




# AKA AKA

Catalogue  
2011



AKAACA Art Publishing, Inc. is a publishing house founded in 2006 by Kimi Himeno, specializing in photobooks by young Japanese artists. Japan produces many exceptional photographers and photography books, and our goal is to make this culture more accessible to a worldwide audience. In the five years of our existence, we have produced 75 books. Already, five of these books have won Japan's prestigious Ihei Kimura Photography Award: Lieko Shiga's "CANARY" and Atsushi Okada's "I am" in 2008, Masashi Asada's "Asadake" in 2009, and Cozue Takagi's "MID" and "GROUND" in 2010. Although we are considered among the most forward-thinking art publishers in Japan, and strive for the highest possible quality in printing and design, we also take care to remain conscious of Japan's photographic history. We always try to expand the possibilities of photographic expression through our books.



## CANARY - MON

Lieko Shiga

Art Director : Daishiro Mori  
232 × 270 mm | 120 page  
saddle stitch with cover  
ISBN : 978-4-903545-48-6

56 prints mounted  
Limited edition of 1000 copies  
with edition number and signed

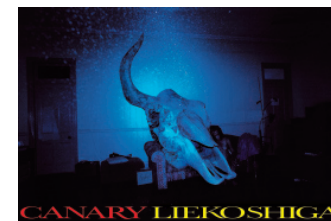
CANARY presents a beguiling body of work by a young photographer. The constructed images are steeped in a world of magical realism charged with a primal and animistic immediacy. The world in Shiga Lieko's hands seems to be pregnant with dynamism and movement, which at times can also be threatening. Throughout the work, the viewer

is prompted to speculate how the photographs were created. What was her process? What aspects have been captured by the camera and what has been adulterated. It seems only fitting that after the book's release, Shiga revisited her work and created a limited-edition photobook as a companion, CANARY-MON. In this smaller volume, she presents

## CANARY

Lieko Shiga

Art Director : Daishiro Mori  
413 × 273.5 mm | 80 page  
hardcover  
ISBN : 978-4-903545-21-9



Sold Out & This book will be reprinted.

an reading or explanation of each of the images but with the distance of hindsight. Therefore the plates themselves, rather than direct reproductions of the original images, are photographs of the photographs. These plates are then tipped in and only loosely adhered to the page, implying tenuousness. The typography too fades in part from the page. So even

in her meta-text on her own work, the process and work remains in a state of flux between presence and non- presence, vibrant color and fading away. CANARY-MON is encased by a sleeve that cocoons the single-found binding.



## Asadake Masashi Asada

Art Director : Jun Kawana  
257 × 182 mm | 106 page  
softcover  
ISBN : 978-4-903545-26-4



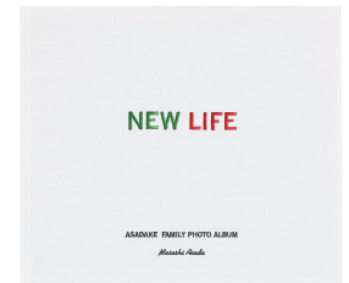
Asada Masashi was given the prestigious Kimura Ihei Photography Award in 2008 for this phonebook. Shot over a period of seven years, Asada-ke is organized into two halves; one part reads from left to right, as is standard of western books, while the other half reads right to left, typical of conventional Japanese books. In the "western" half, the family is engaged in role play and the "eastern" half, the photography is more self-referential. Where the two halves meet at the book's center, there is a short section of texts printed on yellow paper. Here, the photographer addresses the reader, describing his body of work as "a slightly different take on commemorative photography." Each of the scenes

are a planned and staged role play involved each if the fir family members and the photography itself becomes the occasion for the family to gather, as opposed to the photography being an unplanned side-product of a family gathering or event. He also thanks the reader and explains the role of the phonebook is a token of appreciation to everyone involved in the process of making the images. Through and through, the work is warm-hearted and endearing, as any family album would be. A Q&A of twenty two questions has responses from each of the four identifying them with the salutations with which they address one another: father, moth, older brother, and younger brother(the photographer).



## NEW LIFE Masashi Asada

Art Director : Jun Kawana  
242 × 210 mm | 88 page  
softcover  
ISBN : 978-4-903545-57-8



After publishing his award-winning book "Asadake" (The Asada Family), Masashi Asada continues to use his immediate family members as his subjects for "NEW LIFE." Asada's trademark style is a highly staged photograph in which he, his brother and his parents act out an often comic scene for the camera. "NEW LIFE" announces itself as an "Asadake Family Album," and the pages themselves are printed to look like a regular photo album. There are a few staged photos, but the subject matter is less conceptual this time around; Asada moves freely

between staged photos and candid family snapshots. In particular, Asada dedicates a large section of the book to his brother's wedding, and the birth and early months of his newborn cousin. "NEW LIFE" is a tender, maybe even sentimental look at Asada's family. At the end of the book, he prints his own cell phone number, asking readers to contact him if they'd like to have their family portrait taken. It's a friendly gesture that seems to fit with the light approach he takes when photographing his own family.





## MID

Cozue Takagi

Art Director : Shin Akiyama  
363 × 252 mm | 56 page  
softcover  
ISBN : 978-4-903545-49-3



MID and Ground are two separate volumes published simultaneously. The work contained in each of the two volumes is quite different but both point toward something dynamic and heady. In MID, the photographs seem to be the product of a trepidation,

using the camera flash to step forward carefully in an otherwise pitch black environ. Therefore only the immediate vicinity comes into view at any moment, which in itself provides surprise and disorientation. Meanwhile, in the smaller Ground, a reddish gold



## GROUND

Cozue Takagi

Art Director : Shin Akiyama  
160 × 154 mm | 124 page  
special binding  
ISBN : 978-4-903545-50-9



vision of objects, creatures, and things presents a world seemingly ungrounded and free-falling through a matrix of textures and contours. The use of a ribbon to bind together the loose sheets also indicates fluidity and disorientation. Presenting two

such distinct bodies at the same time points to the large trajectory of evolution Takagi seems to be on, moving through different modes of expression.



## BIRTH

Seiji Shibuya

Art Director : Kazuya Kondo  
285 × 320 mm | 132 page  
hardcover  
ISBN : 978-4-903545-24-0



Sold Out & This book will be reprinted.

"BIRTH" is a deceptively simple book, collecting 10 years' worth of Seiji Shibuya's photographs. The book is ordered chronologically, and separated geographically, so that each of the book's six sections represents a different time and place. There is a particular focus on nature and music: forests in Japan and America sit alongside photographs

of recording studios in Europe, as well as a series of portraits of the musician Robert Wyatt. Despite these broader themes, Shibuya does not claim any grand meaning for the photographs in "Birth": it seems that he's just looking for, and finding, moments of unforced beauty.



## DANCE

Seiji Shibuya

Art Director : Kazuya Kondo  
285 × 300 mm | 172 page  
double jacket  
ISBN : 978-4-903545-66-0



"DANCE" is a book of vibrant color photos, created out the entire archive of Seiji Shibuya's photographs, including ones he'd actually forgotten about. Editing this book took roughly one year to edit, and the sequencing of the book is one of its strong points. Many of the photos in "DANCE" deal with natural elements, and there are a few different sections of the book which riff on the same subject, like fire, or flowers: we see six or seven

images in a row, taken from similar but slightly different perspectives. Aside from this unique editing technique, there are a number of striking snapshots which can stand on their own. Some of the images are vague, but they are balanced out by the other photos with exceptionally strong composition. "DANCE" is printed in a large format, on a paper with a slightly rough texture, which complements the work exceptionally well.





## SMOKE LINE

Nao Tsuda

Art Director : Shin Akiyama

374 × 297 mm | 64 page

hardcover

ISBN : 978-4-903545-36-3



At first glance, "SMOKE LINE" appears to be a simple book of landscape photographs, albeit with the twist that each spread consists of two photographs which combine to create a panorama effect. The field of vision of these pairs usually overlaps, perhaps mimicking the way that human eyes take in visual information. The content of Tsuda's landscapes ranges from meadows to foggy mountains to the desert. The last half of the book, though, begins to hint at the experience behind this work: we see a shaman, some people sitting in a stone dwelling, a man in a turban. In his text

following the photographs, Tsuda explains that these photos were taken in remote areas China, Morocco and Mongolia. He feels that there is a kind of "wind belt" encompassing the globe, which unites regions of the world. He goes on to describe his almost mystical encounters with the people who guided him through these places far from modern civilization. In this way, "SMOKE LINE" becomes less a book of "landscape photography" and more of a mysterious travelogue. Includes English translations of text by the photographer.



## Storm Last Night

Nao Tsuda

Art Director : Yuri Suyama

360 × 180 mm | 96 page

hardcover

ISBN : 978-4-903545-65-3



Sold Out

In "Storm Last Night," Nao Tsuda continues to create landscape photography which is motivated by a mystical concept rather than a simple desire to photograph nature. The photos in this book - which is printed in a unique panoramic format—were all shot in Ireland, where Tsuda's own grandfather had lived for a time. Upon finding a series of photos of his grandfather, which had been pasted together in such a way as to resemble a panorama, he felt motivated to shoot panoramic photos of the country. Tsuda's panoramas show unpeopled landscapes of and around Ireland's stunning coastline; he wanted

to consider the ruggedness of this landscape in relation to the possibility of shelter offered by the fortresses. In a statement at the end of the book, he says that when shooting the work for "Storm Last Night," he was thinking of the following question: "What were the ideological issues of the ancients?" This is certainly a large thought to keep in mind when viewing the photographs, but it shows Tsuda's broad ambition for his work. Includes English translation of text by the photographer.



## Coming Closer

Nao Tsuda

Art Director : Shin Akiyama + Daishiro Mori

114 × 176 mm | 200 page

softcover (with 4types of obi)

ISBN : 978-4-903545-45-5

This title, published in 2009, is a revised edition of Nao Tsuda's first book, which was published in 2004 with hiromiyoshii. "Coming Closer" was a kind of study for the landscape work which he would develop fully with "SMOKE LINE," published by Akaaka in 2008. In his books, Tsuda often shows the viewer multiple views of the same scene, taken from a similar perspective. Where "SMOKE LINE" is large and colorful, though, "Coming Closer" is an almost miniature, more playful effort. The book opens with a sequence of color photos printed on glossy paper, but the majority of the book consists of black and white photos printed on a matte stock. The book's small format means that Tsuda's landscapes aren't at all grandiose, but seeing three or four of them together on one spread makes for a strangely pleasant viewing experience. Includes English translations of text by the photographer.



## SWISS

### Yurie Nagashima

Art Director : Bunpei Yorifuji  
 215 × 290 mm | 214 page  
 hardcover (20 colors)  
 ISBN : 978-4-903545-59-2

"No matter how grand the vision, when a person thinks of something the image that he sees is no more than the trifling and ordinary scene that he is so accustomed to - as one's bedroom." From the artist's statement accompanying the exhibition of SWISS+.

In 2007, Nagashima participated in an artists residence program in the Village Nomade of Switzerland and the photographs she made at that time are reproduced in this volume, which are of flowers along with views of her residence and her son. The images were inspired by a set of flower photographs she found in a box of her recently deceased grandfather's home. The photographs in that box were made by her grandmother twenty-five years prior. Nagashima's work is characterized

by her documentation of her family. Through the pictures of flowers and her diaristic entries, she has found a new means of creating a document of her family despite the separation of time and distance. Wedged into the pages randomly - not unlike a scrapbook - are airline tickets, memos, and blank sheets of craft paper. The sense of shuffle and easy re-ordering dispenses with linear narrative in favor of an accidental, open-ended reading. This makes the book's art direction and design are integral components of the project, blending together visual and text elements with found matter. Her diary-style entries are printed on tracing paper and seem to be typed out with a typewriter with keys out of register. The deliberate slowness of the book's aesthetic is the vehicle for presenting the photography.



sakura



enji



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momo



kasumi



kinari



yamabuki



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yanagizome



komidori



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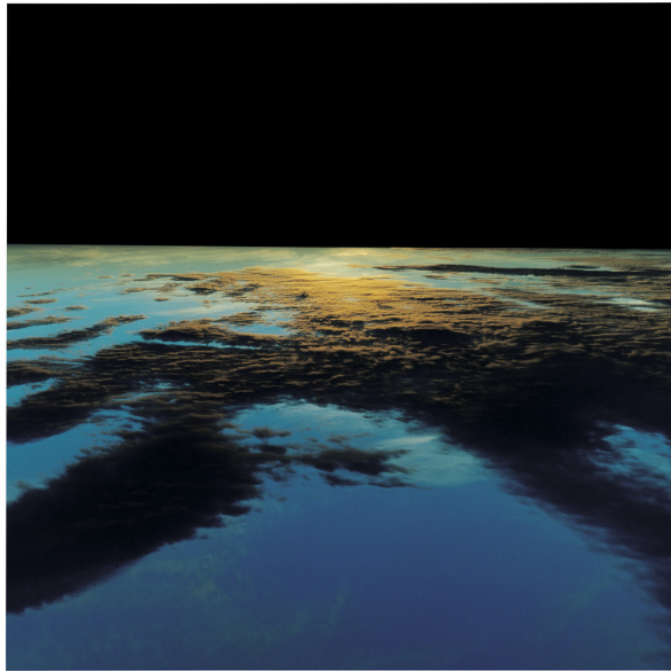


kamenozoki



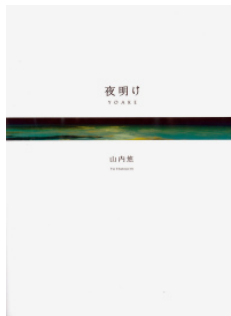
sumire





## Yoake Yu Yamauchi

Art Director : Kazuya Kondo  
295 × 225 mm | 96 page  
softcover  
ISBN : 978-4-903545-64-6



Sold Out & This book will be reprinted.

To create “Yoake,” Yu Yamauchi lived on the summit of Mt. Fuji for almost five months straight - four years in a row. During this time, almost two and a half years, Yamauchi photographed the sunrise (“Yoake”) from this point nearly 3000m above sea level. The results of this effort are often spectacular: at times the photographs almost seem to show an alien world, full of brilliant yellows, searing oranges,

and radiant blues. But this book is not just about showing a beautiful scenery which is far removed from our daily lives. By reaching a point as far away from the earth - and as close to outer space - as possible, Yamauchi asks the viewer to consider the fragility of their own existence. The unique printing of the book features a dust jacket which folds out into a full-size poster.



## Kando Harumichi Saito

Art Director : Bunpei Yorifuji  
285 × 220 mm | 140 page  
softcover  
ISBN : 978-4-903545-75-2

# 感動

齋藤陽道

Harumichi Saito, winner of Canon’s New Cosmos of Photography Award, is one of the most remarkable young photographers in Japan. Many of his photographs are of disabled people, or of minorities within Japanese society. His photos overflow with light and clarity, as he draws a dignity and radiance out of his subjects, which are not limited

just to people: he also photographs animals and landscapes. As a photographer, Saito’s distinguishing feature is the way he faces his subject directly, which allows the viewer to experience the pure beauty of his photographs. His works express a living, breathing world beyond all classifications or boundaries.



## I don't sleep

Aya Fujioka

Art Director : Eiji Sakagawa  
370 × 245 mm | 96 page  
hardcover  
ISBN : 978-4-903545-53-0

Aya Fujioka's "I don't sleep" condenses photographs taken over five years into a book with a coherent story. The beginning of the book establishes Fujioka's pure photographic talent, where the large size of the book complements her carefully balanced snapshots. These photos appear to be taken more or less at random, but slowly Fujioka begins to reveal the events happening around her. A unique way of sequencing photographs brings the viewer closer to Fujioka's world, and in turn helps to explain the book's title. Fujioka's strength as a photographer is clear throughout the book, but "I don't sleep" is not just an aesthetic expression. It's an unflinching, deeply personal reflection on family ties. Includes English translations of a short text by Aya Fujioka and a biographical note.



## Ballistics

Koichi Kuroda

364 × 257 mm | 112 page  
hardcover  
Art Director : Hideki Nakajima  
ISBN : 978-4-903545-34-9

"Ballistics" is an abstract meditation on the violence and tension hidden in everyday life. At times, Kuroda's color photographs depict street scenes, with special attention paid to children. In other places, his eye turns to urban emptiness, where he studies the patterns of lines and shadows. Towards the end of the book, Kuroda's photographs hint at the title, as he photographs the flight patterns over the Gotemba base located in Shizuoka, Japan. Kuroda shot this work over a period of about 10 years, in locations all over the globe: Sao Paulo, New York, Toronto, Tokyo. Taken as a whole, the work conveys Kuroda's experience of these places to the viewer.



## I am

Atsushi Okada

Art Director : Hikari Machiguchi  
245 × 210 mm | 88 page  
softcover  
ISBN : 978-4-903545-14-1

To make this book, Atsushi Okada took photos of about 50 young women from all over Japan who responding to an open call to visit his studio in Tokyo. Though his subjects all mutilate themselves in some way, the portraits are meant as a larger comment on contemporary life. Okada shot everyone against a plain white background, which allows the power of his subjects to come through more clearly. The women are posed differently, but Okada always creates an intimate connection with the viewer: sometimes they look directly into the camera, sometimes they're nude, and sometimes we can only see their scarred arms. "I am" is nothing if not a striking work. It was honored with the 2008 Ihee Kimura Photography Award. Includes English translation of the photographer's afterword.



Sold Out & This book will be reprinted.



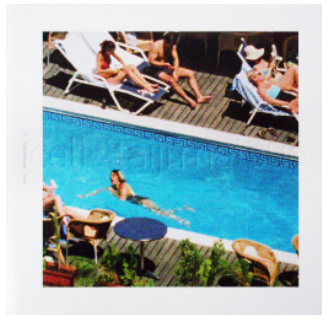
## Aisatsu

Shinryo Saeki

Art Director : Hikari Machiguchi  
224 × 276 mm | 100 page  
hardcover  
ISBN : 978-4-903545-46-2

Shinryo Saeki's "Aisatsu" means "greetings" in Japanese, and the book presents itself quite boldly. The cover and binding of the book is all bright red and white, colors which have a specific meaning in Japanese culture: life and death. This motif is reflected throughout the book, not only through images with strong red and white elements, but also the juxtaposition of images dealing with these themes. A baby crawls through a house on one page, while a funeral procession walks by on the next. Perhaps it's because he is a monk that he's able to think so clearly, and at times almost humorously, about these questions. Saeki shows a light, human touch in dealing with these heavy topics. The color photos in "Aisatsu" are a refreshing look at life and death in Japan.





## cell

### Taiji Matsue

Art Director : Shin Akiyama  
260 × 260 mm | 108 page  
hardcover  
ISBN : 978-4-903545-35-6

Though it is a truism that photography - in its momentariness and stillness - allows the viewer to see information and relationships that would otherwise go unnoticed. With the advent of digital photography, the levels to which data is recorded allow for a complex matrix of information layers. Within this, how we view the image - where we bring our attention - can trump the totality of the photograph itself. In this body of work, Matsue Taiji uses what he calls "super trimming" to excise out one part of his photographs thereby constraining our attention on a certain square of information, which he in this context is a "cell," the smallest component denomination. In the book's accompanying text, photo critic Shimizu Minoru says, "There is a feeling that what we can see at present is only a small portion of the total potential visual data." Nonetheless, there is an intentional avoidance of specificity. While the poses and gestures are discernible, the details of the faces remain just beyond identification. What results then is a form of topology of humans and their environments, allowing us a moment to see ourselves as small specs quite unaware that we are being watched from a distance; watched by either someone or something depending on the trim. In lieu of page numbers, the title (or code) for each plate appears in minuscule type placed in the exact vertical center of the image, subtly reinforcing the position and alignment of axes. Includes English translations of dialogue between the photographer and Minoru Shimizu, a critic.

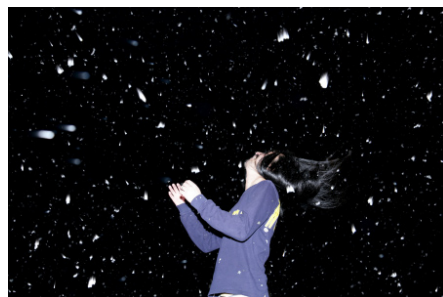


## HOTEL FAREAST

### Kazuhiko Washio

Art Director : Issay Kitagawa  
257 × 184 mm | 96 page  
softcover  
ISBN : 978-4-903545-52-3

Around the time of the 2002 World Cup, a number of cheap hostels for foreign tourists were built in the northeast of Tokyo, around Sanya, a neighborhood most known for its population of day laborers. Over the course of five years, Kazuhiko Washio spent time talking with and photographing the guests staying at one of these hostels. In the text for his book, he describes conversing with these people, until he forgot about the hostel itself, and "all that was left was a naked presence." In the photographs, we often see the travelers in a quiet moment, sometimes looking clearly at the camera. Washio records the date and home country of the subject, when available. "HOTEL FAREAST" is a simple meditation on how people can slow down, even while on the go. Includes English versions of texts by the photographer and writer Natsuki Ikezawa.



## SKYFISH

### Munemasa Takahashi

Art Director : Takashi Tsukahara  
205 × 270 mm | 100 page  
softcover  
ISBN : 978-4-903545-56-1

Munemasa Takahashi is a native and resident of Tokyo, but "SKYFISH" shows his desire to encounter the outdoors. In a direct way, this work is about the experience of photographing nature, as we sometimes see Takahashi's camera-bearing friends exploring remote landscapes. In one case, a friend is lying down on his back under a waterfall, already completely drenched, but still pointing his camera up to the sky. It's an image that sums up the daring attitude to travel on display here. This book will certainly interest anyone who's wanted to experience the vastness of nature. Includes a biographical note in English.

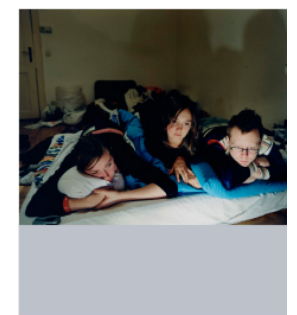


## sight

### Yoko Asakai

Art Director : Junya Handa  
215 × 250 mm | 100 page  
softcover  
ISBN : 978-4-903545-68-4

Yoko Asakai's "sight" is a series of portraits, taken around the world, of people watching movies at home. Asakai never reveals the screen, so finding out which movie the subjects are actually watching can provoke surprise, if not humor. Those five uncomfortable-looking Europeans? They're watching "The Seventh Seal," of course. What's got that older Japanese woman on the edge of her seat? "Babe." Meanwhile, a Korean man watches "Evangelion 1.11 - You Are (Not) Alone" - alone. Aside from these simple pleasures, the work explores the relationship between looking and being looked at. Asakai takes these portraits when her subjects are in a moment of complete concentration on the screen. They appear to be unaware of the camera, which sets up a complex relationship between the viewer and the viewed. English text included in this book: information about each photograph (date, location, film), full list of acknowledgements and subject credits, text by Shihoko Iida.







## Line 13 Yuhki Touyama

Art Director : Hikari Machiguchi  
297 × 180 mm | 112 page  
hardcover  
ISBN : 978-4-903545-37-0

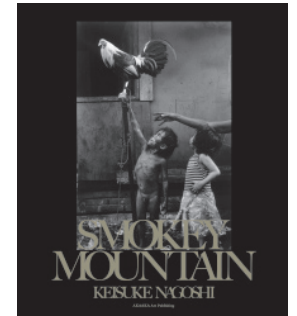
Yuhki Touyama was born in 1983, which makes her part of a new generation of female Japanese photographers. Like some of her peers, she documents her personal life through photography, but she uses this format as a platform to express something deeper. She explores youth, friendship, sexuality, family and urban living, all in a serious yet un-dramatic way. It's clear that Touyama is observing, not performing, and her muted black and white photographs suit this tone well. Touyama published "Line13" at 25, but it's a statement well beyond her years.



## SMOKEY MOUNTAIN Keisuke Nagoshi

Art Director : Hikari Machiguchi  
258 × 300 mm | 132 page  
hardcover  
ISBN : 978-4-903545-70-7

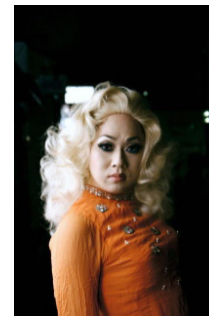
Keisuke Nagoshi's "SMOKEY MOUNTAIN" is the result of 10 years of photographing the life around an enormous garbage dump in Manila which is inhabited by thousands of people. Over his many trips to Smokey Mountain, Nagoshi became close to the people living there, and lived for a time as a squatter in the area. This real human connection comes through strongly in his work: he's able to document the reality of this place without simply trying to shock the viewer. At times, Nagoshi's photographs approach an almost classical black and white snapshot aesthetic, while at other times he uses a simpler style to show an event, or someone's face. More than just documenting the facts of life in Smokey Mountain, these photographs show the atmosphere, and even the beauty of this place. The conditions in Smokey Mountain are harsh, but Nagoshi offers a carefully considered perspective on the way that people live and die in these conditions. Includes English translations of texts by editor Fumihiro Hayashi and the photographer.



## GOOD LUCK CHINA ERIC

Art Director : Jun Kawana  
297 × 280 mm | 138 page  
hardcover  
ISBN : 978-4-903545-38-7

ERIC was born in Hong Kong to a Chinese mother, but he did not visit China until 2005, when he took the pictures that would become "GOOD LUCK CHINA." Although ERIC cannot speak Mandarin, he says that he felt a special connection with the Chinese people as he photographed them—something he'd never felt before, even after photographing people all across the world. The photos in "GOOD LUCK CHINA" are masterful candid portraits of one or more people, shot in rich color. (It may not be an accident that there's red in almost every photo.) ERIC takes the same direct look at people throughout China, including far-flung locations like Tibet and Inner Mongolia, as well as Beijing, which was in preparation for the 2006 Beijing Olympics. The large size of "GOOD LUCK CHINA" complements his 6x7 shots well. Includes an English translation of text by the photographer.



## The Night Is Still Young Tomoaki Hatake

Art Director : Hikari Machiguchi  
185 × 230 mm | 108 page  
softcover  
ISBN : 978-4-903545-60-8

"The Night Is Still Young" is a collection of photos documenting the drag queen scene in and around Osaka. Hatake takes the viewer through the full drag queen experience, from preparation to performance to private (and party) time. Still, the focus of the book is on performance, and he photographed a wide range of drag queens on stage. Drag queen culture is an underground phenomenon in Japan - even Osaka is not San Francisco - but "The Night Is Still Young" is a colorful look at this scene which highlights the pride of its members.

Includes a text (Japanese only) written by curator Eric C. Shiner.





## NEW DIMENSION

### Naoki Ishikawa

Art Director : Junichi Tsunoda  
238 × 180 mm | 332 page  
softcover  
ISBN : 978-4-903545-18-9

"New Dimension" is the result of Naoki Ishikawa's incredible effort to photograph a series of related cave paintings scattered across the globe. Between 2000-2007, he traveled to Hokkaido (Japan), France, Norway, Algeria, India, Australia, America, Mexico and Patagonia (Chile/Argentina) in search of these paintings. He returned with rich color photographs not just of the cave paintings themselves, but of their modern context. Ishikawa has an eye for detail which communicates a sense of place; in this way he is able to show the relationship between the cave paintings and the cultures which have grown up around them. "New Dimension" is thus an artistic study, a travelogue and also a meditation on the development of human civilization.

Includes English translation of texts by the photographer, art historian and critic Toshiharu Ito and critic Shino Kuraishi.



Sold Out



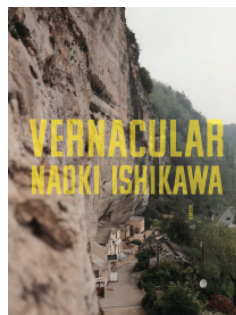
## VERNACULAR

### Naoki Ishikawa

Art Director : Tatsuya Ariyama  
185 × 245 mm | 576 page  
softcover  
ISBN : 978-4-903545-39-4

Concieved while shooting his book "NEW DIMENSION," Naoki Ishikawa's "VERNACULAR" studies the architectural patterns of native communities scattered across the globe. To produce this book, Ishikawa visited remote areas of France, Benin, Ethiopia, Peru, Bolivia and Canada. By examining the way that the communities in these areas build their houses, Ishikawa finds a way to understand how a culture develops in relation to its own land. Ishikawa sees houses as a physical, "VERNACULAR" expression of how these cultures function. Yet this book is not just a catalog of houses from around the world. While the houses are shot in a similar way - facing the viewer head-on - Ishikawa also shows a looser style in documenting the contemporary cultures themselves.

Includes English translation of a text by the photographer.

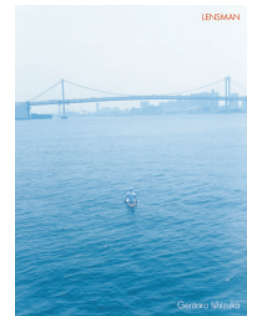


## LENSMAN

### Gentaro Ishizuka

Art Director : Young And Robot  
260 × 346 mm | 100 page  
softcover  
ISBN : 978-4-903545-42-4

In a statement that accompanies "LENSMAN," Gentaro Ishizuka relates that, while photographing in remote Arctic regions, he felt the need to photograph his hometown of Tokyo. Thinking about the desire to see his daily reality represented on the page, he writes: "the light of a former time, places from before, here and there and everywhere, all laid out in a way where I can look back on these places I walk by everyday with a completely different view." So "LENSMAN" is not just a book of photographs of Tokyo, but a kind of experiment for Ishizuka to remind himself of what his own experience of the city was like. As a result, the photographs tend to focus on the minute details of his experience: the small bits of light reflected off of a book, patterns in the uniforms of security guards, the three knobs of a darkroom enlarger. At times the photographs are of almost terrifyingly close objects, and the book's oversized format also contributes to this sometimes otherworldly feeling. Includes English translation of a statement by the photographer.



above: Hiroshi Sugimoto

## 126 POLAROID

### Various Artists

Art Director : Junya Handa  
182 × 257 mm | 160 page  
softcover with slipcase  
ISBN : 978-4-903545-62-2

This special volume, published in conjunction with a 2010 exhibition at the Yokohama Museum of Art, was intended to commemorate the end of Polaroid film. In addition to showing Polaroids from a wide range of Japanese photographers, "126 Polaroid" includes four essays (translated into English) which look back on the legendary format. Some of the most influential photographers in Japan are represented in this book, including Hiroshi Sugimoto, Nobuyoshi Araki and Daido Moriyama. While it eventually came to light that Polaroid film would be produced by a third party, "126 Polaroid" is an important meditation on the way that this technology has affected the development of photography as a medium. Marvelling at the way that so many different photographers could be brought together for this project "without a hitch," critic Kotaro Iizawa writes: "I can only conclude that there must be some sort of strange and astounding magnetic field acting upon the movement surrounding Polaroid photography." Includes English translations of texts by museum director Akira Tatehata, professor Sakumi Hagiwara and critics Kotaro Iizawa and Shino Kuraishi.



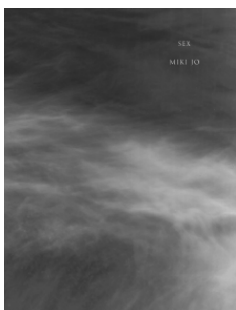


## SEX

Miki Jo

Art Director : Hideki Nakajima  
303 × 402 mm | 48 page  
hardcover  
ISBN : 978-4-903545-01-1

Readers expecting something literal from Miki Jo's "SEX" will be disappointed: the book is a study of the movement of water. "SEX" is an extremely large book, which highlights the power of the waves that Jo photographs. Perhaps in showing the rushing of an ocean wave, or in plunging beneath the surface of the water to capture a turbulent image, we can find some relation between the book's title and its content. It seems possible that the photographs in this series represent Jo's idealized vision of sex. In this way, the different states of water - sometimes powerful, sometimes at rest - represent a highly poetic vision.

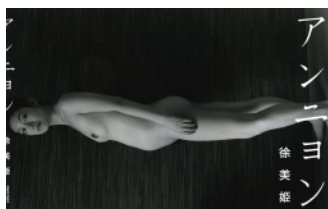


## Annyon

Miki Jo

Art Director : Gento Matsumoto  
255 × 162 mm | 92 page  
saddle stitch  
ISBN : 978-4-903545-47-9

The photos in "Annyon" all come from Miki Jo's first trip to Korea, which she took in 2006. This journey was significant for Jo because she is a Japanese-born Korean. While she was pregnant, she felt that it would be a good time for her to discover her roots. The photos in "Annyon" show many of the details of her trip, including ticket stubs, images on television and meals. This personal style brings the viewer close to her own experience. While in Korea, Jo was actually able to meet one of her relatives, in an unexpected, almost miraculous way. Through this relative, she saw an early copy of her family registry, an event which is represented in the book. "Annyon" can be seen as a well-realized document of Jo's travels, but it also hints at her deeper motivations for wanting to visit Korea in the first place.



## MASQUERADE

Tomoko Sawada

Art Director : Rosou Design Office  
200 × 200 mm | 56 page  
hardcover  
ISBN : 978-4-903545-02-8

"MASQUERADE" is a series of self-portraits in which Tomoko Sawada completely changes her makeup and hairstyle for each photograph. Still, although she becomes a different woman on every page, these self-portraits always maintain the concept of "outside and inside." All of the photographs fit a particular type: Sawada's clothes and heavy makeup, as well as the way the photographs are shot, make them look like photographs of hostesses which would be displayed outside a "kyabakura" club, most likely in one of Japan's seedier neighborhoods. While a "kyabakura" club is not a brothel, it's a place where men pay money to talk to and drink with women who are made up in the exact style that Sawada has chosen. She's gone as far as to completely whiten her face, which heightens the difference in hairstyle and makeup from one photo to the next. While "MASQUERADE" could be read as a comment on Japanese culture, it's also a masterfully executed performance. This book won the 2003 Ihei Kimura Photography Award, while Tomoko Sawada won the 2004 International Center of Photography Infinity Award (Young Photographer category).

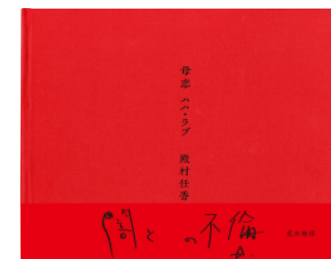


## Haha Love

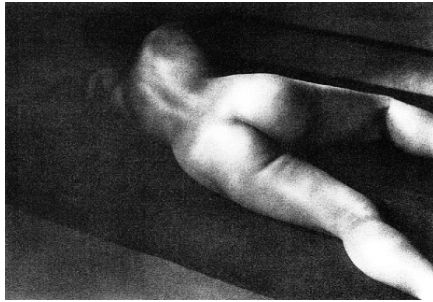
Hideka Tonomura

Art Director : Hideki Nakajima  
264 × 208 mm | 134 page  
hardcover  
ISBN : 978-4-903545-33-2

Hideka Tonomura's "Haha Love" is an intimate portrait of the photographer's mother, split into two distinct halves. The first part, shot in black and white, shows Tonomura's mother in bed with a lover. Tonomura obscures the lover, which brings the viewer's attention right to her mother's face. These photographs were difficult to take, and although there are elements of pain and complicity here, the series is intended as a statement of affection. In the second half, shot in color, we see her mother counting money, which was for a loan that needed to be paid back. Clearly, each part has a certain amount of tension, and the book taken as a whole is an intense exploration of the photographer's immediate family. Nobuyoshi Araki writes the Obi.





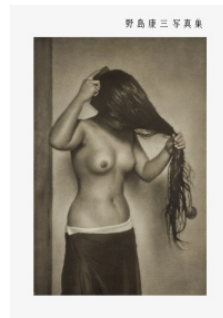


## Yasuzo Nojima

### Yasuzo Nojima

Art Director : Ivan Vartanian  
186mm × 258mm | 192 page  
hardcover  
ISBN : 978-4-903545-43-1

This is the first monograph dedicated to the work of Yasuzo Nojima, one of the most important figures of early Japanese photography. The present volume includes faithful reproductions of Nojima's gum, bromoil and gelatin silver prints, spanning 1910 to 1949. Through the 1920s, Nojima worked in the prevailing pictorial style, but starting from the 1930s his work took a more experimental turn. Nojima also co-founded the magazine "Koga," which had a profound influence on the course of photography in Japan. This is an essential book for anyone with an interest in the history of Japanese photography.



## Japanese Photobooks of the 1960s and '70s

### Ryuichi Kaneko, Ivan Vartanian

Art Director : Shoji Yuka  
232 × 306 mm | 192 page  
softcover  
ISBN : 978-4-903545-44-8

During the 1960s and '70s in Japan, the photobook—through a combination of excellence in design, printing, and materials - overtook prints as a popular mode of artistic dissemination. This process has expanded to an extent where any discussion of Japanese photography now has to include the book work. Today, the most famous works - such as Nobuyoshi Araki's *Sentimental Journey* and Eikoh Hosoe's *Man and Woman* - continue to inspire artists internationally. Japanese Photobooks of the 1960s and '70s presents forty definitive publications from the era, piecing together an otherwise invisible history that has played out in tandem with photography as a medium. Included are some of the most influential works along with forgotten gems, placed within a larger historical and sociological context. Each book, beautifully reproduced through numerous spreads, is accompanied by an in-depth explanatory text and sidebars highlighting important editors, designers, themes, and periodicals. Lavishly produced, this unique publication is an ode to the distinct character and influence of the Japanese photobook.

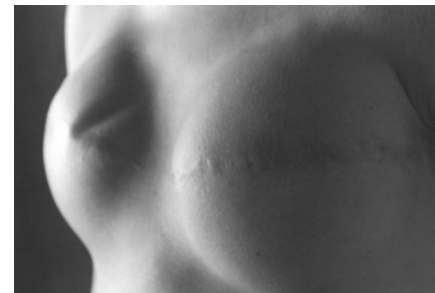
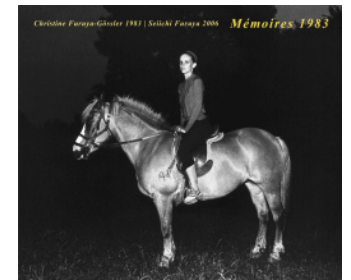


## Memoires 1983

### Seiichi Furuya

Art Director : Seiichi Furuya  
228 × 193 mm | 312 page  
softcover  
ISBN : 978-4-903545-03-5

"Memoires 1983" takes the reader through the entire year of 1983, in chronological order, using the photographs of Seiichi Furuya and the corresponding journal entries of his late wife Christiane. The reason for choosing 1983 is that it was in this year in which Furuya began to notice the symptoms of Christiane's depression, which would eventually lead to her suicide in 1985. Furuya felt that, with some greater distance from these events, it was important to show his photographs and Christiane's words together. Furuya's photographs tend to show his daily life in Austria, focusing on Christiane and their young son. It's now difficult to see them as anything but signals of the cruel fact that the two people were heading on different paths. Christiane Gössler's diary entries appear in the original German and Japanese.

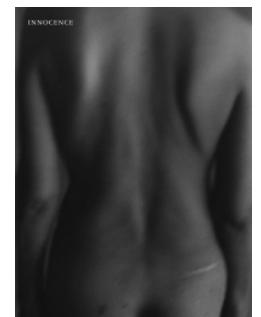


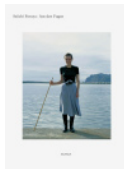
## INNOCENCE

### Miyako Ishiuchi

Art Director : Hideki Nakajima  
212 × 280 mm | 90 page  
hardcover  
ISBN : 978-4-903545-12-7

"INNOCENCE" is a unique book of photographs, portraits of sorts that Miyako Ishiuchi took of scars on women's bodies. We never see the faces of her subjects, only the marks which remain on their bodies. These black-and-white photos have been processed to make the contrast quite neutral, leaving little difference between the subject's skin, which is lit only by natural light. For Ishiuchi, these scarred bodies represent a kind of purity. In a text which accompanies the book, and has been translated into English, Ishiuchi states: "just as self, individuality and the like when piled on the plate of time seem silly and inconsequential, so youth and age, beauty and ugliness on the surface of the body are pretty much just two sides of the same coin." "INNOCENCE" is a carefully considered study of the female body, from a perspective which is not often represented.





## Aus den Fugen Seiichi Furuya

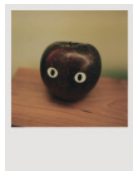
Sold Out

Art Director : Hideki Nakajima  
174 × 240 mm | 92 page  
softcover  
ISBN : 978-4-903545-10-3



## short hope Maki Miyashita

Art Director : Milky Isobe  
182 × 257 mm | 100 page  
softcover  
ISBN : 978-4-903545-13-4



## EYES Hiroshi Nomura

Art Director : N/T WORKS  
210 × 297 mm | 64 page  
softcover  
ISBN : 978-4-903545-22-6



## MAGMA Hanayo

Art Director : Young And Robot  
233 × 315 mm | 86 page  
hardcover  
ISBN : 978-4-903545-25-7

"Aus den Fugen" is a book shot over almost 30 years of Seiichi Furuya's life. It includes many photographs Austria, where he now lives. He met an Austrian woman, Christine Gossler, and they eventually married and had a child. However, Christine committed suicide only a few years later, and this event has dramatically shaped Furuya's approach to photography. The book is largely made up of snapshots, some of which are abstract, while others show Christine. The mixture of photographs from his time with Christine and the time after her death makes "Aus den Fugen" a poignant meditation on loss. Includes English translation of a text by filmmaker and curator Masashi Kohara.

"Short hope" is the result of three years that Maki Miyashita spent photographing the novelist Novala Takemoto. It's an intensely private look at his life - the first photograph shows the outside of his apartment door, and many of the photos were shot inside. Miyashita focuses on many of the details of Takemoto's room, which offers some insight into the character of this writer and musician who's also a pioneer of the recently popular "Gothic" and "Lolita" fashion trends. His apartment is strewn about with gothic accessories, figurines, paintings, clothes, shoes and books. It's not particularly romantic, and when we see Takemoto outside he doesn't look all that comfortable. Despite focusing on a single celebrity, "Short hope" is far from a mindless celebration of Takemoto's genius. It's a direct and sometimes difficult portrait of his existence.

"EYES" announces itself as a book of "Art works by Hiroshi Nomura." The works in this book are color photographs of everyday scenes, to which two simple black-and-white plastic "eyes" have been added. This small gesture makes something like a drinking glass appear just a little bit different—it's impossible to see it as just a glass. An external hard drive seems to lurk next to a nearby monitor and desktop computer, while a blade of grass turns into a strange sort of insect. "Eyes" is a thoroughly playful work. Includes English translation of text by the artist.

Hanayo has been traveling between Tokyo and Berlin for the past 10 years, and the photos in "MAGMA" were shot in both of those places. Her photographs value a clarity of feeling rather than technique: in one photo we see a young child running around a room with a box over his or her head, and even though the photograph is blurred, we can make a good guess about why this photo is important enough to publish. The light in Hanayo's photos sometimes overpowers or distorts her images, but she's able to use this distortion as an atmospheric effect, which can heighten the emotional power of what she's showing the viewer. Certain people appear throughout the book, and while their relations are not always entirely clear, her young daughter seems to be the focal point, appearing in a number of photographs and indeed on the cover as well. This human connection keeps the book grounded as it sometimes approaches the abstract. "MAGMA" is sometimes vague, but there are enough casually observed moments of beauty here to satisfy anyone.



## SOL ARIKO

Art Director : Junichi Tsunoda  
208 × 225 mm | 80 page  
hardcover  
ISBN : 978-4-903545-27-1



## 19Rooms Naoki Tsuruta

Art Director : Yuta Nakajima  
227 × 295 mm | 92 page  
hardcover  
ISBN : 978-4-903545-51-6



## Inochi no chibusa - 19 Survivors of Breast Cancer and Reconstructive Surgery -

Photographs by  
Nobuyoshi Araki

Art Director : Yuta Nakajima  
182 × 257 mm | 108 page  
softcover  
ISBN : 978-4-903545-63-9

"SOL" is the result of a series of journeys that Ariko took to Iceland, over the course of five years. The photographs in this book show a deep connection with nature; people only appear a couple of times here. There's particular attention paid to water, whether it's in the form of clouds, mist, or hot springs. Through Ariko's lens, the Icelandic landscape appears as a sometimes rugged but always beautiful phenomenon. Her photographs show that she's not just looking at it coldly, but attempting to transmit her own experience of it.

"19 Rooms" is a book of glamorous photos of some of Japan's most popular actresses of recent years. It's a "best hits" of shots that Naoki Tsuruta took while shooting for magazines. The subjects (of which there are 19) are always posed in a room, hence the title of the book. Tsuruta's alluring photos bring out the most attractive qualities of these women. The photos on display here represent some of the highest achievement in fashion, styling and makeup possible in Japan today.

Nobuyoshi Araki is perhaps Japan's most famous photographer of nudes, and "Inochi no chibusa" collects photographs of 19 different nude women. However, Araki takes a back seat to his own subjects, whose lives and stories are the main focus of the book. Produced in association with the STP project of Japan, "The Inochi no chibusa" shows the strength of these 19 women, who have overcome the sorrow and stress of breast cancer to live full lives. As a cancer survivor (and vivacious personality) himself, Araki is a fitting choice to take these photographs, which simply brim over with life. The women represent a wide range of ages and locations all over Japan, including Okinawa. Each woman has written a page of text about her experience, which is printed at the back of the book along with information about breast cancer. (The text is in Japanese only.)



## Umi Photographs by Shin Suzuki Model by Kengo Kora

Art Director : Yuni Yoshida  
297 × 420 mm | 72 page  
softcover  
ISBN : 978-4-903545-67-7

"Umi"(Sea) is a collaboration between photographer Shin Suzuki and actor Kengo Kora. It's not uncommon for Japanese movie stars to be the subject of a photobook, but this is far from a typical production. The cover of the book literally reads, "Shin Suzuki - Umi - Kengo Kora," which hints at the book's direction. The photographs in this book were shot over one long night, with a crew of just two: Suzuki and Kora. The sea is the third collaborator here, as Kora is mostly seen in the water, sometimes visibly cold. The book starts out with black and white photos taken in the middle of the night, as Kora appears to rage against the water. As the sun comes up, Suzuki switches to color, bringing out the muted colors and slight warmth of an early morning by the sea. It's as though Suzuki was using Kora as a medium through which to explore changes of light and temperature. The oversize dimensions, saddle stitching and full-bleed printing of "" heighten this sensory experience.

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