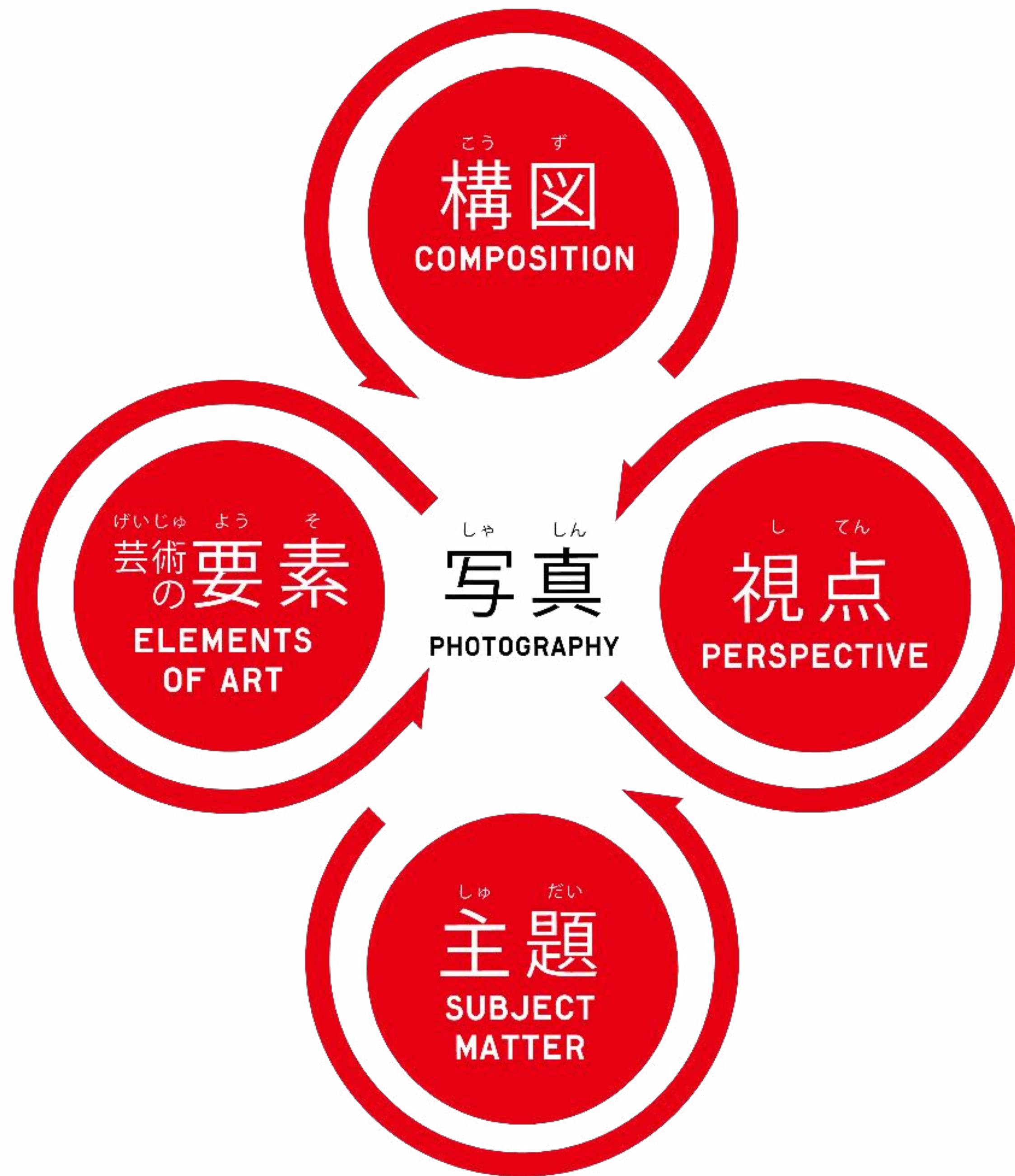


# **INTRODUCTION TO PHOTOGRAPHY**

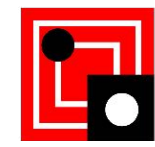
## **KYOTOGRAPHIE 2018**

# PHOTOGRAPHY

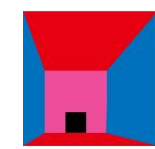
## 4 KEY CONCEPTS



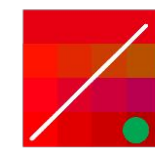
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**Composition**



**Perspective & Point of View**



**Elements of Art**



**Subject Matter**



**KYOTOGRAPHIE 2018 School Competition**



**Let's take your own photograph!**

# STEPS



Step 1

**Let's understand keywords**

Step 2

**Let's observe & analyze**

Step 3

**Let's train & take picture**

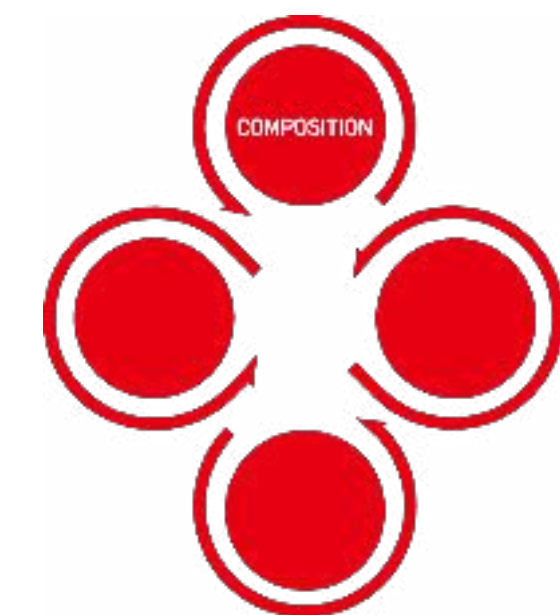
Step 4

**Let's evaluate each other**



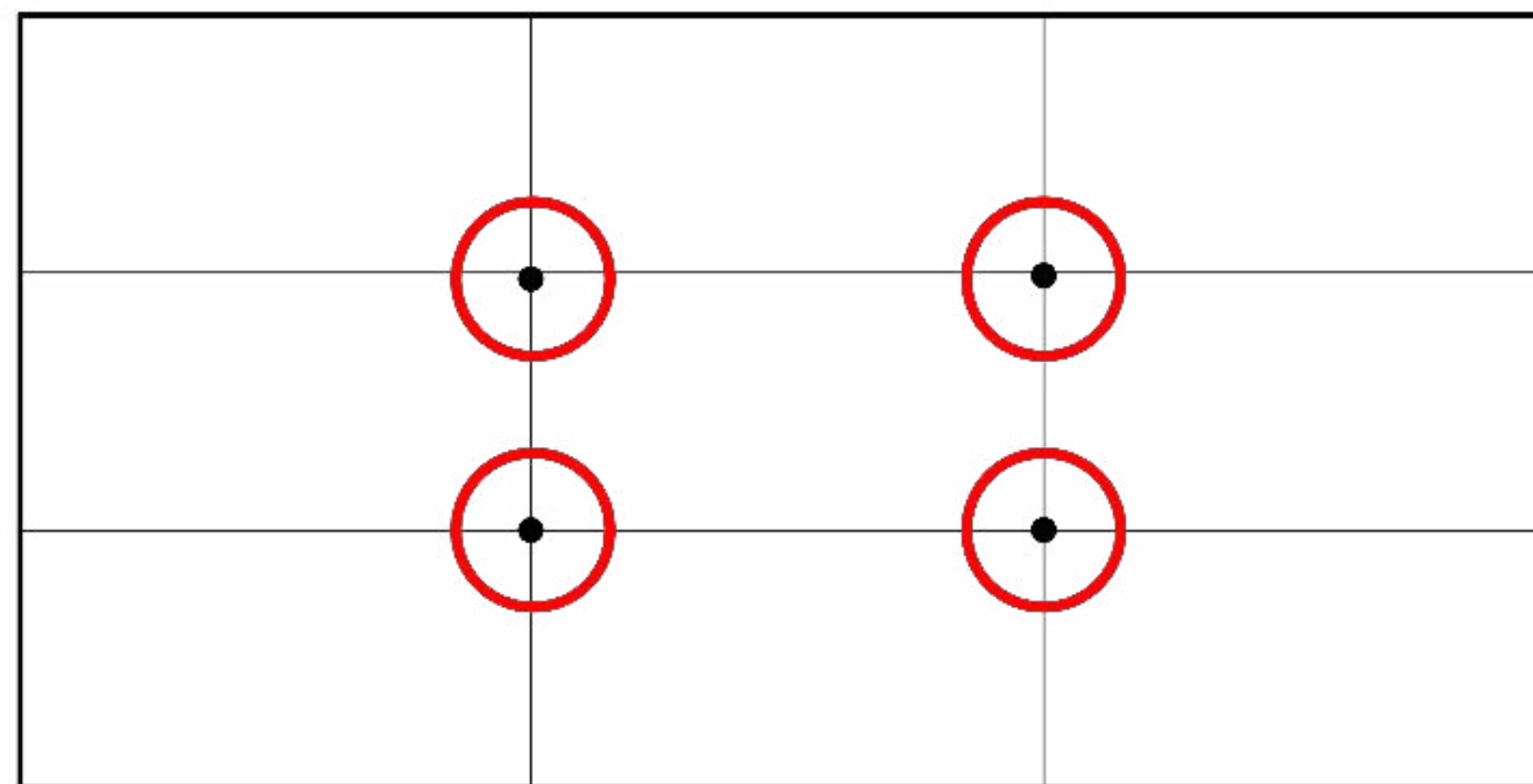


# 1 COMPOSITION UNDERSTAND



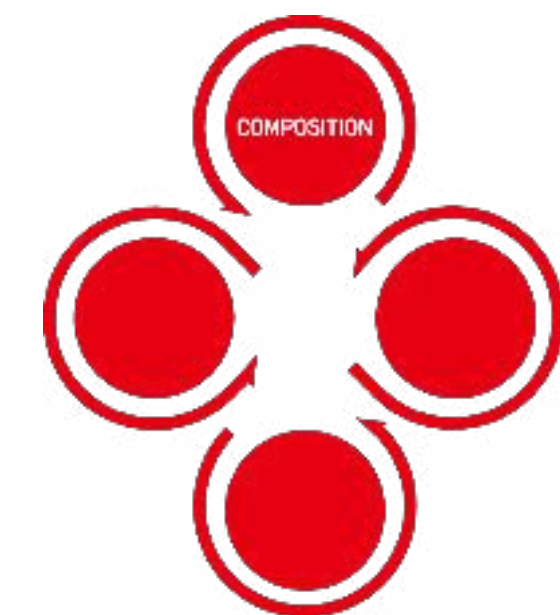
**Composition:** the arrangement of subjects or elements in a photograph. It is a way of guiding the viewer's eye towards the most important elements of the image.

**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.





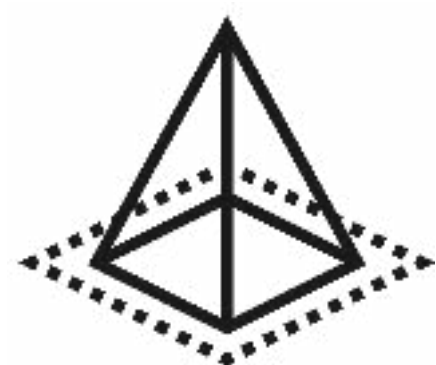
# 2 COMPOSITION OBSERVE AND ANALYSE



See how the main subject is placed on each images.



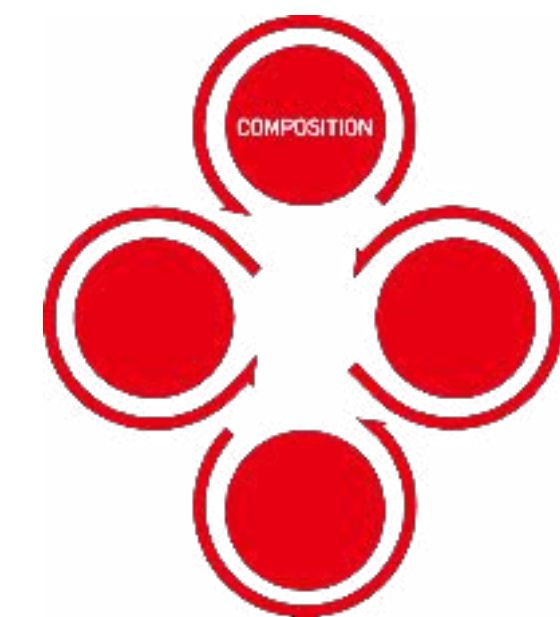
Are your eyes drawn to a particular section of the image?



How are the photographs similar or different in composition?

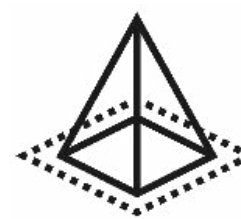


Why do you think each artist has chosen this composition?

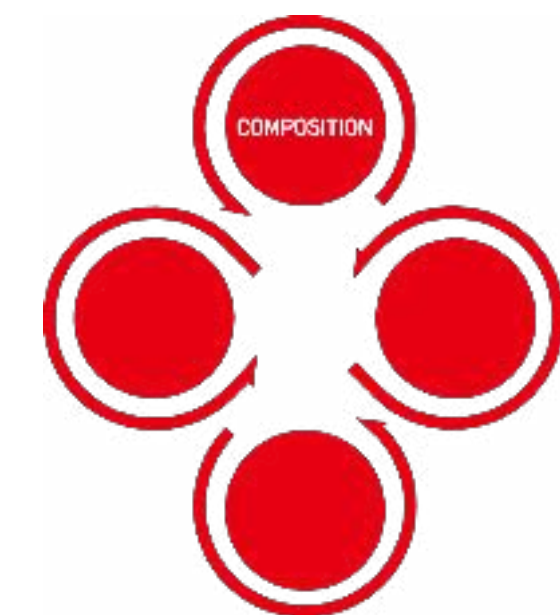


Igor Stravinsky, composer and conductor, New York, 1946 Arnold Newman / Getty Images. © KYOTOGRAPHIE 2017

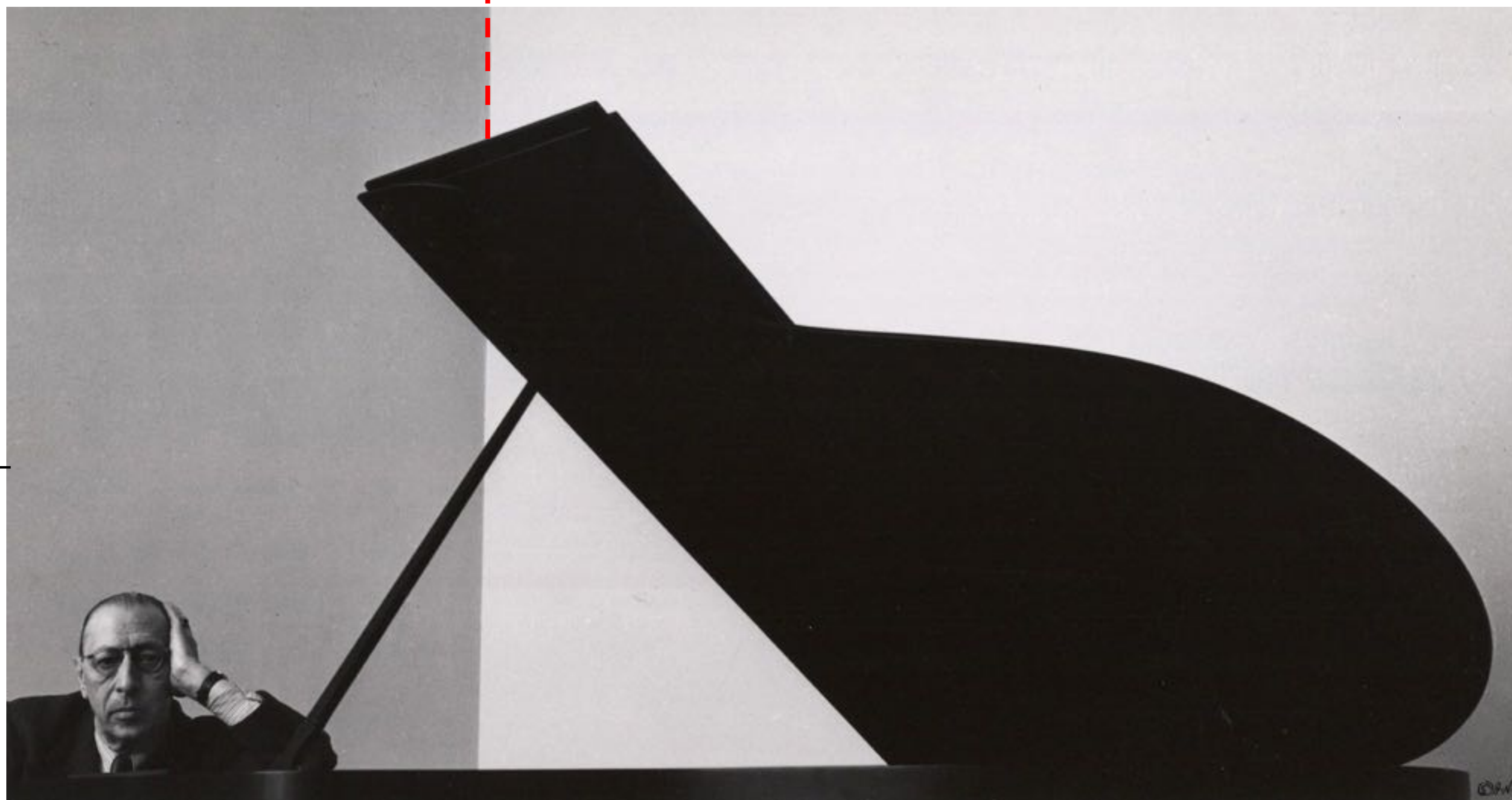




This line cuts the background two-thirds and flatten all the elements in the image. This photograph looks like a collage without perspective. Stravinsky is represented in an abstract space that refers to geometric painting, may be like his mental space of musical creation ?



The composer is confined to the bottom left corner.



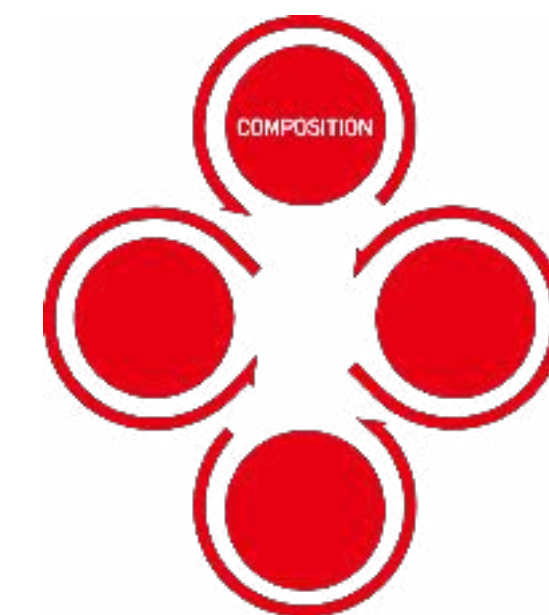
Stravinsky is dominated by a grand piano silhouetted against a white wall

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





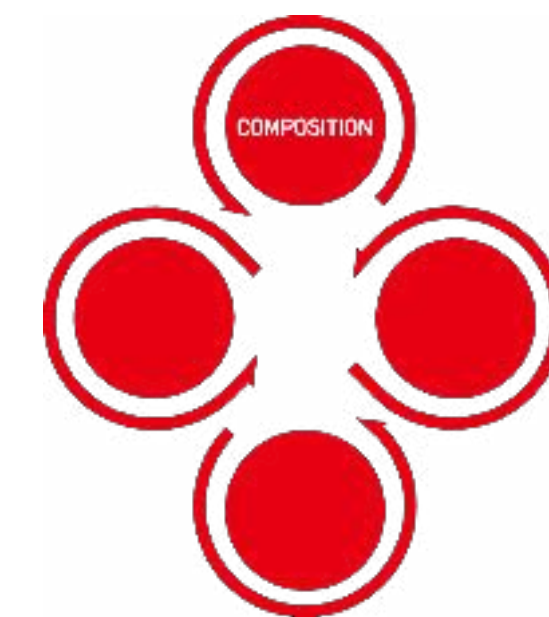
Eikoh Hosoe, Kamaitachi 8 (on a fence). © KYOTOGRAPHIE 2013







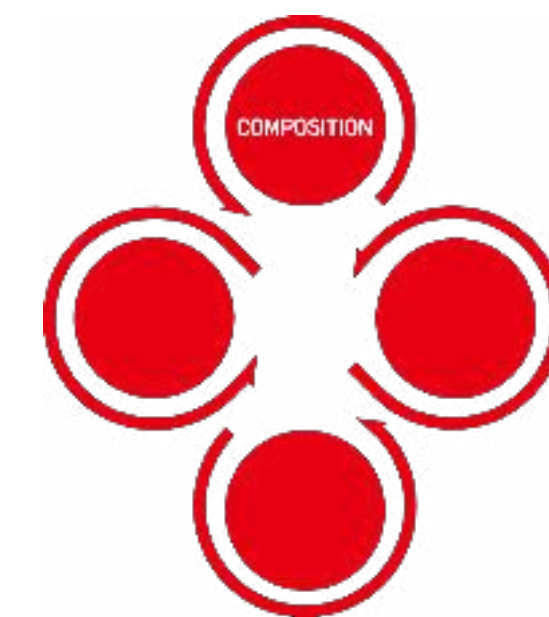
Placement of the subject



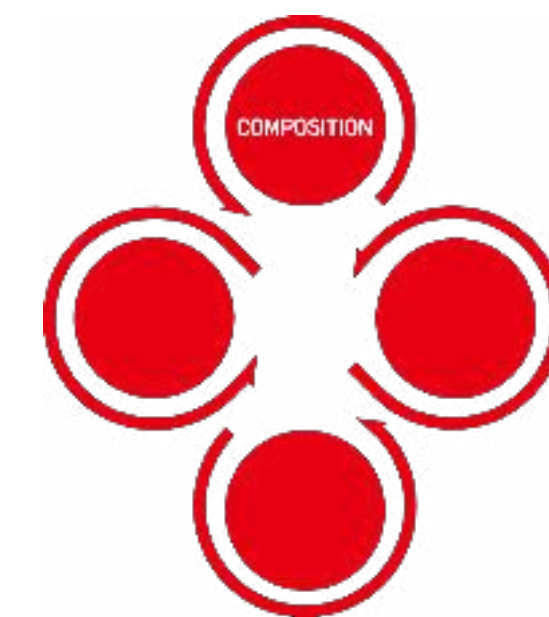
Vanishing Point

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



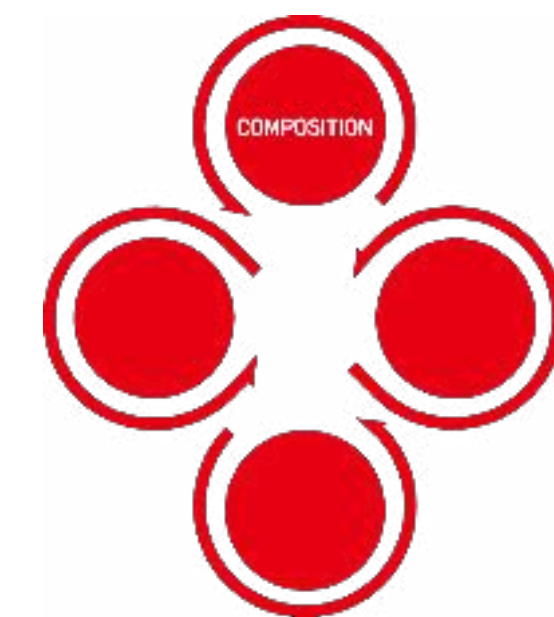






This picture is fictive and made by digital collage. Izumi plays with the scale of the objects to create an oniric space. The onigiri has the size of a mountain and she has the size of little doll. (maybe an interpretation of Alice in Wonderland! ).

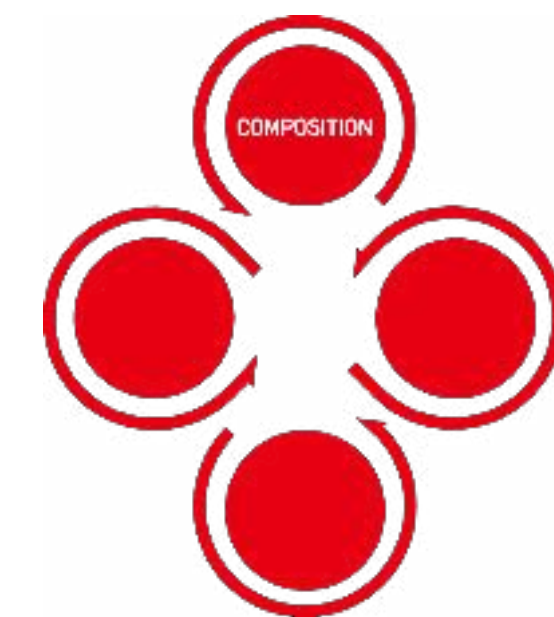




The golden age of Japanese photography (1860-1875). Collection Christian Polak  
© KYOTOGRAPHIE 2013



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.

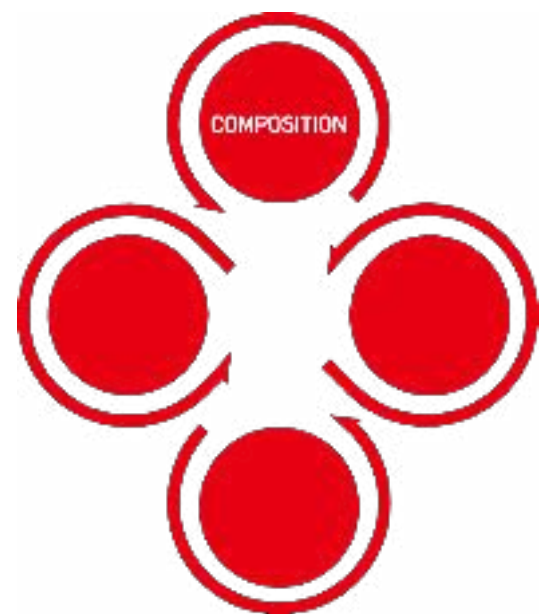


The golden age of Japanese photography (1860-1875). Collection Christian Polak  
© KYOTOGRAPHIE 2013

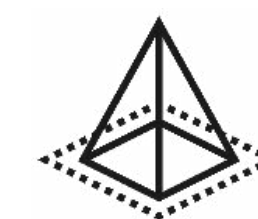
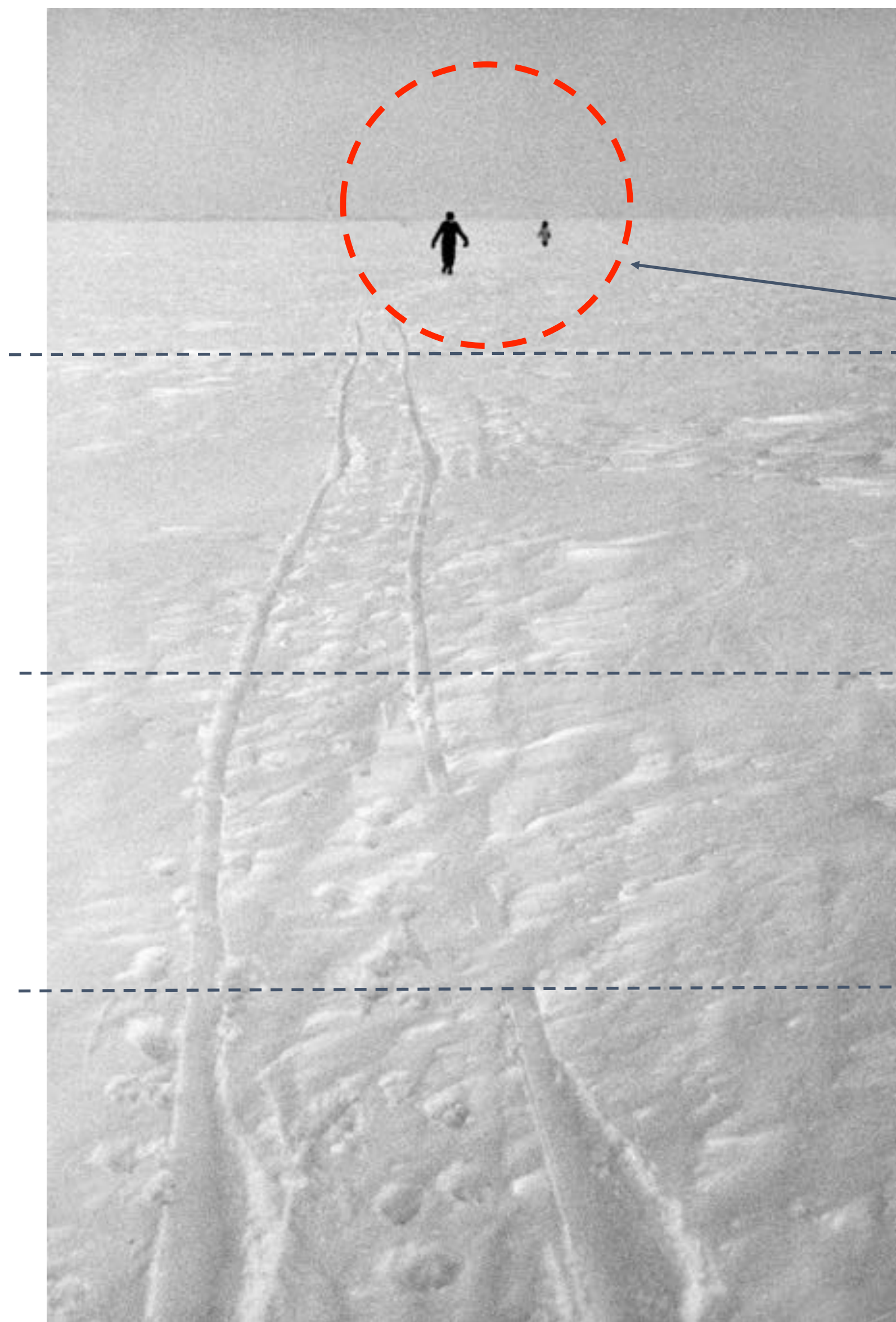
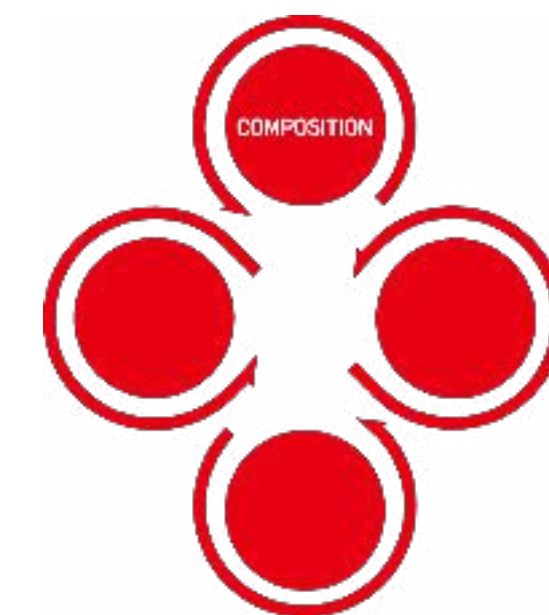




Marc Riboud, Alaska 1958  
© Marc Riboud  
KYOTOGRAPHIE 2015





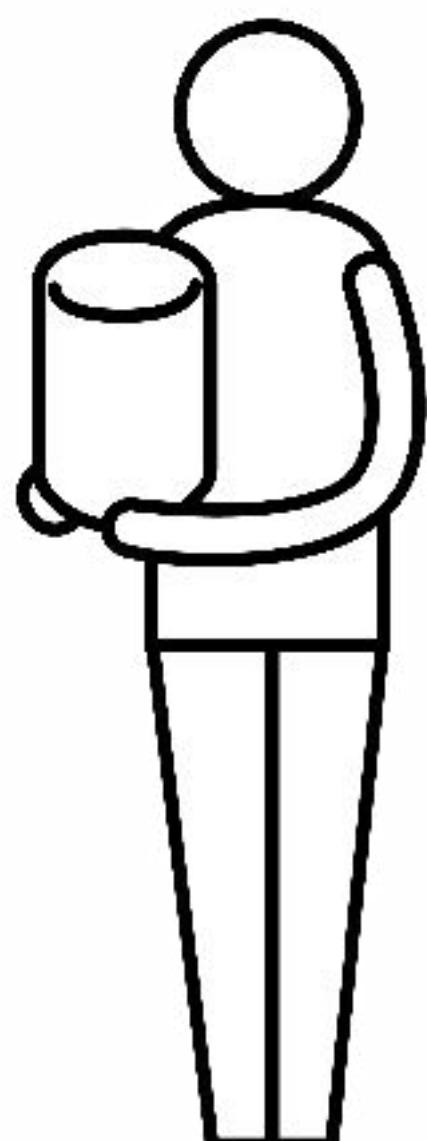
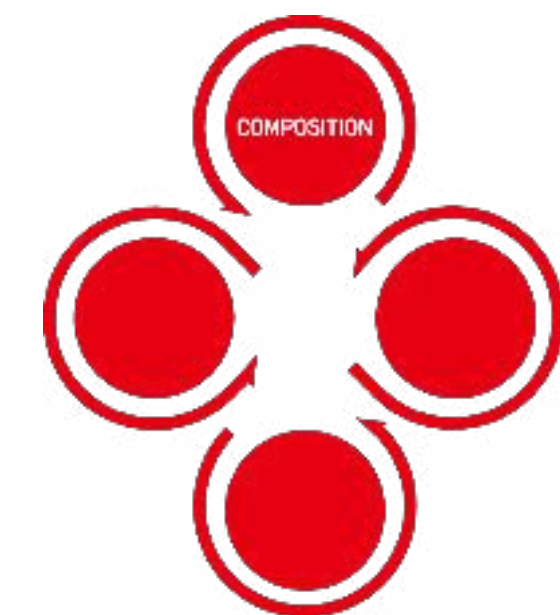


2 men, 2 long traces.  
Characters are positioned on the top of the image. Snow occupies more than  $\frac{2}{3}$  of the image showing the weakness of humans in this environment.

Marc Riboud, Alaska 1958  
© Marc Riboud  
KYOTOGRAPHIE 2015



# 3 COMPOSITION CREATE



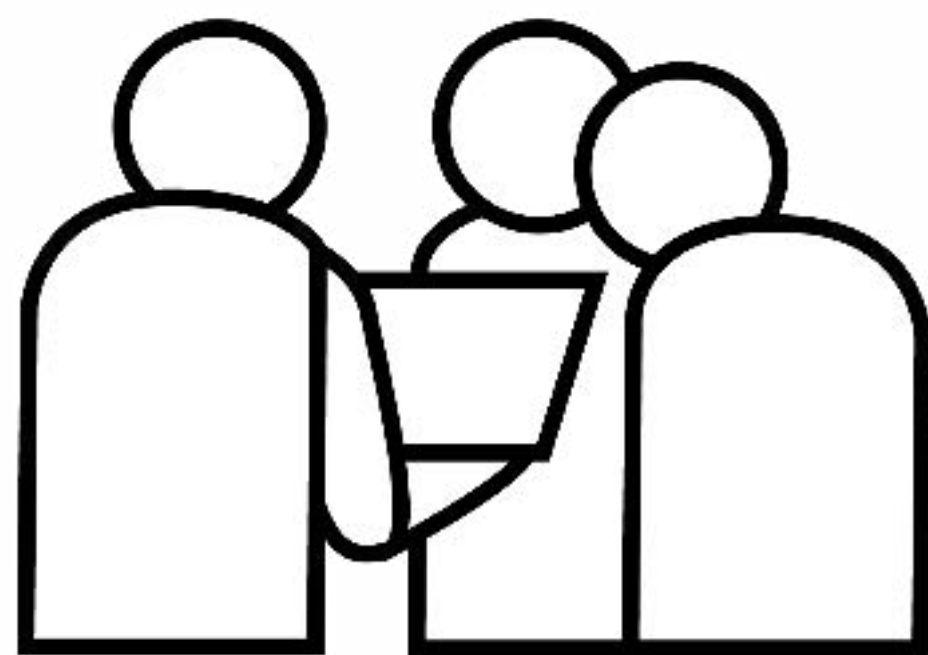
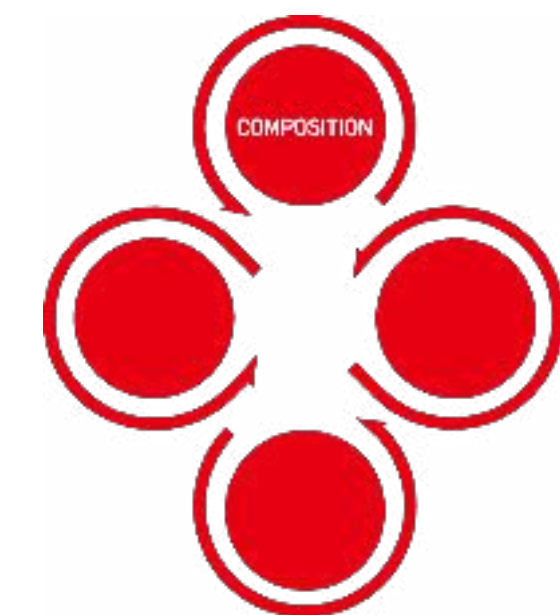
Take 5 pictures placing the object or person in a different section of the composition.

Choose an object or a person as your subject.

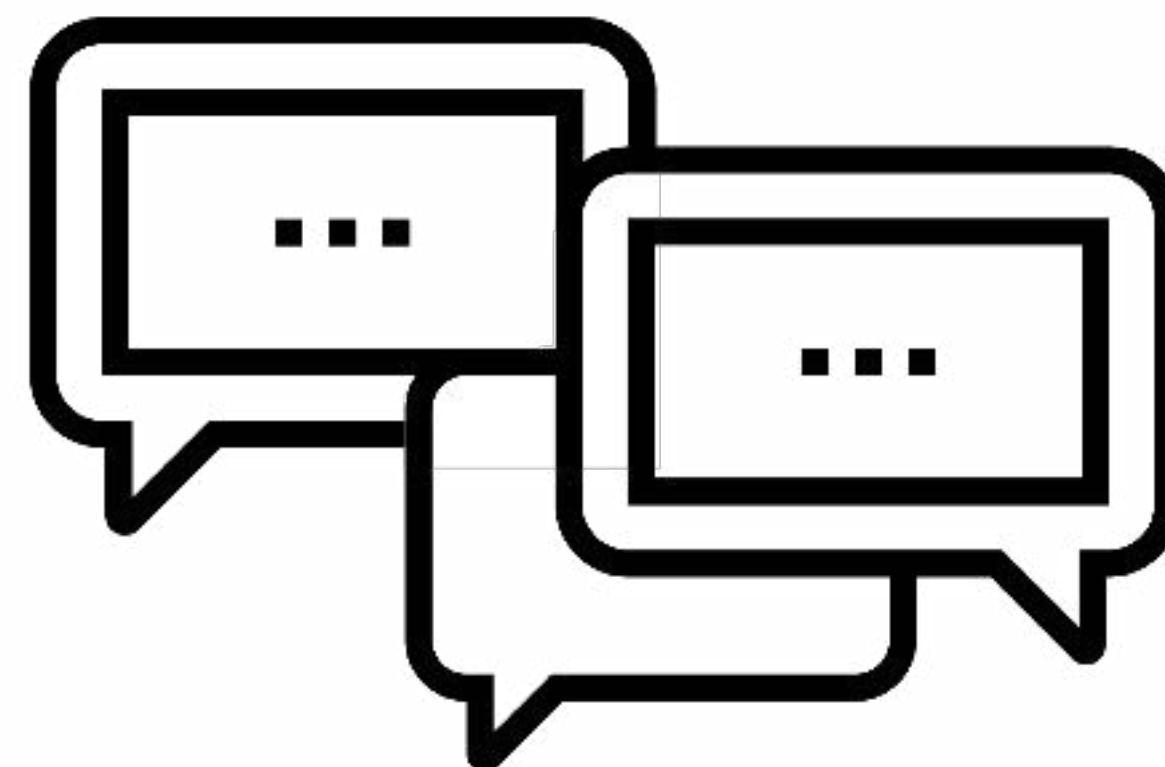




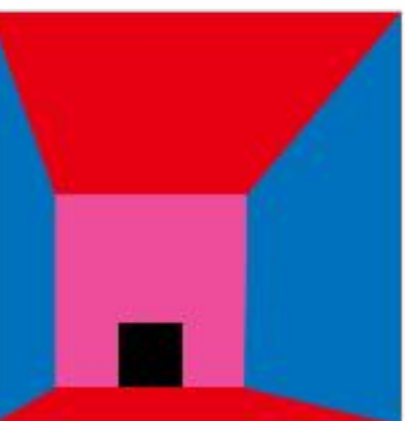
# 4 COMPOSITION EVALUATE



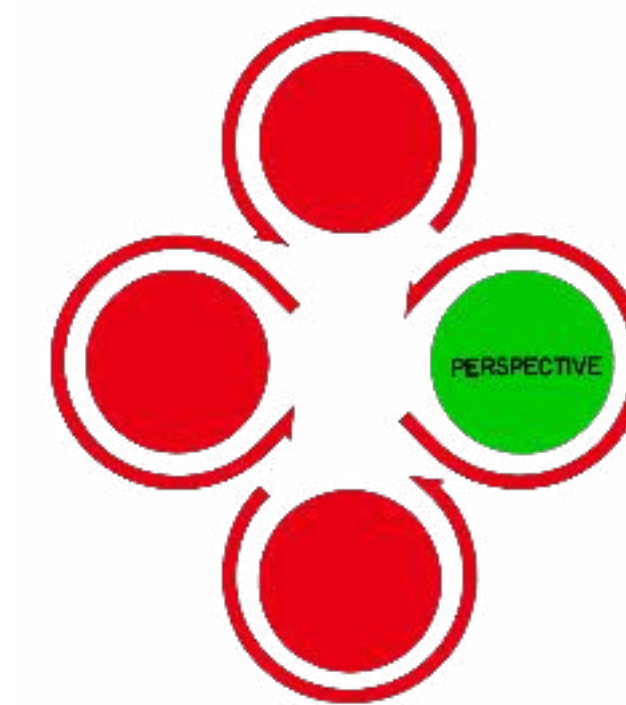
Sit with 2 or 3 other people and share the photographs you have taken.



Discuss:  
Which photograph is the strongest? Why?

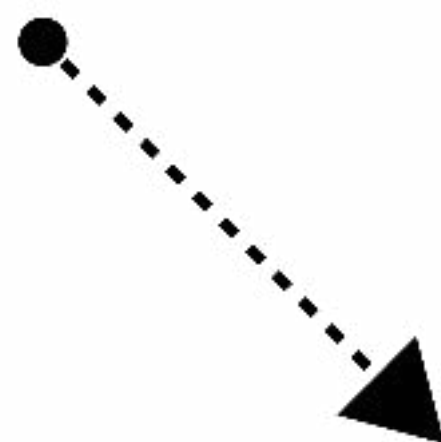


# 1 PERSPECTIVE UNDERSTAND

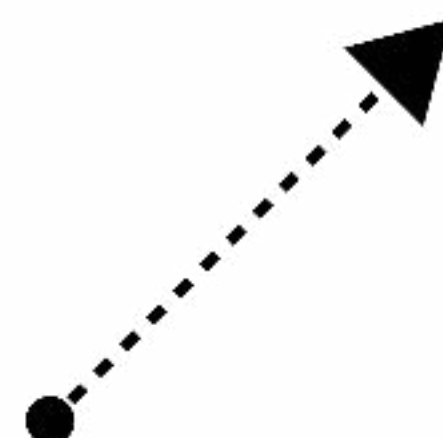


To create perspective, depth and distance and suggest a three dimensional space in a photograph, the photographers decide what point-of-view they would like the image to be taken from:

Birds-eye view :  
from above looking down

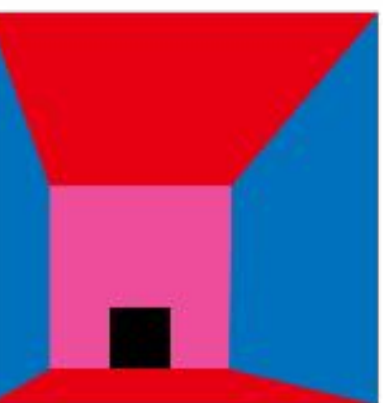


Worms-eye view :  
low to the ground,  
looking across or up

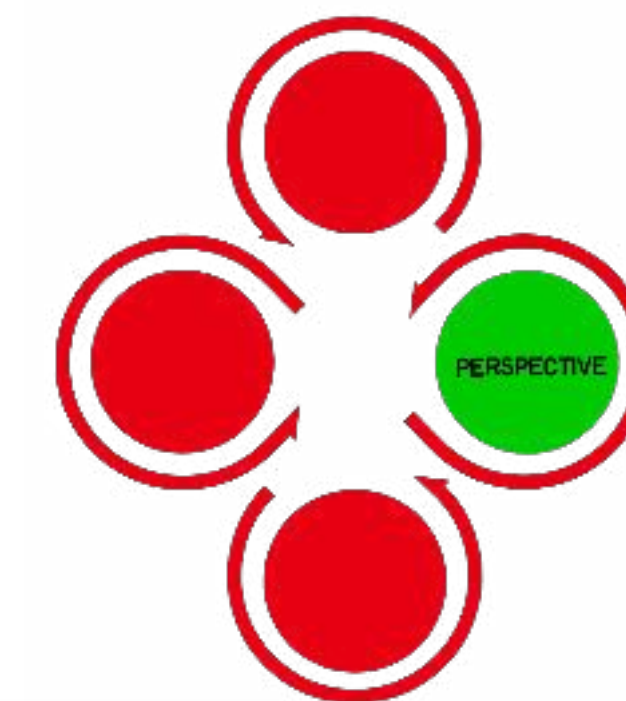


Face-to-face :  
at eye-level

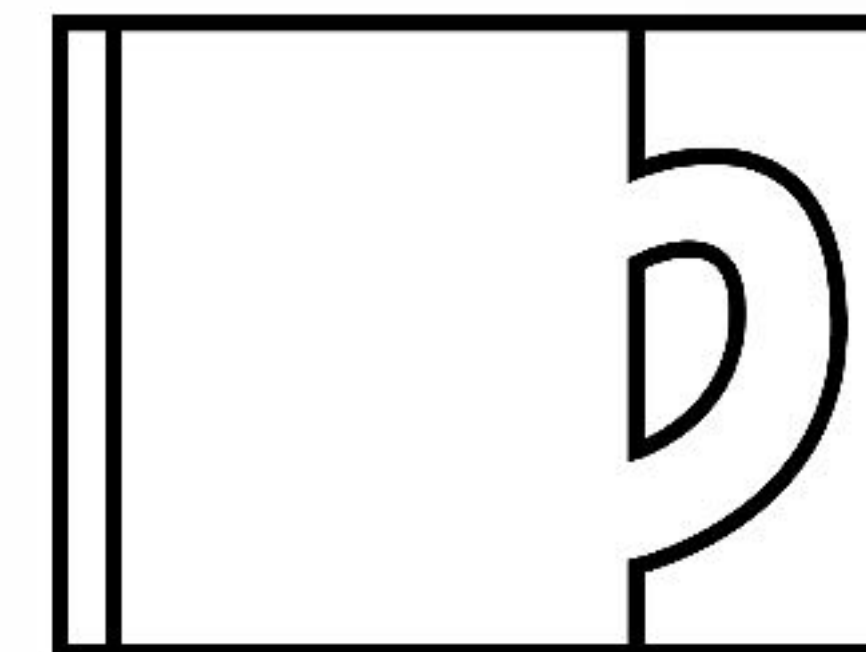
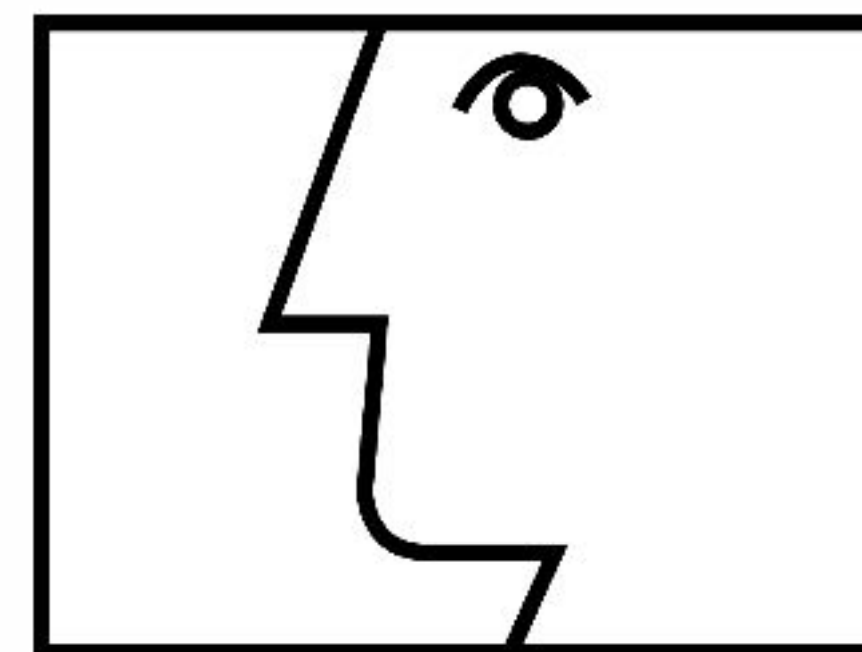




# 1 PERSPECTIVE UNDERSTAND

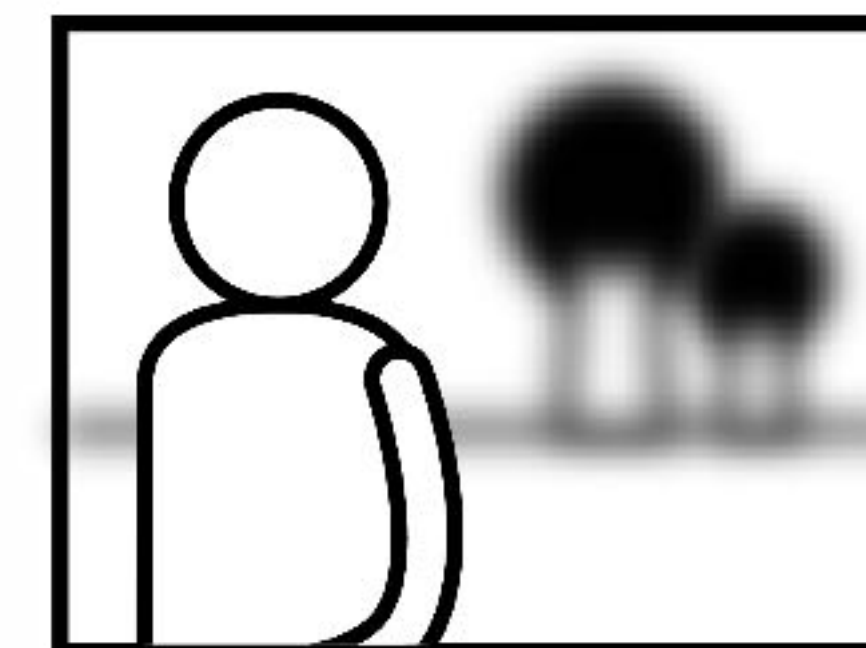
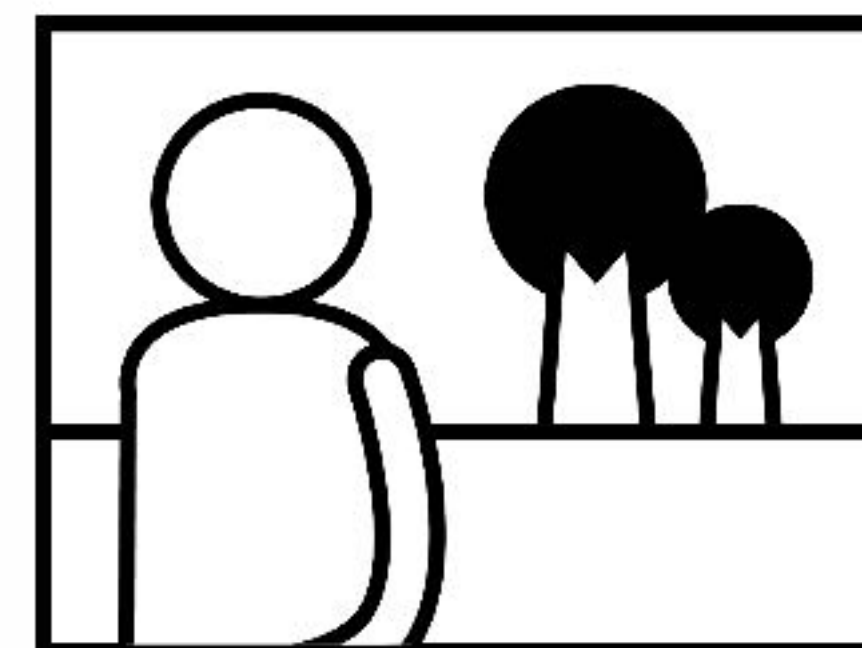


Sometime photographers prefer just to **fill the frame** getting very close to their subject.

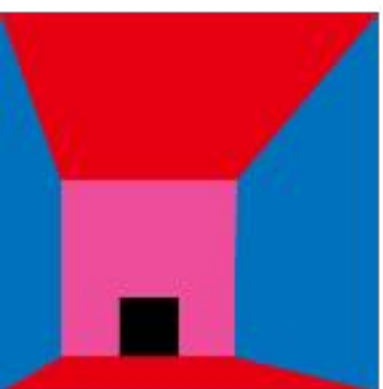


## Depth of field :

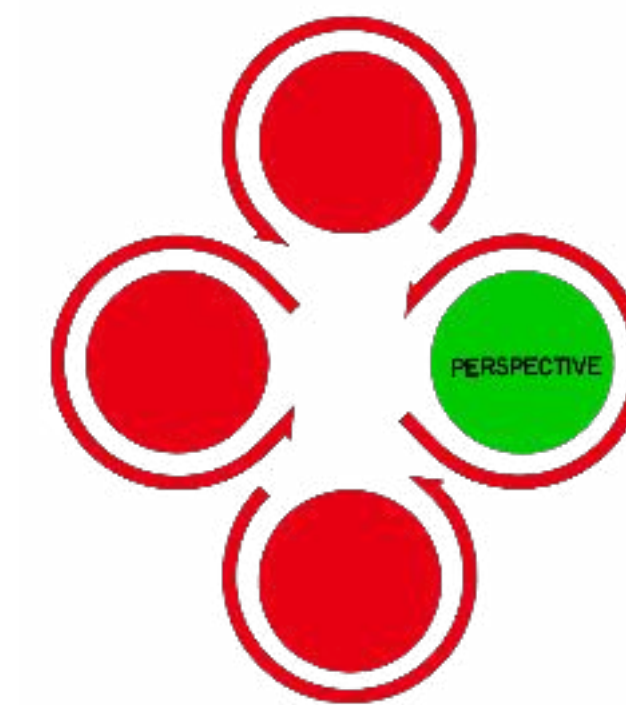
Photographers choose also what should be in focus as well as the distance in front of and behind the subject which appears to be in focus.







## 2 PERSPECTIVE OBSERVE AND ANALYSE



where is the viewer positioned to look into the image?

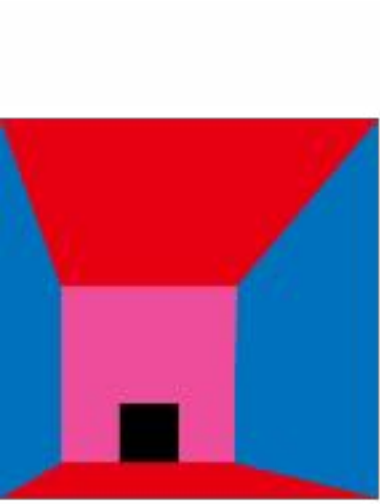


Is he close or far from its subject ?

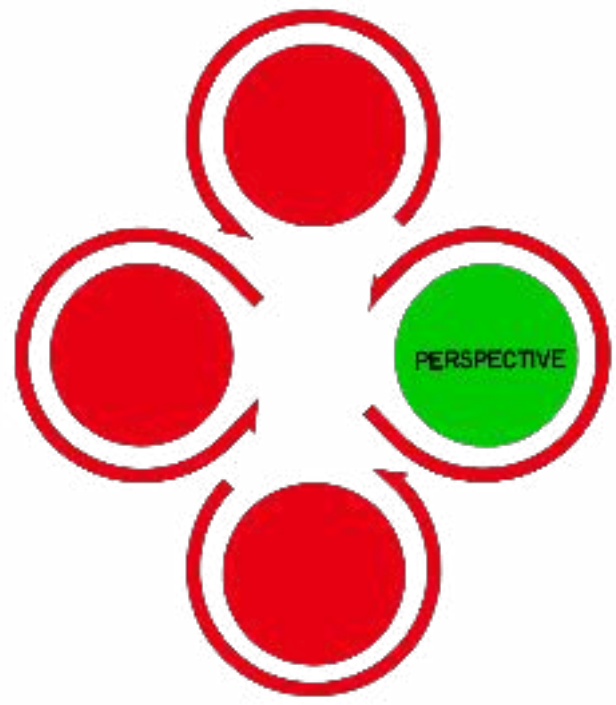


Why do you think each artist has chosen this point of view?

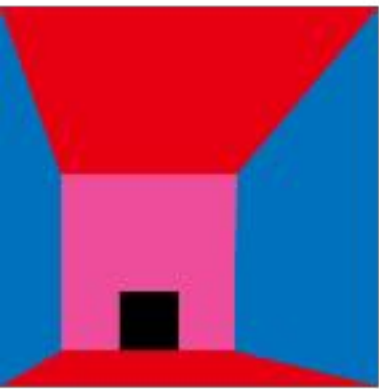
What is in focus in the photograph?



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



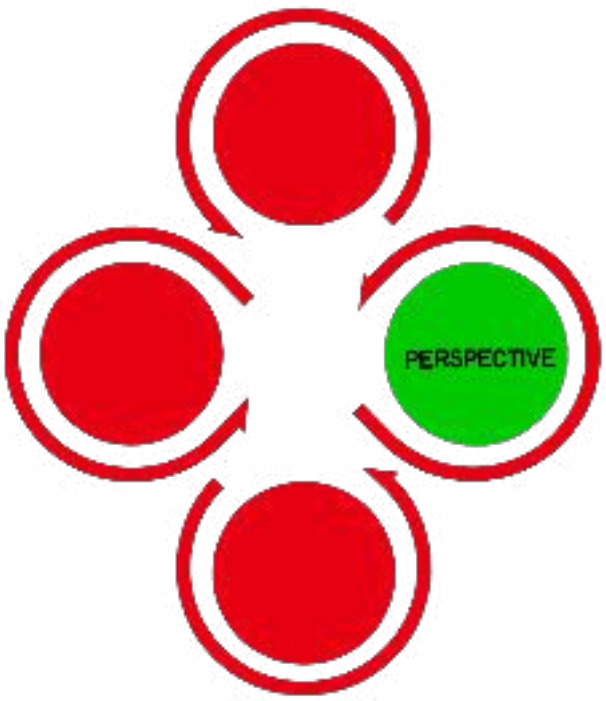




Note the reflection of the men's body that create a symmetry intensified by the two train in front of each other

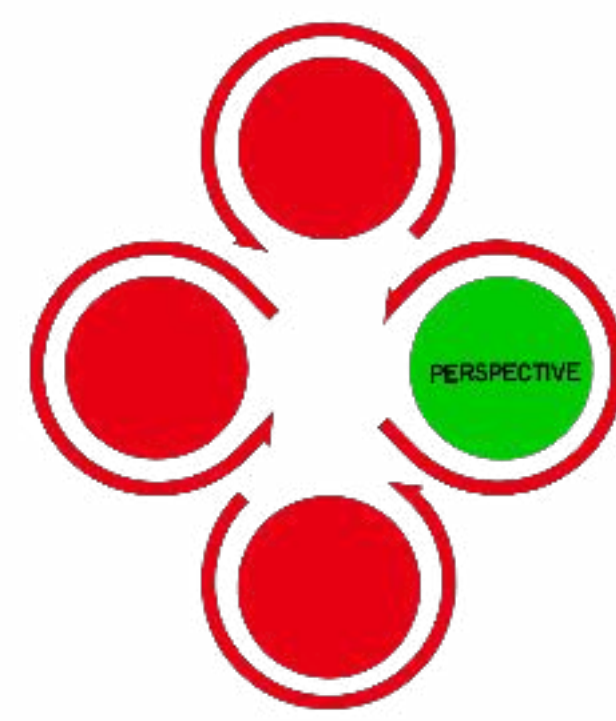
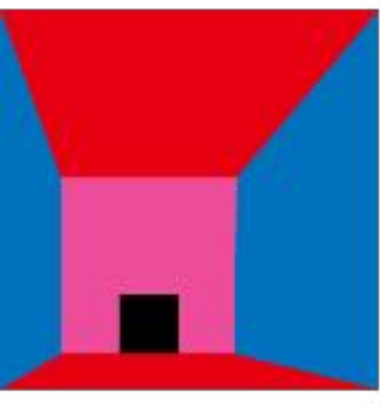


Focus is on the boy : a shallow depth of field isolates the subject from his environment.



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

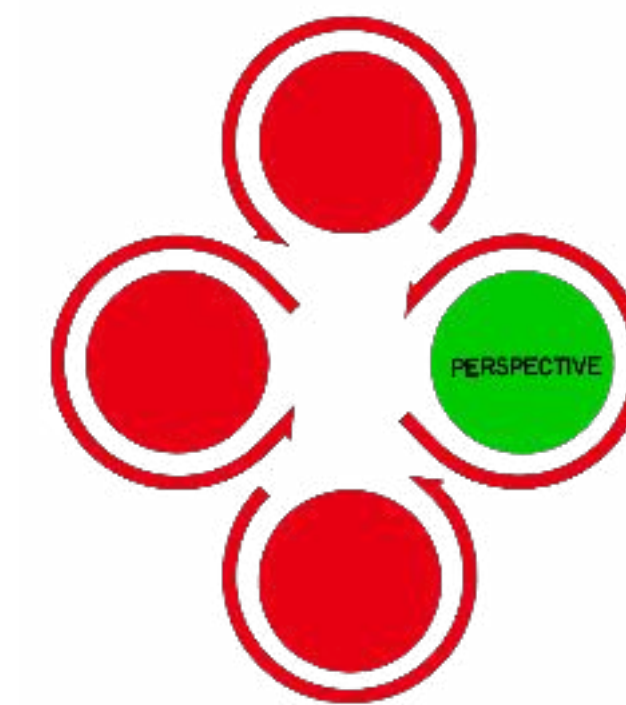
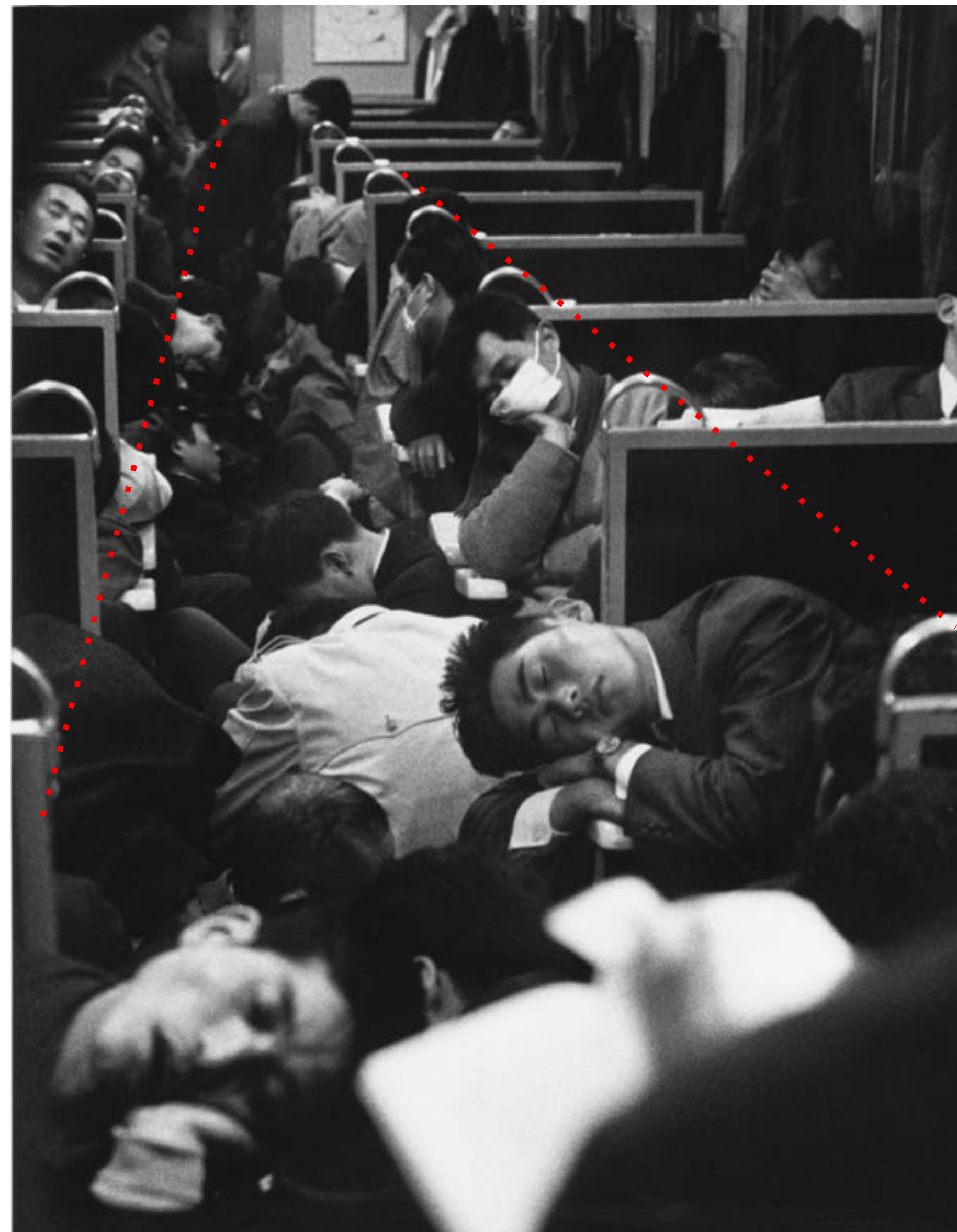




Early morning train in Japan, 1964  
© Nicolas Bouvier  
KYOTOGRAPHIE 2013

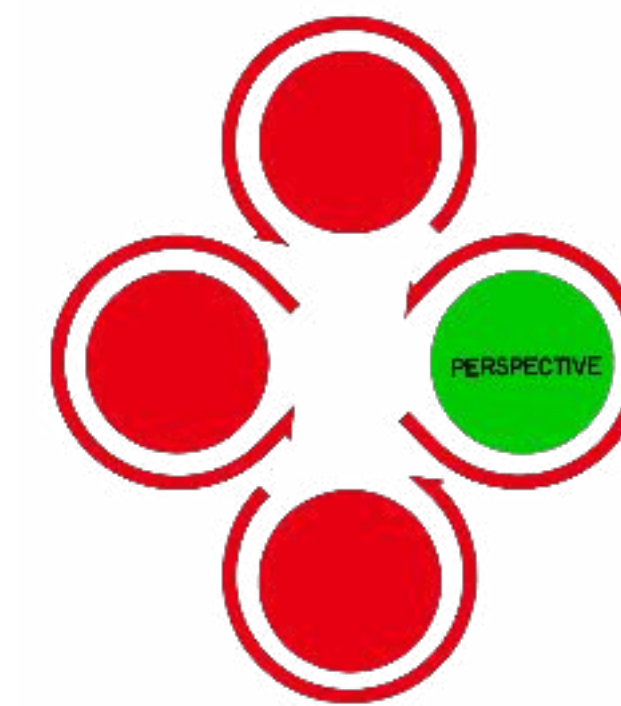
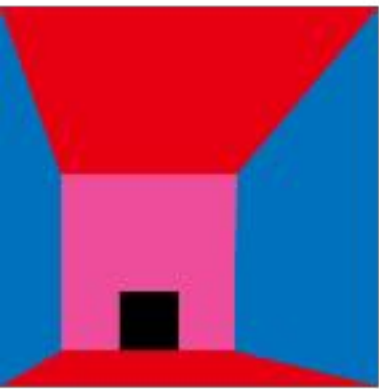


In this image the large depth of field puts all the subjects in context by showing everything around them.



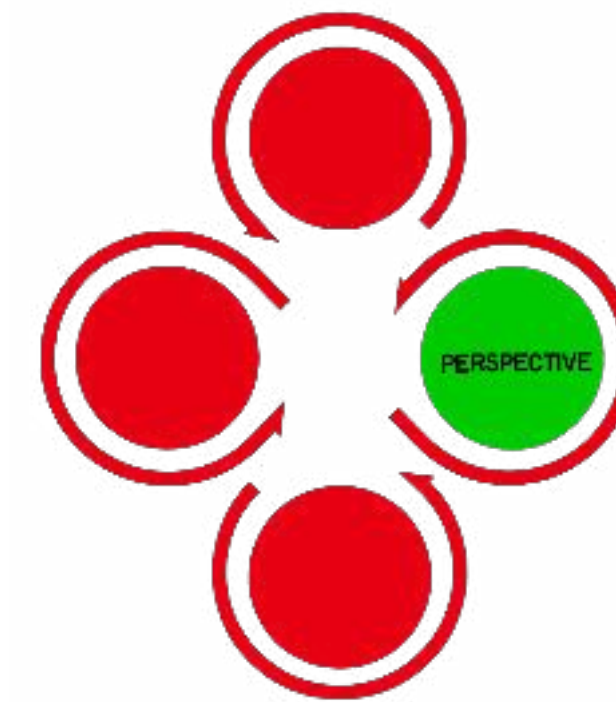
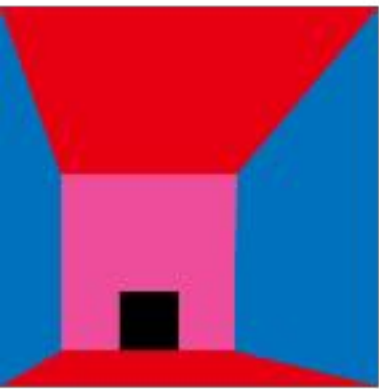
Early morning train in Japan, 1964  
© Nicolas Bouvier  
KYOTOGRAPHIE 2013





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

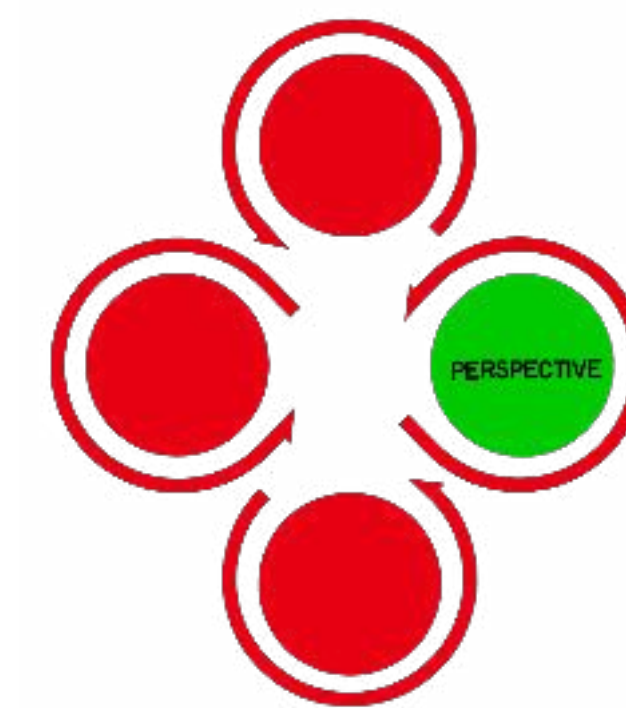
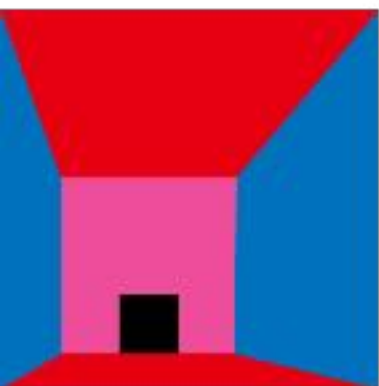




The viewer is positioned under the scene. It invites us to look up at the musician

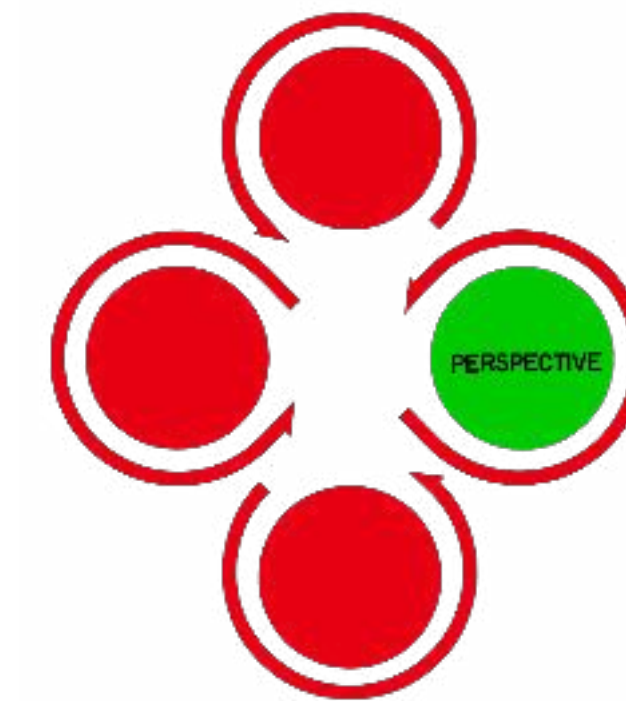
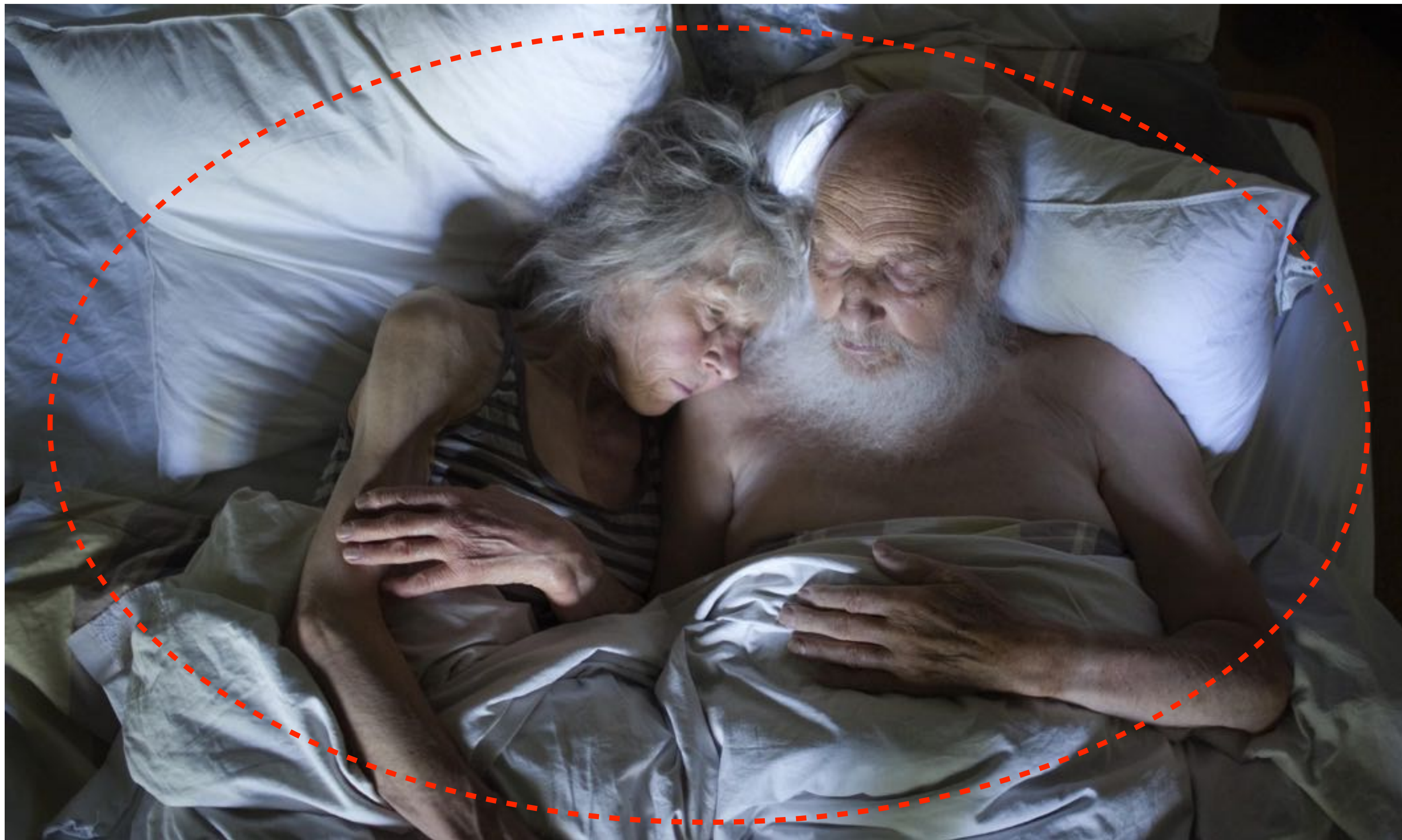
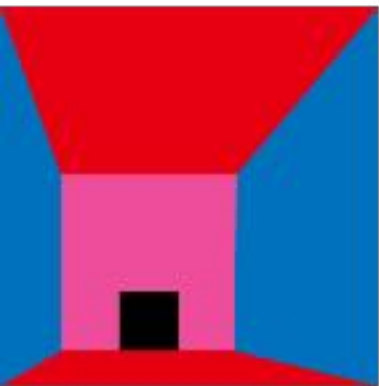
Francis Wolff, John Coltrane at his “Blue Train” session of September 15, 1957. © Mosaic Images LLC. KYOTOGRAPHIE 2015





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

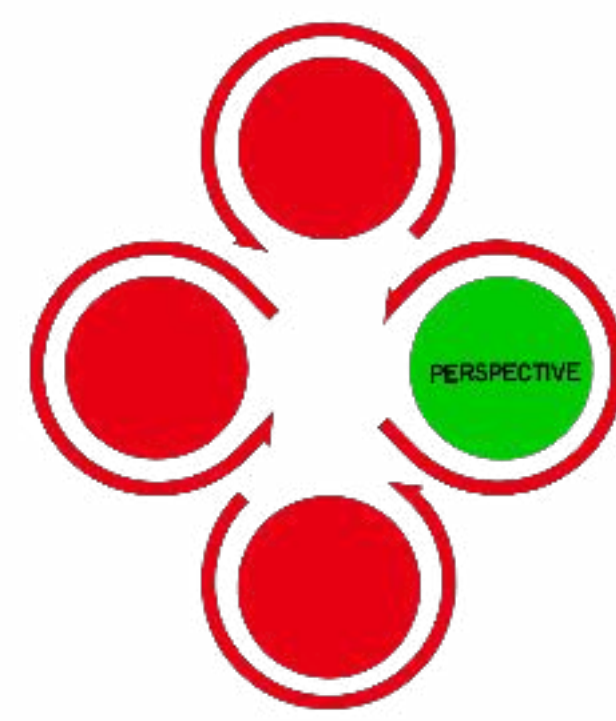
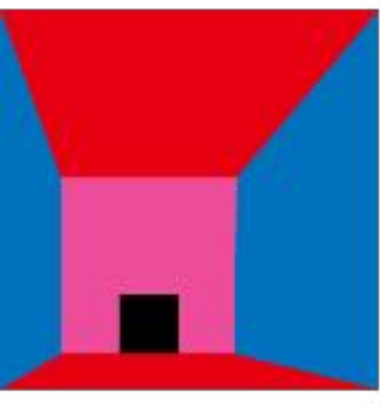




The viewer seems to fly above the scene, and is looking down at the couple from birds-eye view.

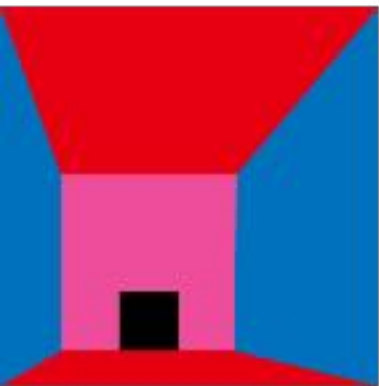
Emmy and Ben in bed, series Emmy's World, 2013 © Hanne van der Woude  
KYOTOGRAPHIE 2017





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

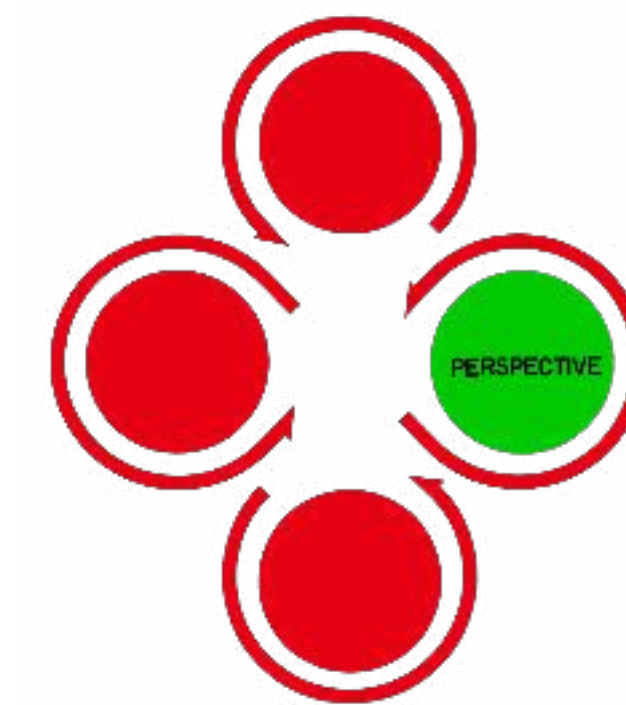


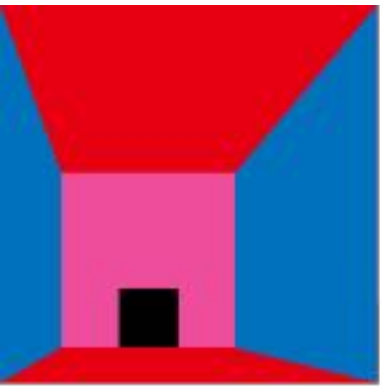


The baby's face fill the frame. There is no background.

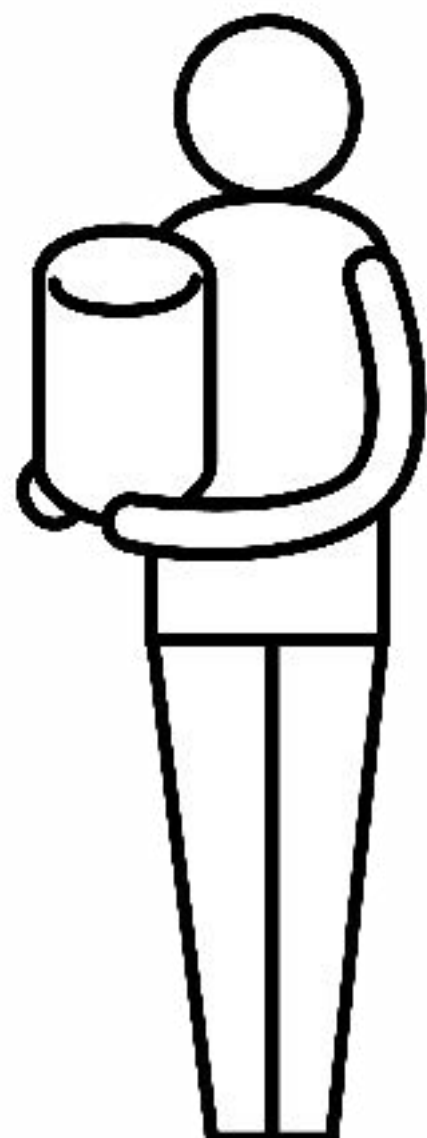
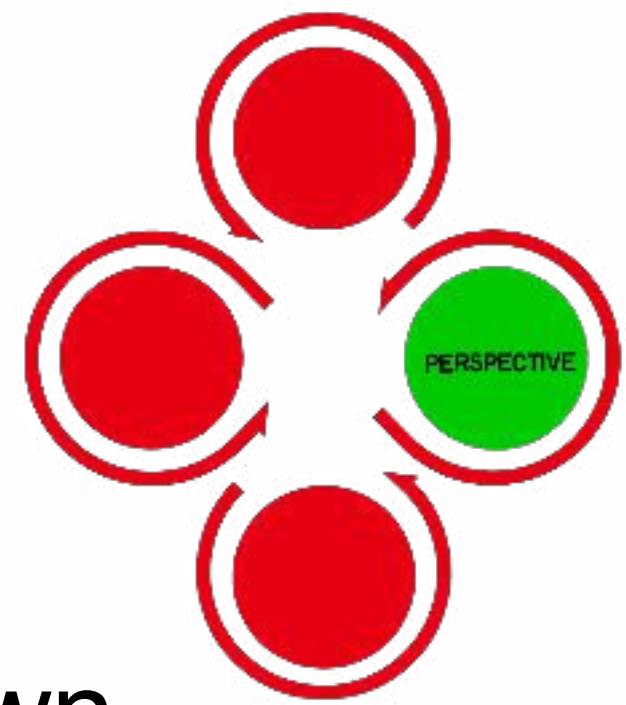


*Thierry Bouët, Boy - 25 minutes old., 2008*  
© KYOTOGRAPHIE 2016





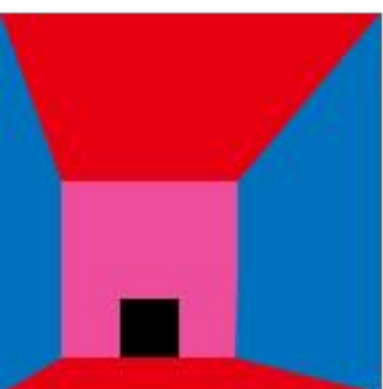
# 3 PERSPECTIVE CREATE



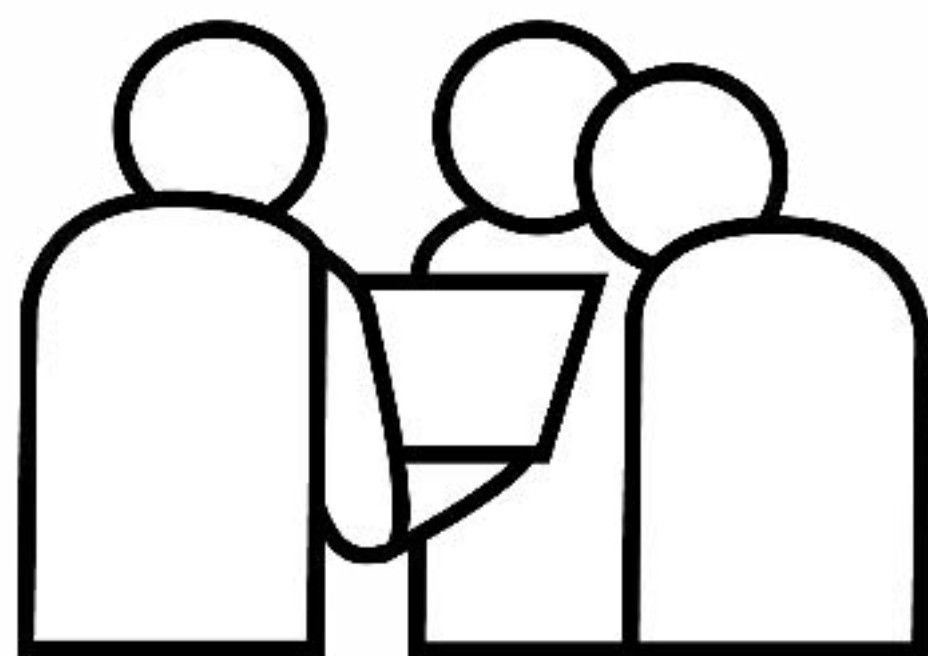
Choose a person or an object and photograph it from different point of vue.

- 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

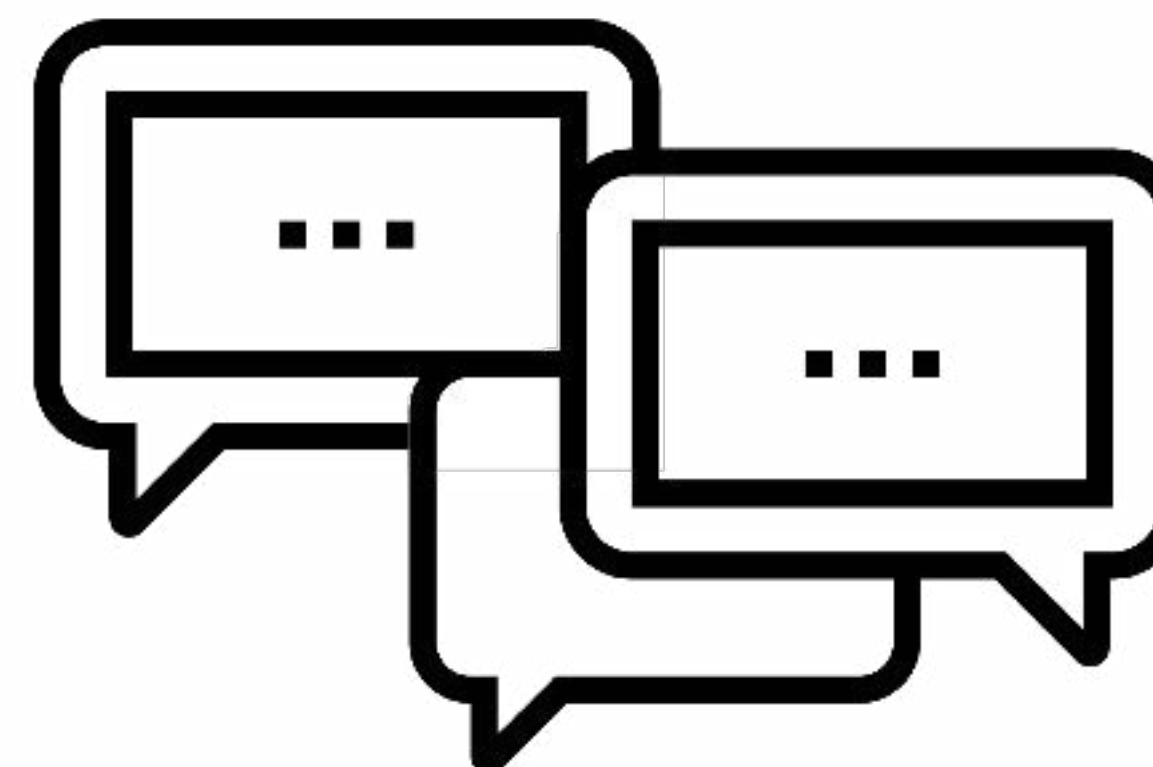
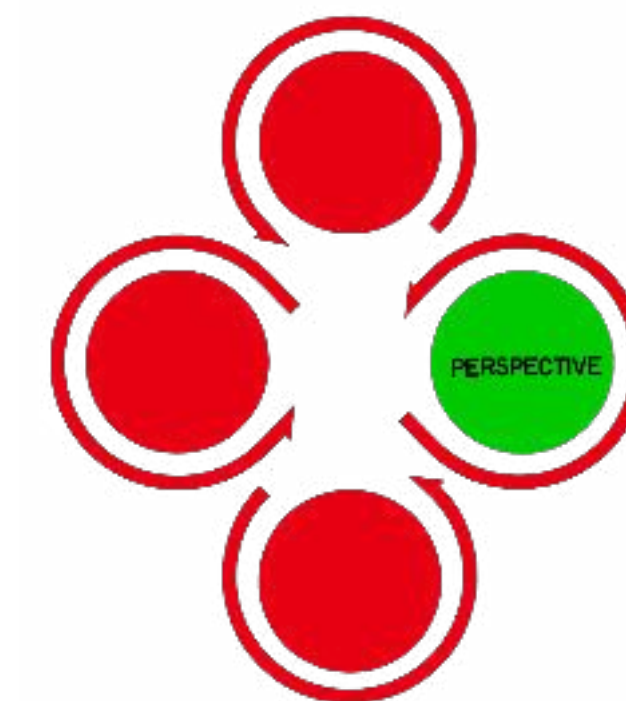




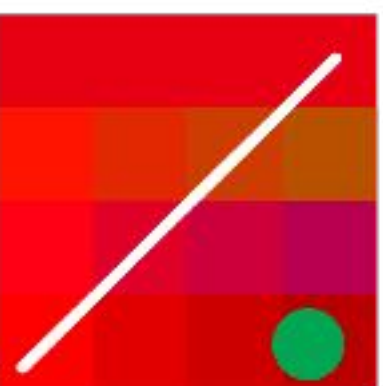
# 4 PERSPECTIVE EVALUATE



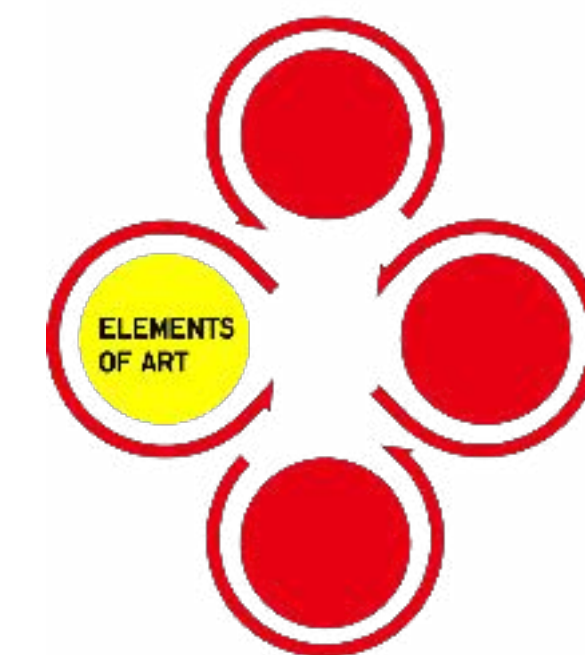
Sit with 2 or 3 other people and share the photographs you have taken.



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?



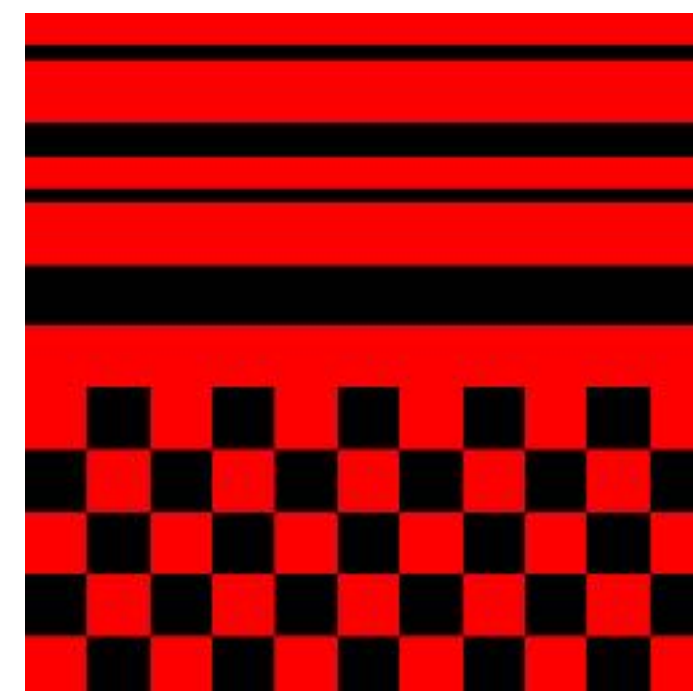
# 1 ELEMENTS OF ART UNDERSTAND



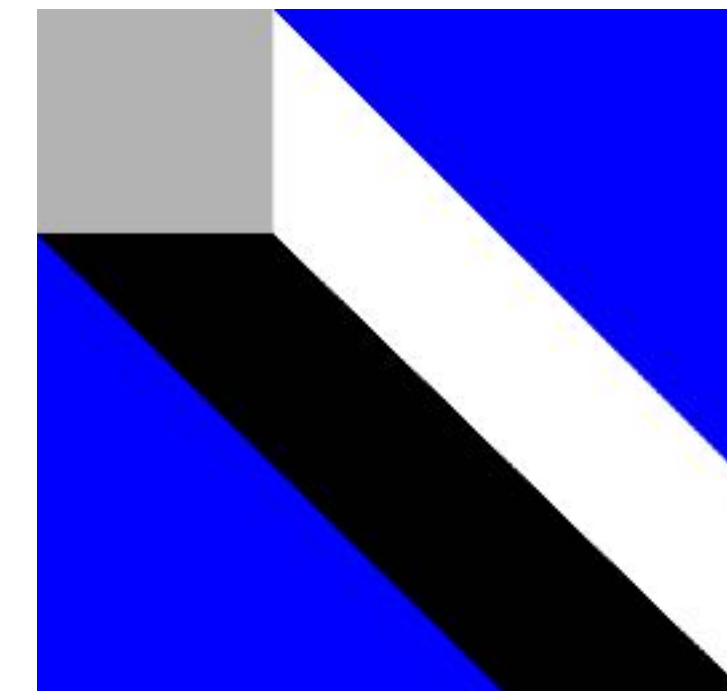
LINES, SHAPES



COLOR



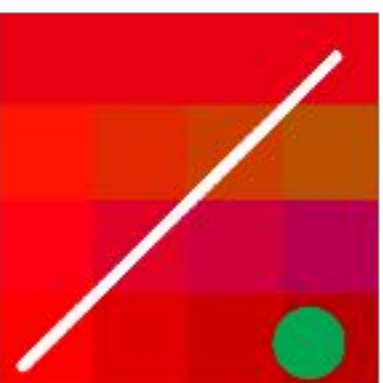
TEXTURE



LIGHT

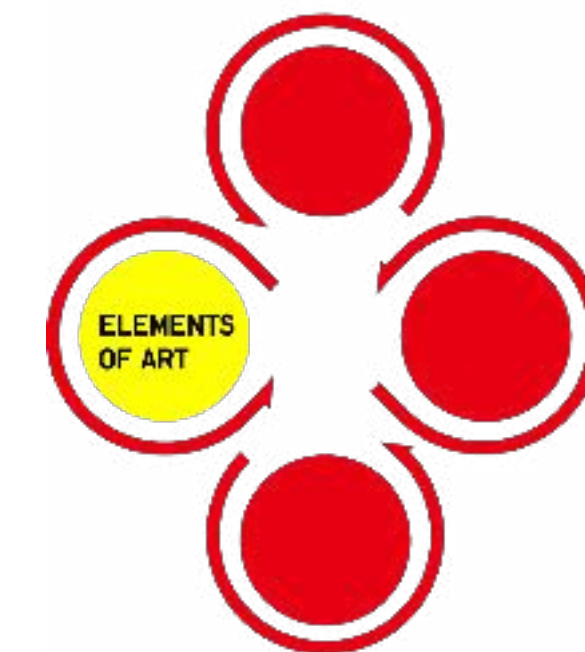
**Line, shape, form, colour, texture and light** are the 'ingredients' used by the photographer to create **balance, contrast, movement, emphasis, rhythm and unity** in their image.





# 2 ELEMENTS OF ART

## OBSERVE AND ANALYSE

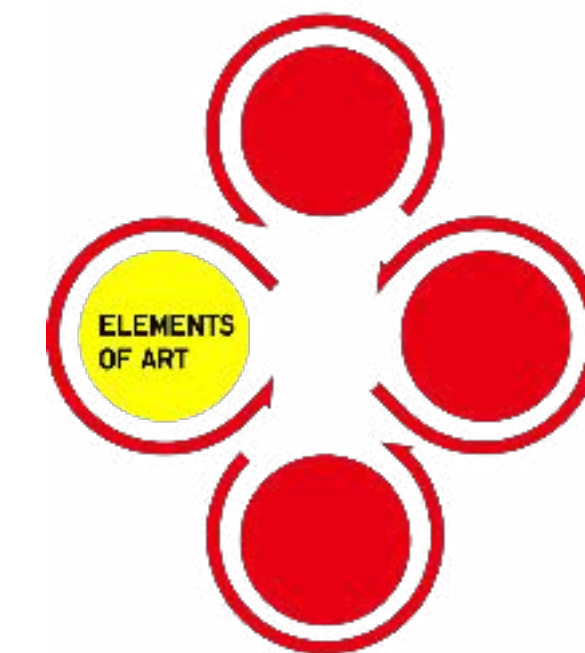
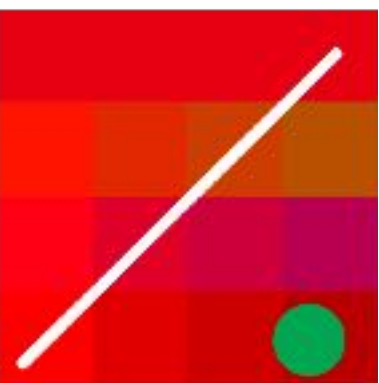


Observe the types of lines, colours, shapes, textures and patterns you see in the photographs.



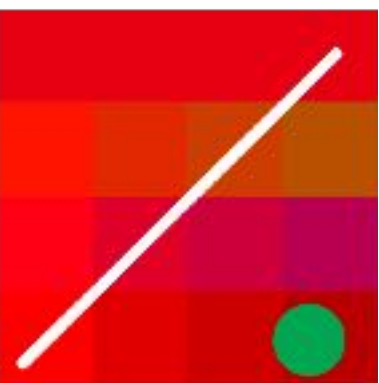
How have the photographers used these elements of art to create a particular visual effect, feeling or mood?





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



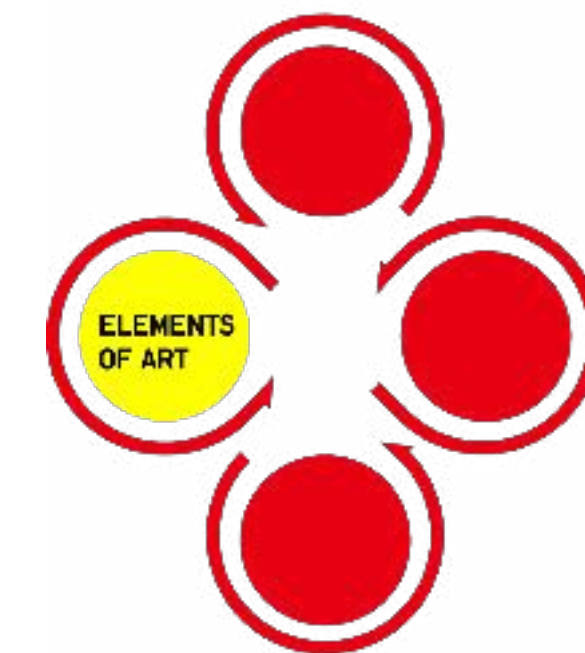


The mantle looks like wings and with its diagonal movement connects the sky to the earth and the people

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



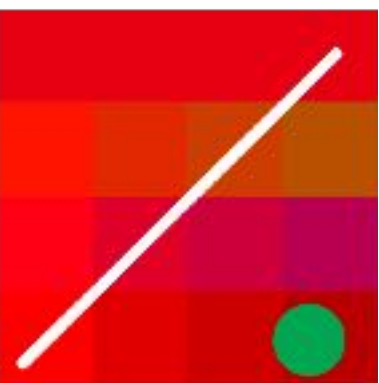
Aladé, 2016. © Romuald Hazoumè. Courtesy October Gallery, London. KYOTOGRAPHIE 2018



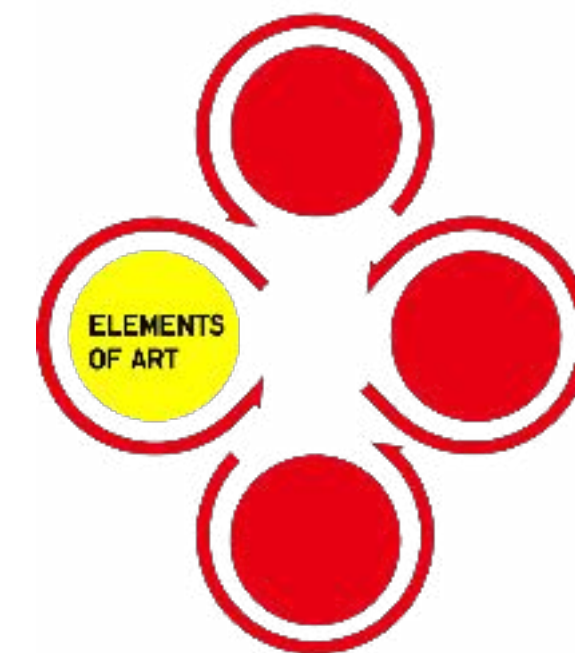
The circular shape - spiralling in the centre - and the striking contrast of colour against the dull tone of the sand and the sky, leads our eye toward the dancer and give movement to the picture

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

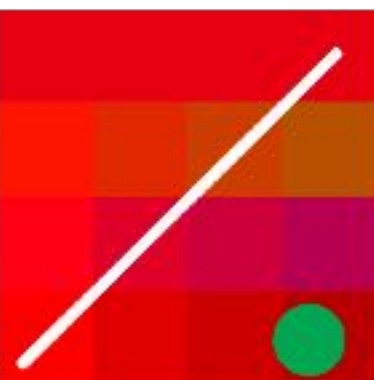




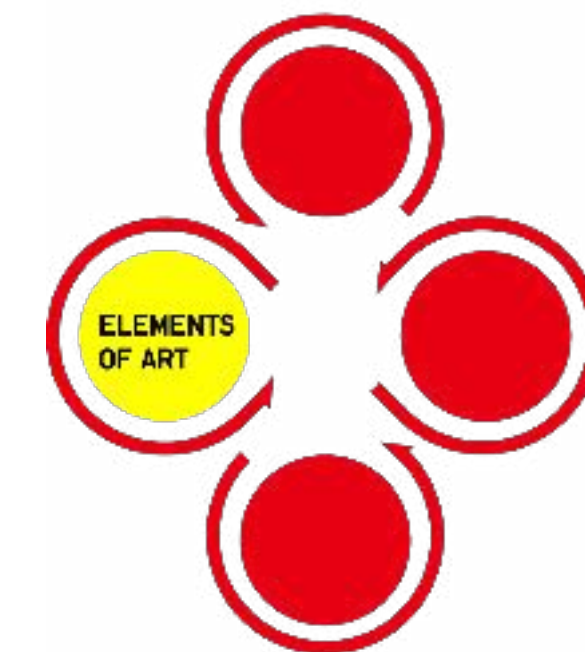
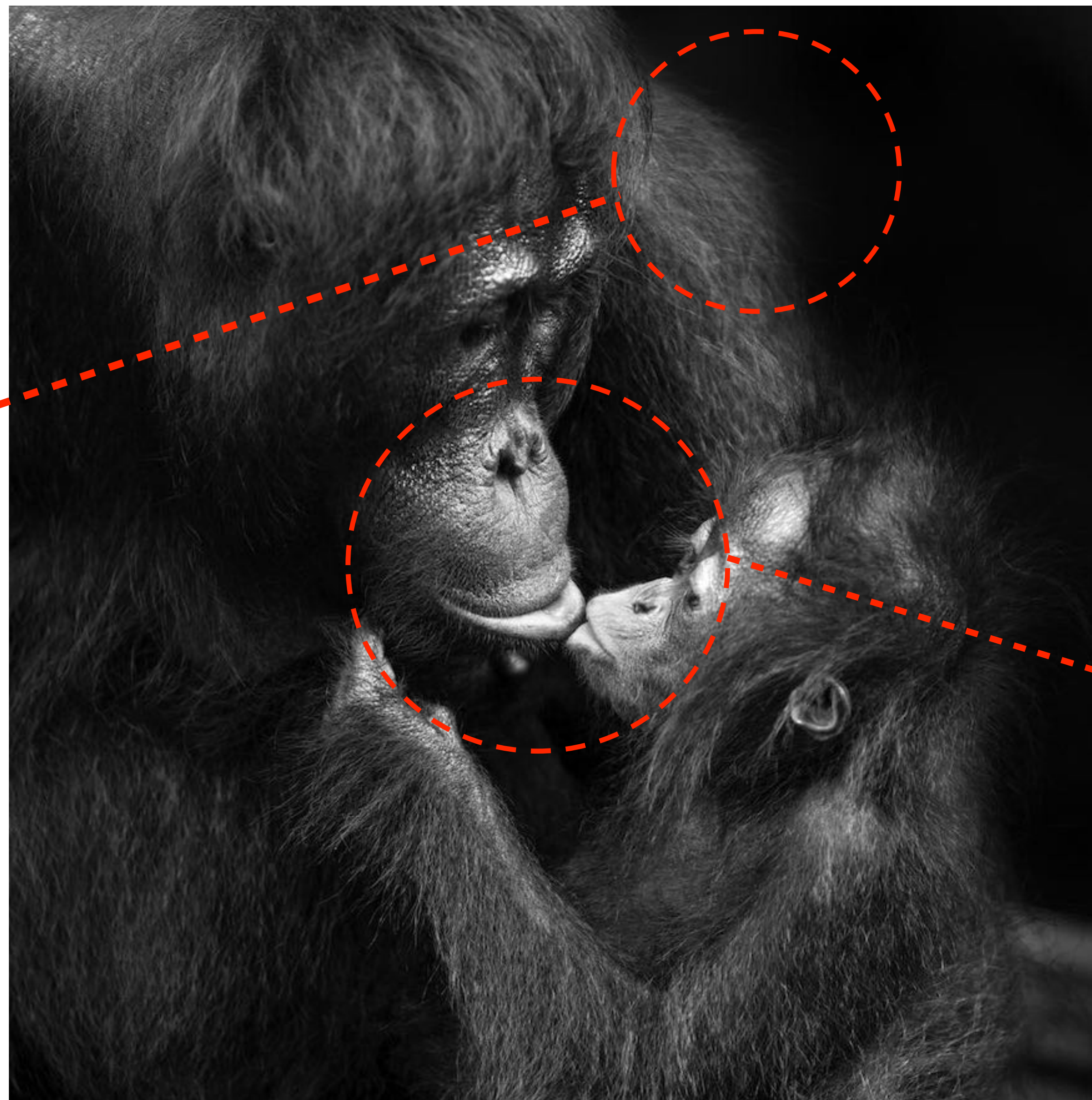
*Camp Leakey, Borneo, from the Primates series, 2015 © Isabel Muñoz.  
KYOTOGRAPHIE 2017*







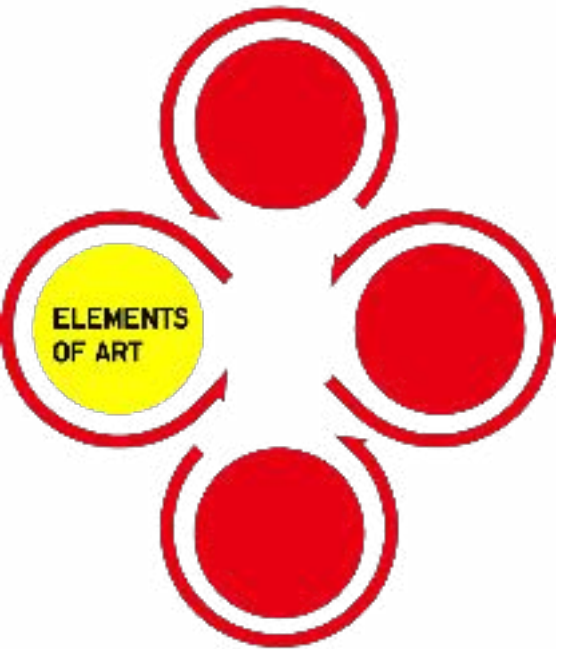
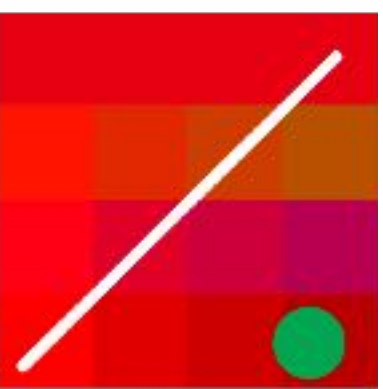
The texture of the hair against the smooth, solid background brings emphasis to the figures



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

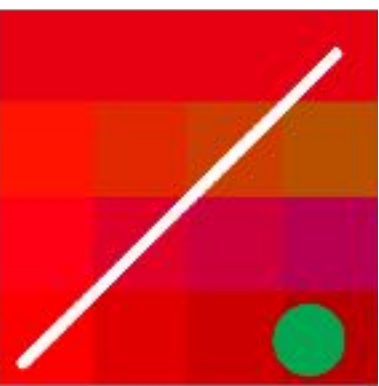
*Camp Leakey, Borneo, from the Primates series, 2015 © Isabel Muñoz.  
KYOTOGRAPHIE 2017*





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

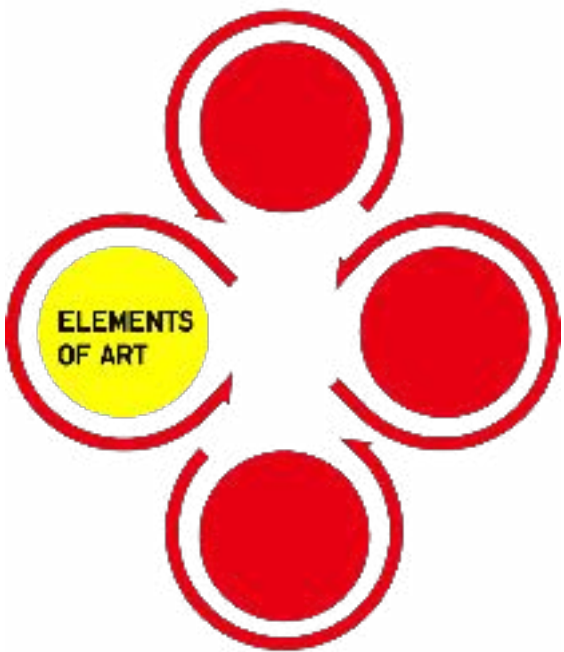




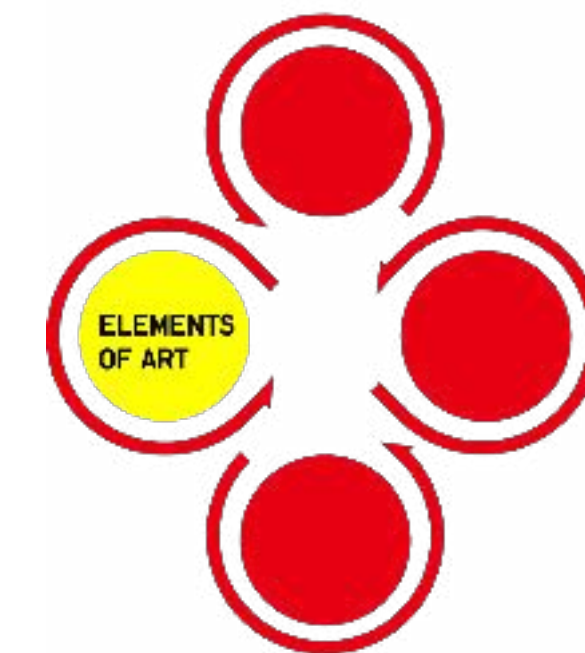
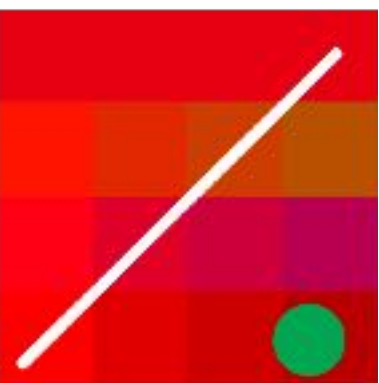
The repetition of long, flowing lines creates rhythm and movement in the photograph



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

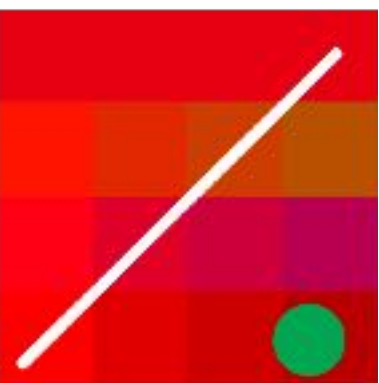






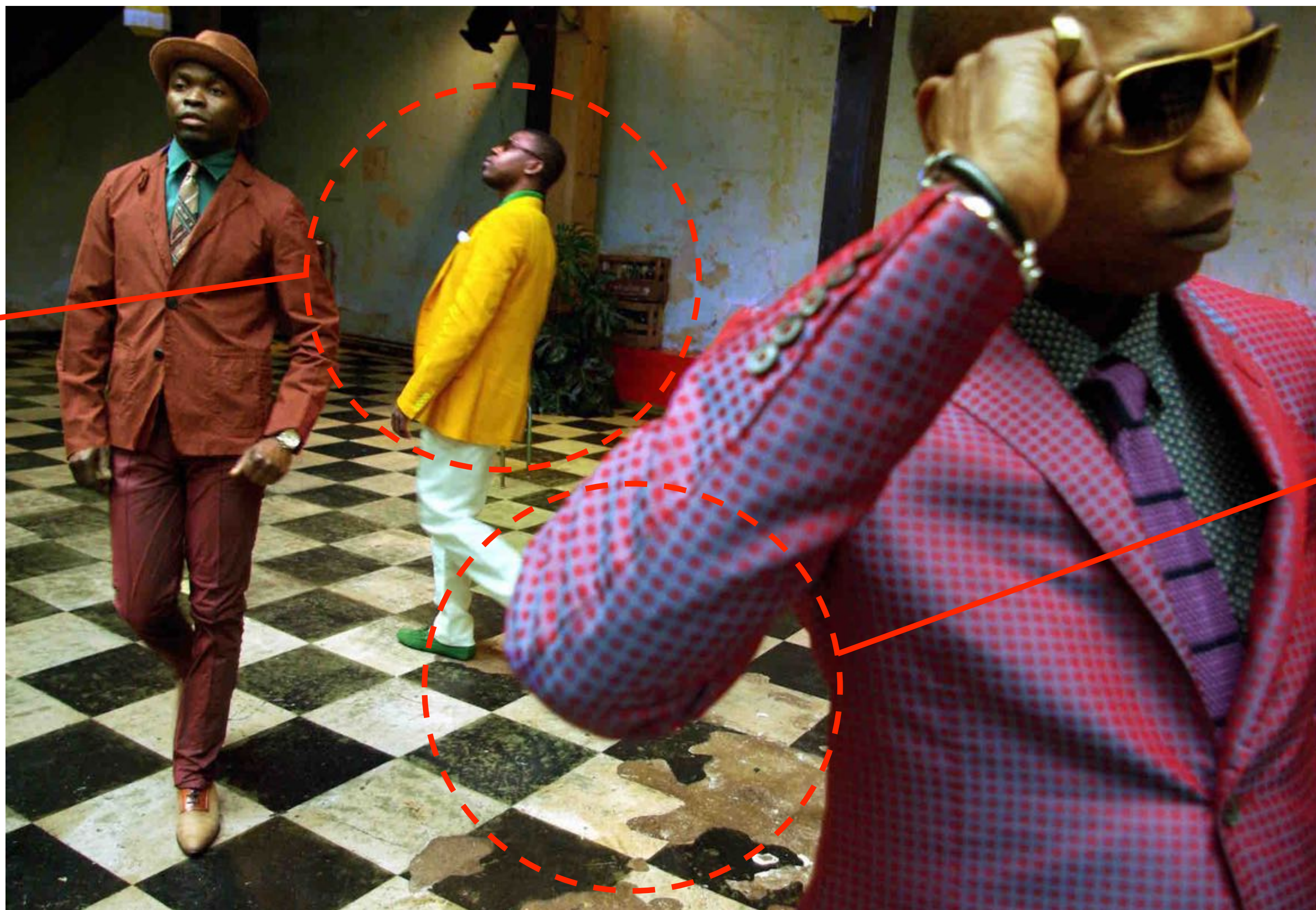
*Baudouin Mouanda , The 'sapeurs' of Baongo, 2008 © Baudoin Mouanda  
KYOTOGRAPHIE 2015*



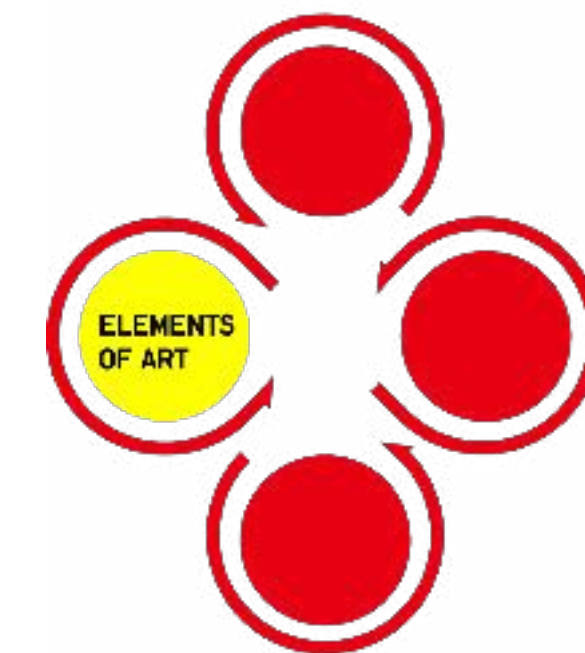


The bright colours brings emphasis to the men amongst the dull tones of the setting.

All the characters walk and look out of the frame in different directions bringing dynamism and movement to the scene.

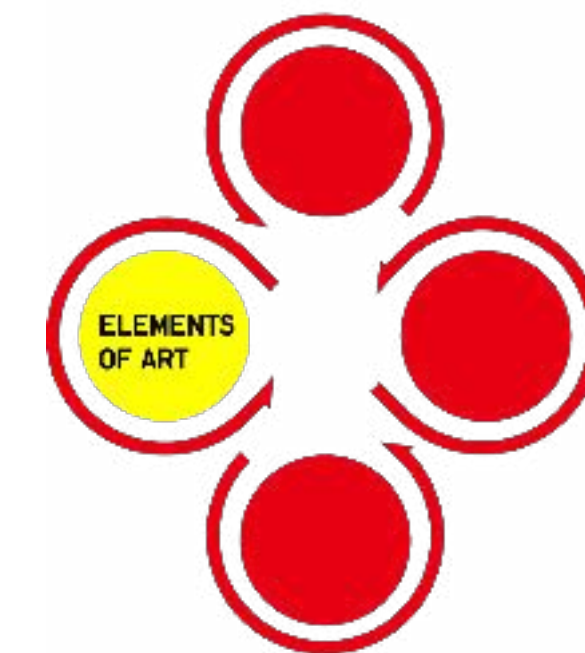
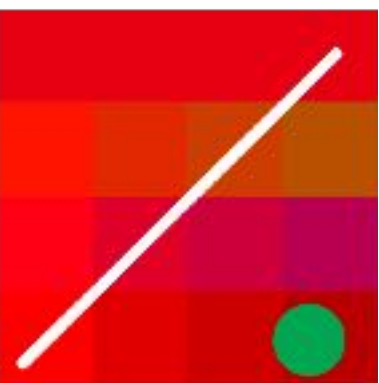


*Baudouin Mouanda , The 'sapeurs' of Baongo, 2008 © Baudoin Mouanda  
KYOTOGRAPHIE 2015*



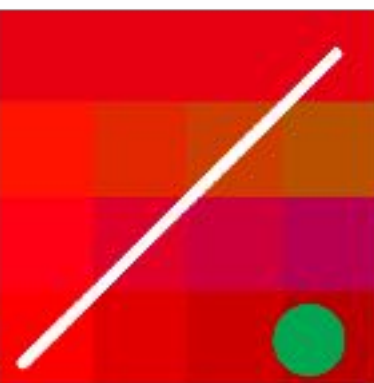
The patterns on the clothing and on the floor create energy and rhythm.



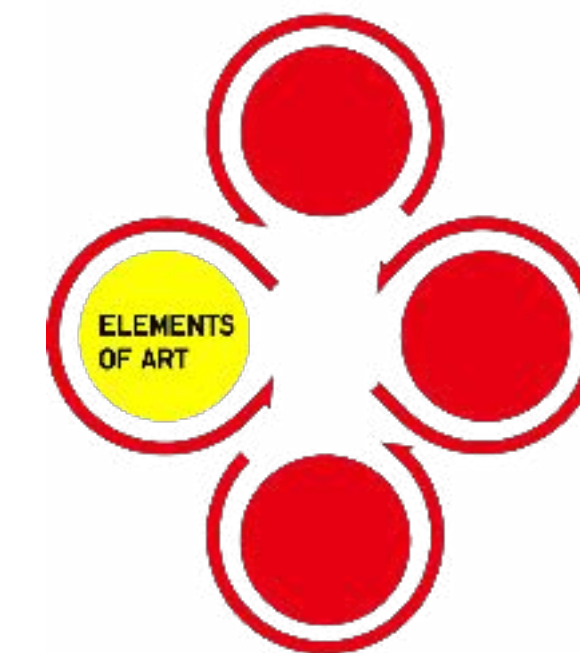
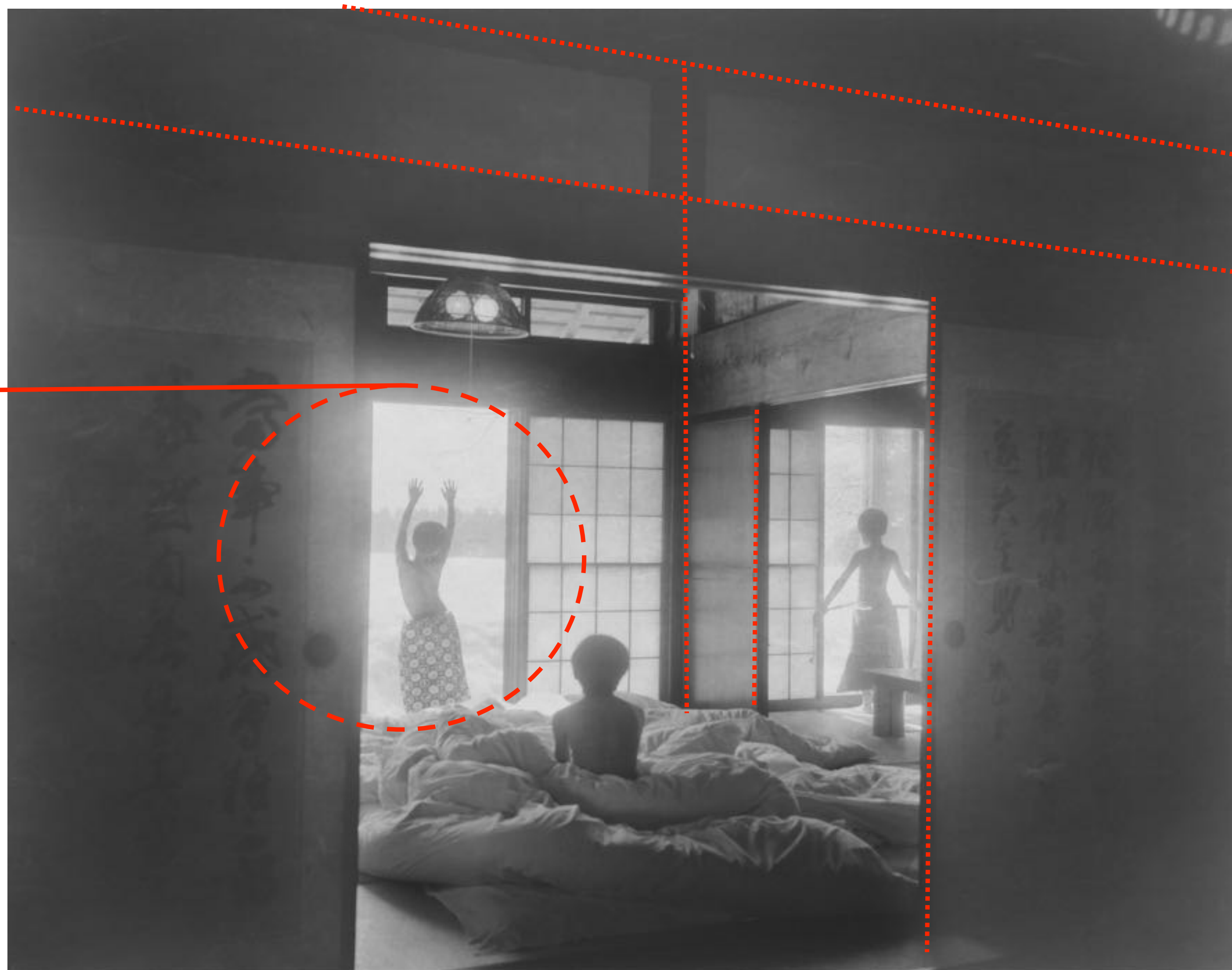


*RongRong & inri , Tsumari Story, 2014 © RongRong & inri  
KYOTOGRAPHIE 2015*



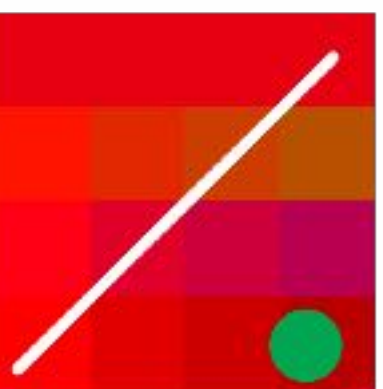


A strong source of light is used to create a distinct contrast in tone.

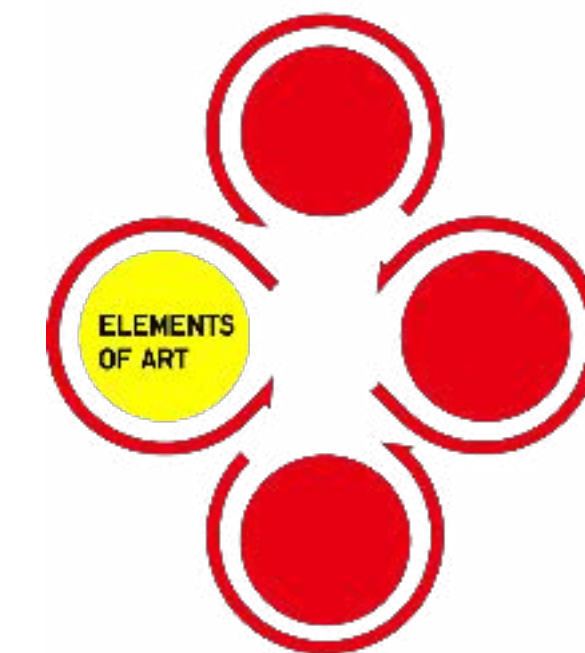


The repetition of strong vertical and diagonal lines divides the space and frames the focal point near the centre of the image.





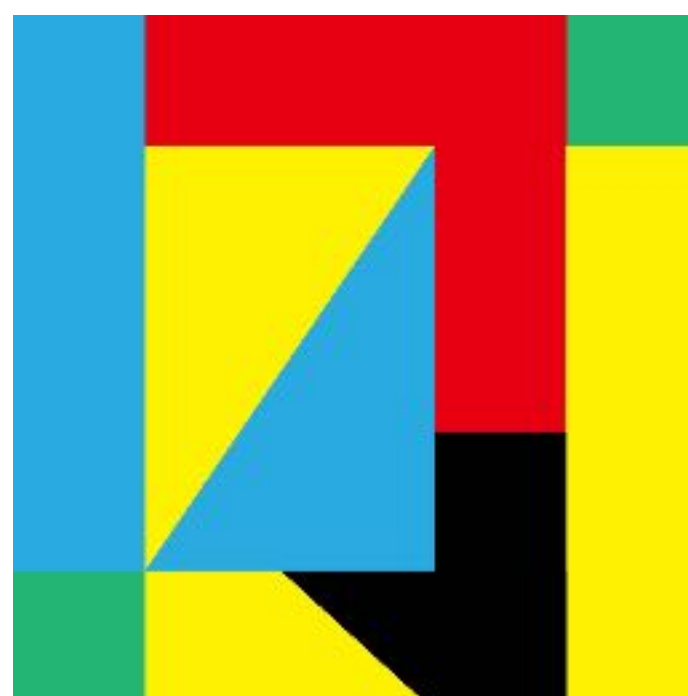
# 3 ELEMENTS OF ART CREATE



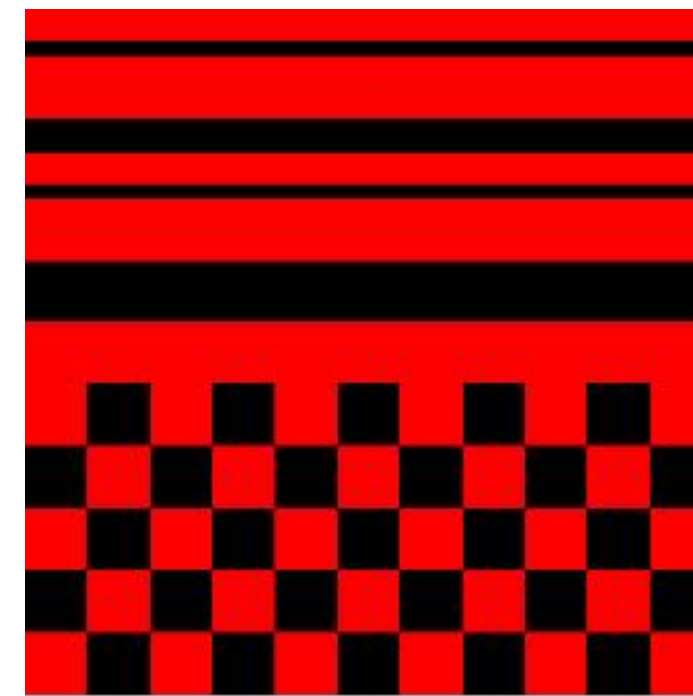
Take 4 photographs, each focused on a different element :



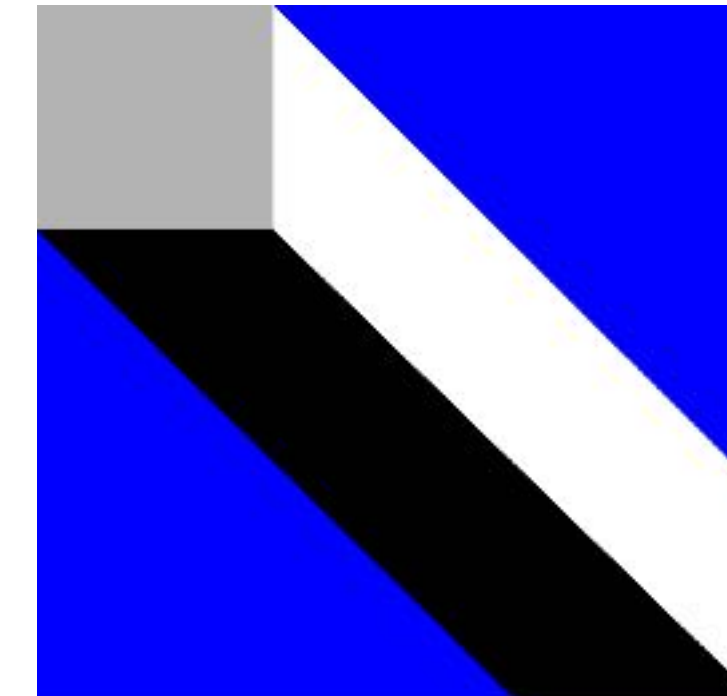
**LINES, SHAPES**



**COLOR**

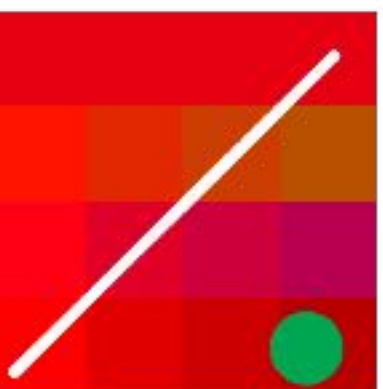


**TEXTURE**

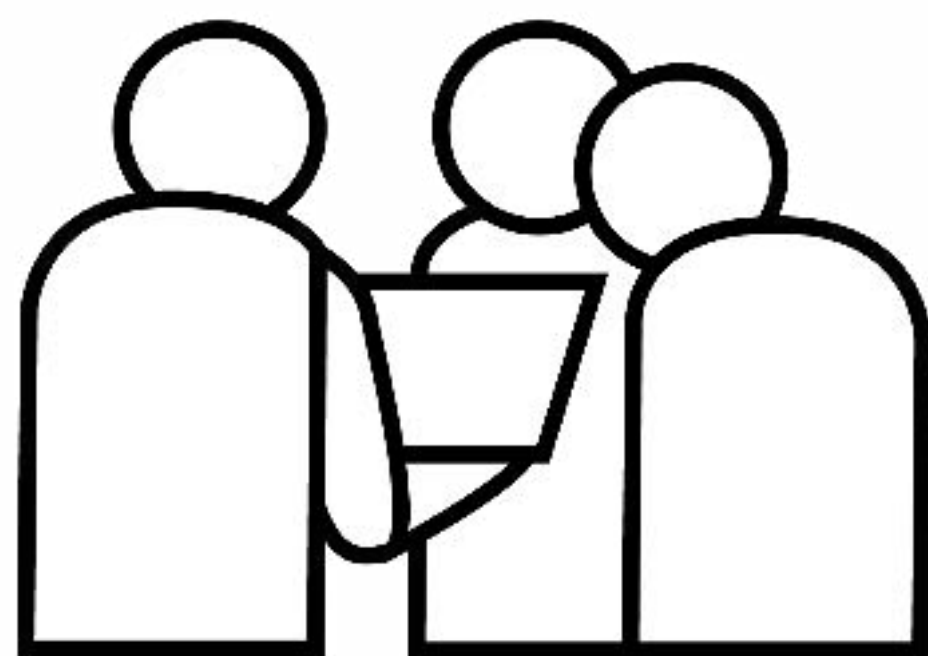
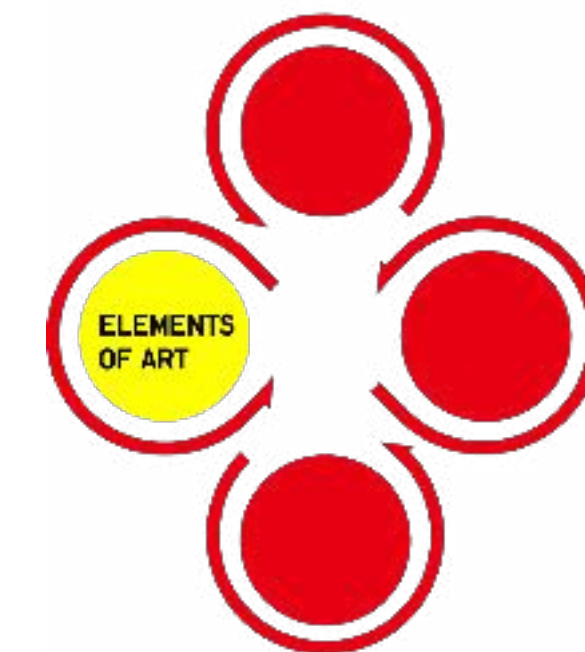


**LIGHT**

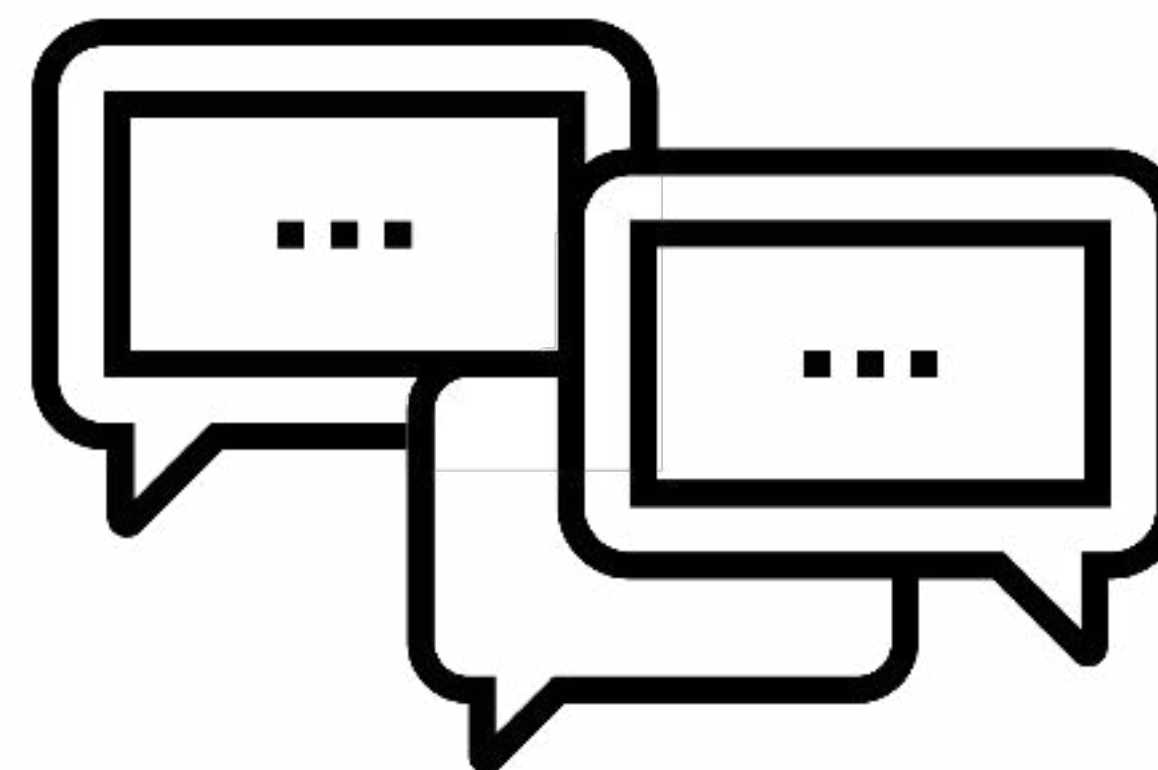




# 4 ELEMENTS OF ART EVALUATE



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

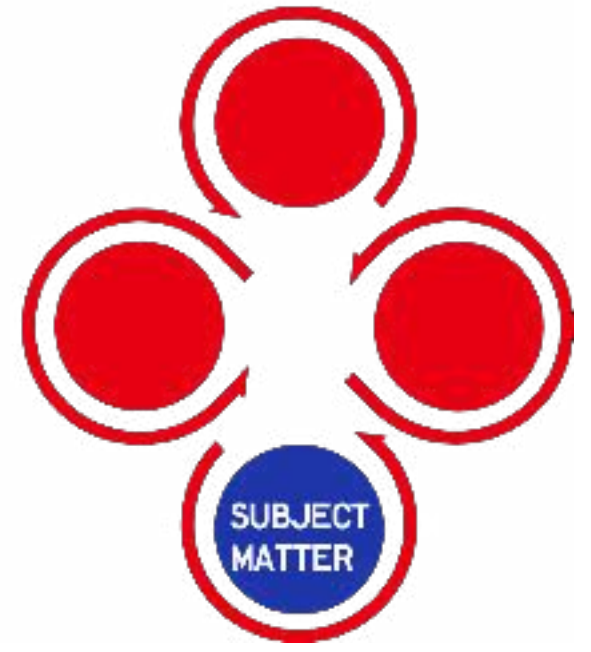


- Isolate the elements of arts highlighted in each photographs.
- Choose 3 photographs that are the most successful and discuss the characteristics that make them the strongest.





# 1 SUBJECT MATTER UNDERSTAND



## **Subject matter:**

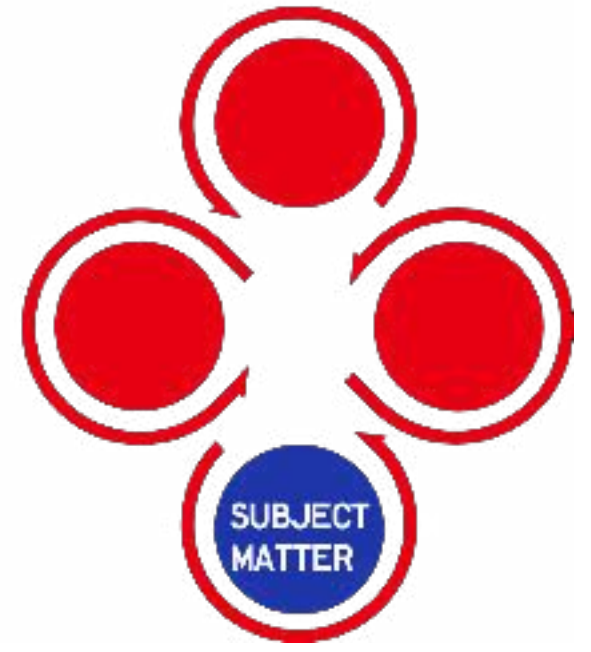
the objects or imagery used to convey the subject and meaning of an artwork.

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?

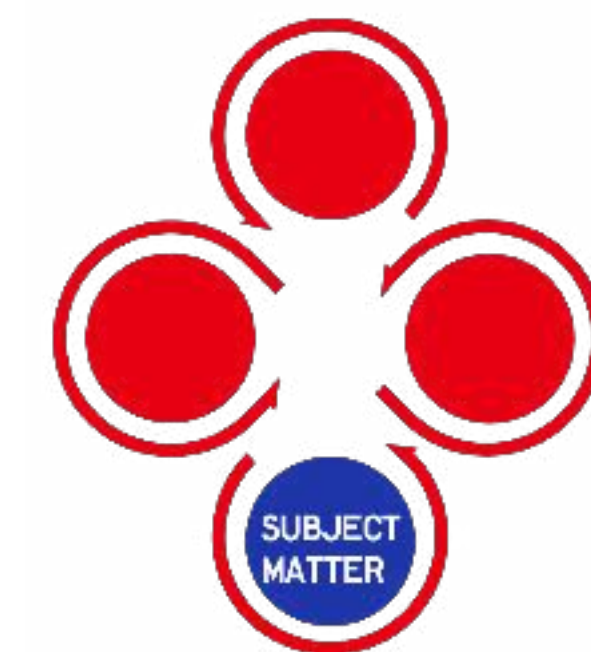


Is there emphasis on a particular focal point or is the focus more general?



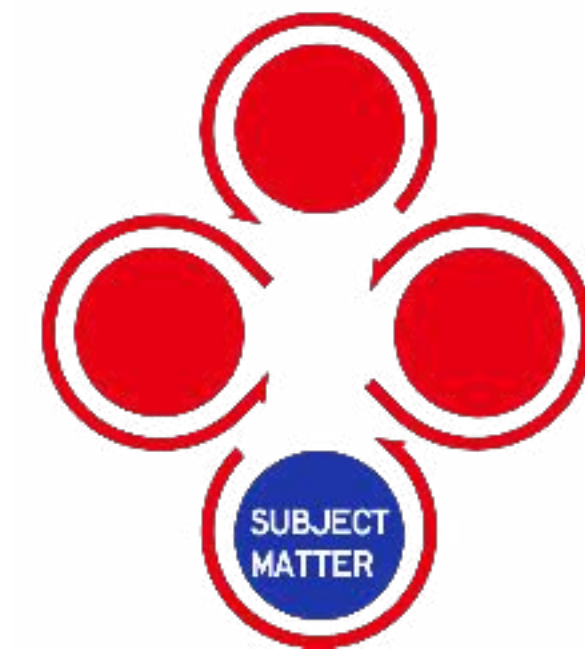
What do you think the artist want to express ? What is the theme and the meaning of the photograph for you ?





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



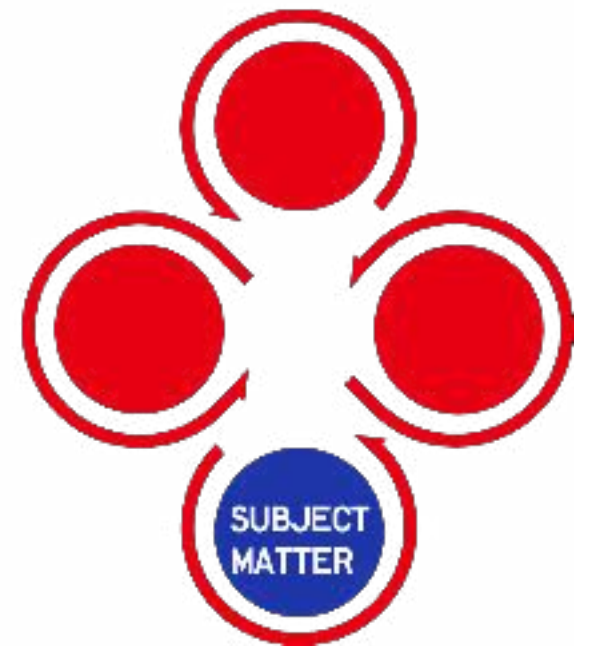


This photograph shows a destroyed bridge after the Tohoku earthquake and tsunami.

What other **subject matter** an artist could photograph to show the complex human-nature relationship?

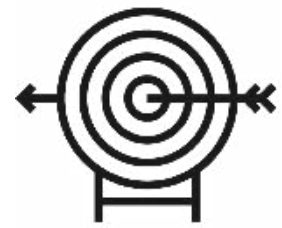
From the 247th to 341st Day, Tohoku © Tadashi Ono. KYOTOGRAPHIE 2013



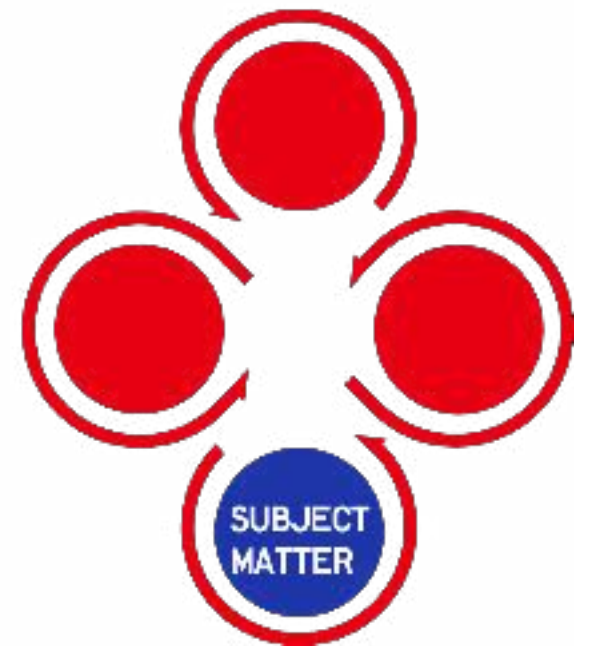


Chris Jordan, Unaltered stomach contents of a Laysan albatross fledgling, Midway Island, 2009. ©KYOTOGRAPHIE 2015



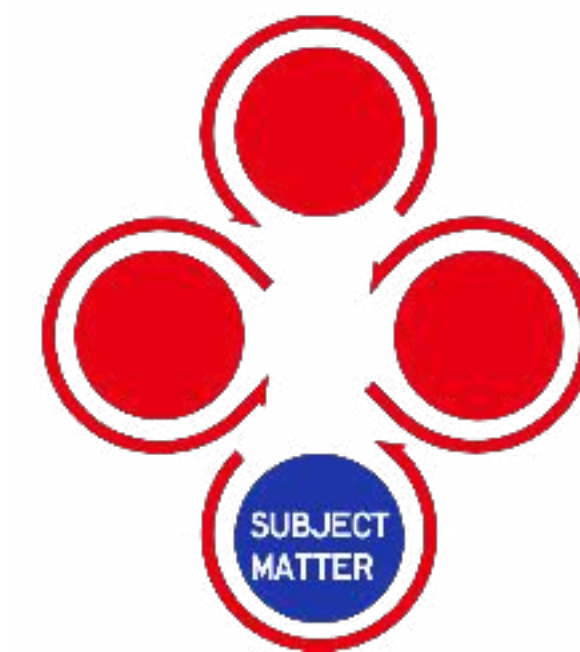


The dead body of this albatros fill the frame. Centered in the middle we can see colorfull pieces of plastic that contrast with the color of the bird's feathers.



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



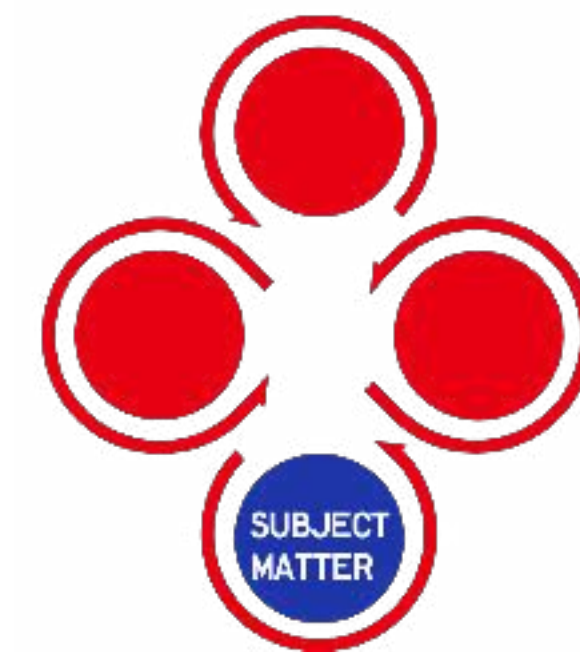


Série Primates, 2015  
La Vallée des Singes, Romagne, France  
© Isabel Muñoz  
KYOTOGRAPHIE 2017



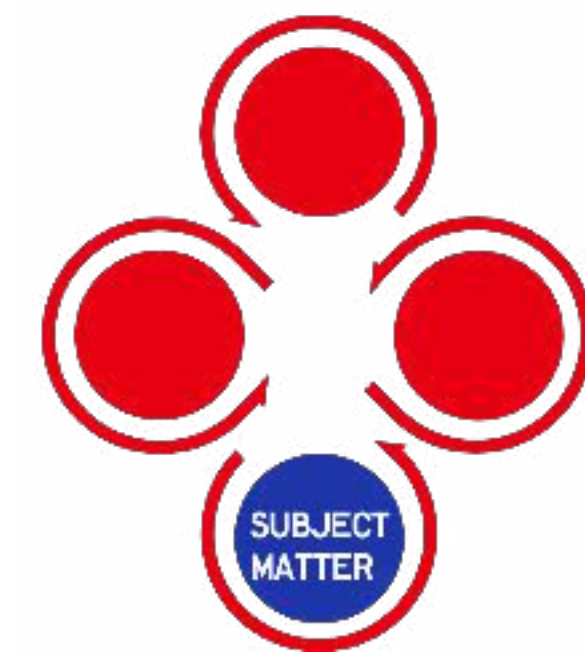


This zoo Gorilla looks straight in the eye. He seems to be deeply thinking, just as a human would do.



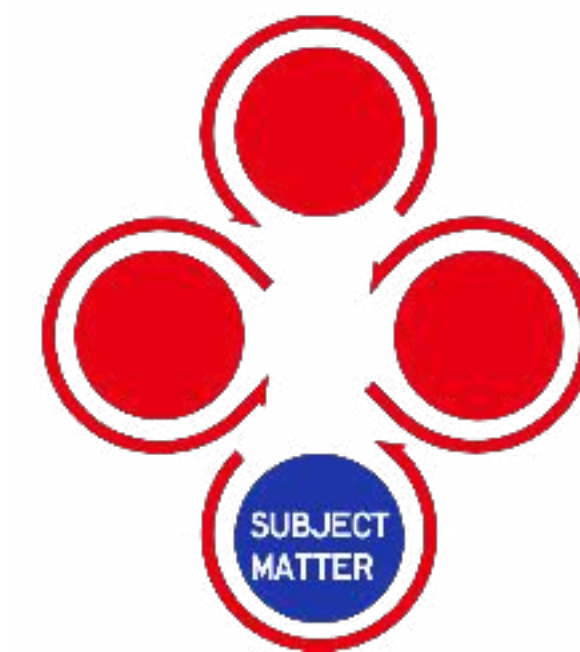
Série Primates, 2015  
La Vallée des Singes, Romagne, France  
© Isabel Muñoz  
KYOTOGRAPHIE 2017





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

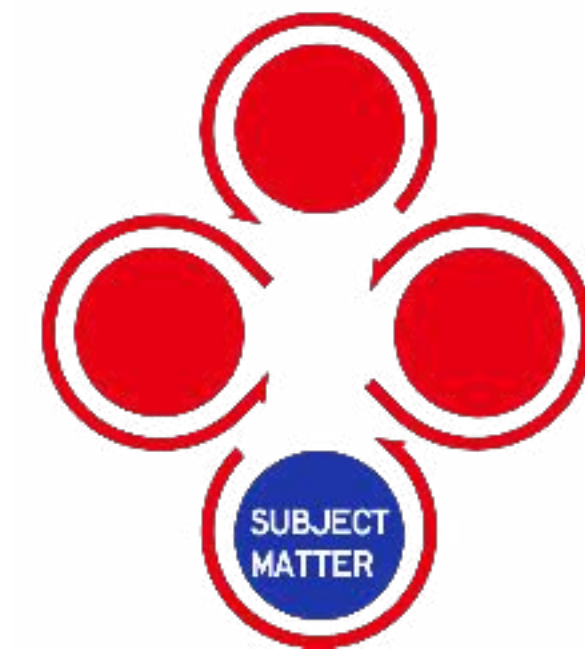




Children plays in the water with,  
centered in the background, the  
nuclear plant of Mihama

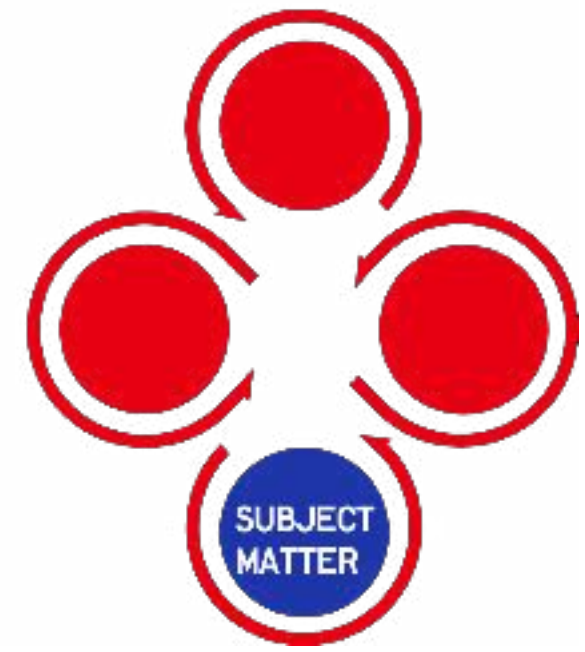
19 August 1993 Mihama fukui Pref.  
© Taishi Hirokawa  
KYOTOGRAPHIE 2014





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





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

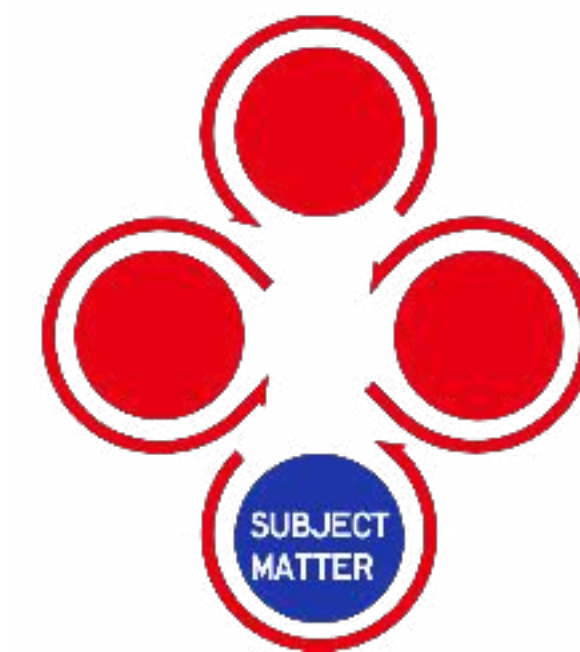
This photograph highlights the high number of men. We can hardly distinguished faces and we don't know where the line ends or starts.

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



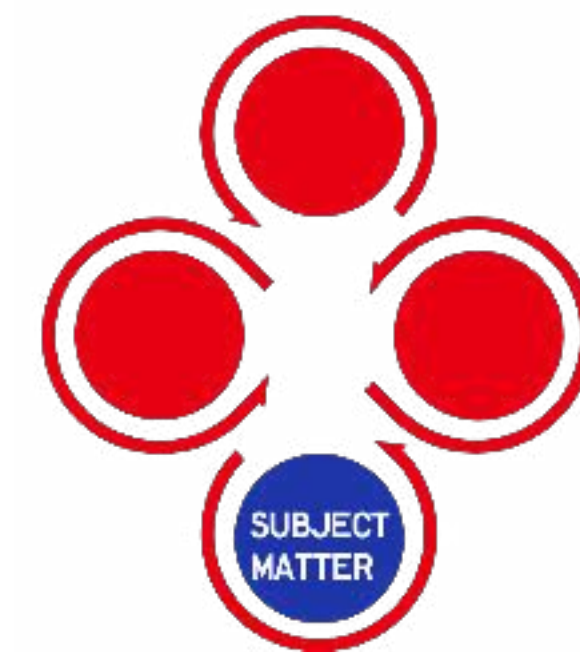


Civilians returning home, Pont L'Abbé,  
France, June 15th, 1944  
© Robert Capa / International Center of  
Photography / Magnum Photos.  
KYOTOGRAPHIE 2016



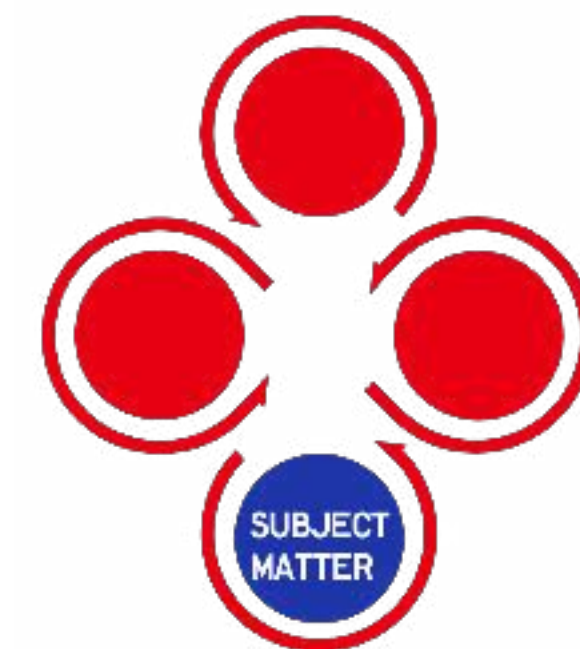


The light brings a focus on  
two disemboweled shoes.



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

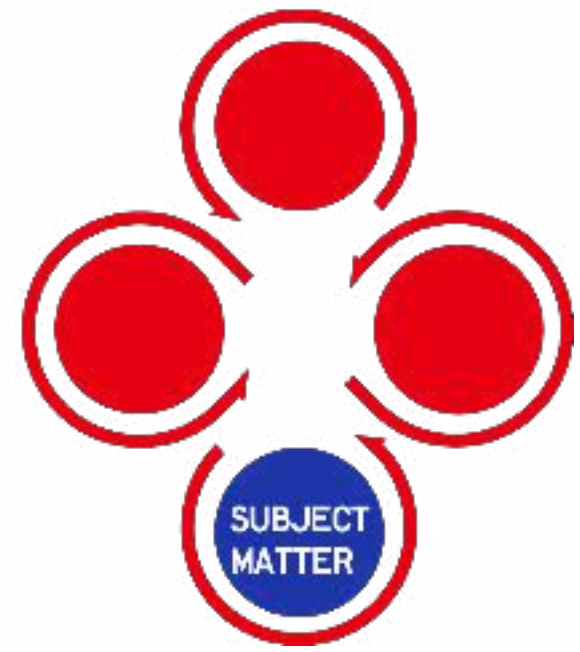




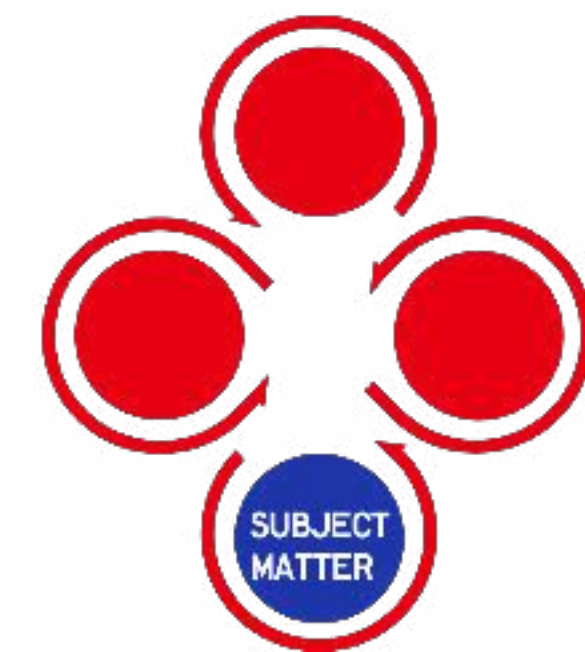
This photograph focuses on the faces the eye-contact, as well as the hand that stretches to help the refugees.



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

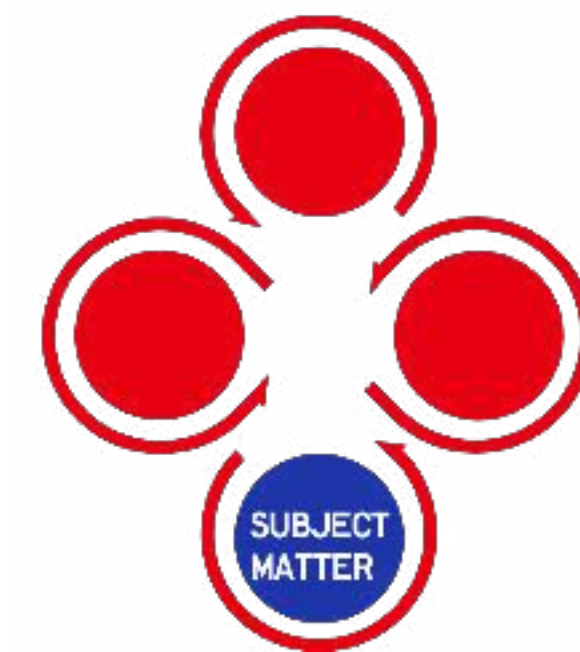




Gloomy lights and blurry shapes seem to reflect the distress of these refugees while they are trying to reach the land of their dream.



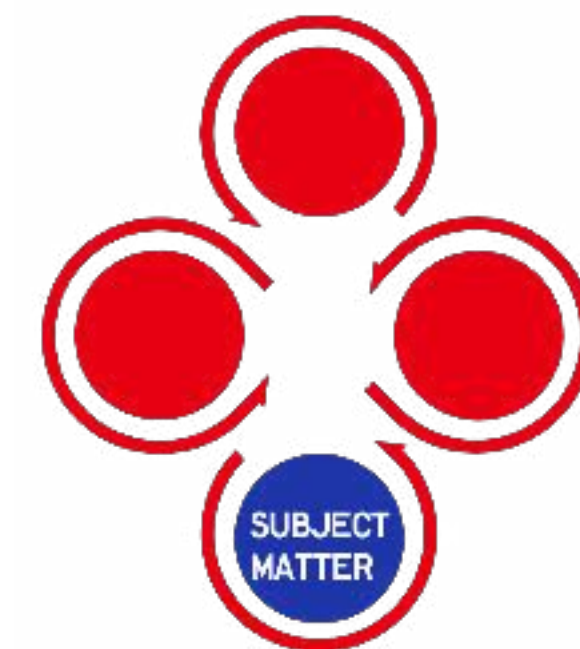
Immigrants emerge from the camp for another attempt to cross the Channel and enter in Britain illegally.  
Sangatte, France, February 29th, 2001  
© Patrick Zachmann / Magnum Photos . KYOTOGRAPHIE 2016







# 3 SUBJECT MATTER CREATE



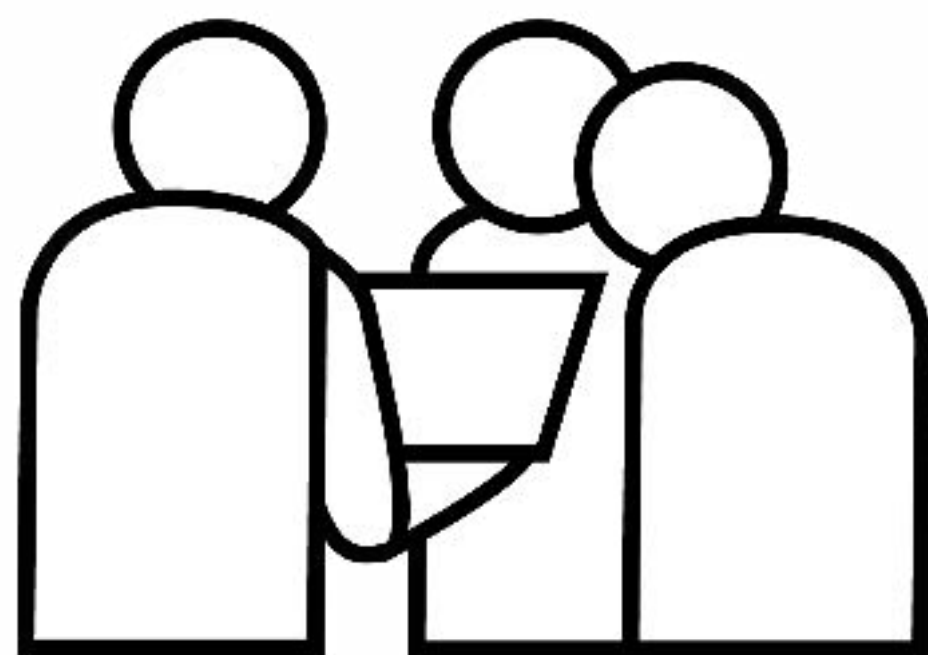
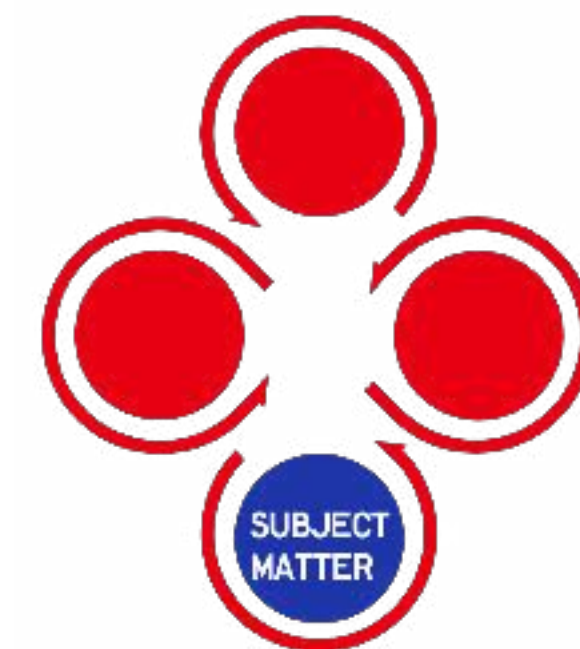
Select 2 subject matters that will convey that concept and take different photographs.

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

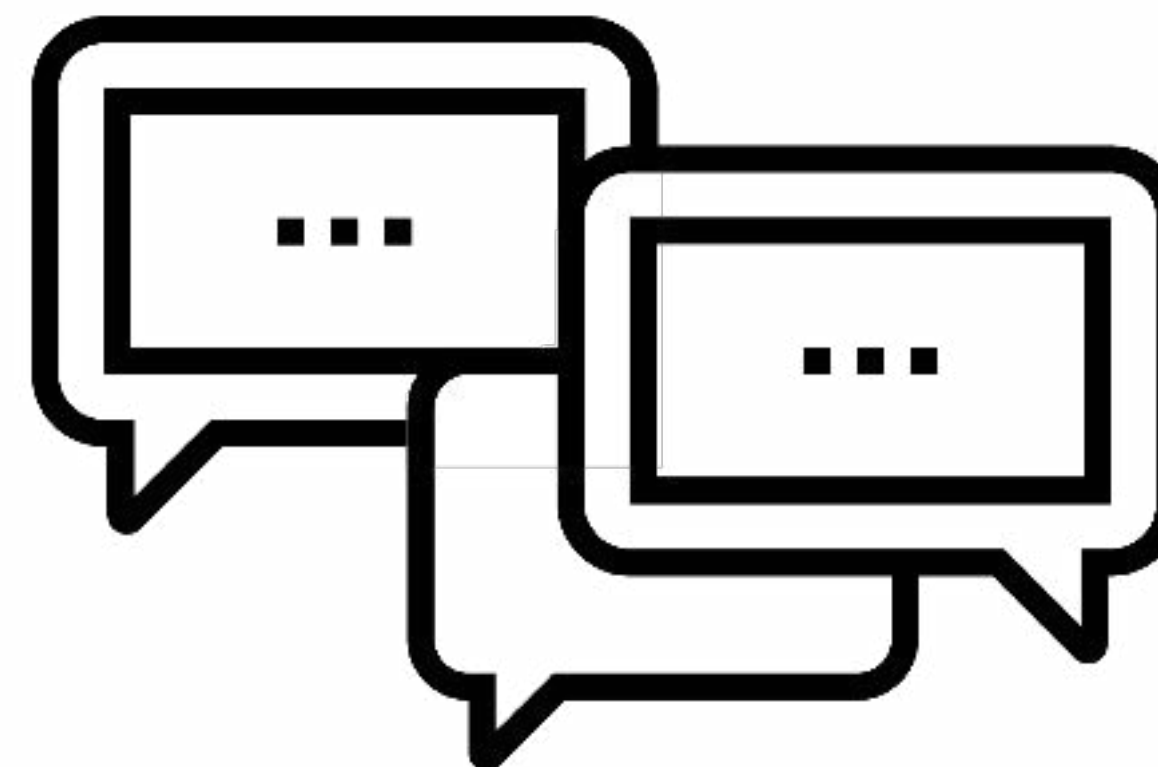




# 4 SUBJECT MATTER EVALUATE



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 2018 SCHOOL COMPETITION

The **KYOTOGRAPHIE International Photography Festival** is held every year in Kyoto in various traditional and modern spaces during the spring season. (*April 14th - May 13th 2018*). The festival brings people together of all ages, cultures and backgrounds through photography.

In 2018, the theme is **UP**.

**KYOTOGRAPHIE** would like to include your perspective of the theme in the festival. Through this competition we hope you can express your creativity and individuality!



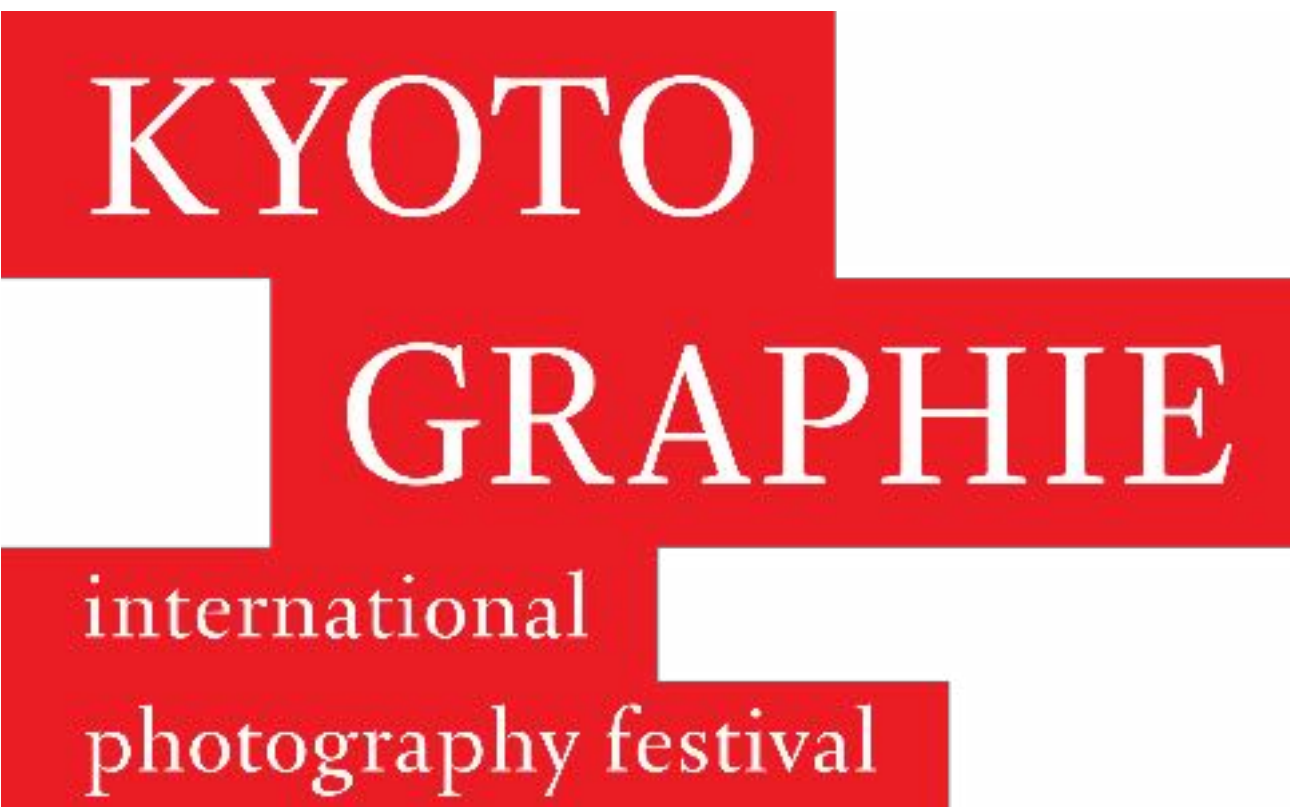
# WHAT DOES UP MEAN TO YOU?

In english the word “**UP**” is used in a wide number of expression.  
**KYOTOGRAPHIE International festival** will play with them in each exhibitions.

We invite you for 2018 to choose your own expression including the word **UP**:  
**Face UP, Build UP, Make UP, Speed UP, Wake UP, Mix UP**, etc ...

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





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**Translation / editing**

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**Special thanks to**

Rotary Club

Mr Arita ( Superintendent of Education, Kyoto city)

Sae shimai (KG+ Director)

Riko Kishida (Takakura Elementary School Principal)

Louise Mutrel (photographer)

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