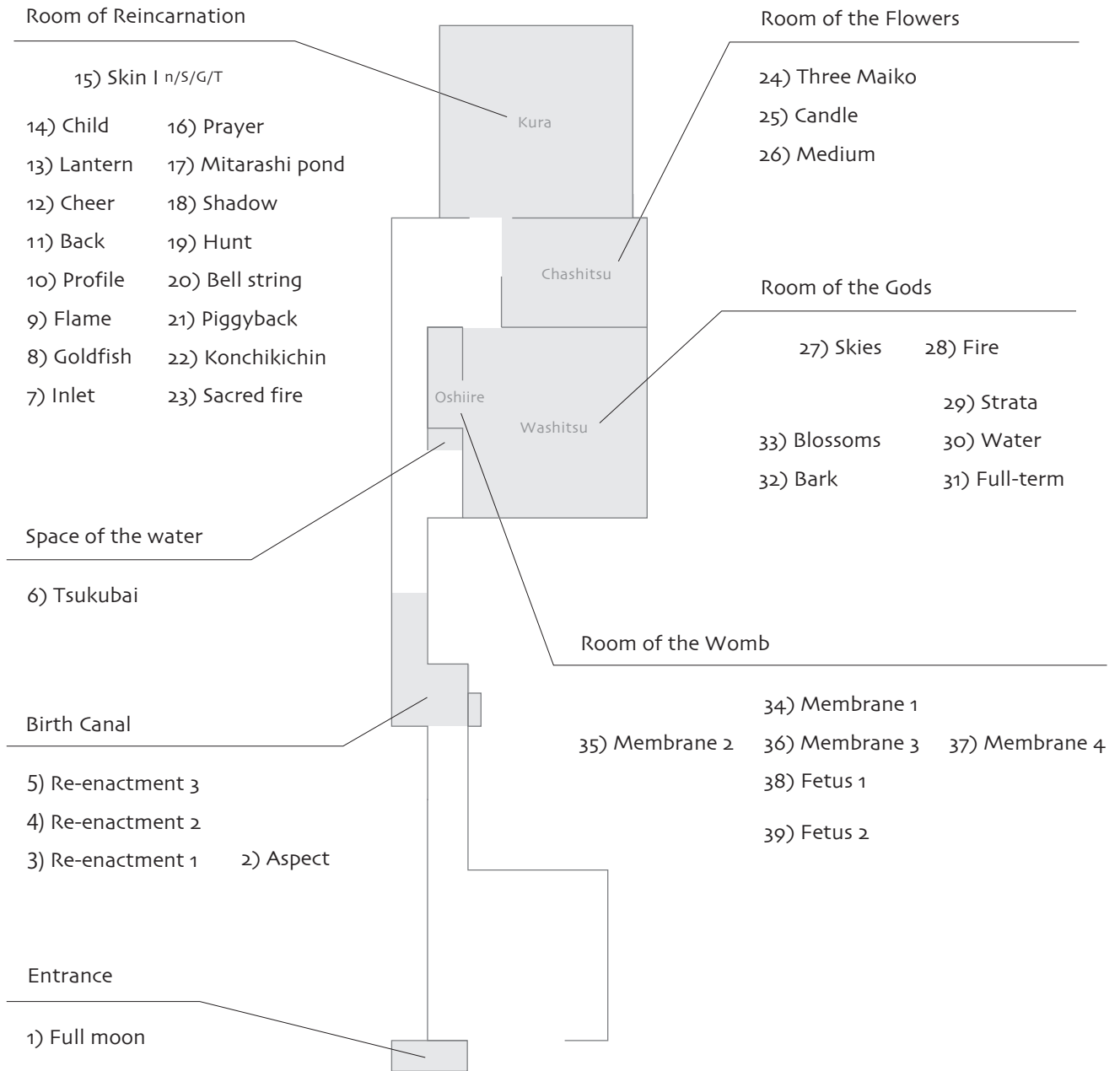


# Exhibition Layout



Period 21 / April - 22 / May / 2016

Venue SEIKADO Studio/Gallery of Pewter, Silver, Metal Crafts and Arts  
 462 Myomanjimae-cho, Teramachi-dori-Nijo-sagaru, Nakagyo-ku, Kyoto, Japan  
<http://www.seikado.jp> [info@seikado.jp](mailto:info@seikado.jp)

※ For those interested in purchasing the work "Skin" in the Room of Reincarnation, please contact directly to IBASHO Gallery (Belgium)  
<http://www.ibashogallery.com/> [info@ibashogallery.com](mailto:info@ibashogallery.com)



This exhibition is part of "KG+," a satellite event of the Kyoto-based international photography festival, KYOTOGRAPHIE.  
<http://www.kyotographie.jp/kgplus/2016/>

# Naoyuki Ogino Photo Exhibition MAKAI

Seven years have passed since I moved to Kyoto. When I look back on my days in this city, I think I've had many "in-between" experiences, encounters that are in between the unusual and usual, the imaginary and the real, the old and the new, the Ying and the Yang. I've gathered these moments as "makai" (encountering the in-between) in this exhibition. I examine this year's KYOTOGRAPHIE theme of the "Circle of Life" from the appearance of makai.

When I think about how I should consider the many issues affecting contemporary society as someone involved with the arts, I don't want to come up with new proposals that are clear or decisive. There are issues you should not divide, like an in-between space, and I think we have to consider them as they exist the way they are. By doing so, I believe the possibility of a new intercourse will be born in-between both sides. I feel there are no in-between spaces, nothing will be born. In these in-between spaces, we can accept not just the Yang but also the Ying part of things at the same time, as the symbol of Taiji (philosophy) describes. By accepting them without adherence to anything, you don't have to divide them, but take them in as they pile up. There is no clear resolution. Consequently, nothing is caught, nothing is detached, nothing is fossilized, nothing is killing, nothing is being killed. They are just as they are. By having these in-between spaces, I think there is a fluid balance in linking old and new, locality and globality, between culture and civilization. They remind us of the many vague elements that are erased in contemporary society, things we cannot see with our eyes, and things that are secret or cannot be verified. They are memento mori (things that remind us of death) and at last we are revived with the breath of life. This means that makai are important elements that help us return to the link of the in-between and not break the circle. By doing so, we can continue to live while not losing the many "circles of life".

Now, many of these in-between spaces are being lost, as well as the appearance of the traditional Japanese veranda as a boundary between this world and the other world. Without losing the tension between both worlds, there is a comfort in this in-between space. I hope this comfort appears through this "makai."

## About the exhibited photographs (original prints):

In the 1830s, the British inventor William Henry Fox Talbot discovered an early form of photography called the salt print. With the works exhibited here, Ogino has used this technique to hand print on ultra-thin handmade Echizen Ganpi paper. The front side has been coated with domestic beeswax. Inspired by Jakuchu Ito's technique of reverse coloring, some of the works here involve an original method (naotype), where metallic foil is applied to the reverse side of the salt print.

## Naoyuki Ogino Photographer

Born in Tokyo, raised in Mexico, now based in Kyoto  
Graduated from Nagoya University, Department of Physics, School of Science  
Awarded Grand Prize of the 1st Japan Photographers Union Award  
Publications "A Geisha's Journey" etc.  
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