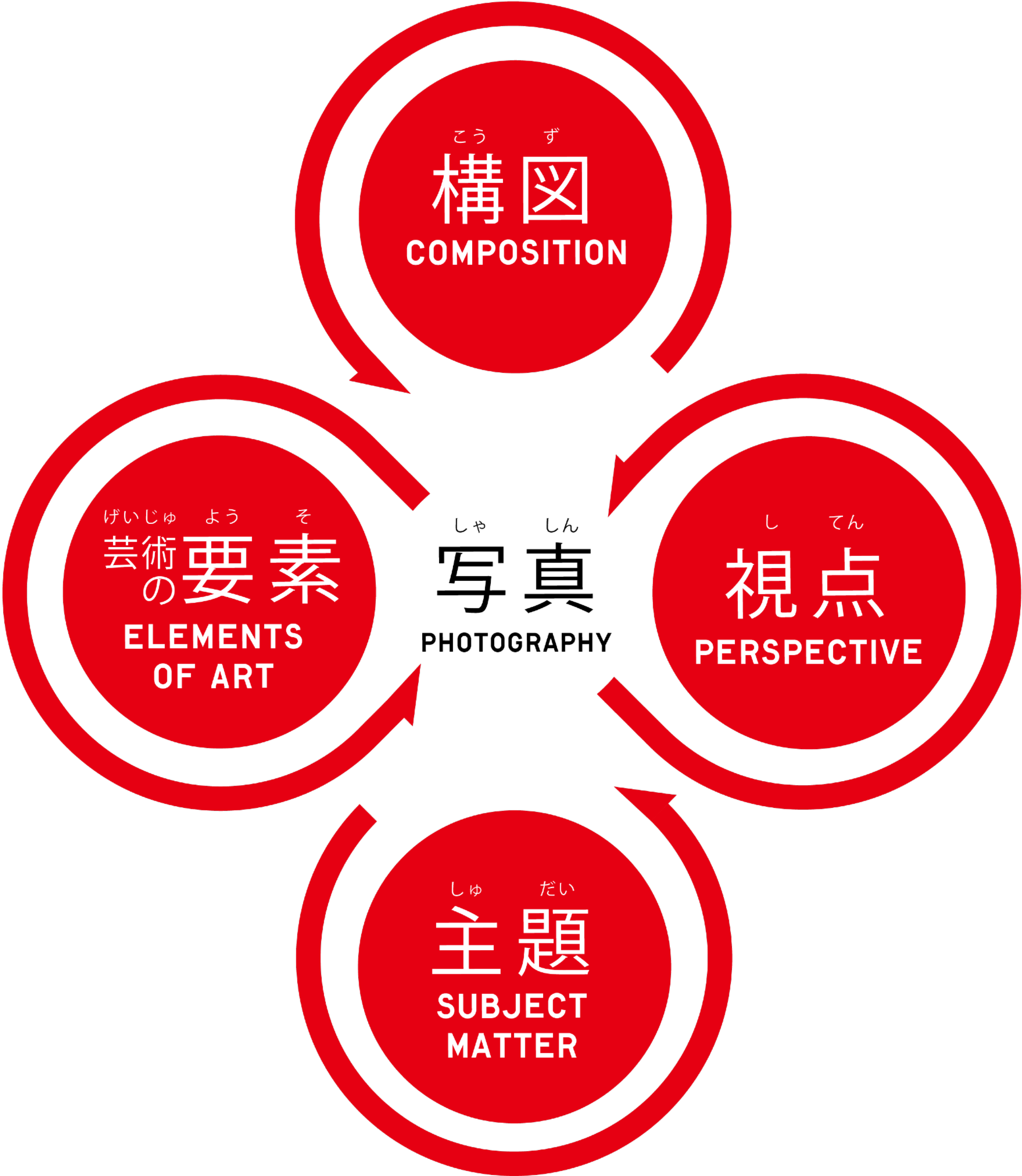


TABLE OF CONTENTS



Composition



Perspective & Point of View



Elements of Art



Subject Matter



KYOTOGRAPHIE 2019 School Competition

STEPS



Step 1

Let's understand keywords

Step 2

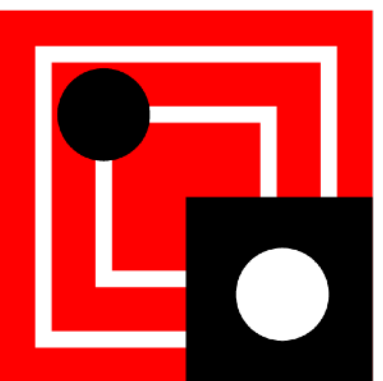
Let's observe & analyze

Step 3

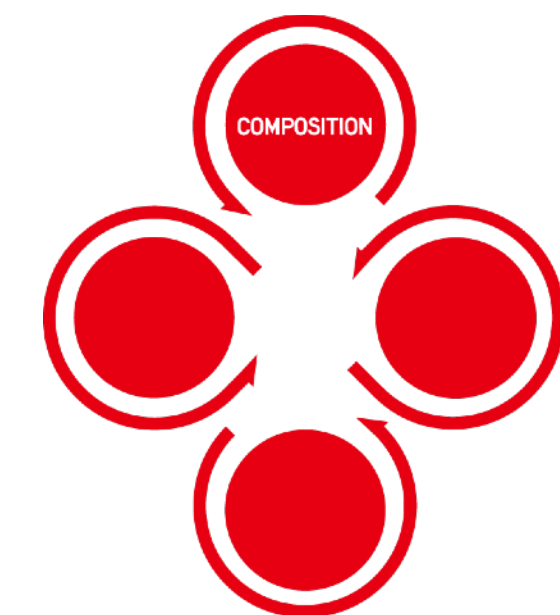
Let's train & take picture

Step 4

Let's evaluate each other

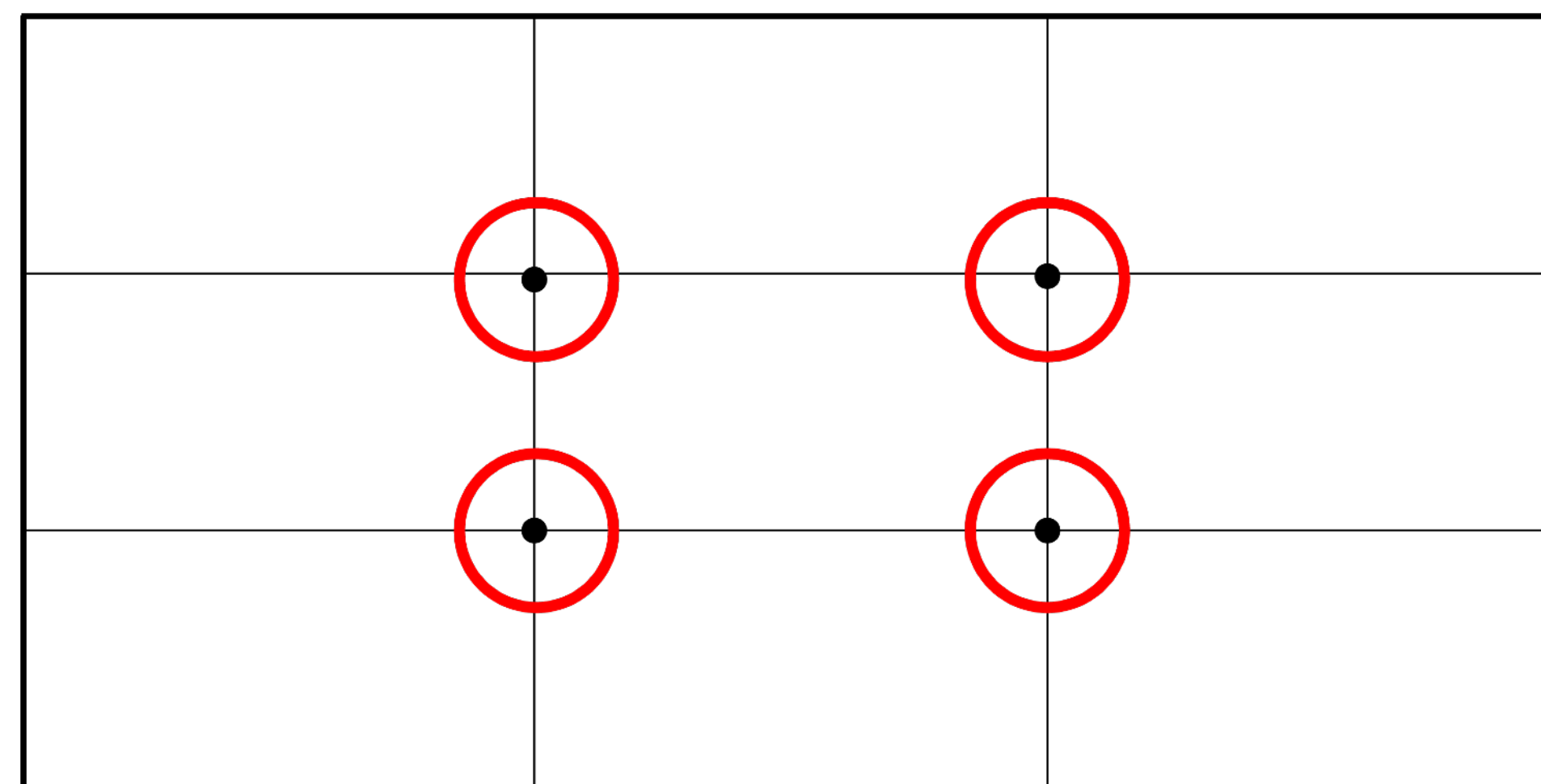


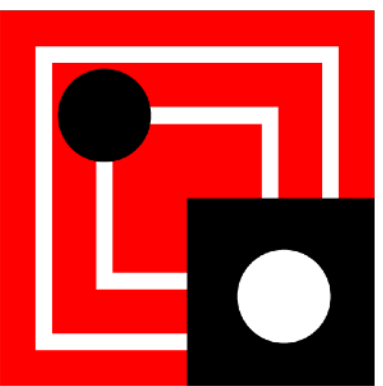
1 COMPOSITION UNDERSTAND



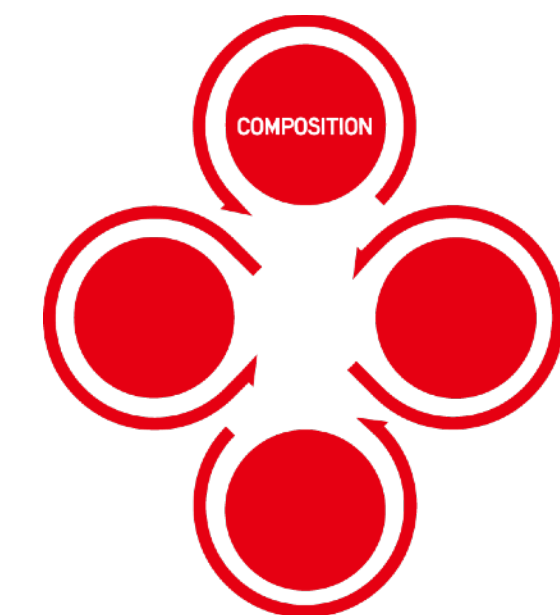
Composition: the arrangement of subjects or elements in a photograph. It is a way of guiding the viewer's eye towards the most important elements of the image.

Rule of thirds: Rule of thirds: is one guiding principle for composing a photograph: The image is divided horizontally and vertically into thirds. It creates nine equal portions with 4 lines and intersections that guide the placement of the subject matter.

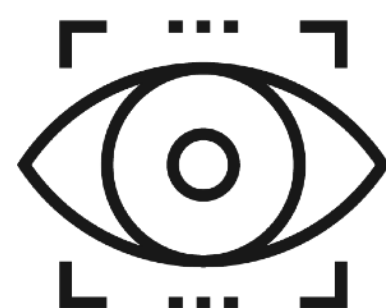




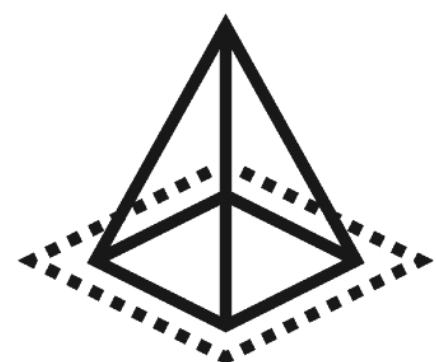
2 COMPOSITION OBSERVE AND ANALYSE



See how the main subject is placed on each images.



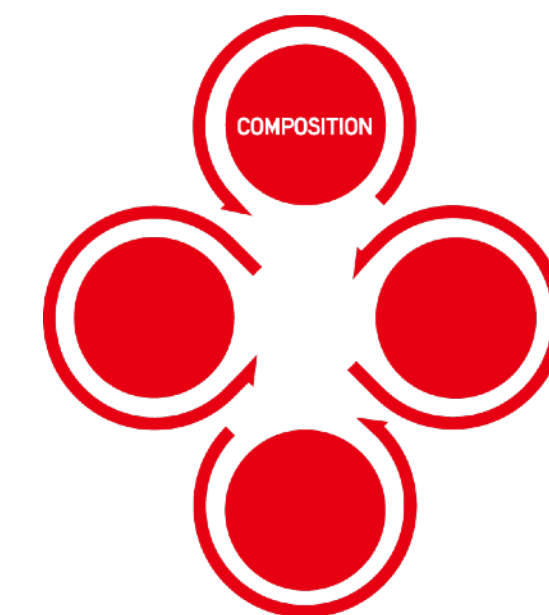
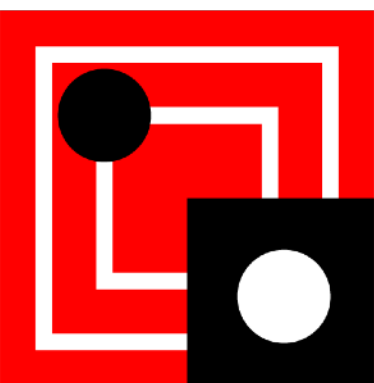
Are your eyes drawn to a particular section of the image?



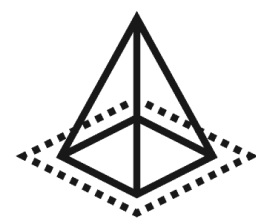
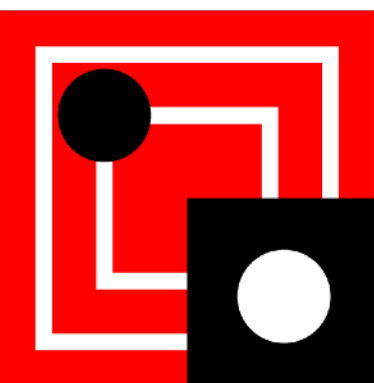
How are the photographs similar or different in composition?



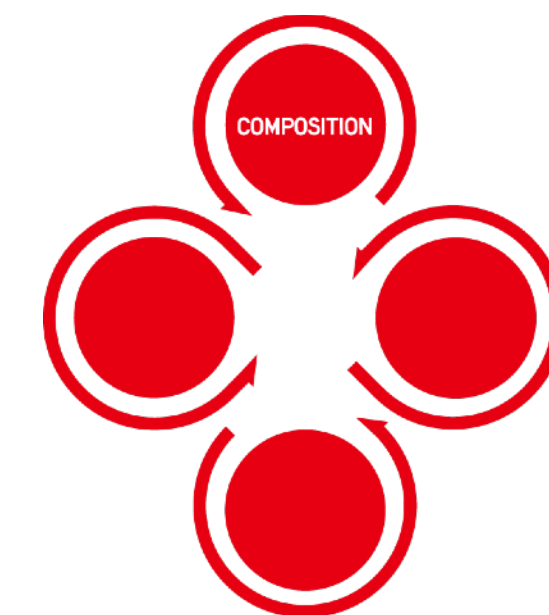
Why do you think each artist has chosen this composition?



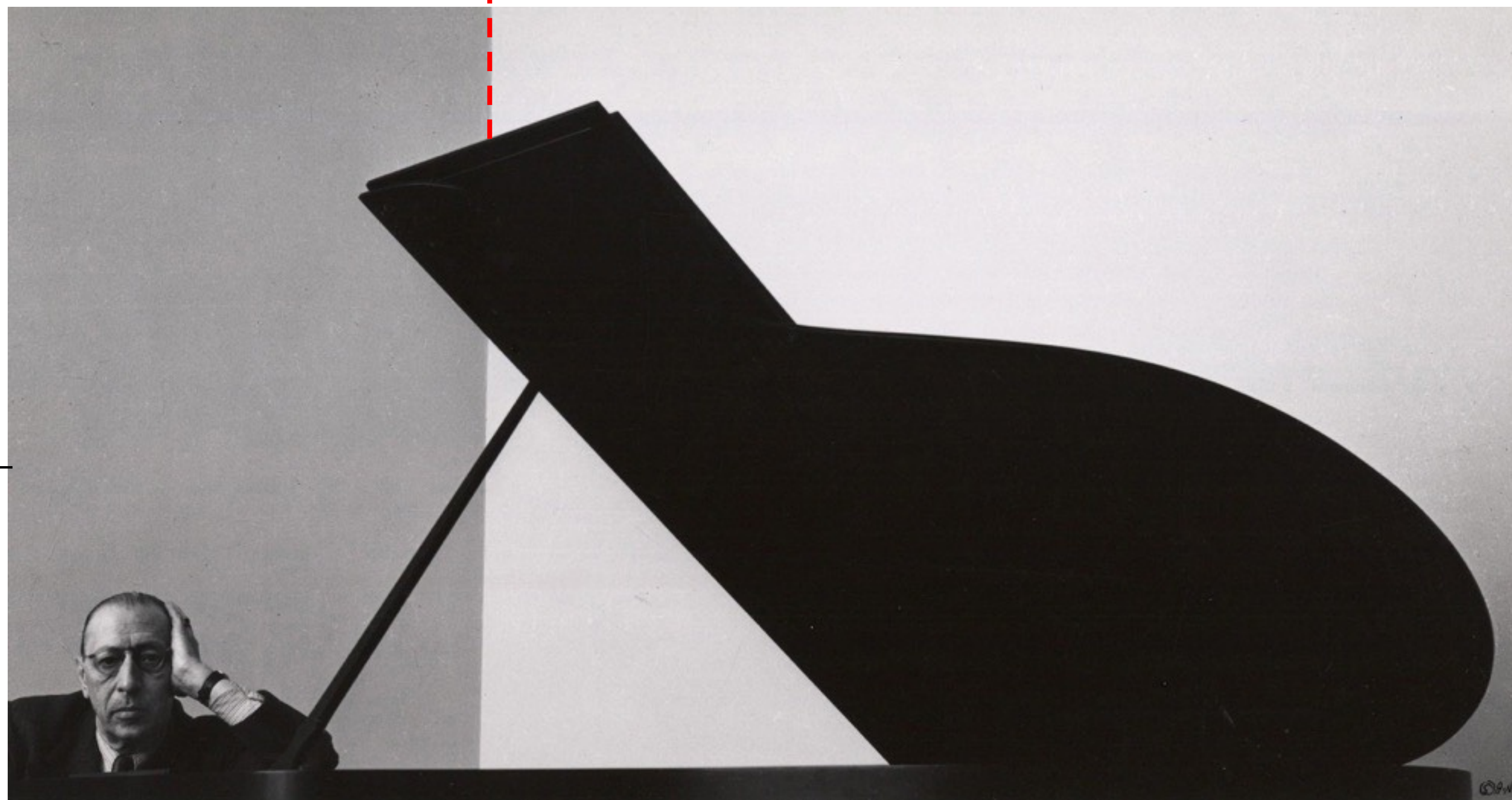
Igor Stravinsky, composer and conductor, New York, 1946 Arnold Newman / Getty Images. KYOTOGRAPHIE 2017



This line cuts the background two-thirds and flatten all the elements in the image. This photograph looks like a collage without perspective. Stravinsky is represented in an abstract space that refers to geometric painting, may be like his mental space of musical creation ?

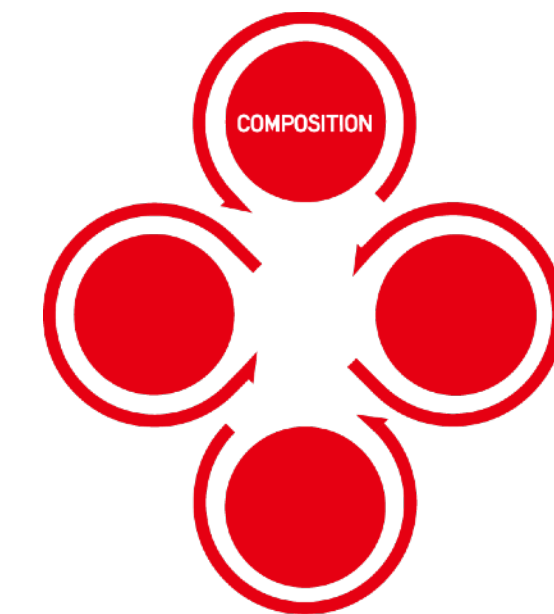
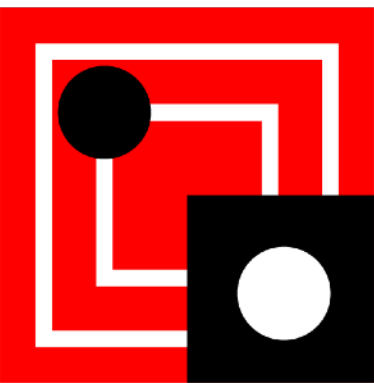


The composer is confined to the bottom left corner.

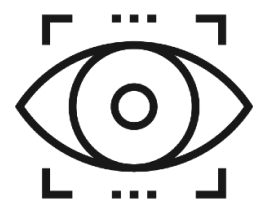
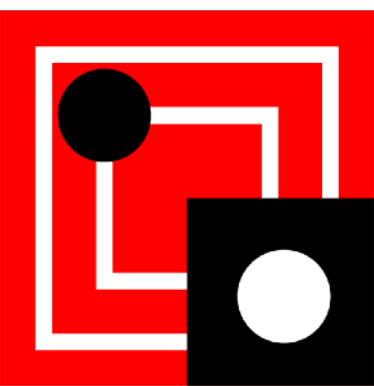


Stravinsky is dominated by a grand piano silhouetted against a white wall.

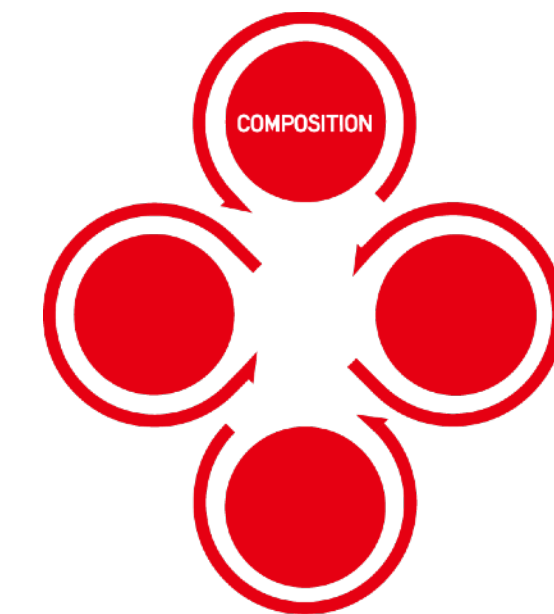
Igor Stravinsky, composer and conductor, New York, 1946 Arnold Newman / Getty Images. KYOTOGRAPHIE 2017



Eikoh Hosoe, Kamaitachi 8 (on a fence). KYOTOGRAPHIE 2013

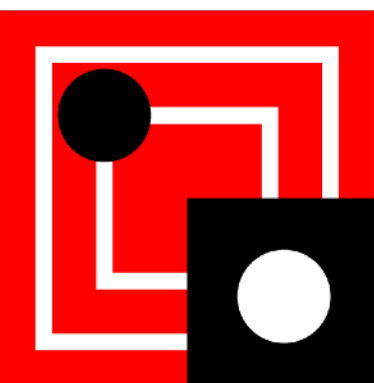


Placement of the subject

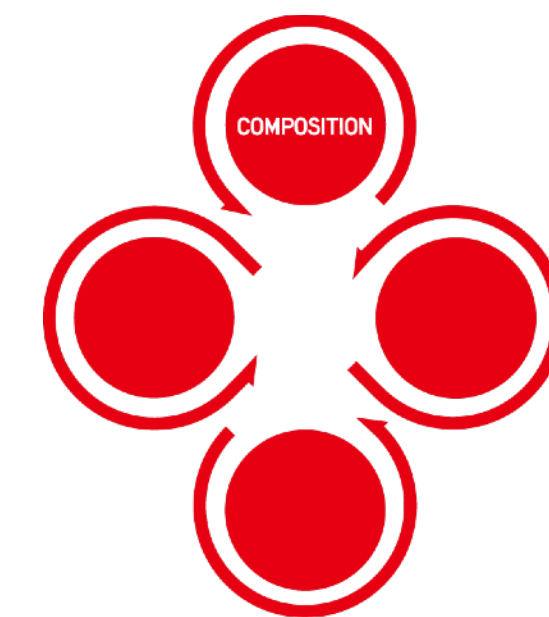


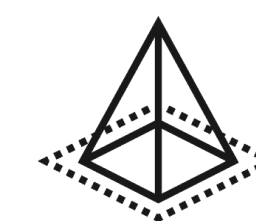
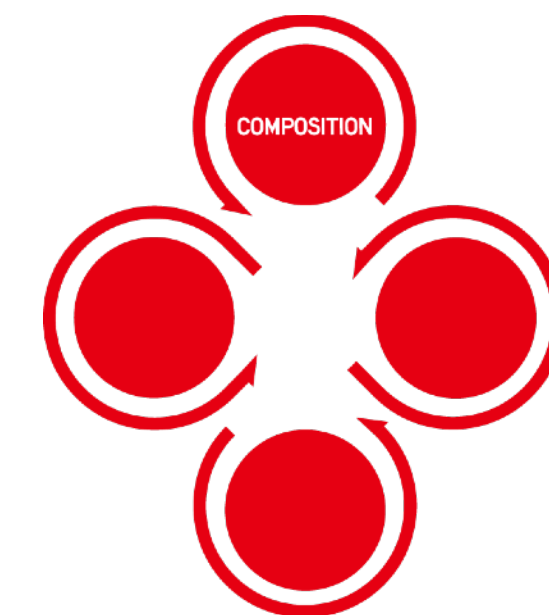
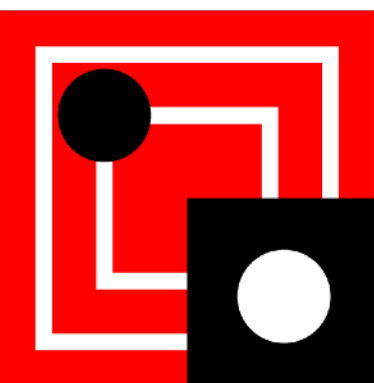
Vanishing Point

Eikoh Hosoe, Kamaitachi 8 (on a fence). KYOTOGRAPHIE 2013



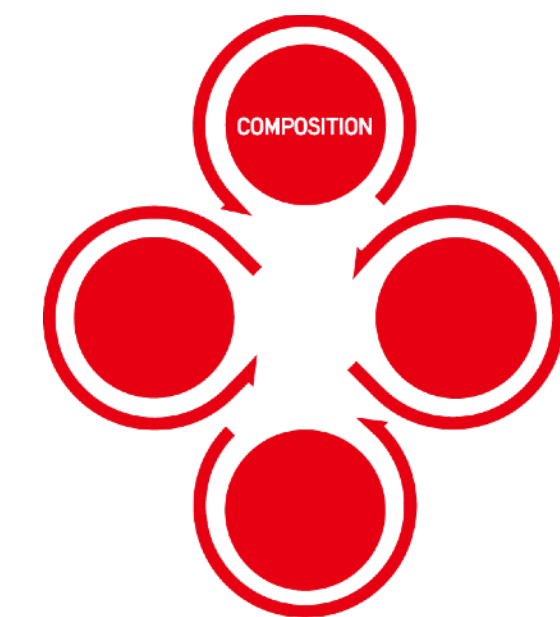
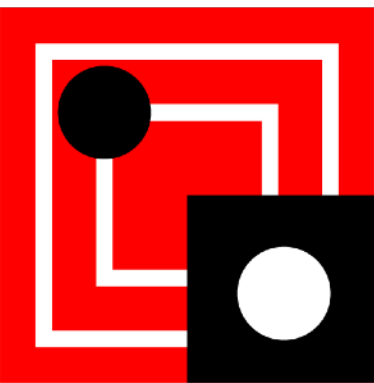
*Torii on the Cliff, de la série Headland © Akiko Takizawa
KYOTOGRAPHIE 2015*

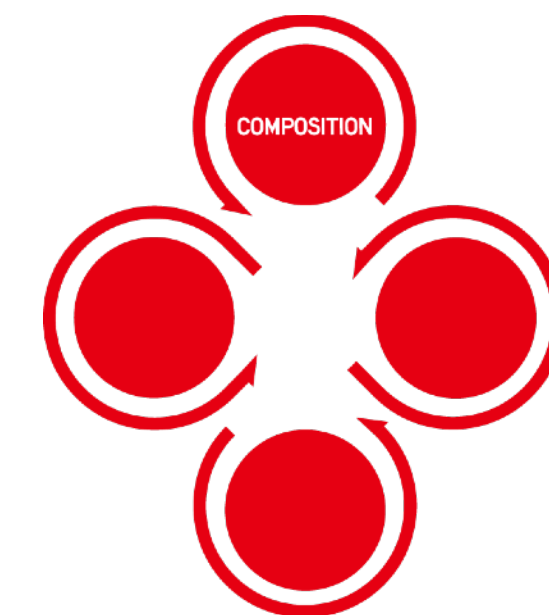
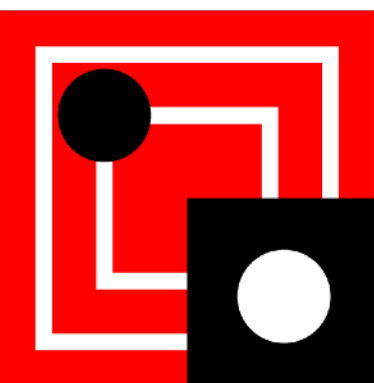




Look at the different elements, tori, characters, tree, stone. Observe their size and how they are positioned in the images.

*Torii on the Cliff, de la série Headland © Akiko Takizawa
KYOTOGRAPHIE 2015*

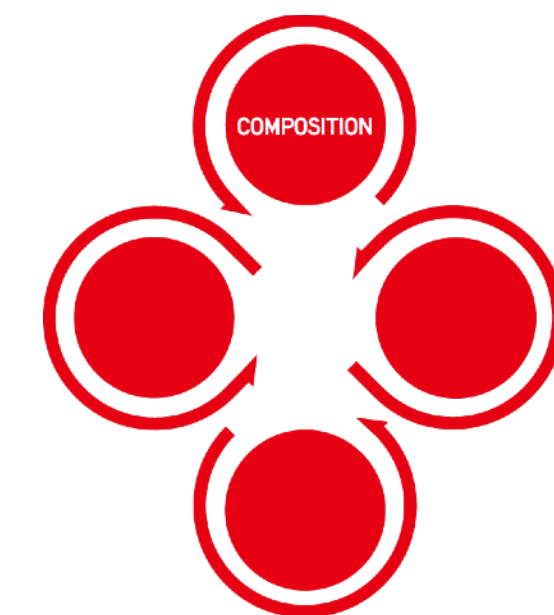
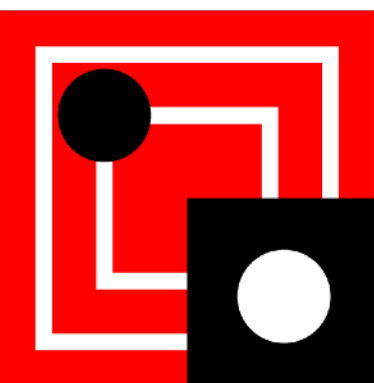




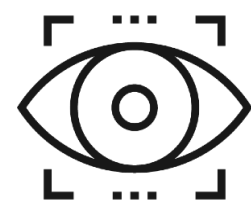
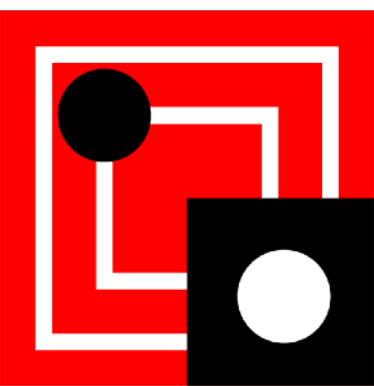
This picture is fictive and made by digital collage.

Izumi plays with the scale of the objects to create an oniric space.

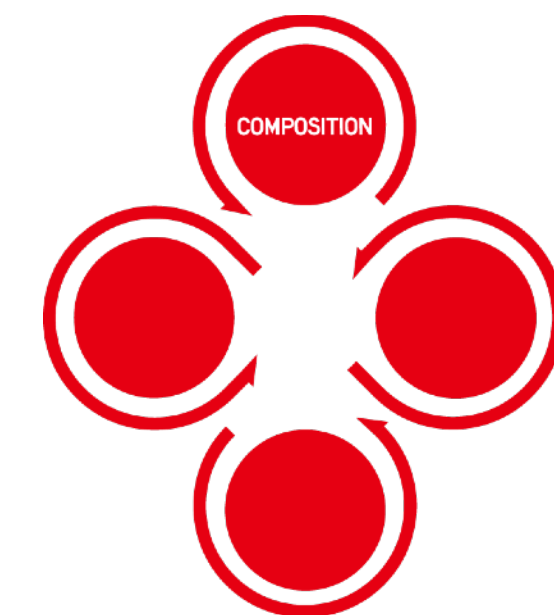
The onigiri has the size of a mountain and she has the size of little doll. (maybe an interpretation of Alice in Wonderland!).



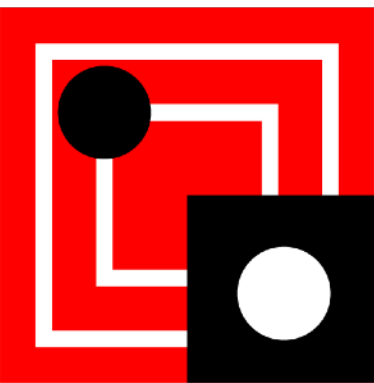
*The golden age of Japanese photography
(1860-1875).
Collection Christian Polak
KYOTOGRAPHIE 2013*



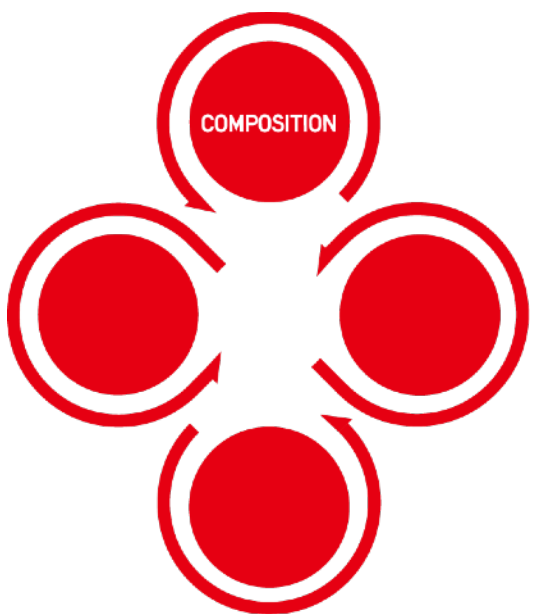
The picture seems to be symmetric.
However, the line in the background is not straight, highlighting the imbalance of the bodies who can fall any time.

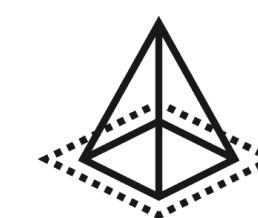
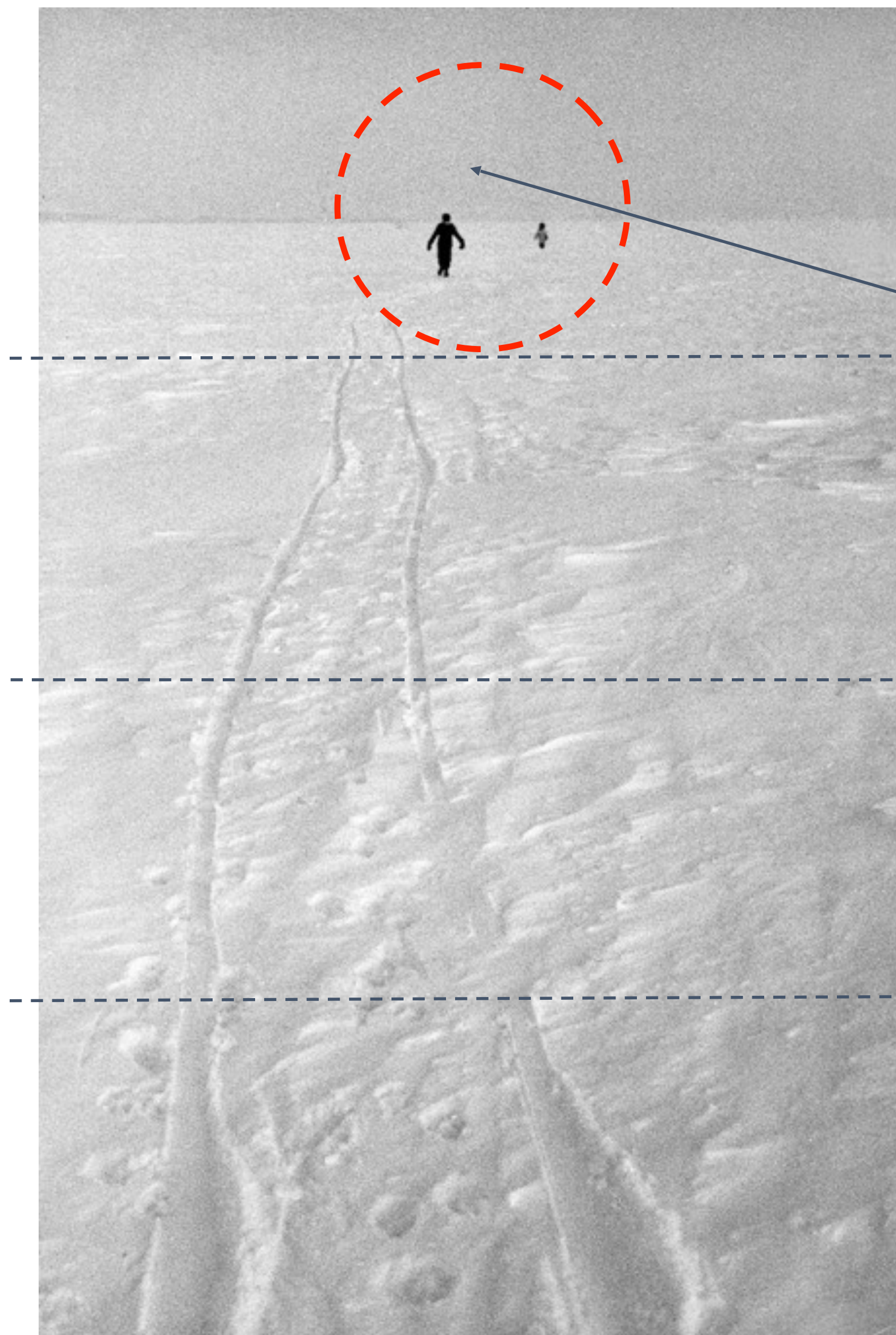
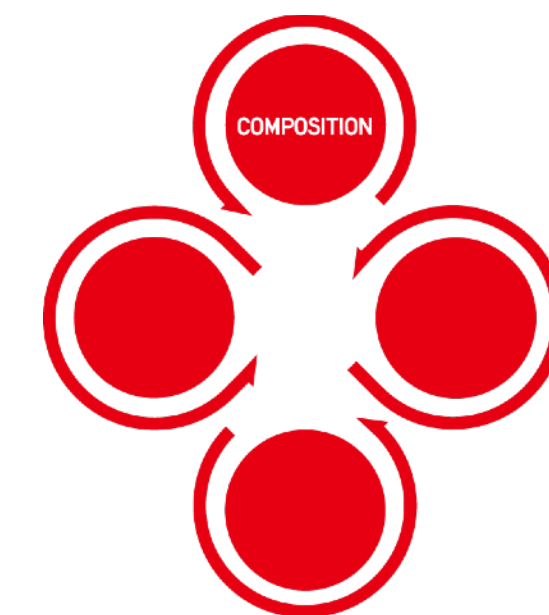
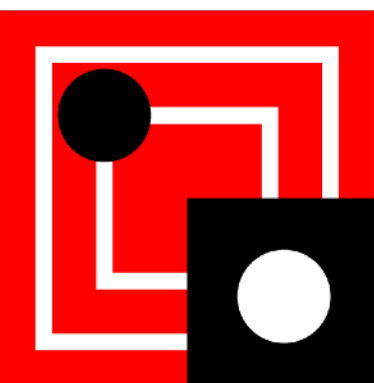


*The golden age of Japanese photography
(1860-1875).
Collection Christian Polak
KYOTOGRAPHIE 2013*



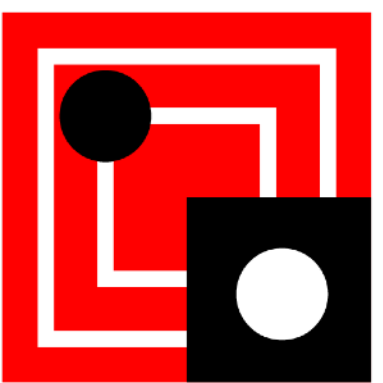
Marc Riboud, Alaska 1958
© Marc Riboud
KYOTOGRAPHIE 2015



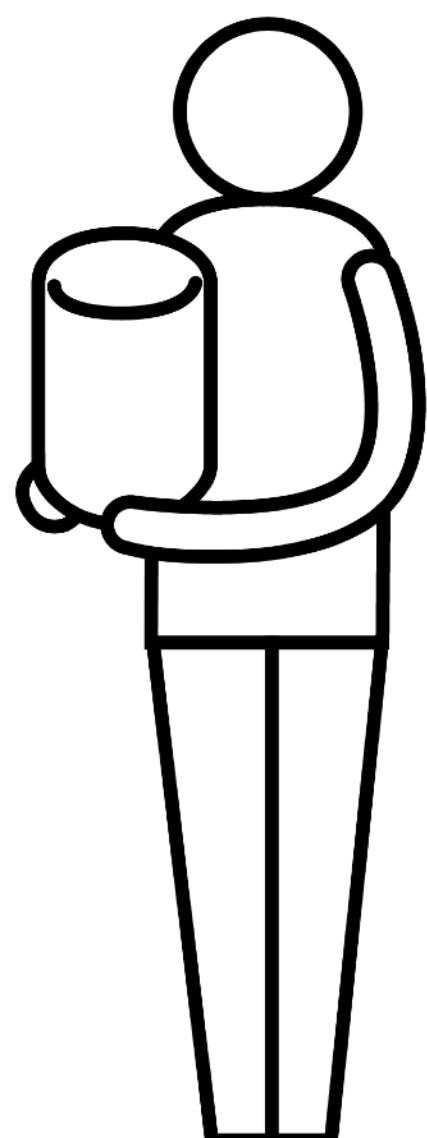
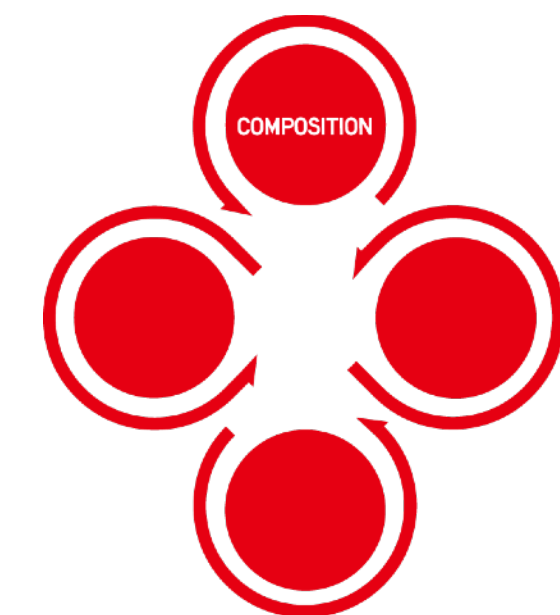


There are 2 men, 2 traces. Look how the characters are positioned on the top of the image. Snow occupies more than $\frac{2}{3}$ of the image showing the weakness of humans in this environment.

Marc Riboud, Alaska 1958
© Marc Riboud
KYOTOGRAPHIE 2015

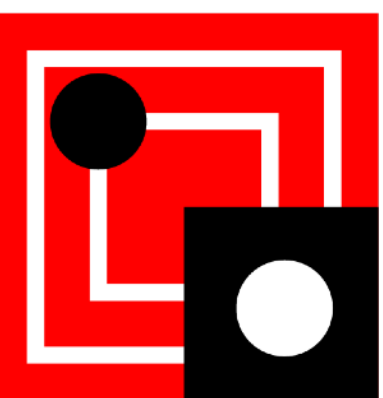


3 COMPOSITION CREATE

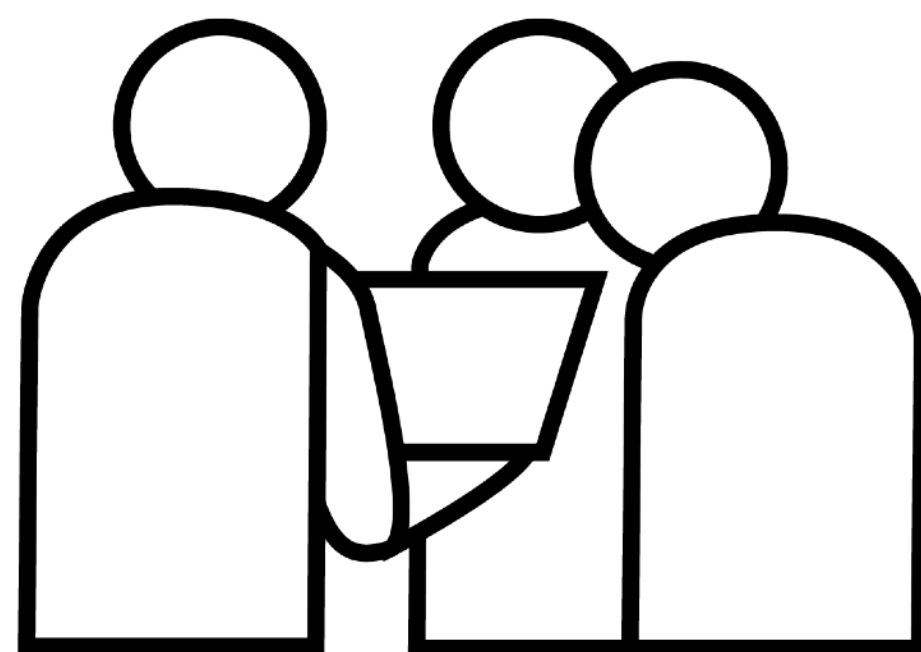
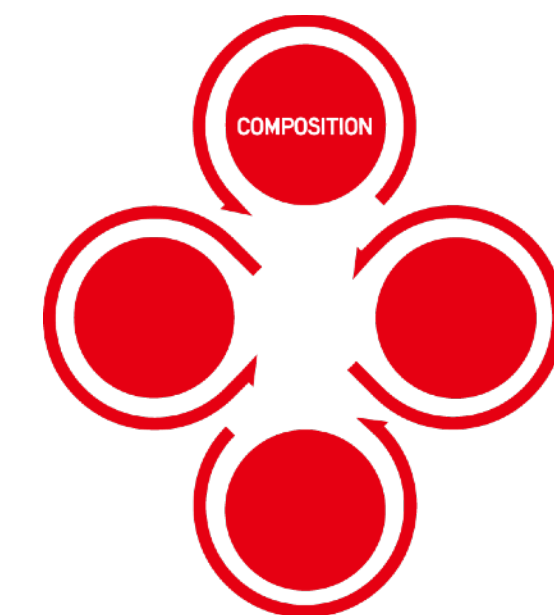


Take 5 pictures placing the object or person in a different section of the composition.

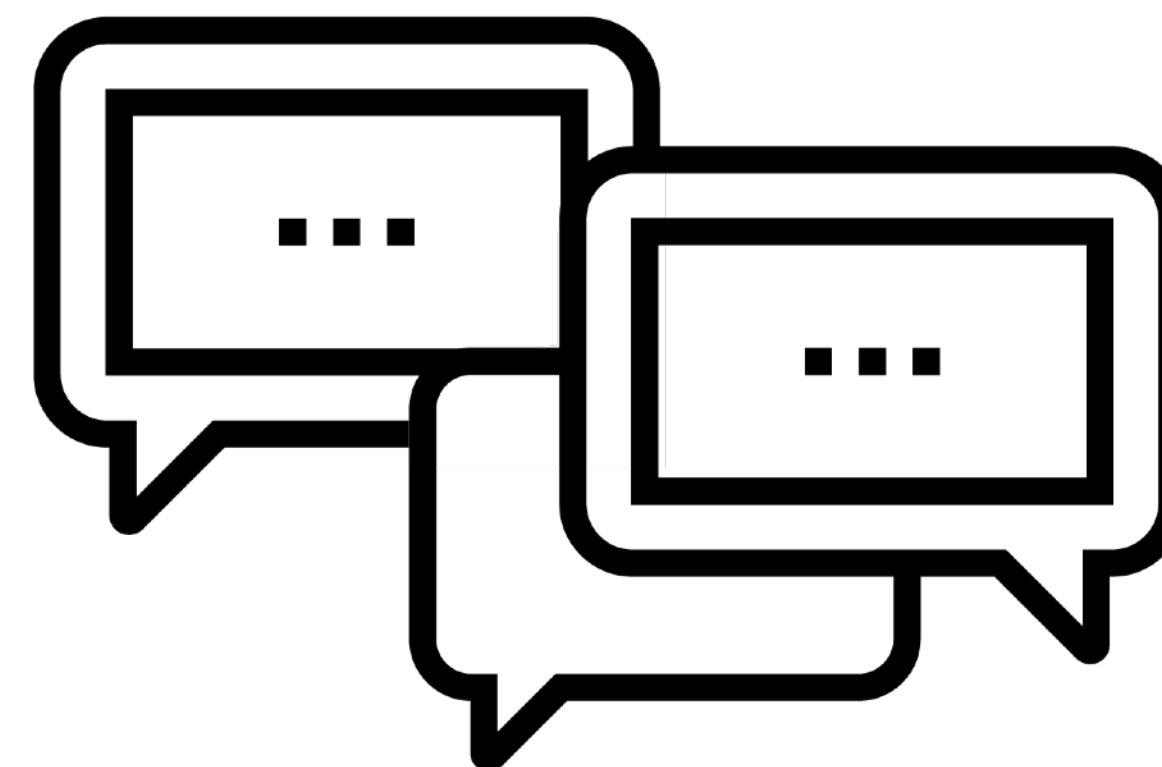
Choose an object or a person as your subject.



4 COMPOSITION EVALUATE



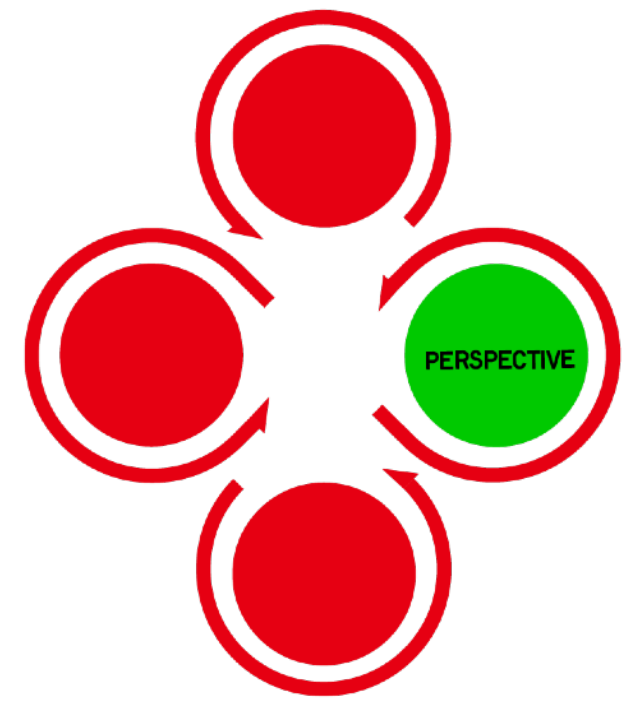
Sit with 2 or 3 other people and share the photographs you have taken.



Discuss:
Which photograph is the strongest? Why?

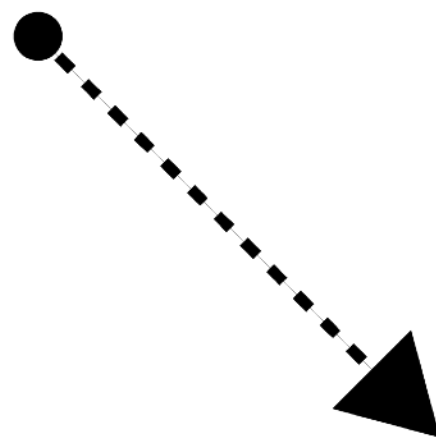


1 PERSPECTIVE UNDERSTAND

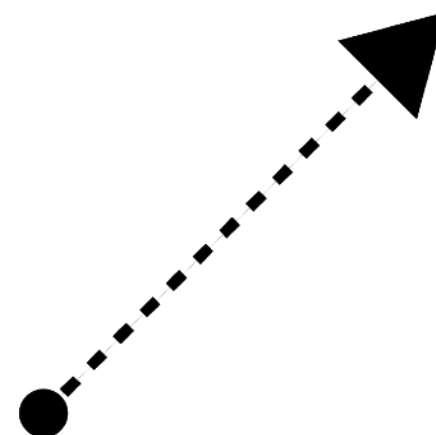


To create perspective, depth and distance and suggest a three dimensional space in a photograph, the photographers decide what point-of-view they would like the image to be taken from:

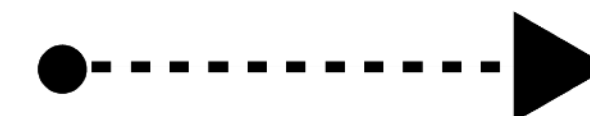
Birds-eye view :
from above looking down



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

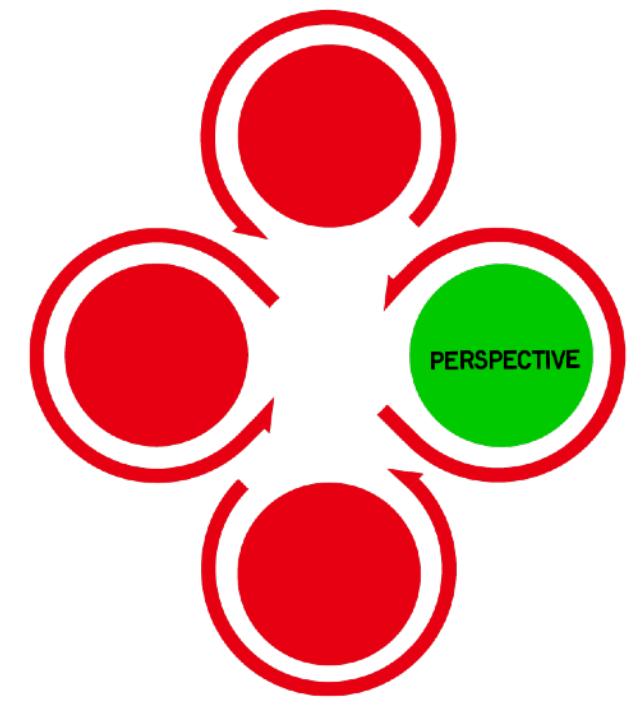


Face-to-face :
at eye-level

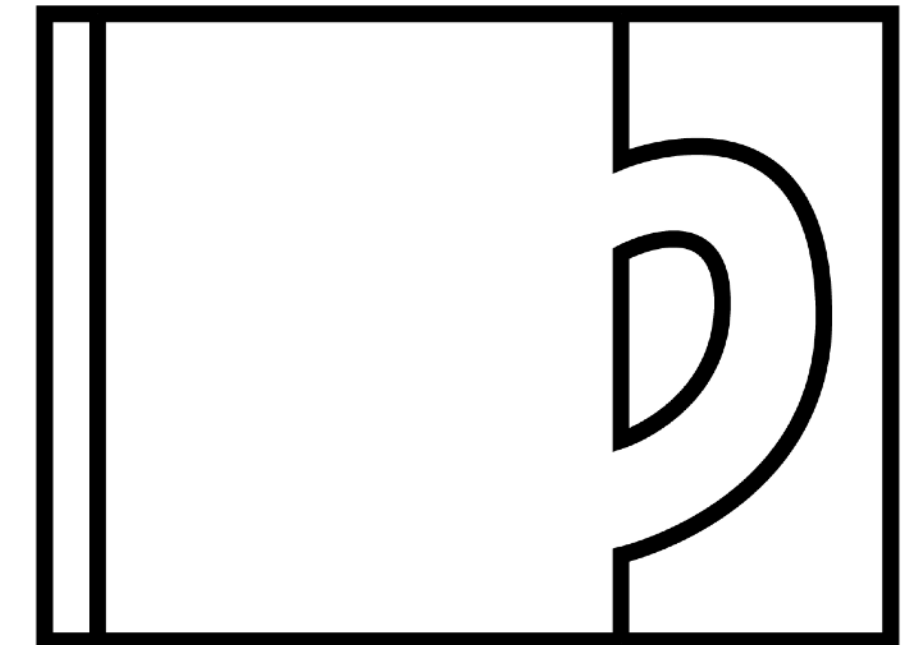
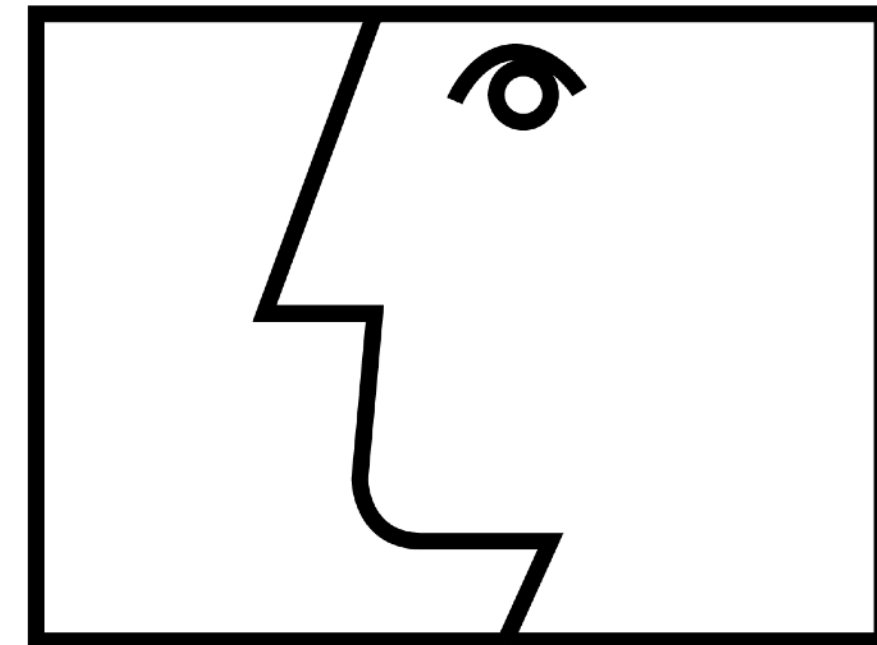




1 PERSPECTIVE UNDERSTAND

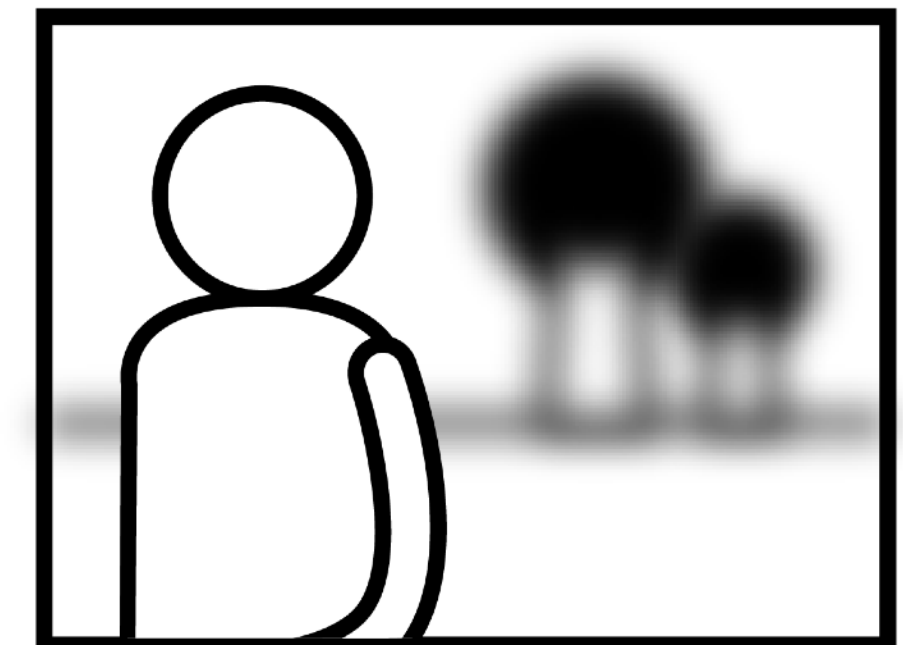
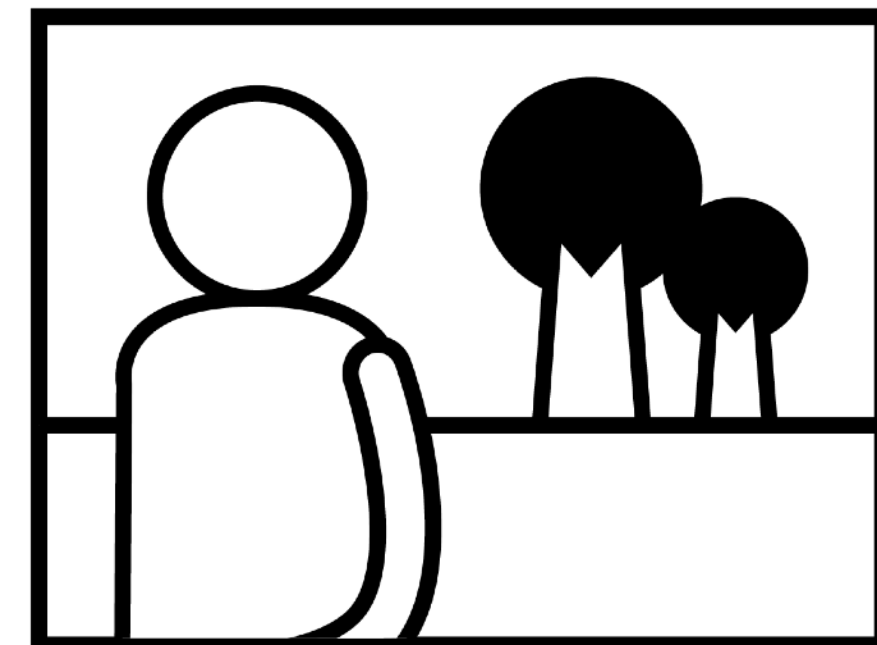


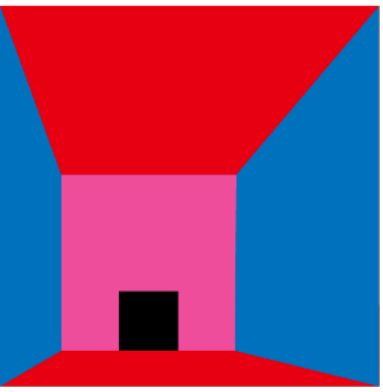
Sometime photographers prefer just to **fill the frame** getting very close to their subject.



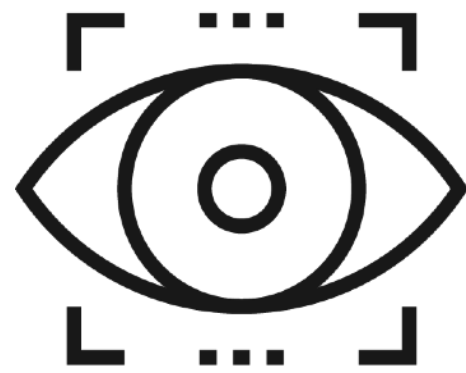
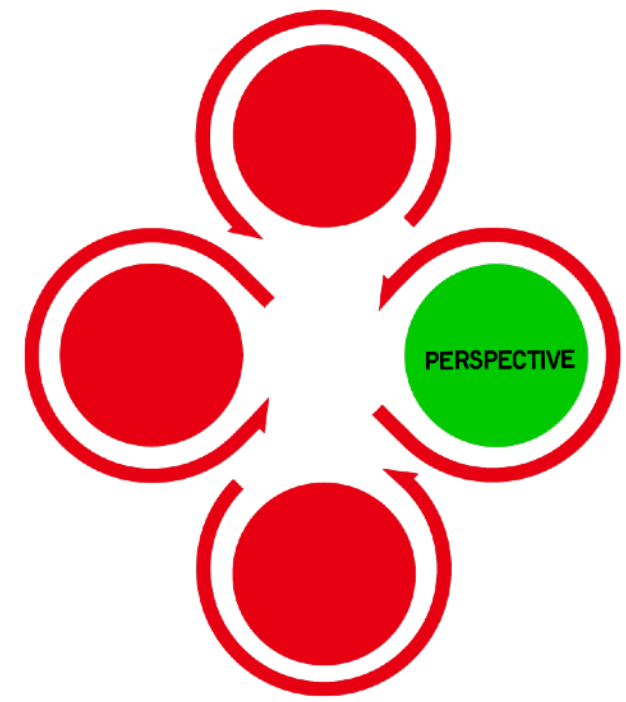
Depth of field :

Photographers choose also what should be in focus as well as the distance in front of and behind the subject which appears to be in focus.

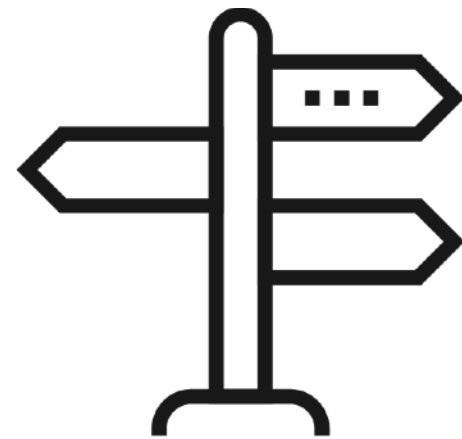




2 PERSPECTIVE OBSERVE AND ANALYSE



where is the viewer positioned to look into the image?

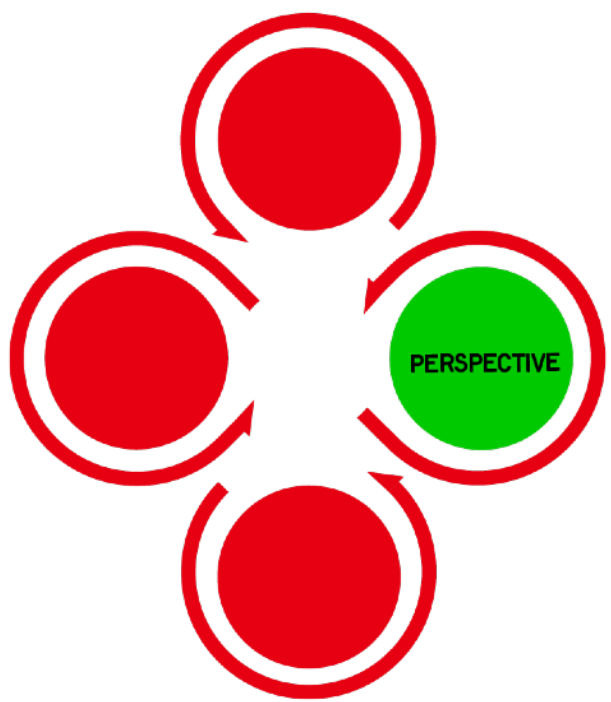
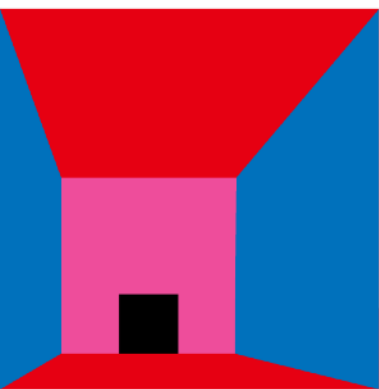


Is he close or far from its subject ?

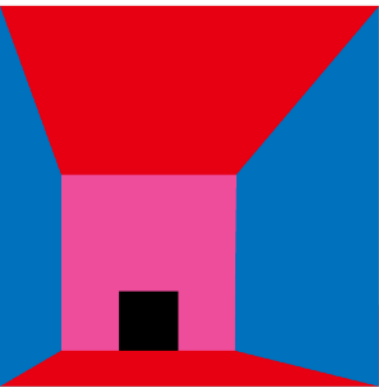


Why do you think each artist has chosen this point of view?

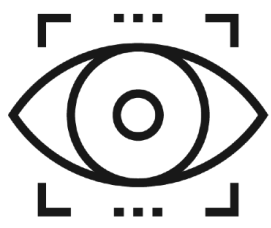
What is in focus in the photograph?



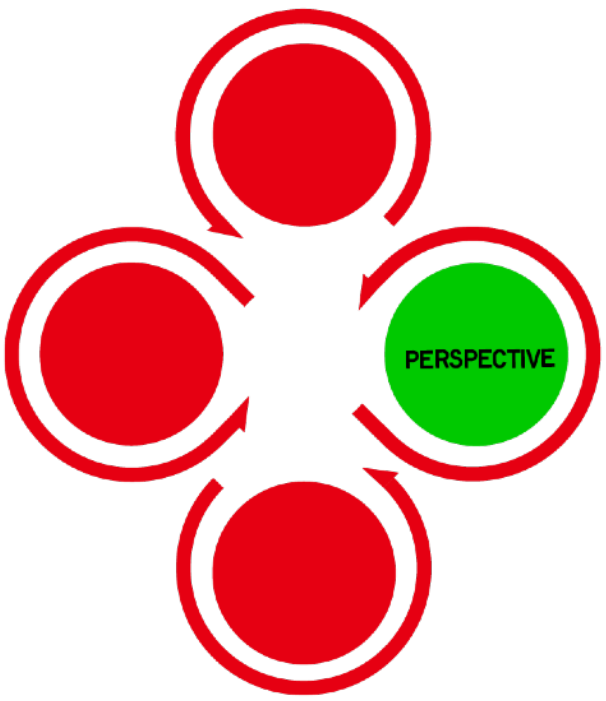
*Qian Haifeng, 2013 February 27th, from Chengdu to
Shanghai, No. L1018 Spring Festival Travel Rush Temporary
Train, 2013
KYOTOGRAPHIE 2016*



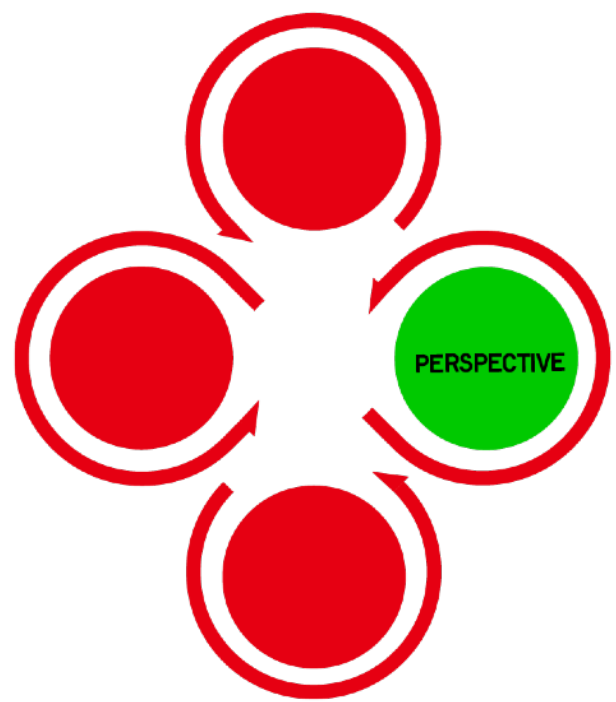
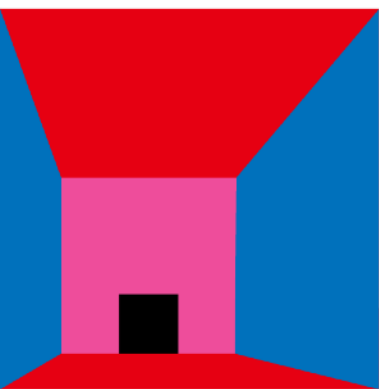
Note also the reflection of the men's body that create a symmetry intensified by the two train in front of each other



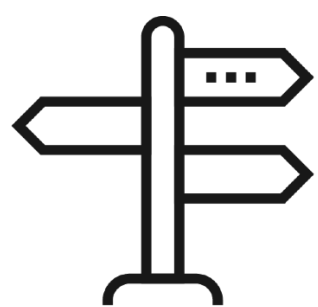
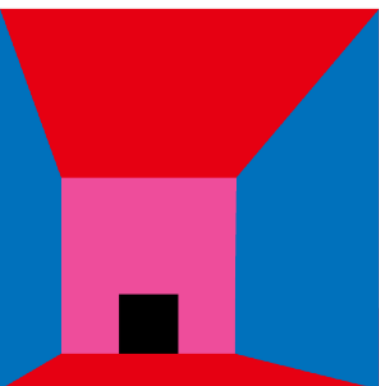
Focus is on the boy : a shallow depth of field isolates the subject from his environment.



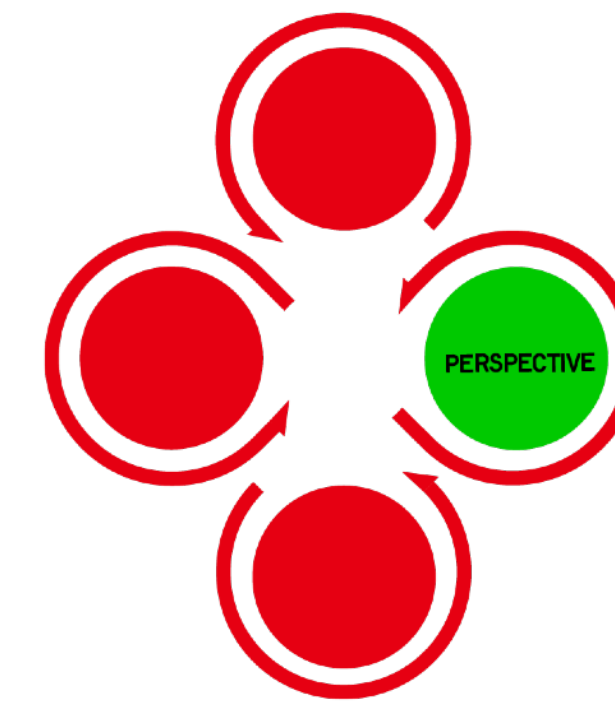
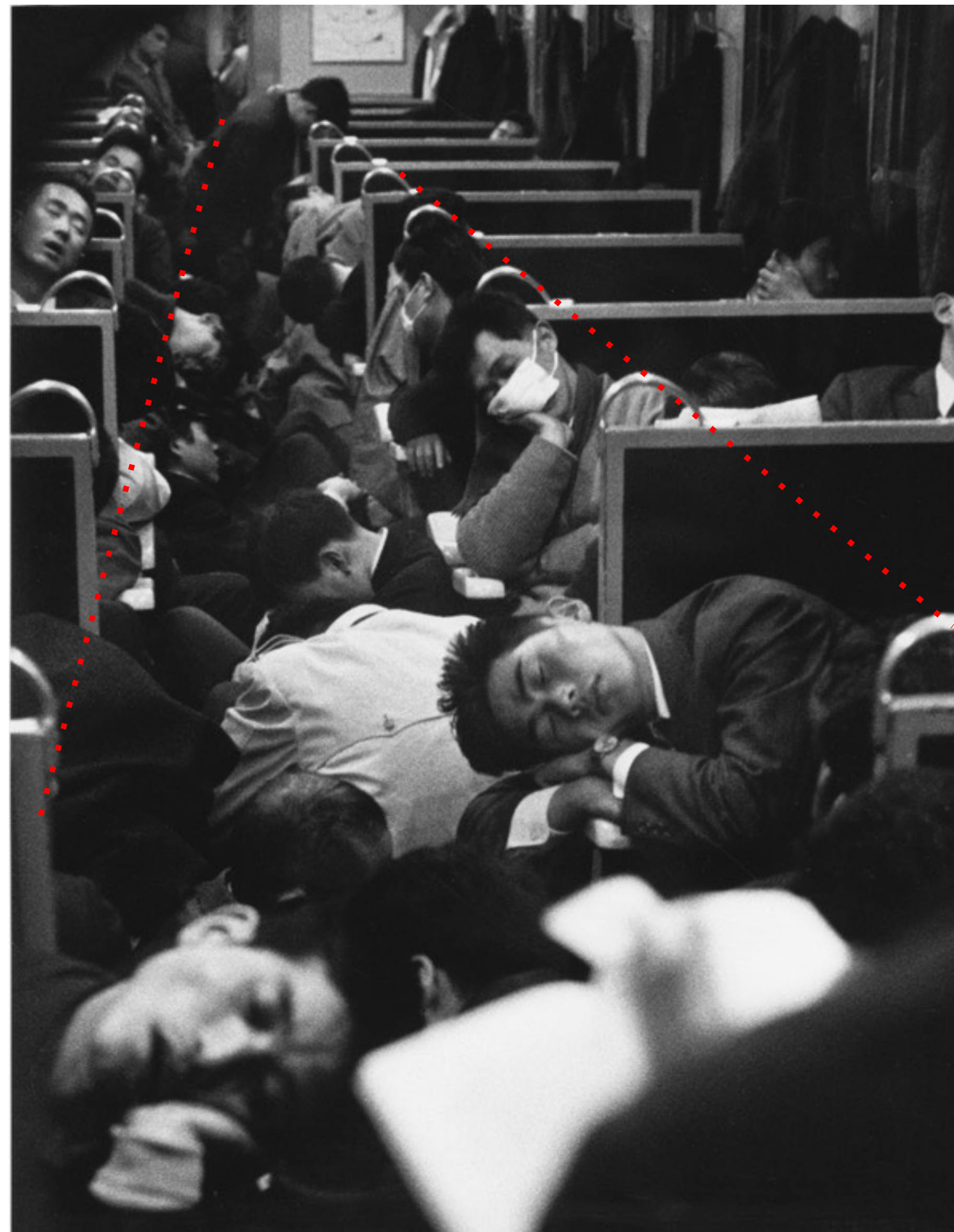
*Qian Haifeng, 2013 February 27th, from Chengdu to Shanghai, No. L1018 Spring Festival Travel Rush Temporary Train, 2013
KYOTOGRAPHIE 2016*



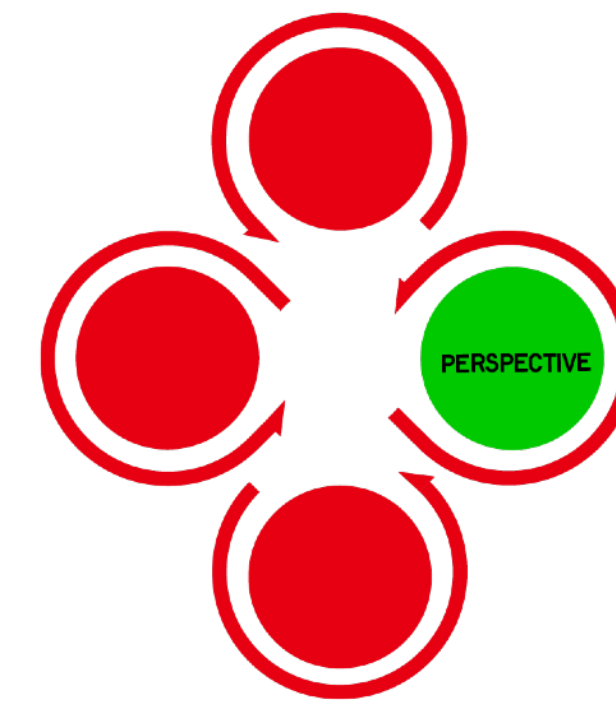
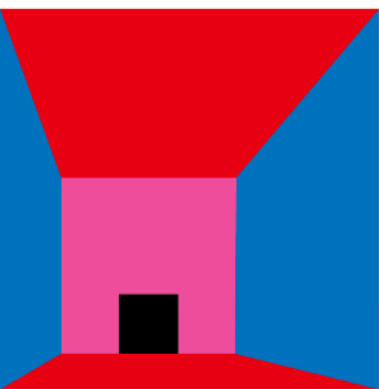
Early morning train in Japan, 1964
© Nicolas Bouvier
KYOTOGRAPHIE 2013



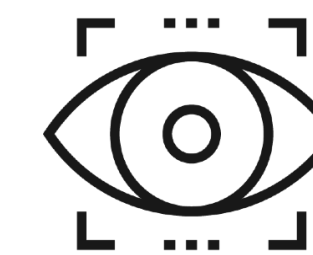
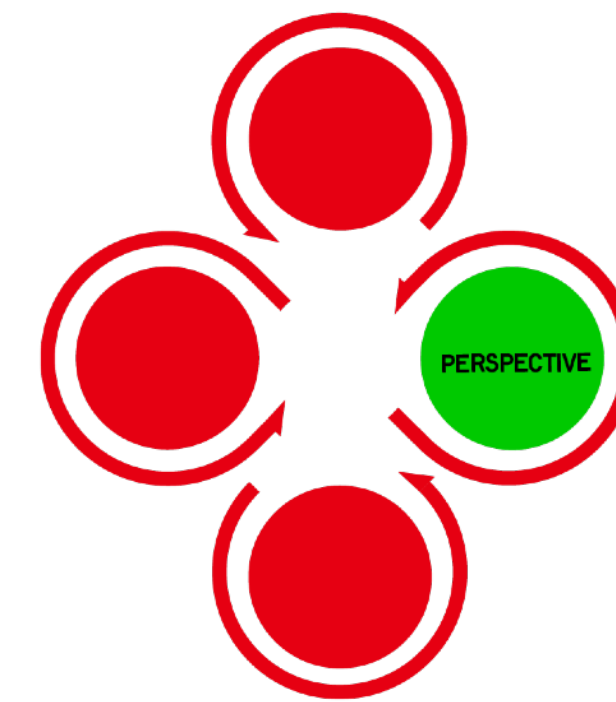
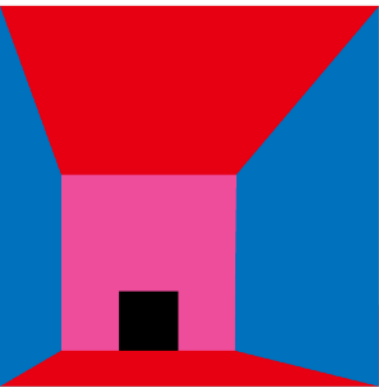
In this image the large depth of field puts all the subjects in context by showing everything around them.



Early morning train in Japan, 1964
© Nicolas Bouvier
KYOTOGRAPHIE 2013

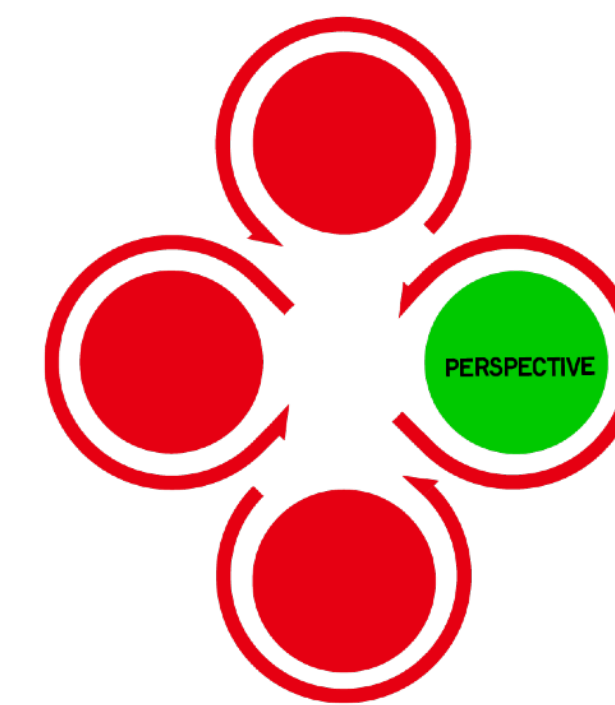
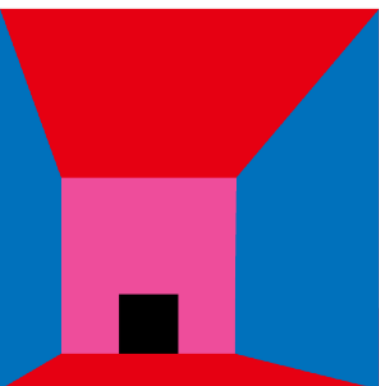


*Francis Wolff, John Coltrane at his “Blue Train”
session of September 15, 1957. © Mosaic
Images LLC.
KYOTOGRAPHIE 2015*

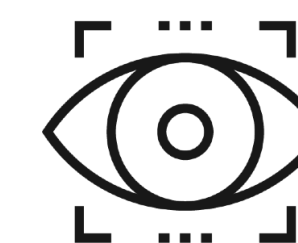
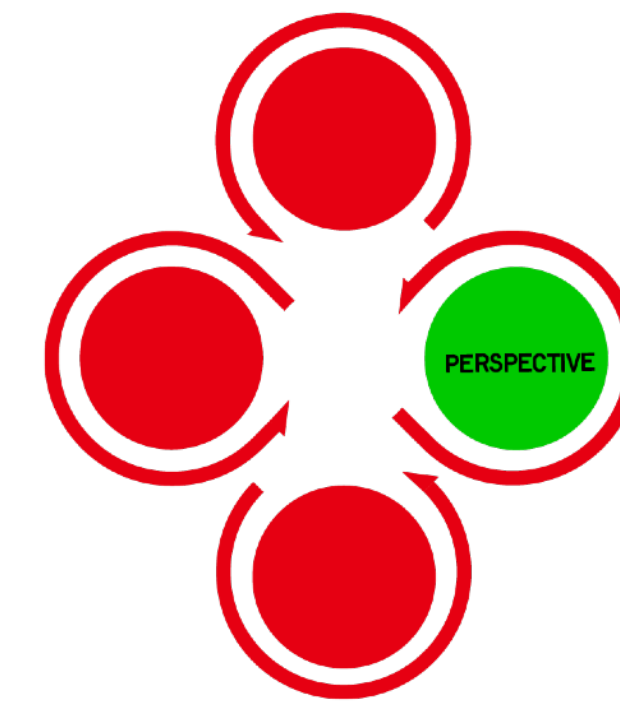
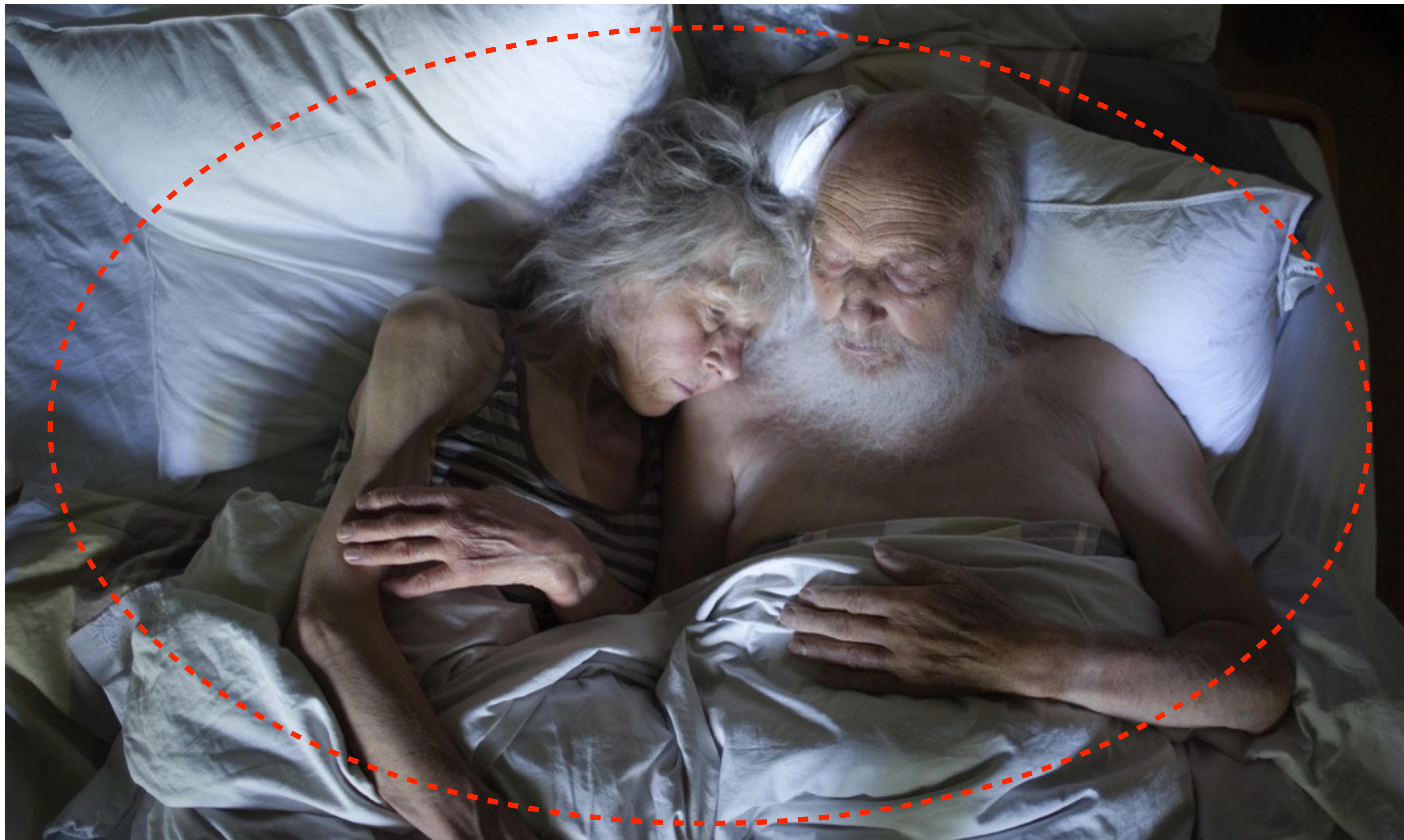
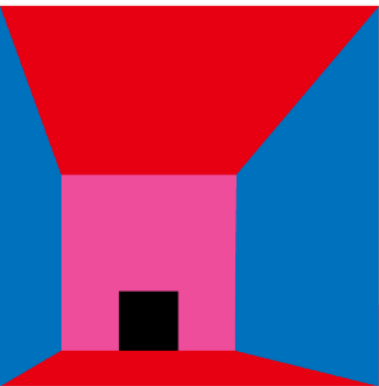


The viewer is positioned under the scene. It invites us to look up at the musician

Francis Wolff, John Coltrane at his "Blue Train" session of September 15, 1957. © Mosaic Images LLC. KYOTOGRAPHIE 2015

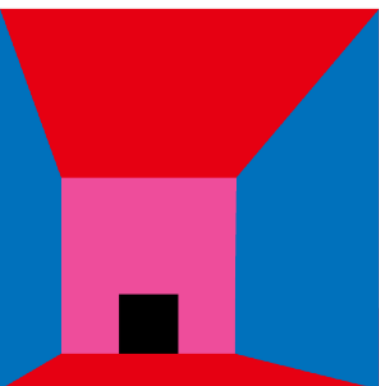


*Emmy and Ben in bed, series Emmy's
World, 2013 © Hanne van der Woude
KYOTOGRAPHIE 2017*

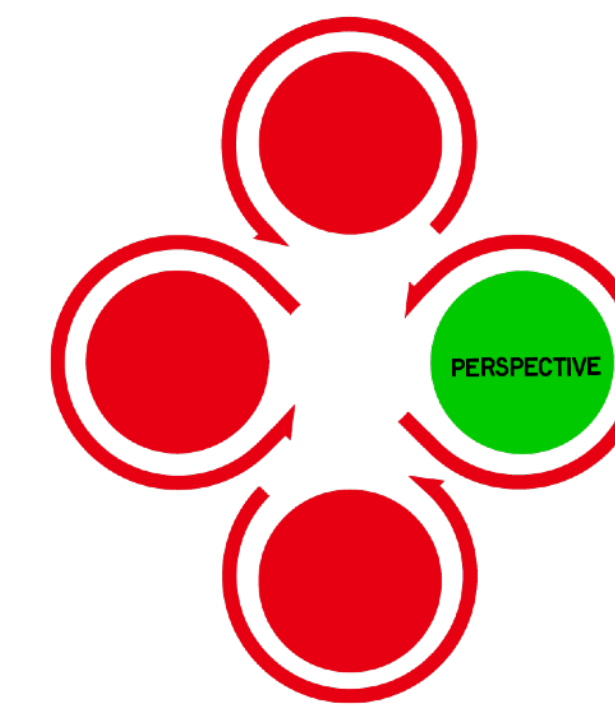


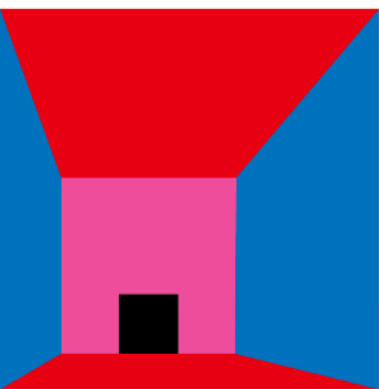
The viewer seems to fly above the scene, and is looking down at the couple from birds-eye view.

Emmy and Ben in bed, series Emmy's World, 2013 © Hanne van der Woude KYOTOGRAPHIE 2017



Thierry Bouët, Boy - 25 minutes old., 2008
KYOTOGRAPHIE 2016

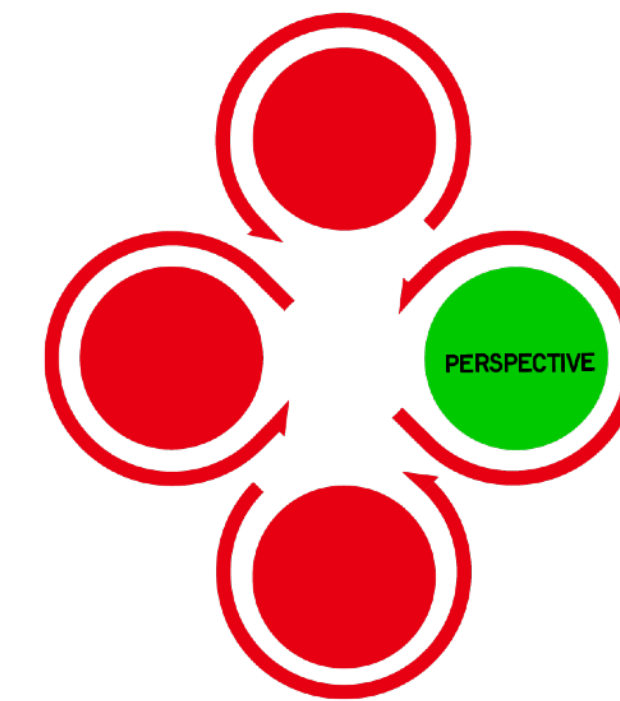


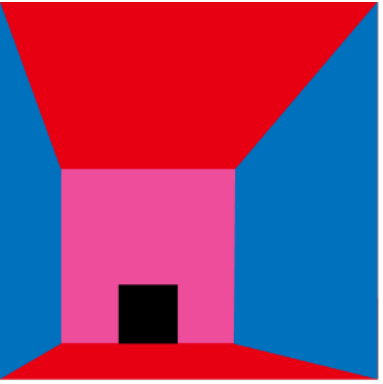


The the baby face fill the
frame. There is no
background.

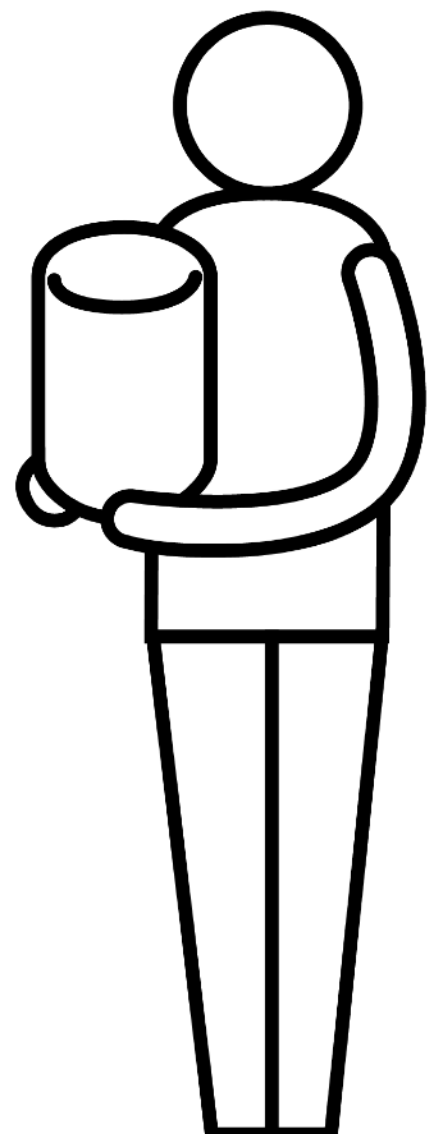
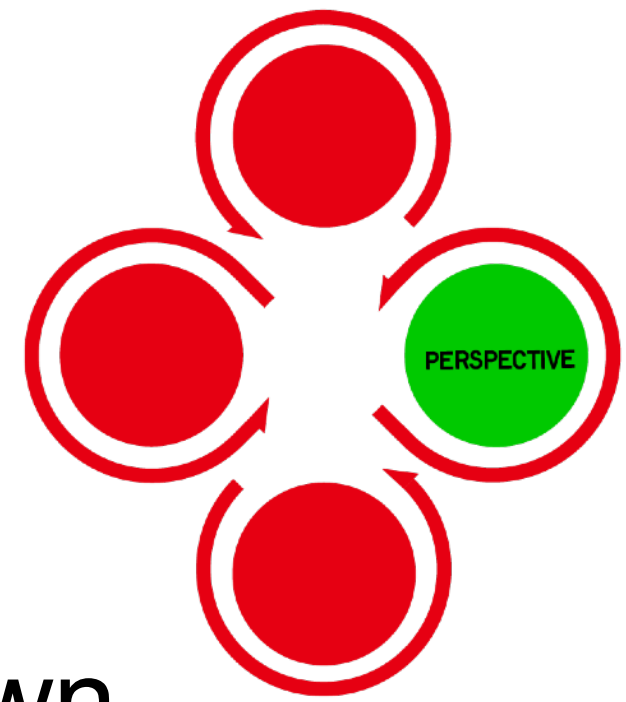


Thierry Bouët, Boy - 25 minutes old., 2008
KYOTOGRAPHIE 2016



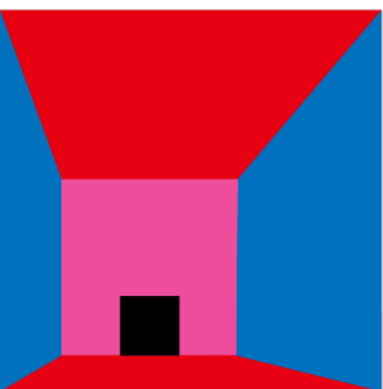


3 PERSPECTIVE CREATE

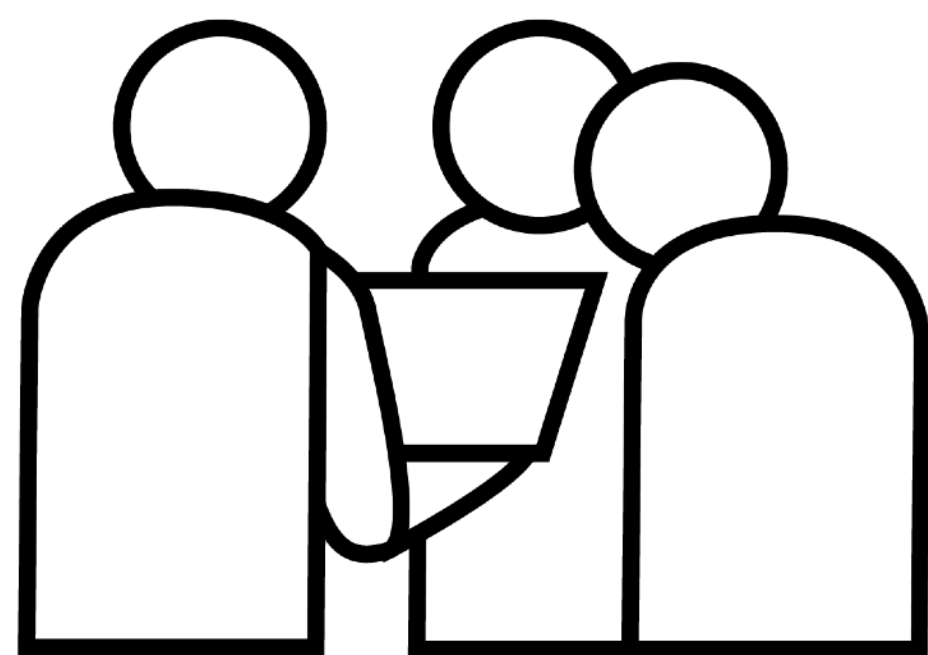


Choose a person or an object and photograph it from different point of vue.

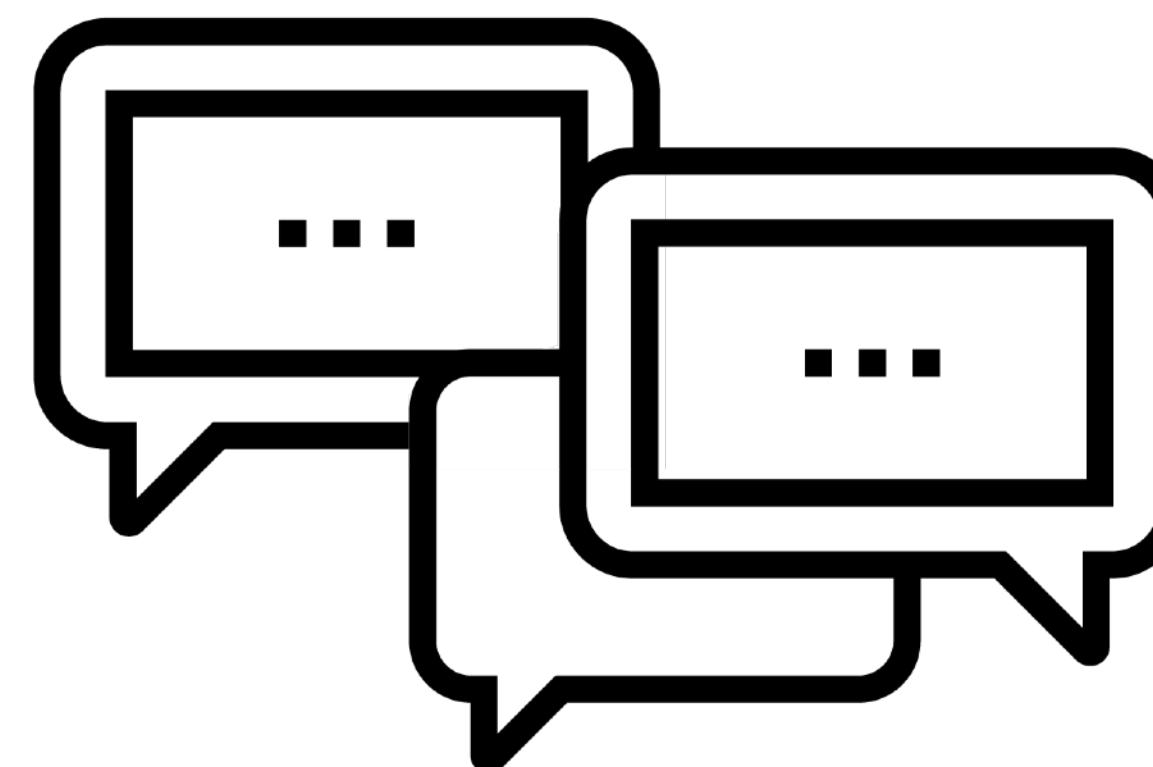
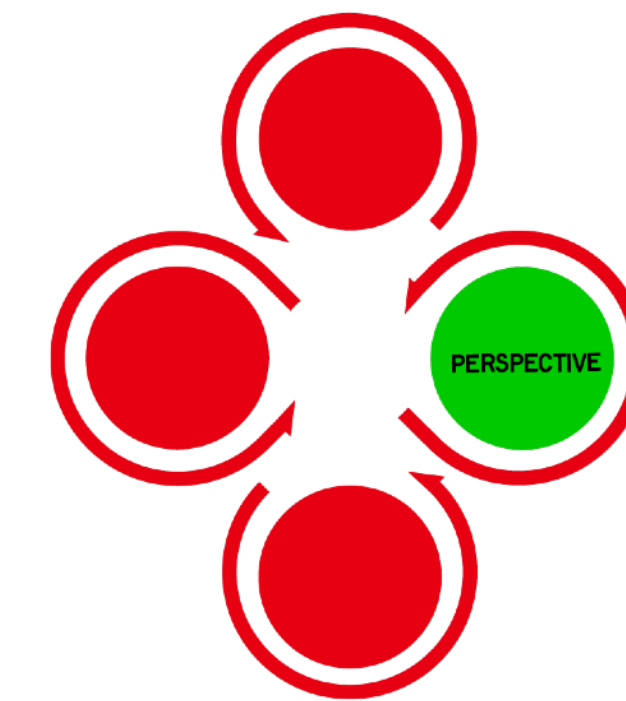
- Imagine you are a bird looking down at the object.
- Imagine you are a worm looking at the object.
- Face your object at eye level.
- Take the object from a long distance
- Fill the frame



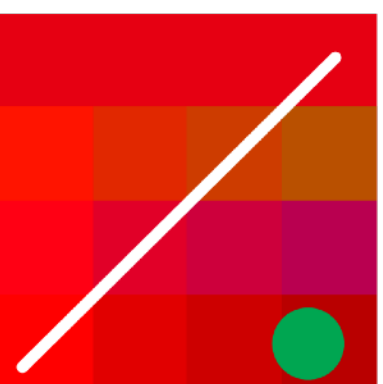
4 PERSPECTIVE EVALUATE



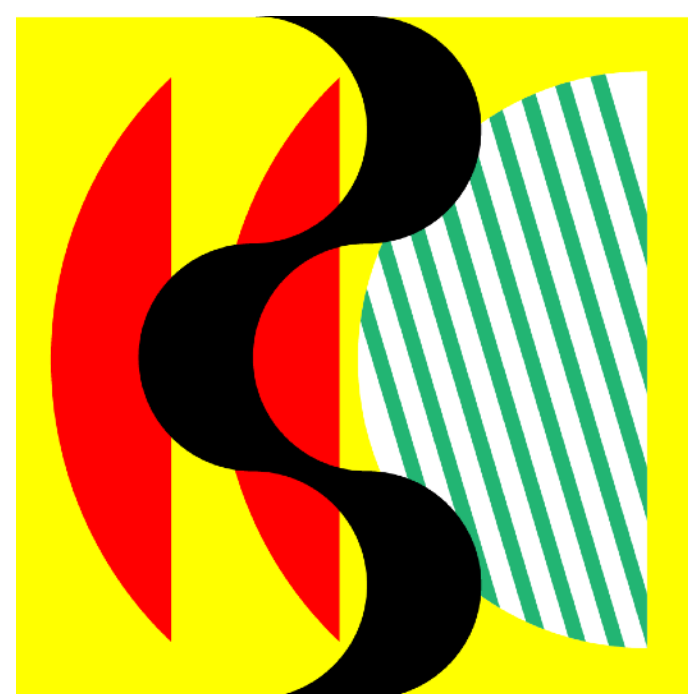
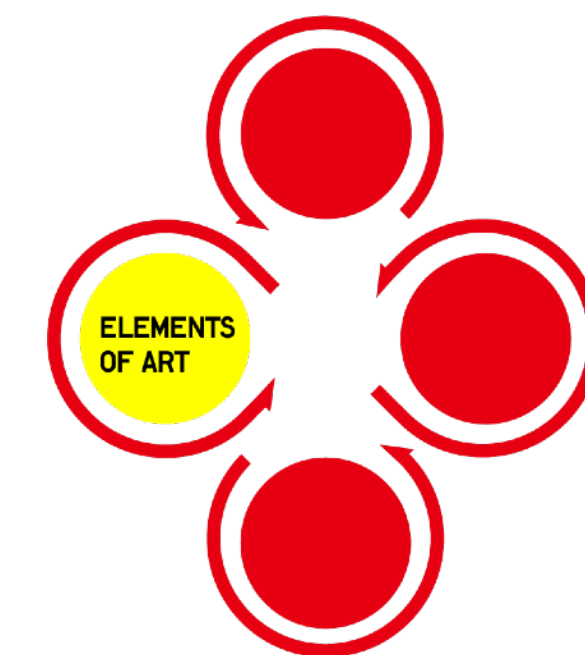
Sit with 2 or 3 other people and share the photographs you have taken.



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?



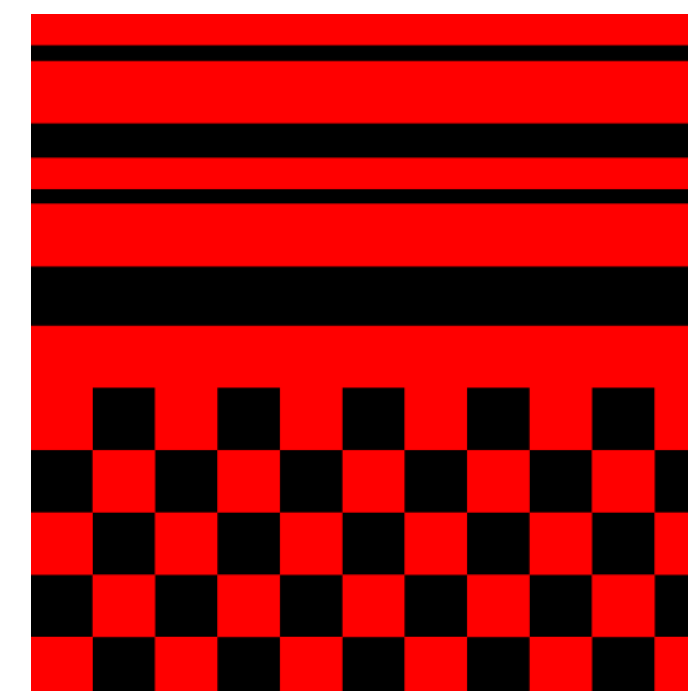
1 ELEMENTS OF ART UNDERSTAND



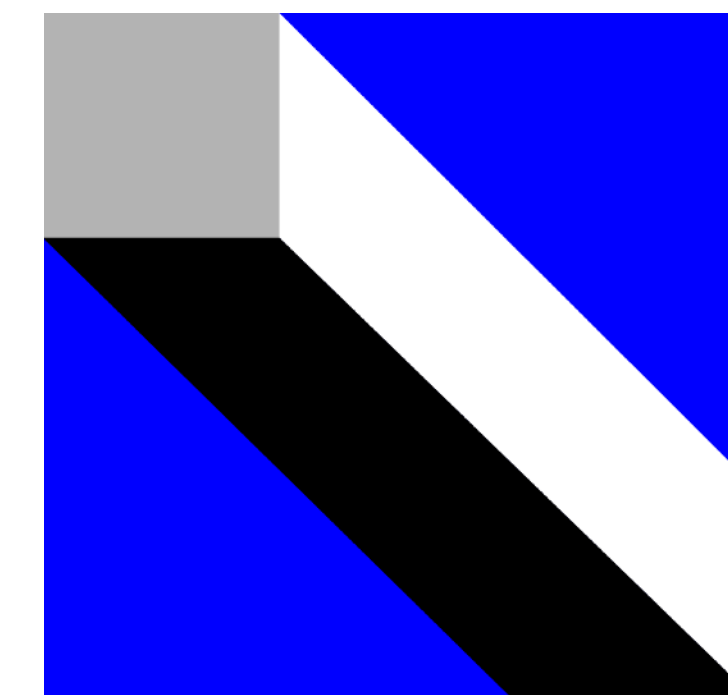
LINES, SHAPES



COLOR

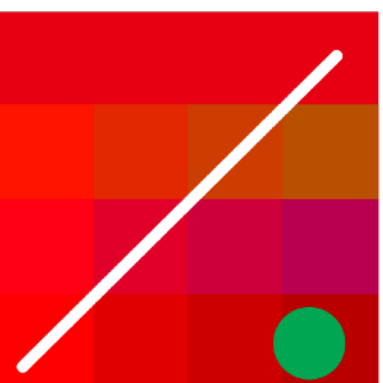


TEXTURE



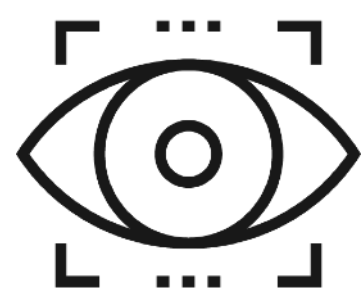
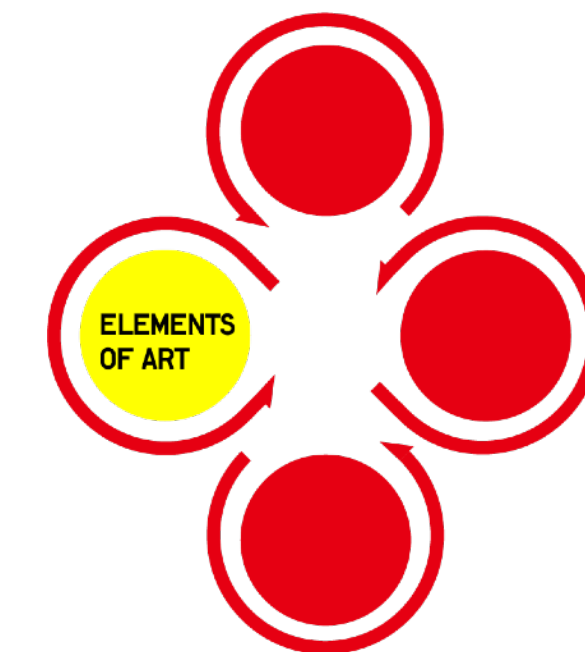
LIGHT

Line, shape, form, colour, texture and light are the 'ingredients' used by the photographer to create **balance, contrast, movement, emphasis, rhythm and unity** in their image.



2 ELEMENTS OF ART

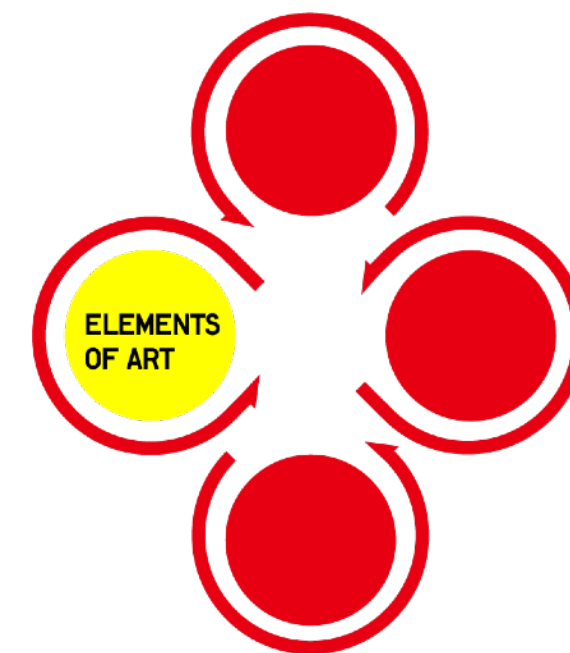
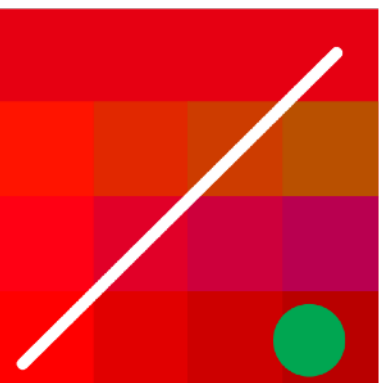
OBSERVE AND ANALYSE



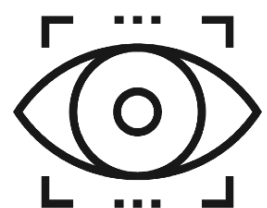
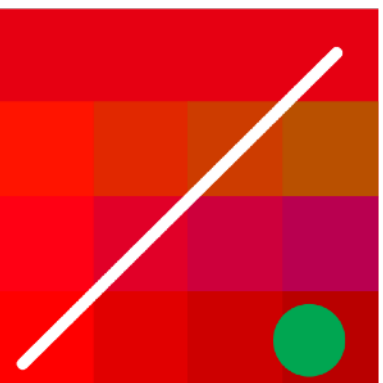
Observe the types of lines, colours, shapes, textures and patterns you see in the photographs.



How have the photographers used these elements of art to create a particular visual effect, feeling or mood?

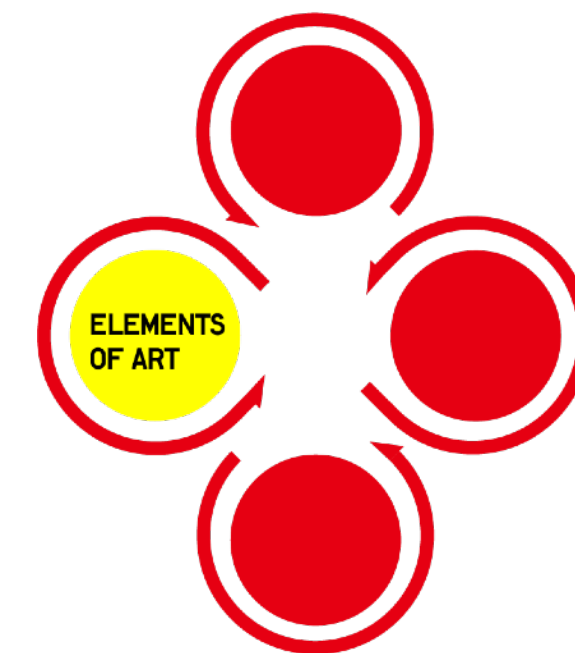


Aladé, 2016. © Romuald Hazoumè. Courtesy October Gallery, London. KYOTOGRAPHIE 2018



The mantle looks like wings and with his diagonal movement connect the sky to the earth and people

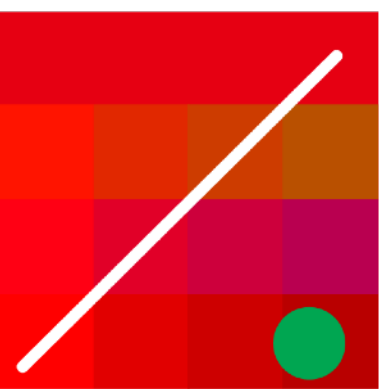
The shadow on the ground highlights the flight movement of the dancer



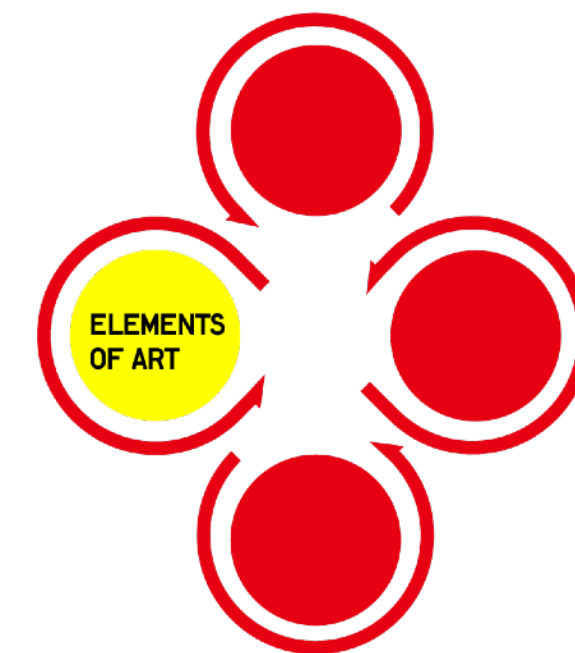
The circular shape - spiralling in the centre - and the striking contrast of colour against the dull tone of the sand and the sky, leads our eye toward the dancer and give movement to the picture

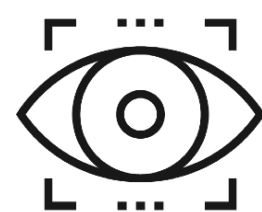
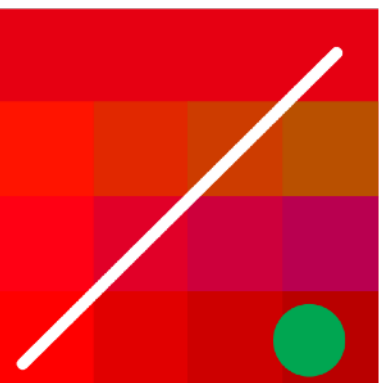
The shadow of the public on the ground closes the image.

Aladé, 2016. © Romuald Hazoumè. Courtesy October Gallery, London. KYOTOGRAPHIE 2018

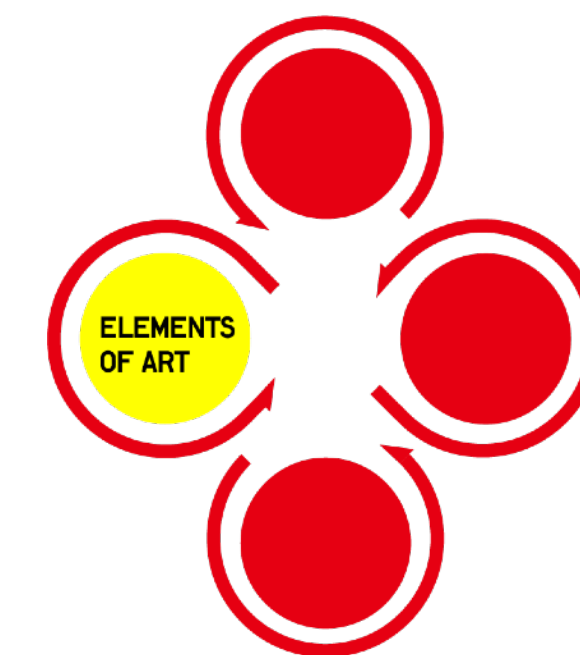
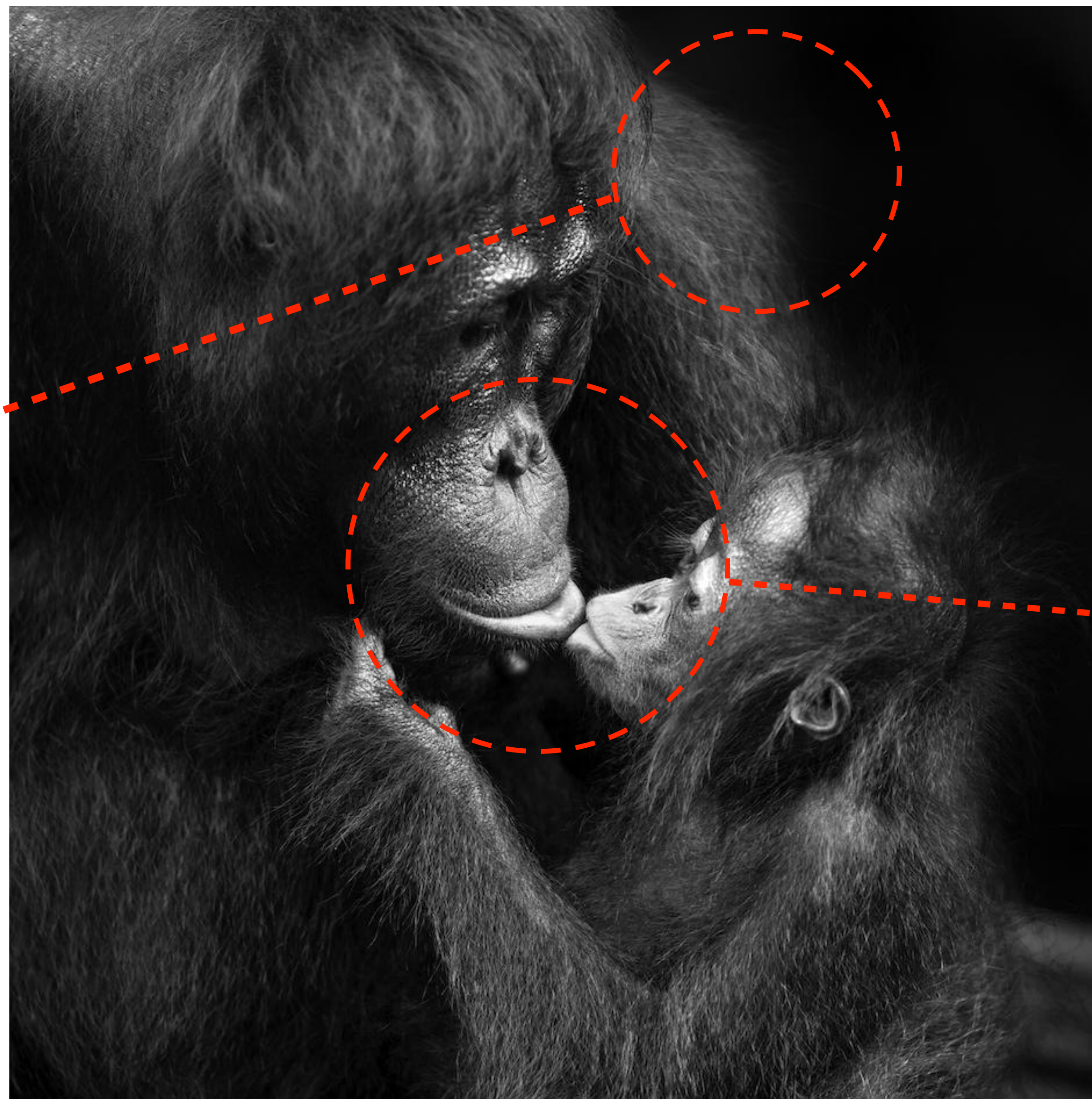


*Camp Leakey, Borneo, from the Primates series, 2015 © Isabel Muñoz.
KYOTOGRAPHIE 2017*



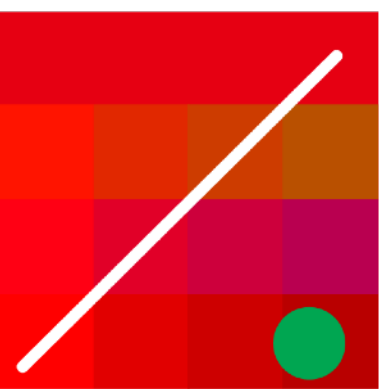


The texture of the hair
against the smooth, solid
background brings
emphasis to the figures

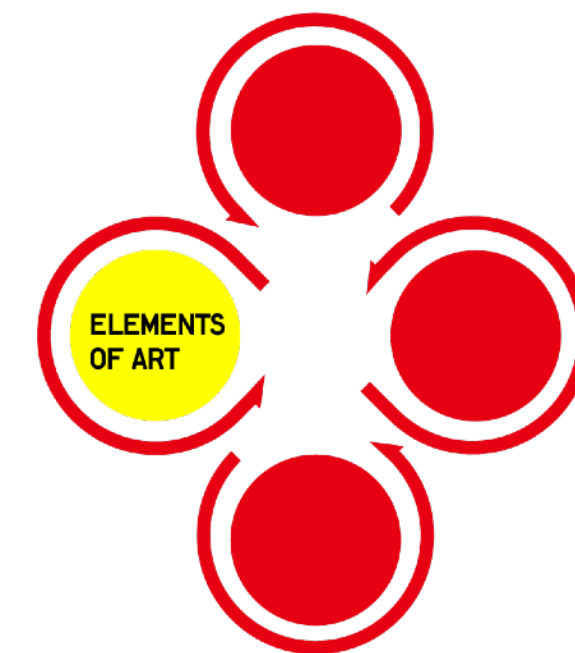


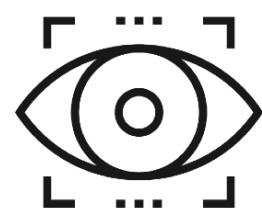
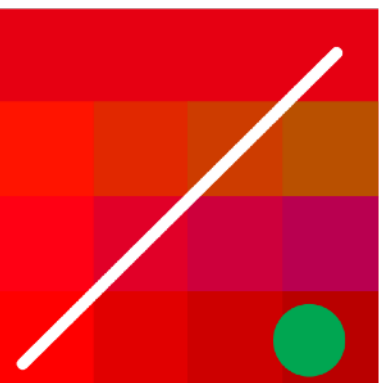
High contrast is achieved
by the use of light, which
draws our attention to the
centre of the image.

*Camp Leakey, Borneo, from the Primates series, 2015 © Isabel Muñoz.
KYOTOGRAPHIE 2017*



Silk Drying 2, Kyoto, Japan 1951 © Werner Bischof /Magnum Photos
KYOTOGRAPHIE 2014

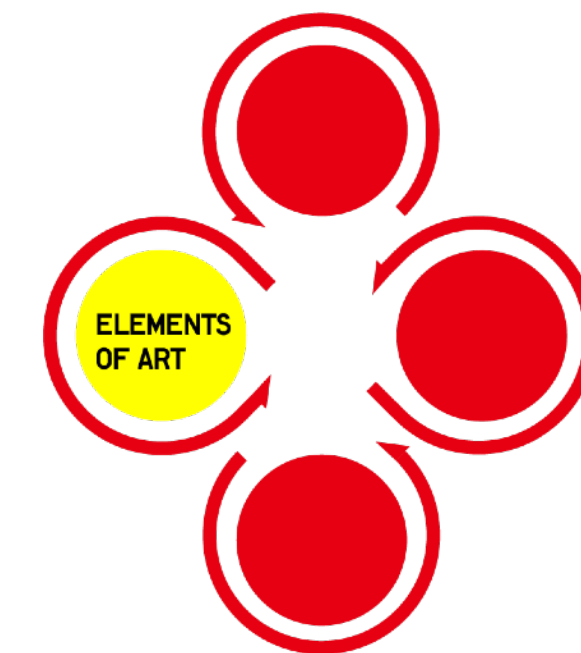


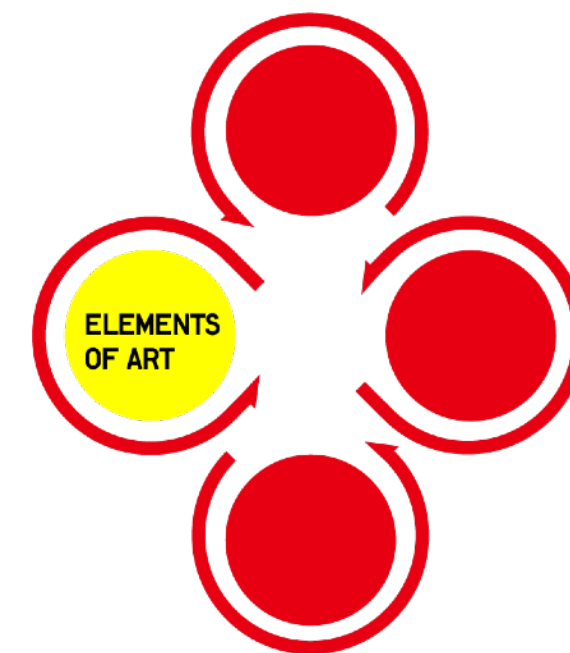
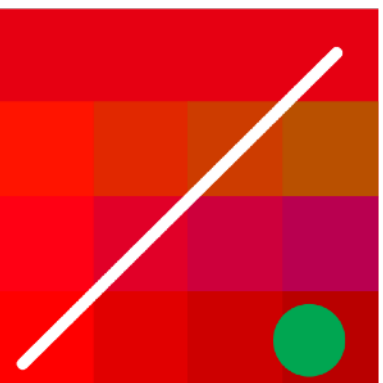


The repetition of long, flowing lines creates rhythm and movement in the photograph

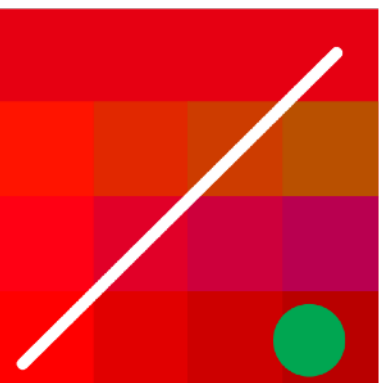


Silk Drying 2, Kyoto, Japan 1951 © Werner Bischof /Magnum Photos
KYOTOGRAPHIE 2014





*Baudouin Mouanda , The 'sapeurs' of Baongo, 2008 © Baudoin Mouanda
KYOTOGRAPHIE 2015*

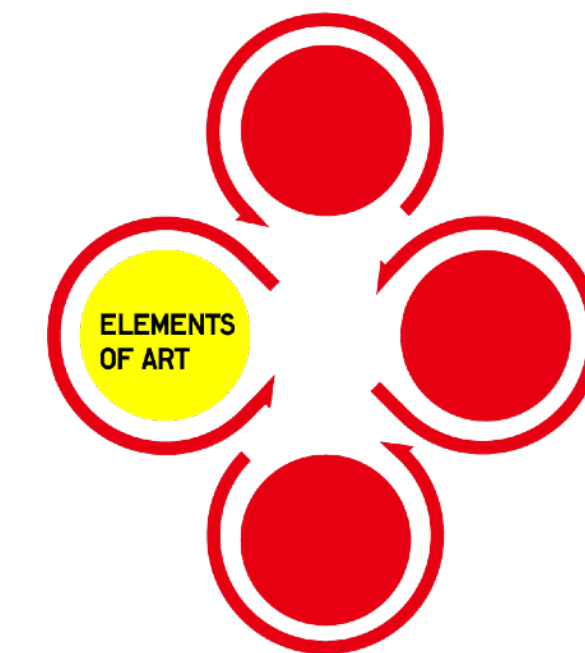


The bright colours brings emphasis to the men amongst the dull tones of the setting.

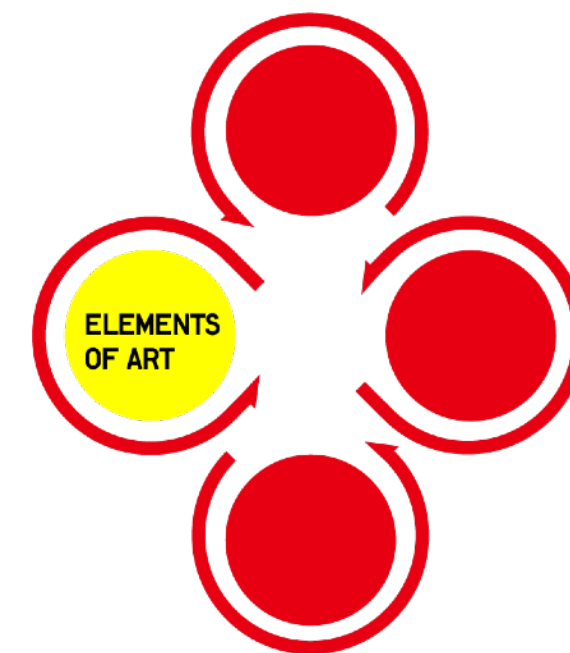
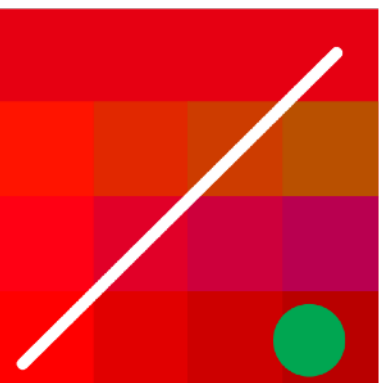
Dynamism and movement are strong because all the characters walk and look out of the frame in different directions.



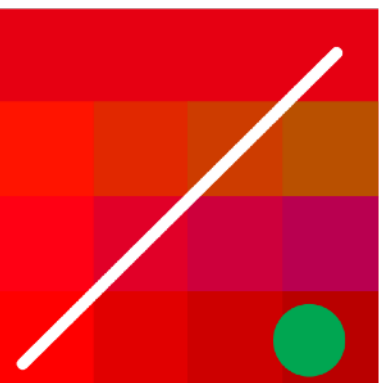
*Baudouin Mouanda , The 'sapeurs' of Baongo, 2008 © Baudoin Mouanda
KYOTOGRAPHIE 2015*



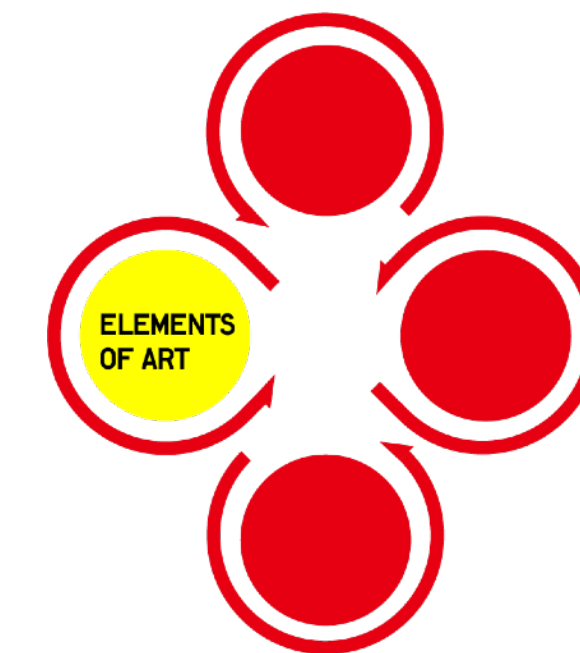
The patterns on the clothing and on the floor create energy and rhythm.



RongRong & inri , Tsumari Story, 2014 © RongRong & inri
KYOTOGRAPHIE 2015

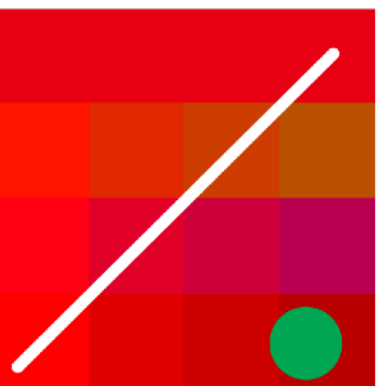


A strong source of light is used to create a distinct contrast in tone.

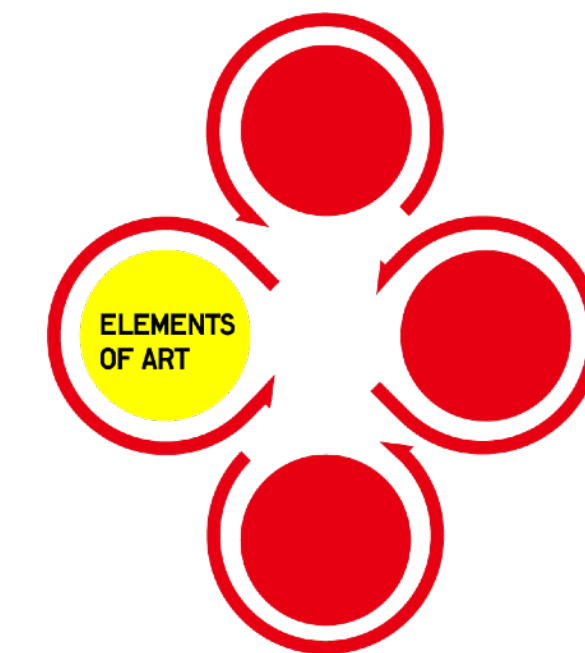


The repetition of strong vertical and diagonal lines divides the space and frames the focal point near the centre of the image.

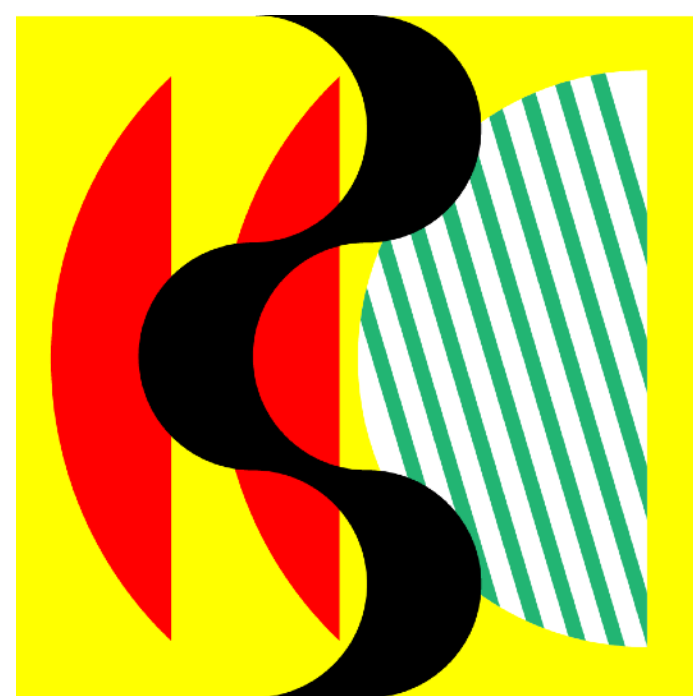
*RongRong & inri , Tsumari Story, 2014 © RongRong & inri
KYOTOGRAPHIE 2015*



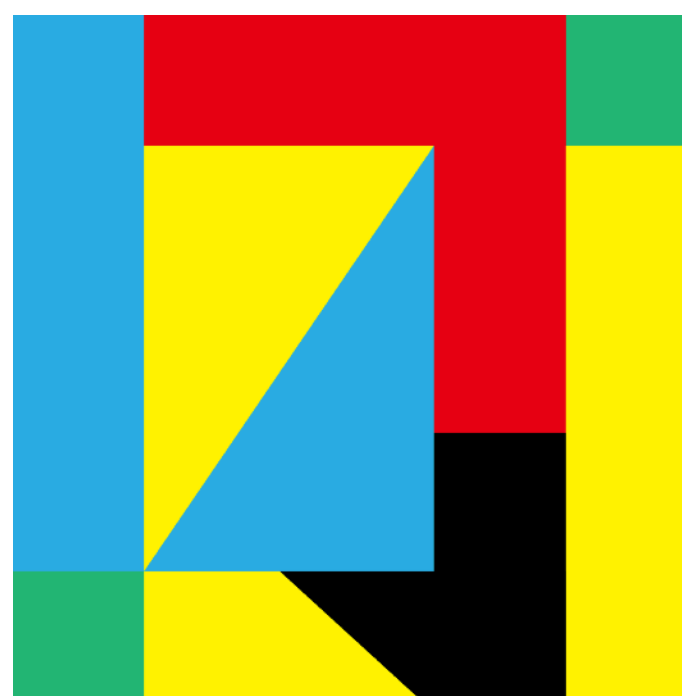
3 ELEMENTS OF ART CREATE



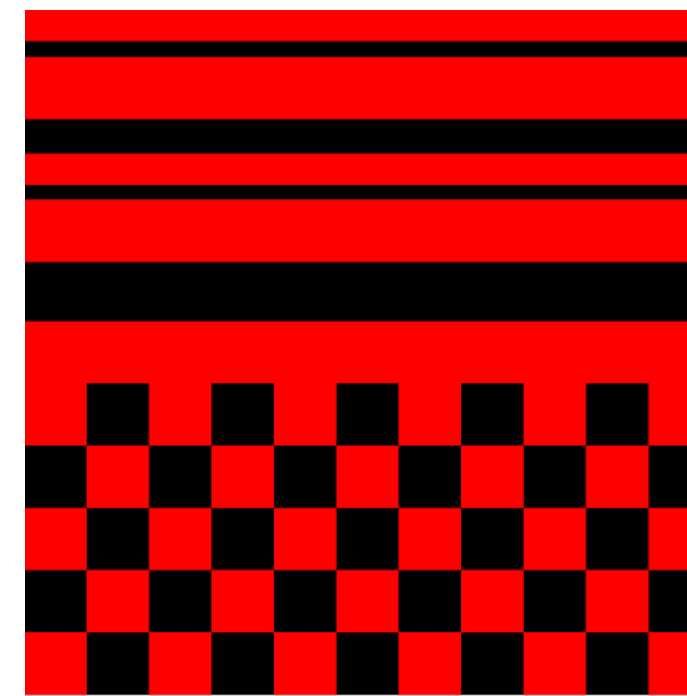
Take 4 photographs, each focused on a different element :



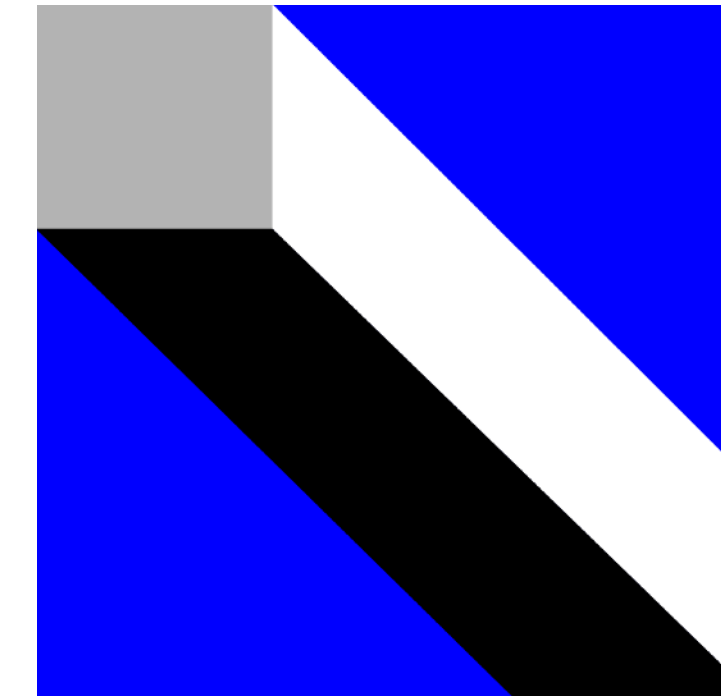
LINES, SHAPES



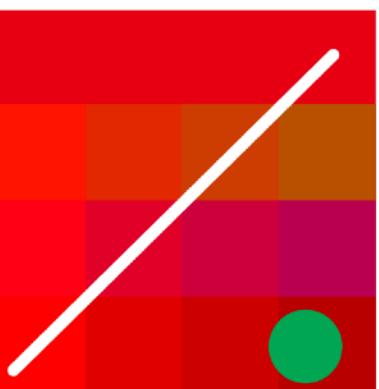
COLOR



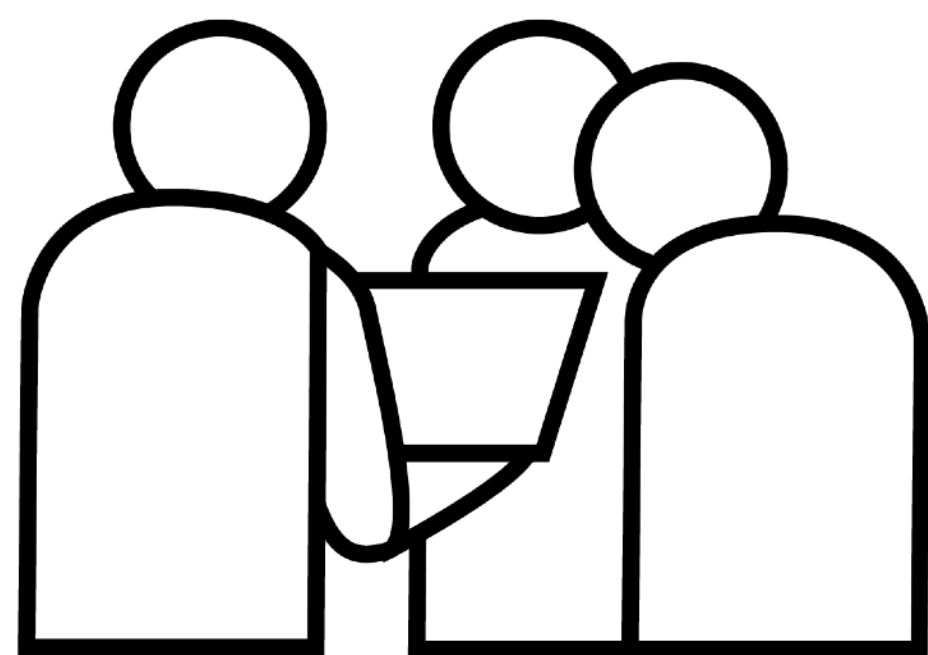
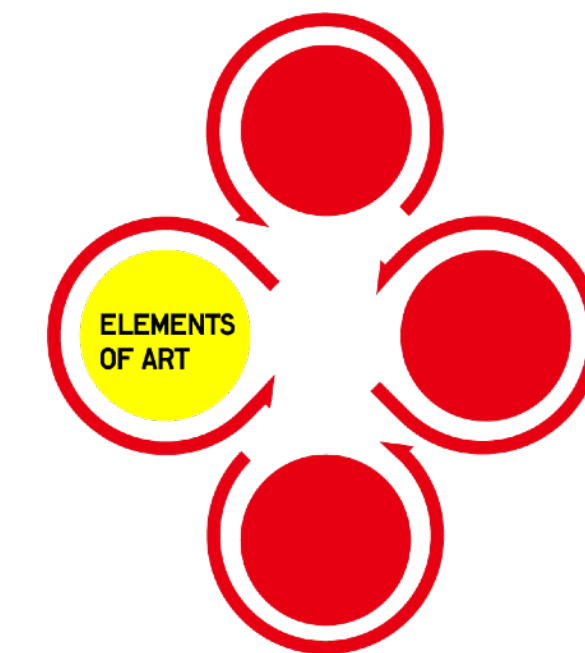
TEXTURE



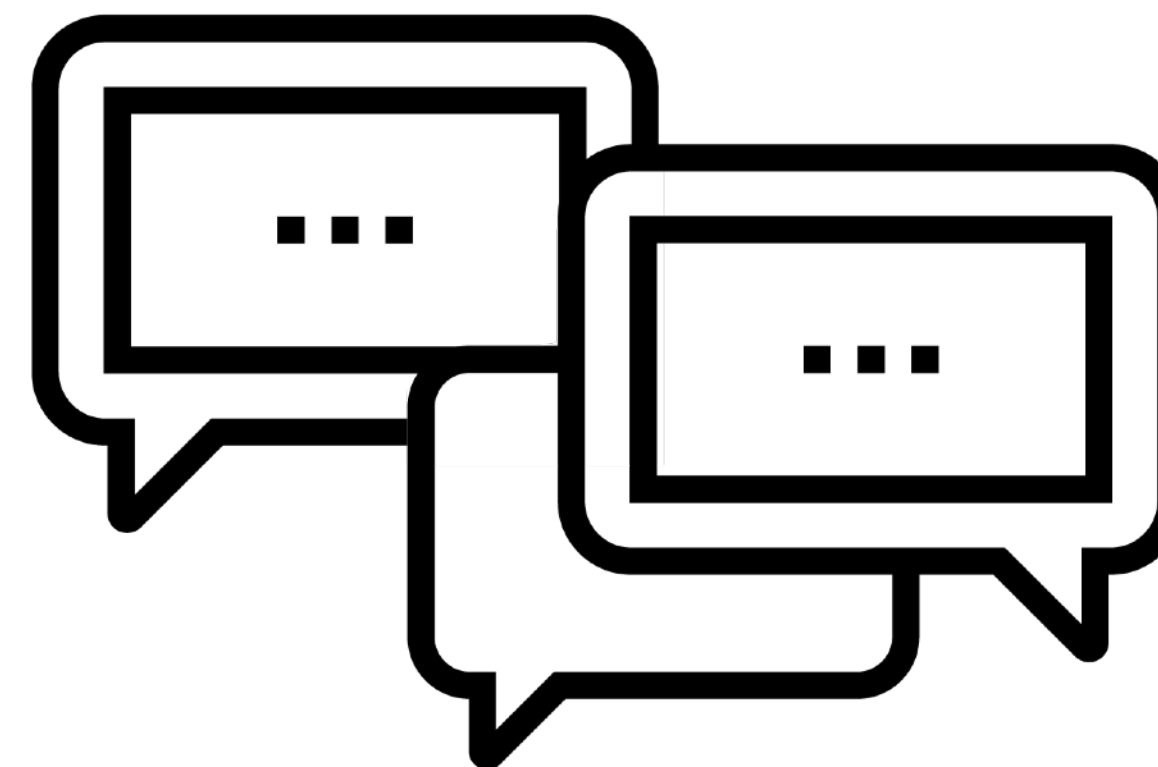
LIGHT



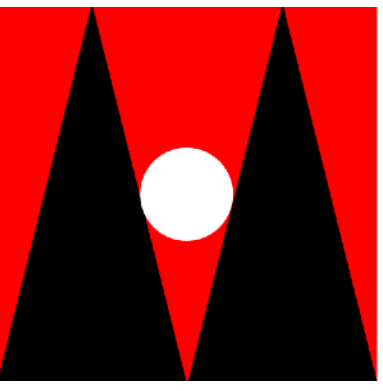
4 ELEMENTS OF ART EVALUATE



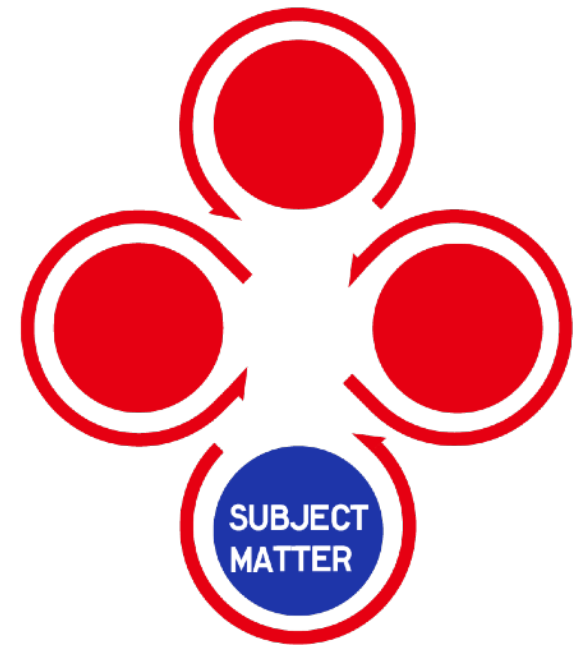
Sit with 2 or 3 other people and share the photographs you have taken.



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

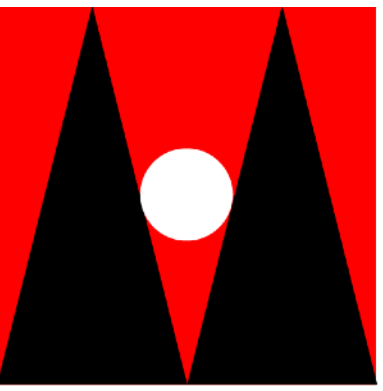


1 SUBJECT MATTER UNDERSTAND

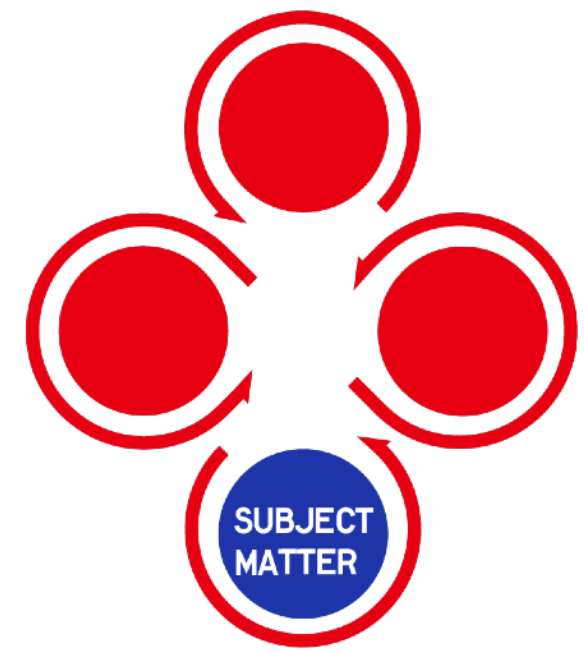


Subject matter:
the objects or imagery used to convey the subject and meaning of an artwork.

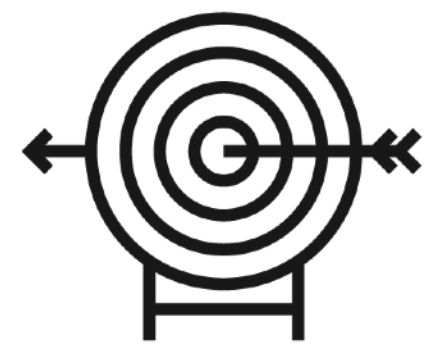
The same theme can be expressed using different **subject matter**.



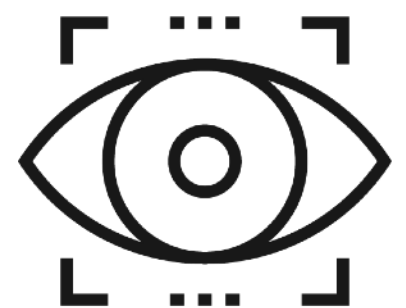
2 SUBJECT MATTER OBSERVE AND ANALYSE



Take time to observe the objects used in each photograph.



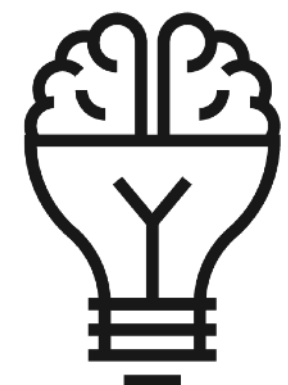
What is the main subject matter the artist has chosen to use?



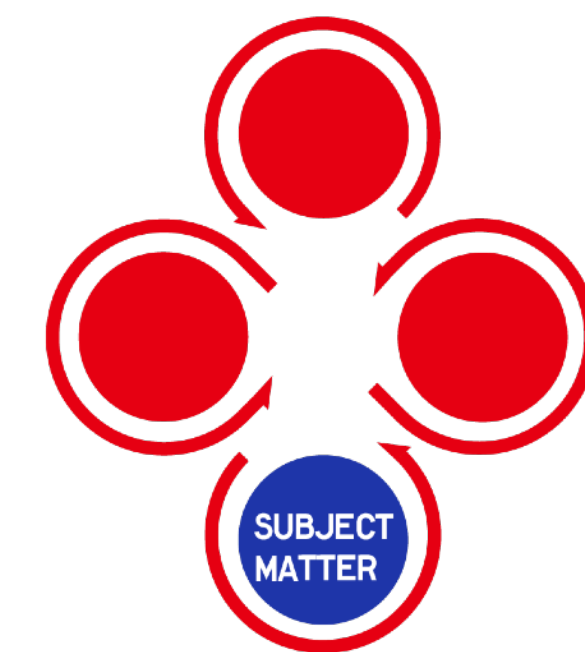
Is it in close detail or far away? How have they chosen to position the main objects in the photograph?



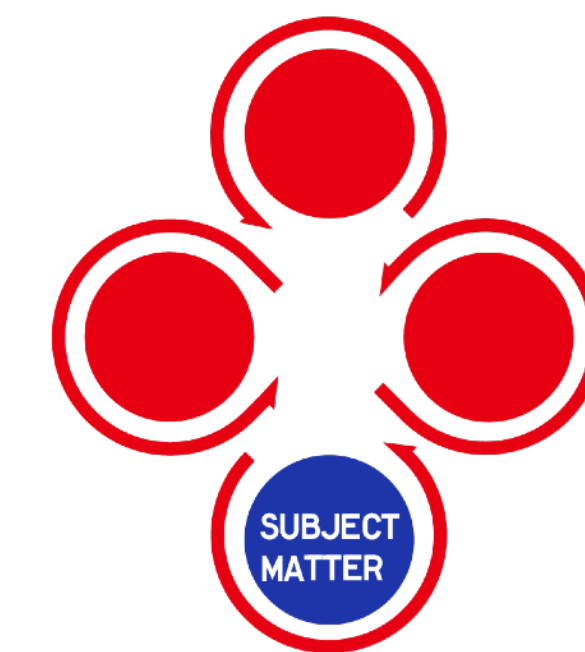
Is there emphasis on a particular focal point or is the focus more general?



What do you think the artist want to express ? What is the theme and the meaning of the photograph for you ?



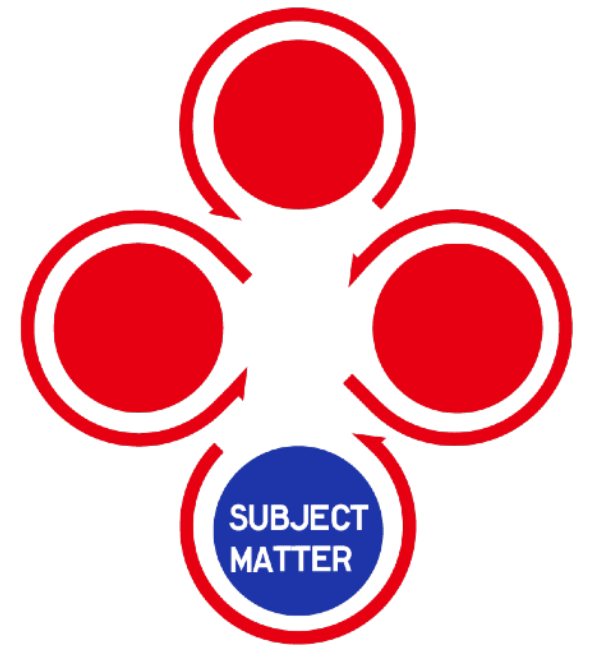
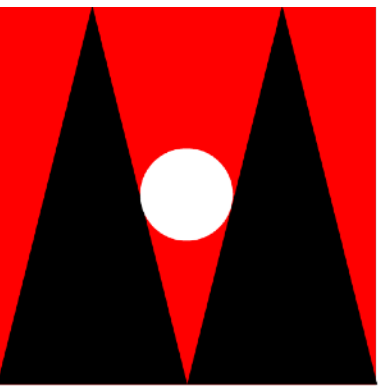
From the 247th to 341st Day, Tohoku © Tadashi Ono. KYOTOGRAPHIE 2013



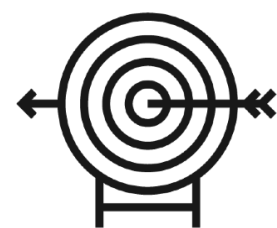
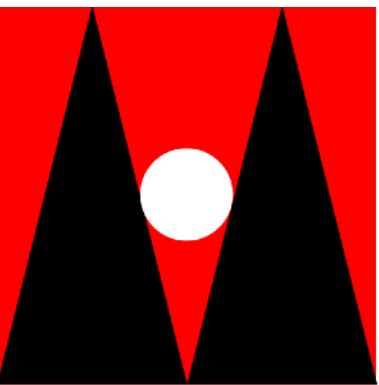
This photograph shows a destroyed bridge after the Tohoku earthquake and tsunami.

What other **subject matter** could be used by an artist to show the complex human-nature relationship.

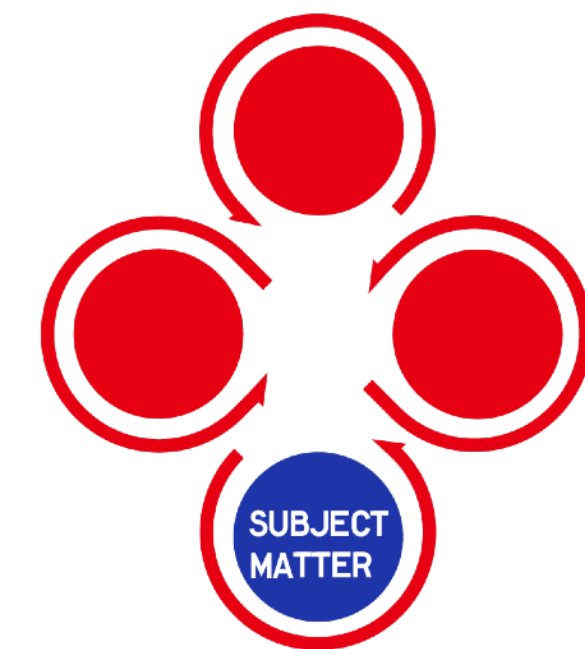
From the 247th to 341st Day, Tohoku © Tadashi Ono. KYOTOGRAPHIE 2013



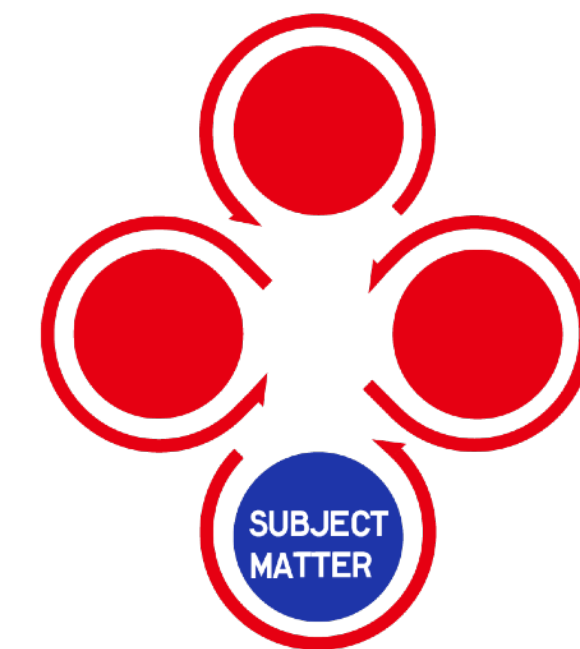
Chris Jordan, Unaltered stomach contents of a Laysan albatross fledgling, Midway Island, 2009. KYOTOGRAPHIE 2015



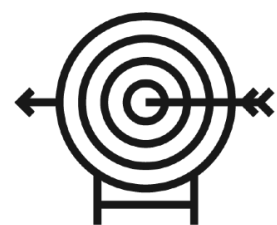
The dead body of this albatros fill the frame. Centered in the middle we can see colorfull pieces of plastic that contrast with the color of the bird's feathers.



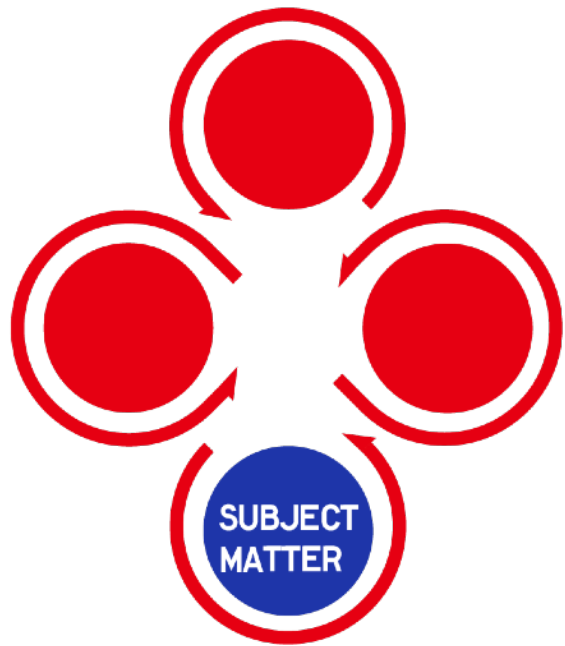
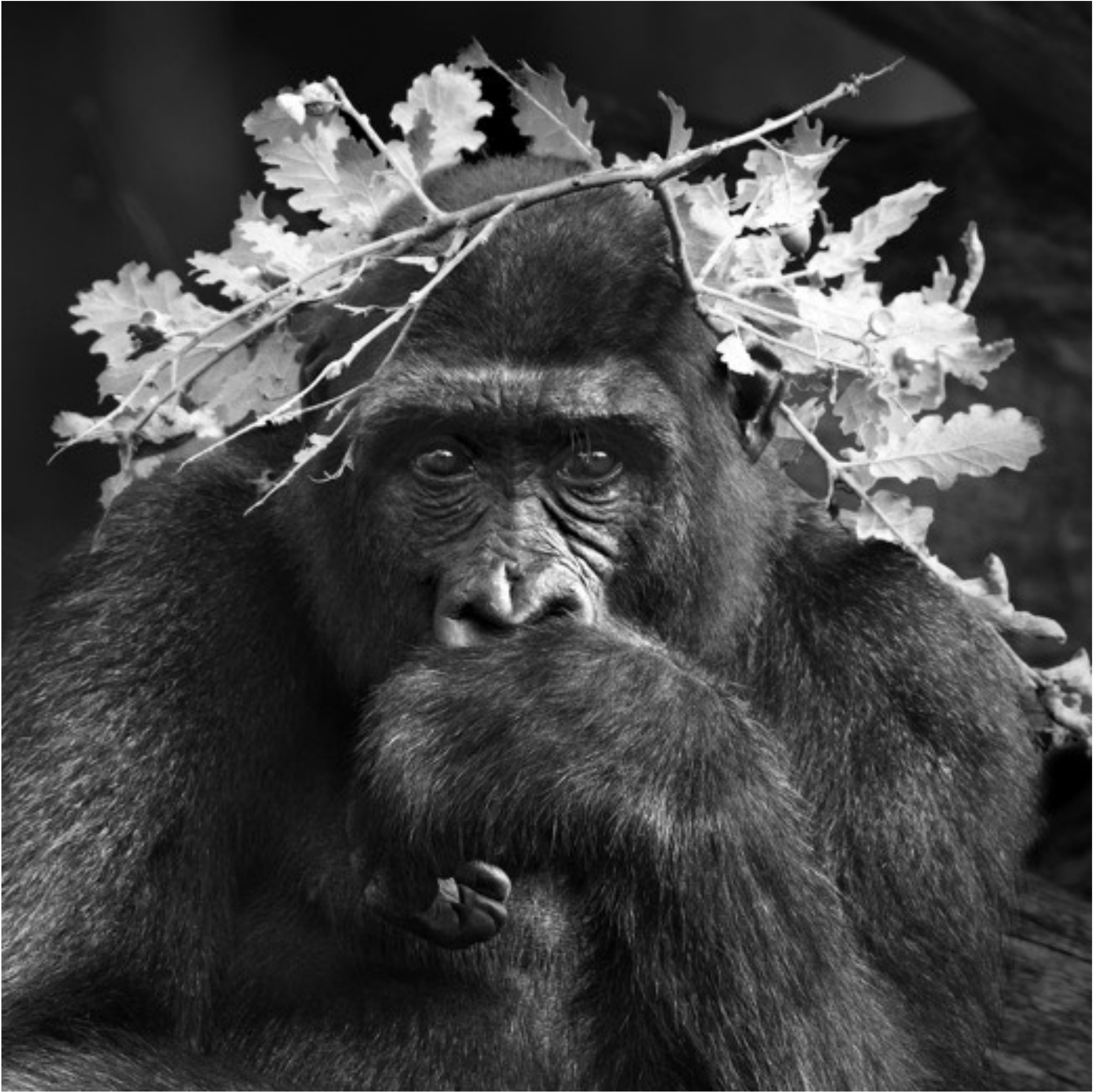
Chris Jordan, Unaltered stomach contents of a Laysan albatross fledgling, Midway Island, 2009. KYOTOGRAPHIE 2015



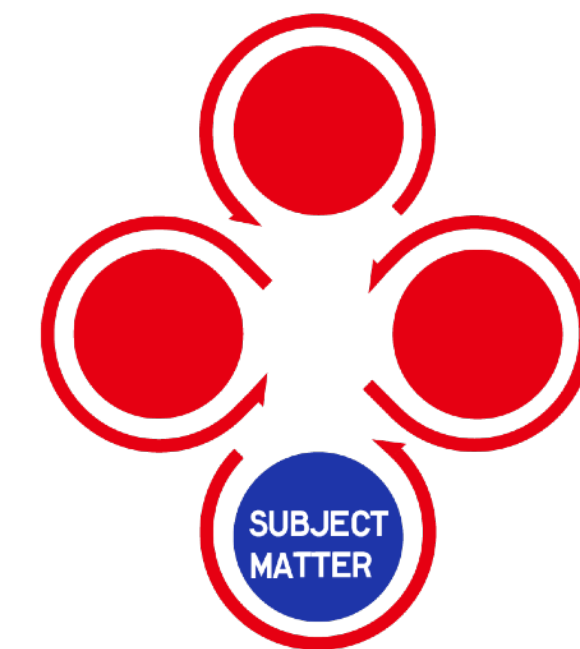
Série Primates, 2015
La Vallée des Singes, Romagne, France
© Isabel Muñoz
KYOTOGRAPHIE 2017



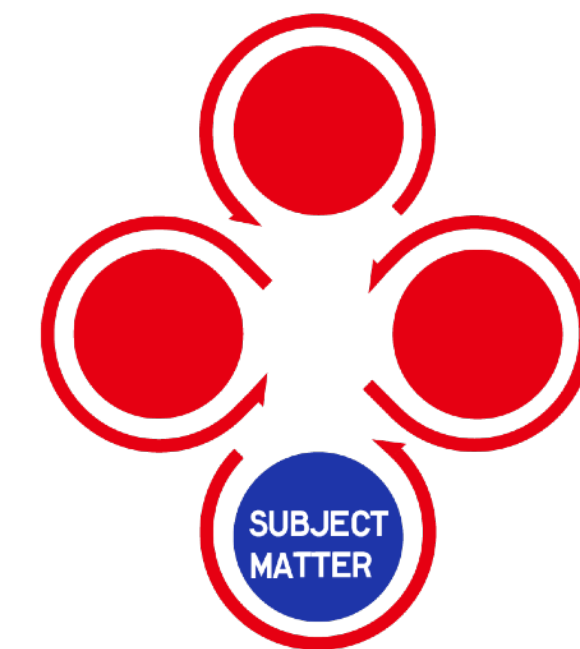
This zoo Gorilla looks straight to us. He seems to be deeply thinking, just as a human would do



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

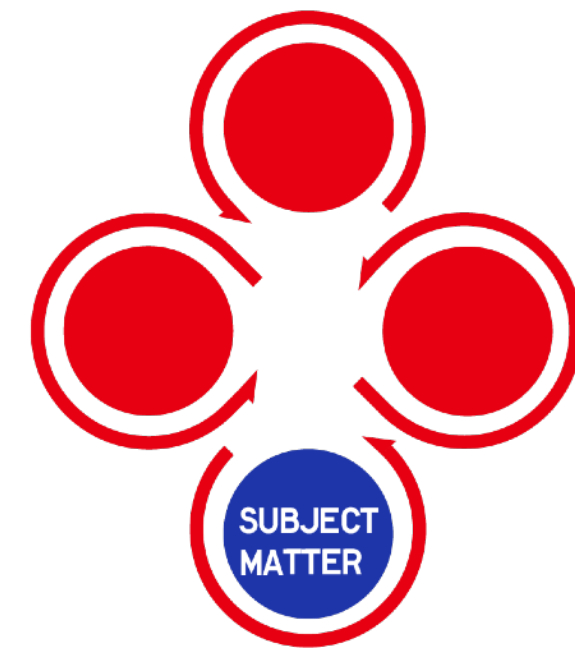
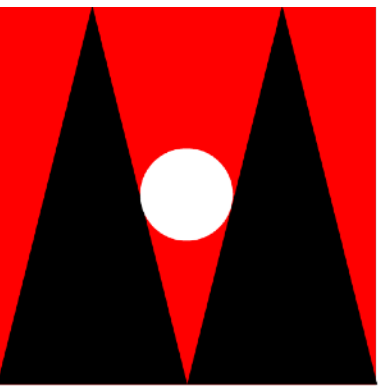


19 August 1993 Mihama fukui Pref.
© Taishi Hirokawa
KYOTOGRAPHIE 2014

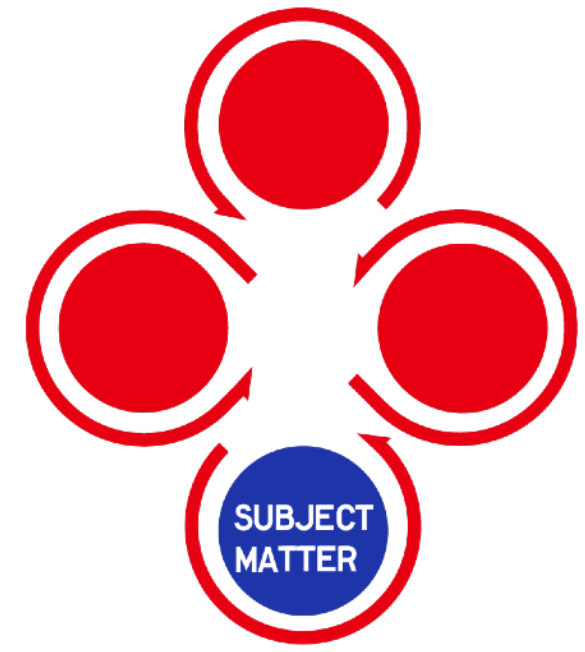
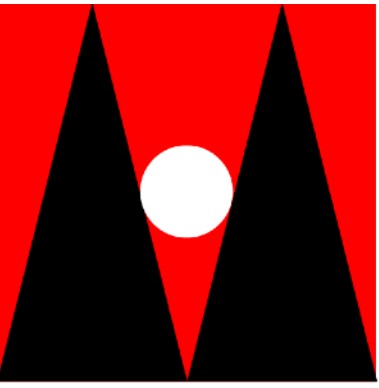


Children plays in the water with
centered in the background the
nuclear plant of Mihama

19 August 1993 Mihama fukui Pref.
© Taishi Hirokawa
KYOTOGRAPHIE 2014



Chris Steele-Perkins, Refugees in the desert, Jordan, 1990
The Sha-alaan One camp, is the worst camp. They have orderly food lines with thousands of refugees waiting calmly for food distribution from the "Charitas" charity organization.
KYOTOGRAPHIE 2016



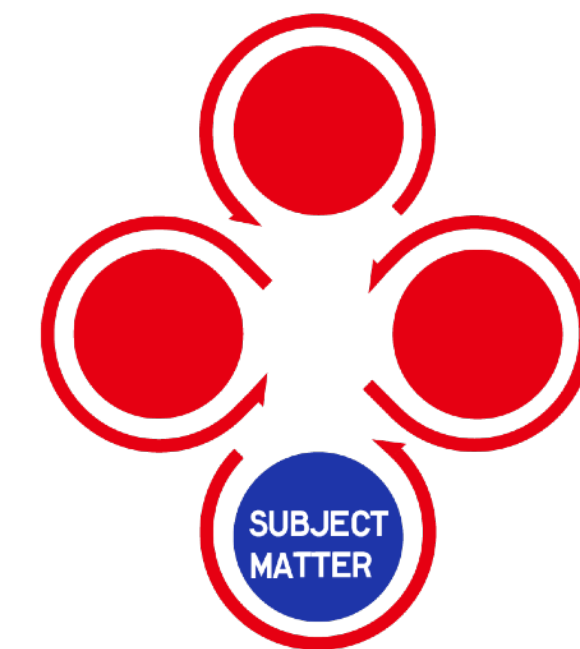
In this photograph and the two following the theme is refugees.

This photograph highlights the high number of men. We can hardly distinguished faces and we don't know where the line ends or starts.

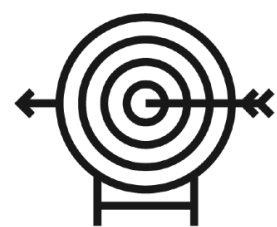
Chris Steele-Perkins, Refugees in the desert, Jordan, 1990

The Sha-alaaan One camp, is the worst camp. They have orderly food lines with thousands of refugees waiting calmly for food distribution from the "Charitas" charity organization.

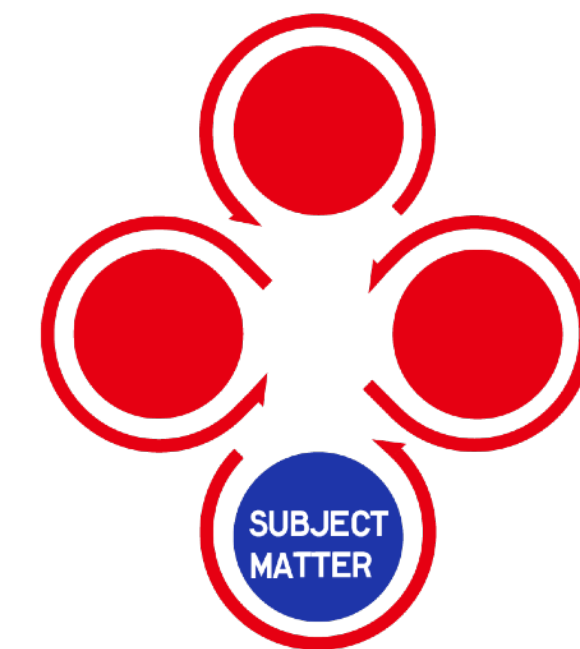
KYOTOGRAPHIE 2016



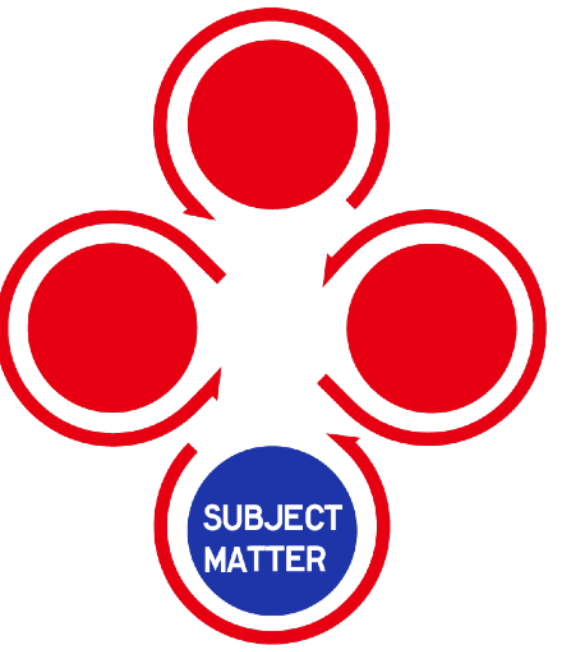
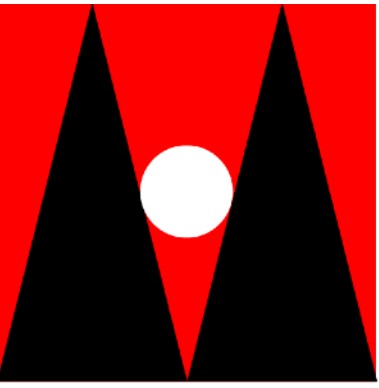
*Civilians returning home, Pont L'Abbé,
France, June 15th, 1944
© Robert Capa / International Center of
Photography / Magnum Photos.
KYOTOGRAPHIE 2016*



The light is on two disemboweled shoes. The photographs also doesn't show the men's face.



*Civilians returning home, Pont L'Abbé,
France, June 15th, 1944
© Robert Capa / International Center of
Photography / Magnum Photos.
KYOTOGRAPHIE 2016*



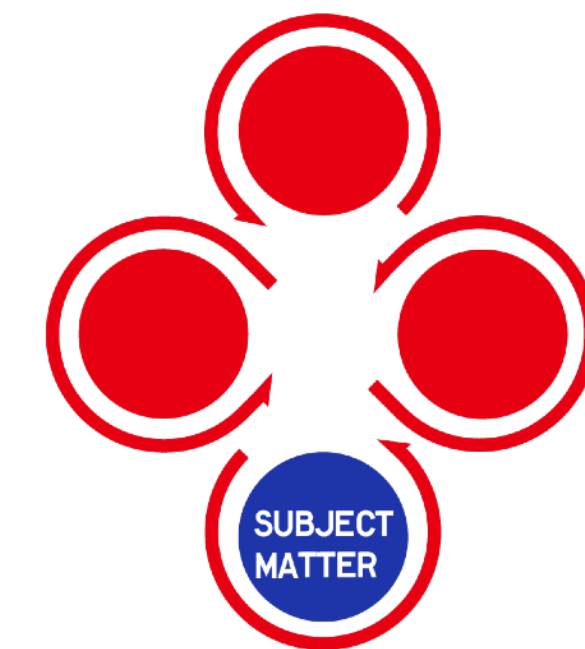
*Volunteers help refugees come ashore near the village of Skala Sikamineas, after travelling on an inflatable raft from Turkey.
Lesbos, Greece, August 2015
© Paolo Pellegrin / Magnum Photos
KYOTOGRAPHIE 2016*

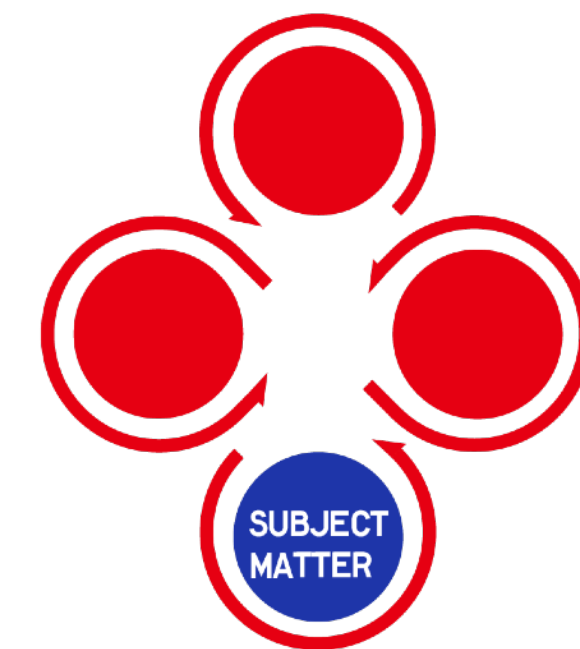


In contrast to the previous images this photograph chooses to focus on the character's faces, as well as on the hand that stretches to help the refugees, forcing us to identify to the scene.

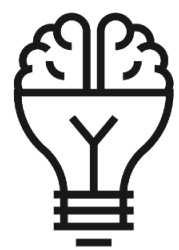
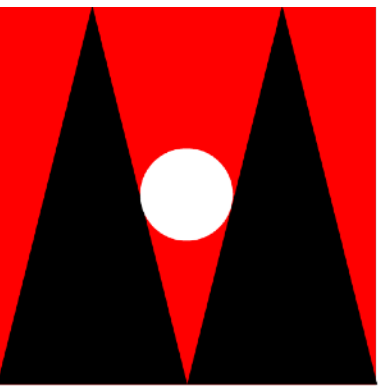


*Volunteers help refugees come ashore near the village of Skala Sikamineas, after travelling on an inflatable raft from Turkey.
Lesbos, Greece, August 2015
© Paolo Pellegrin / Magnum Photos
KYOTOGRAPHIE 2016*

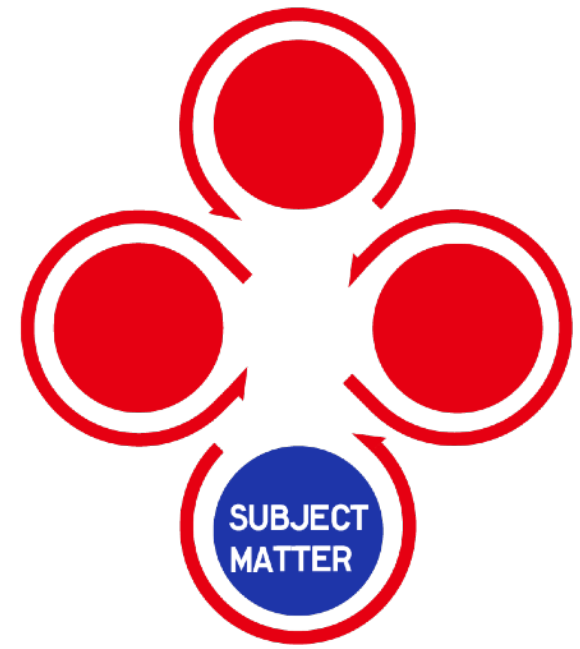




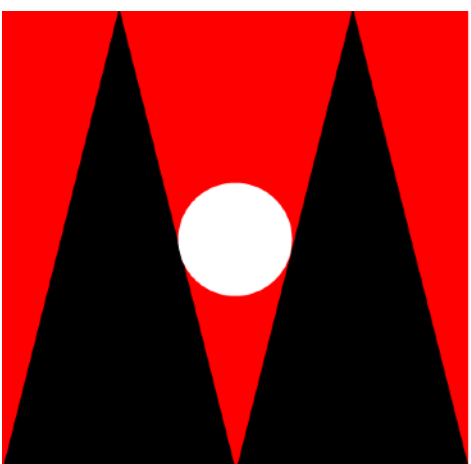
*Immigrants emerge from the camp for another attempt to cross the Channel and enter in Britain illegally.
Sangatte, France, February 29th, 2001
© Patrick Zachmann / Magnum Photos . KYOTOGRAPHIE 2016*



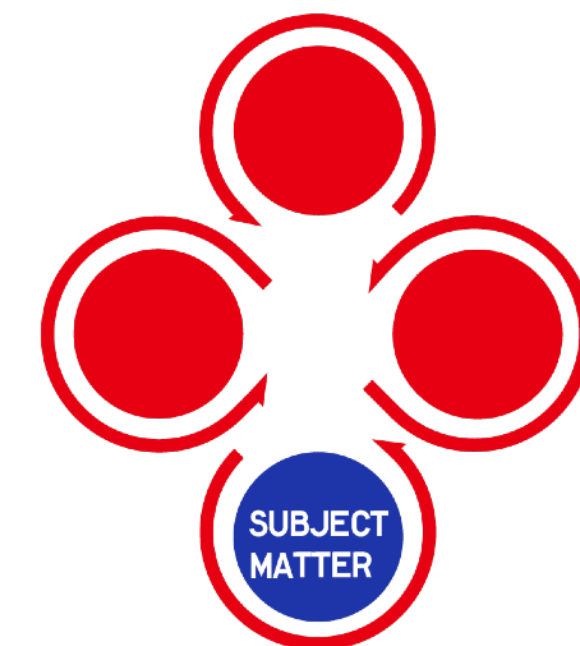
Gloomy lights and blurry shapes express the distress of these refugees while they are trying to reach the land of their dream.



*Immigrants emerge from the camp for another attempt to cross the Channel and enter in Britain illegally.
Sangatte, France, February 29th, 2001
© Patrick Zachmann / Magnum Photos . KYOTOGRAPHIE 2016*



3 SUBJECT MATTER CREATE

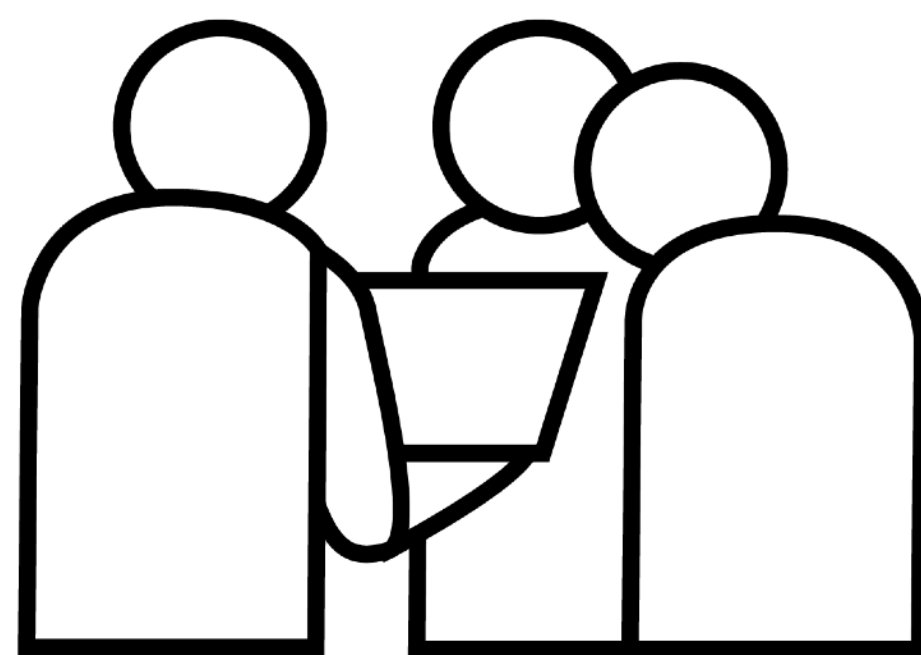
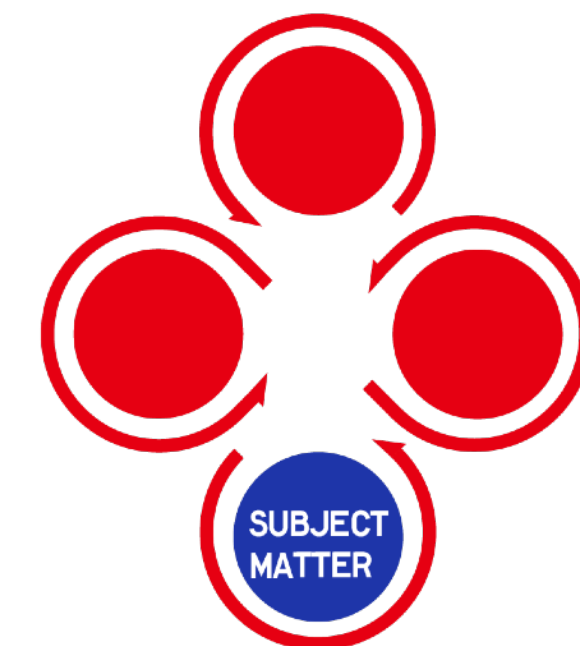


Select 2 subject matters that will convey that concept and take different photographs.

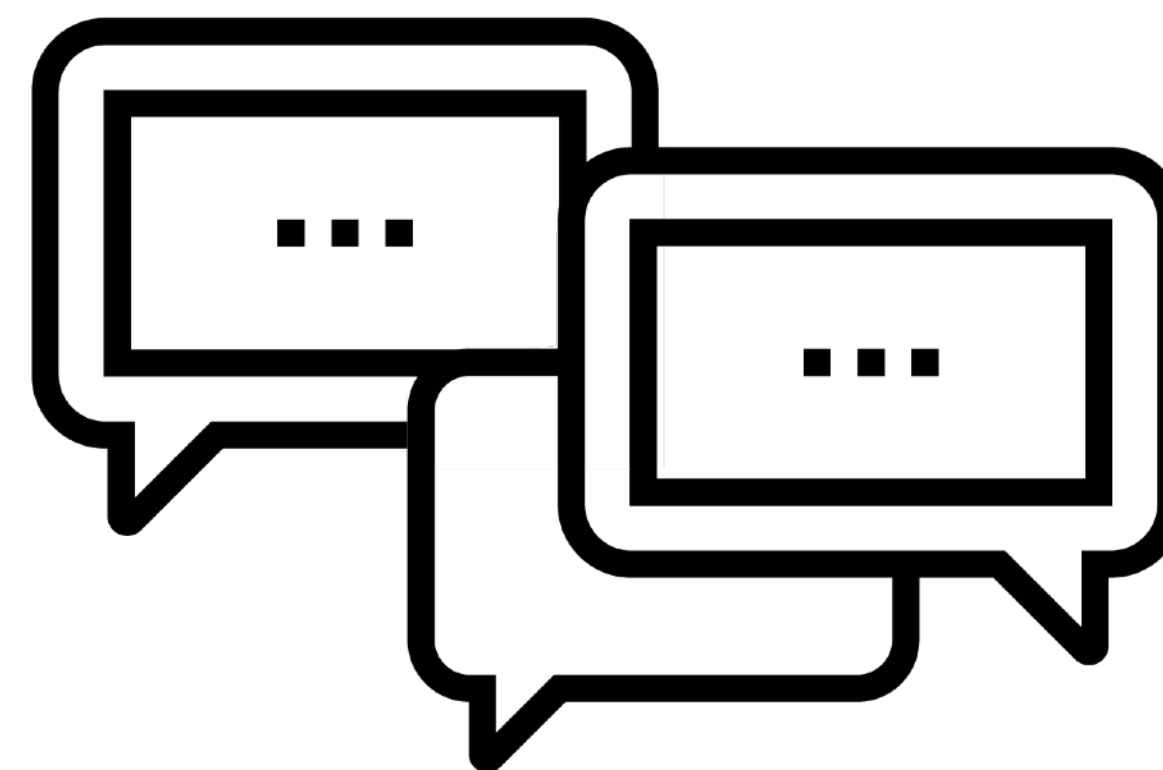
Choose a subject/concept
(school, peace, growth, friendship etc.)



4 SUBJECT MATTER EVALUATE



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



- Look at each subject matter of the photographs: what theme/concept was explored?
- Has the theme/subject been conveyed clearly? why?

KYOTOGRAPHIE 2019 SCHOOL COMPETITION

The **KYOTOGRAPHIE International Photography Festival** is held every year in Kyoto in various traditional and modern spaces during the spring season.
(*April 13th - May 12th 2019*). The festival brings people together of all ages, cultures and backgrounds through photography.

In 2019, the theme is **VIBE**.

What makes you VIBE ?

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



Writing / conception

Marguerite Paget (KYOTOGRAPHIE Audience Development Director)

Laura Dormans (Canadian Academy of Fine Arts)

Design

Jacky Tong

Translation / editing

Sayaka Sameshima (KYOTOGRAPHIE Editor in Chief)

Special thanks to

Rotary Club

Mr Arita (Superintendent of Education, Kyoto city)

Sae shimai (KG+ Director)

Lauren Hadler (KYOTOGRAPHIE Education Program Director)

Riko Kishida (Takakura Elementary School Principal)

Louise Mutrel (photographer)

© KYOTOGRAPHIE 2019