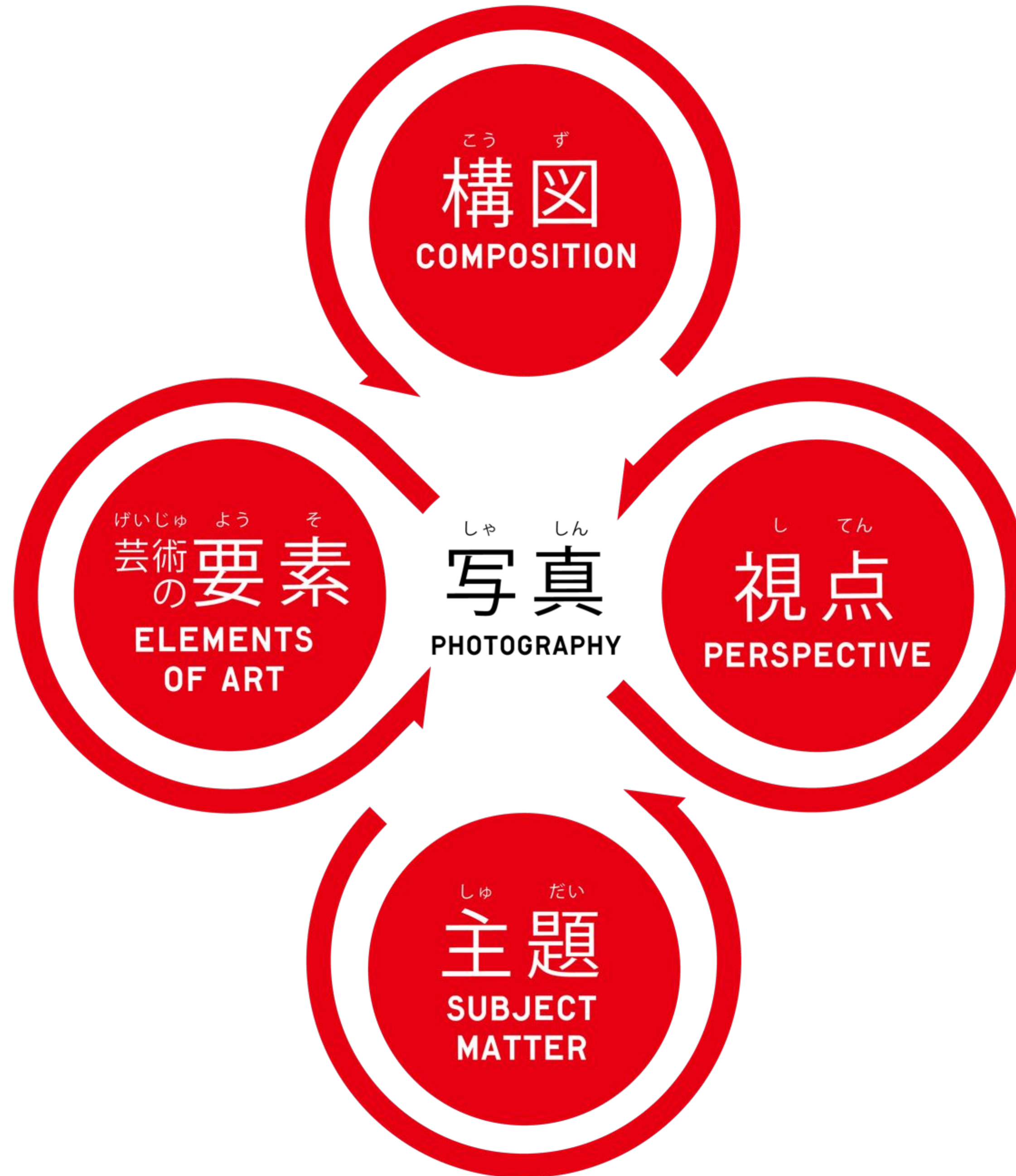


# **INTRODUCTION TO PHOTOGRAPHY KYOTOGRAPHIE 2021**

# PHOTOGRAPHY

## 4 KEY CONCEPTS



# TABLE OF CONTENTS



**Composition & Cropping**



**Depth of field**



**Elements of Art (light & color)**



**Subject Matter**



**KYOTOGRAPHIE 2020 School Competition**

# STEPS



Step 1

**Let's understand keywords**

Step 2

**Let's observe & analyze**

Step 3

**Let's train & take picture**

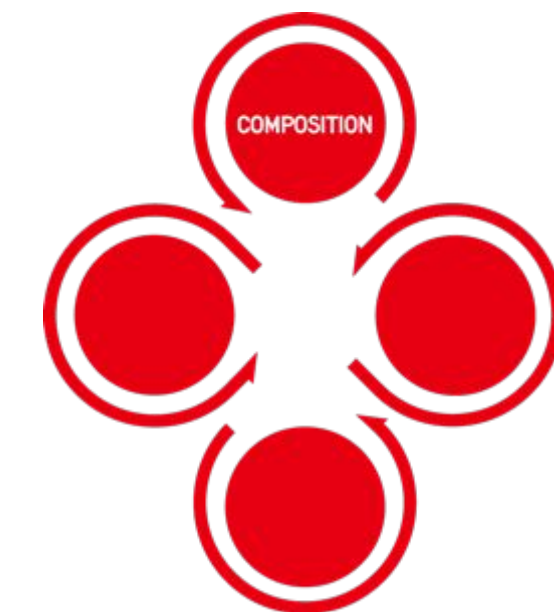
Step 4

**Let's evaluate each other**





# 1 COMPOSITION UNDERSTAND

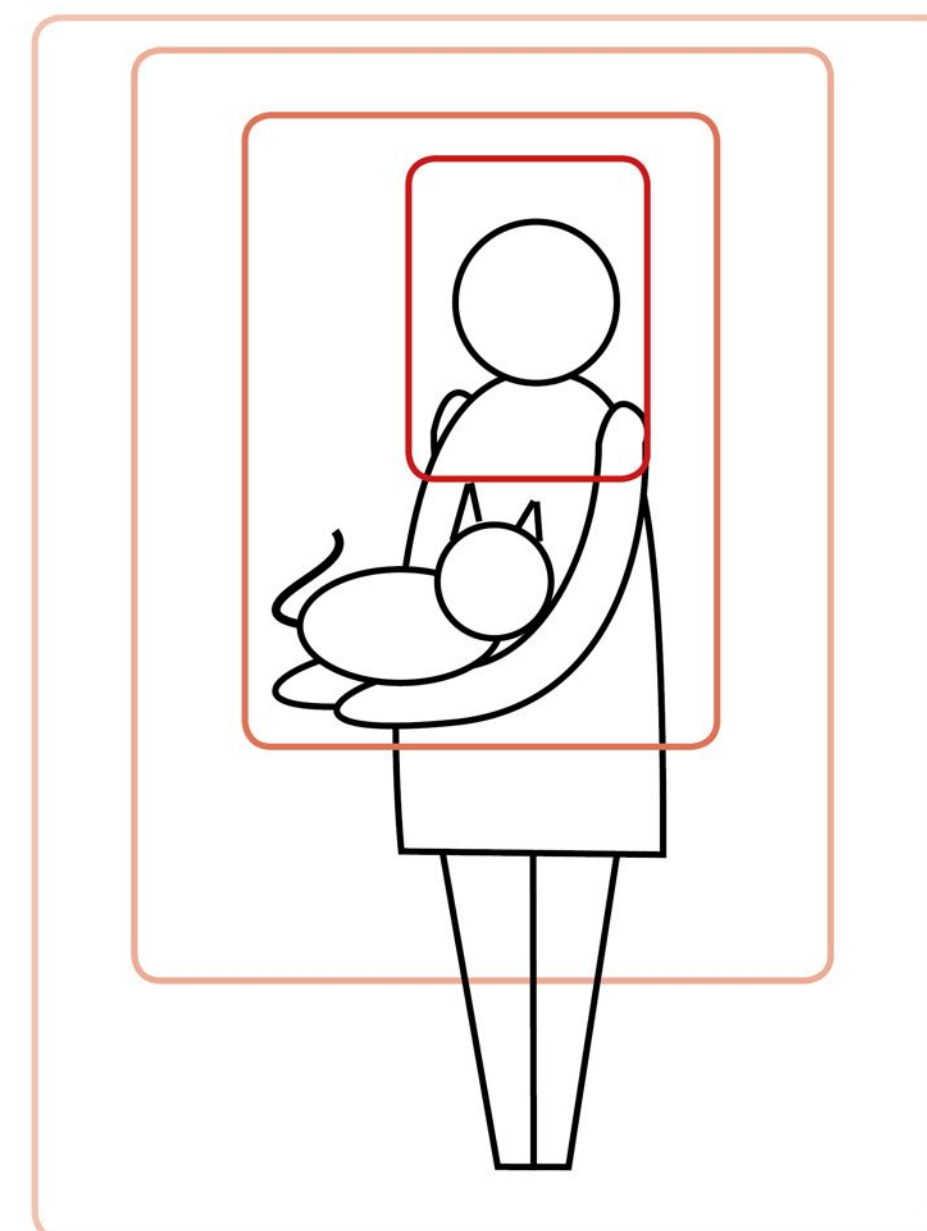


## **Composition:**

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

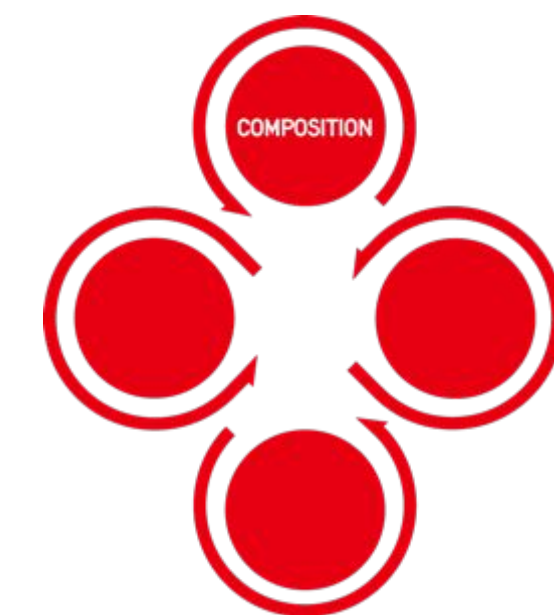
## **Cropping:**

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



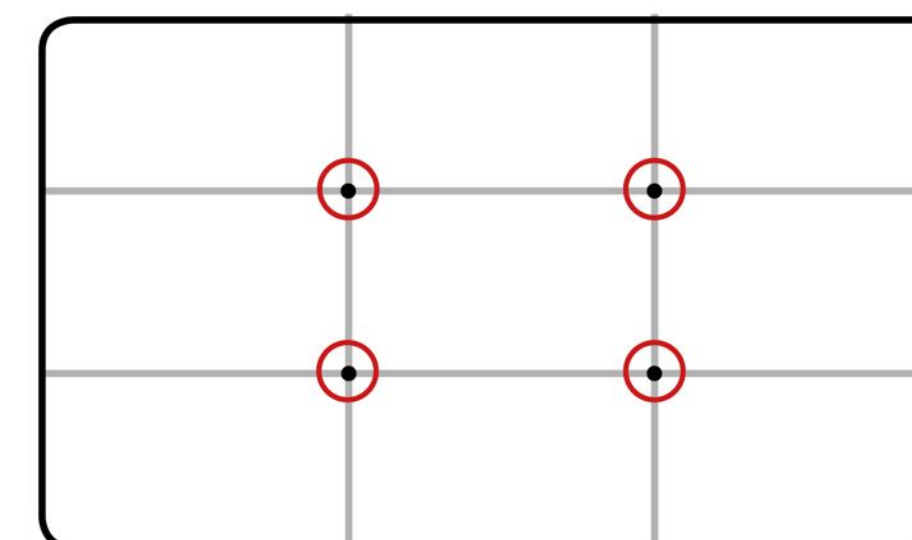


# 1 COMPOSITION UNDERSTAND



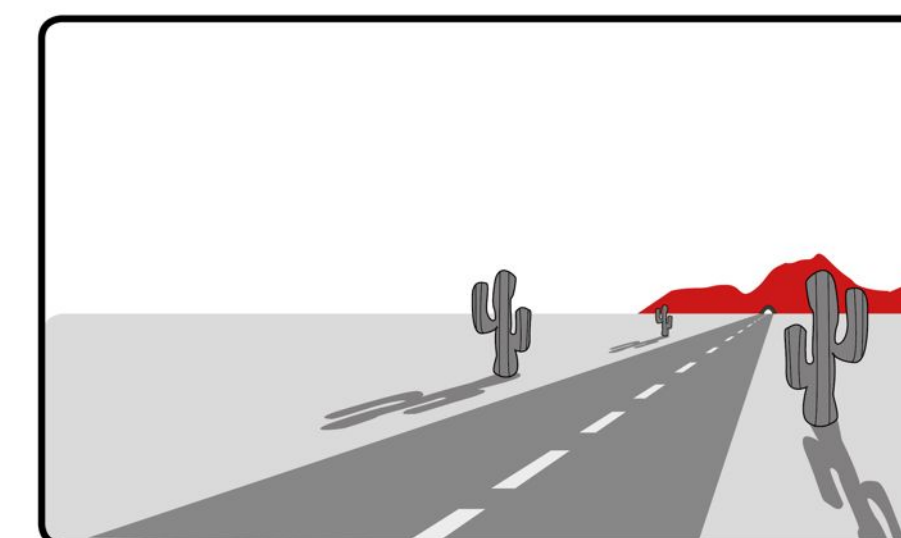
## Rule of thirds:

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

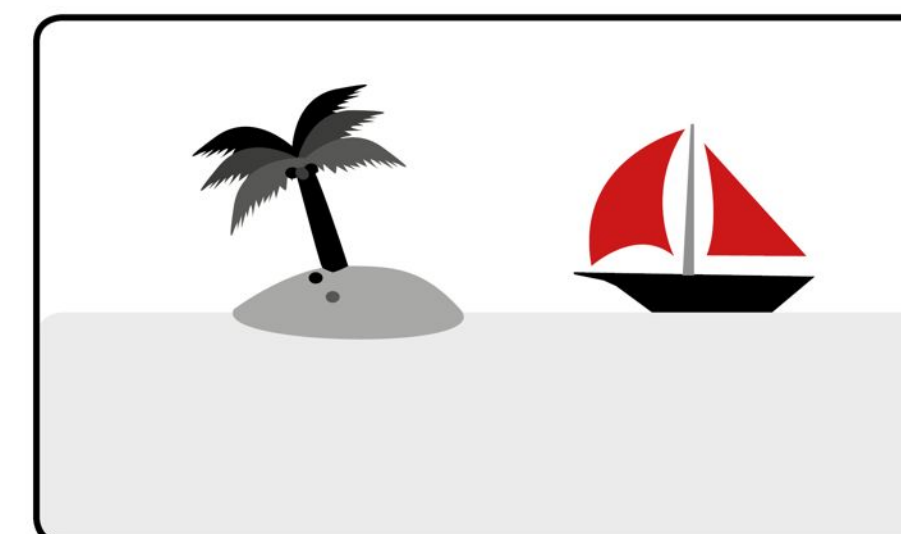


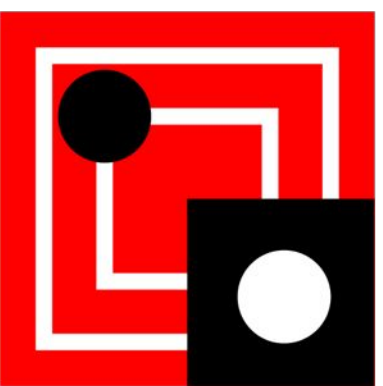
## Lines :

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

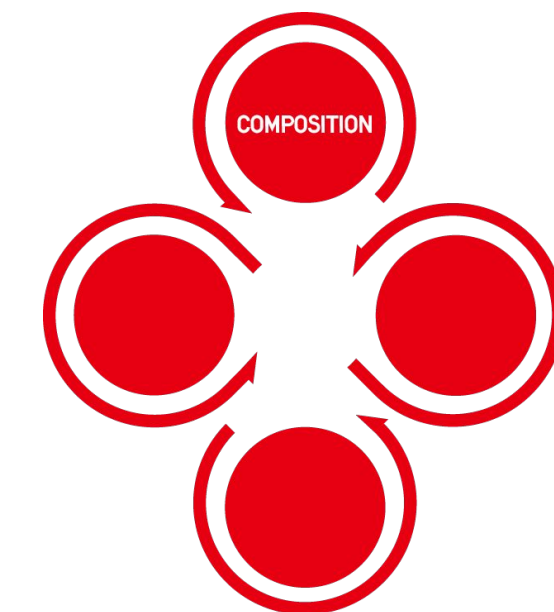


He can play also with the **horizon line** (straight or incline).





# 2 COMPOSITION OBSERVE AND ANALYSE

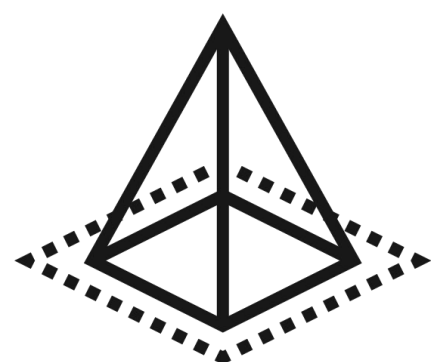


See how the main subject is placed on each images.



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

What is the main element of the image ?



Look at the composition:

How are the elements positioned in relation to each other?

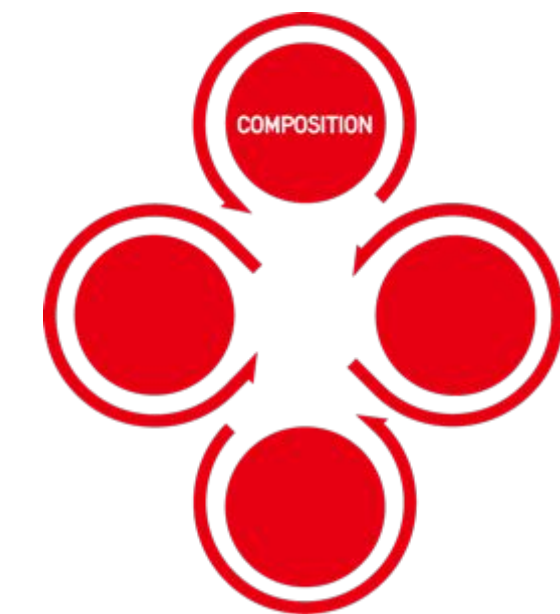


Why do you think each artist has chosen this composition?





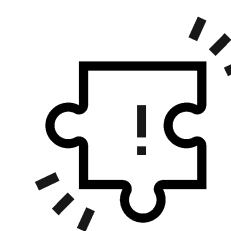
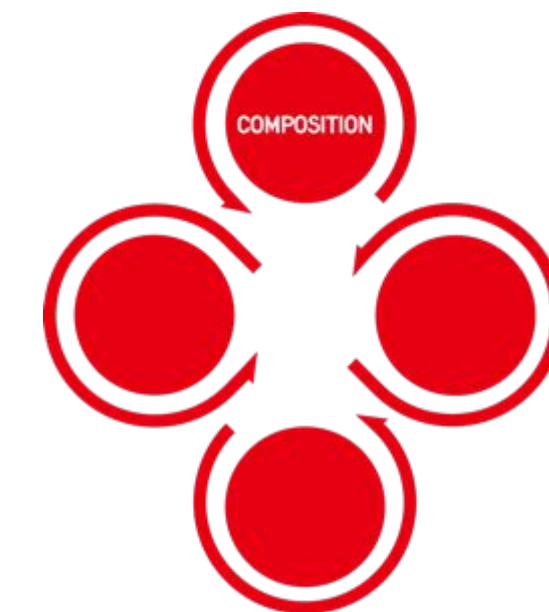
Kai Fusayoshi, *Throwing umbrellas*. 1978  
KYOTOGRAPHIE 2020





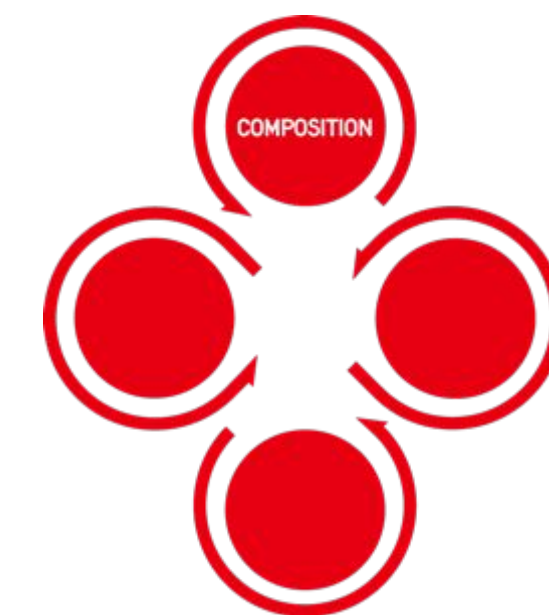


Kai Fusayoshi, *Throwing umbrellas*. 1978  
KYOTOGRAPHIE 2020

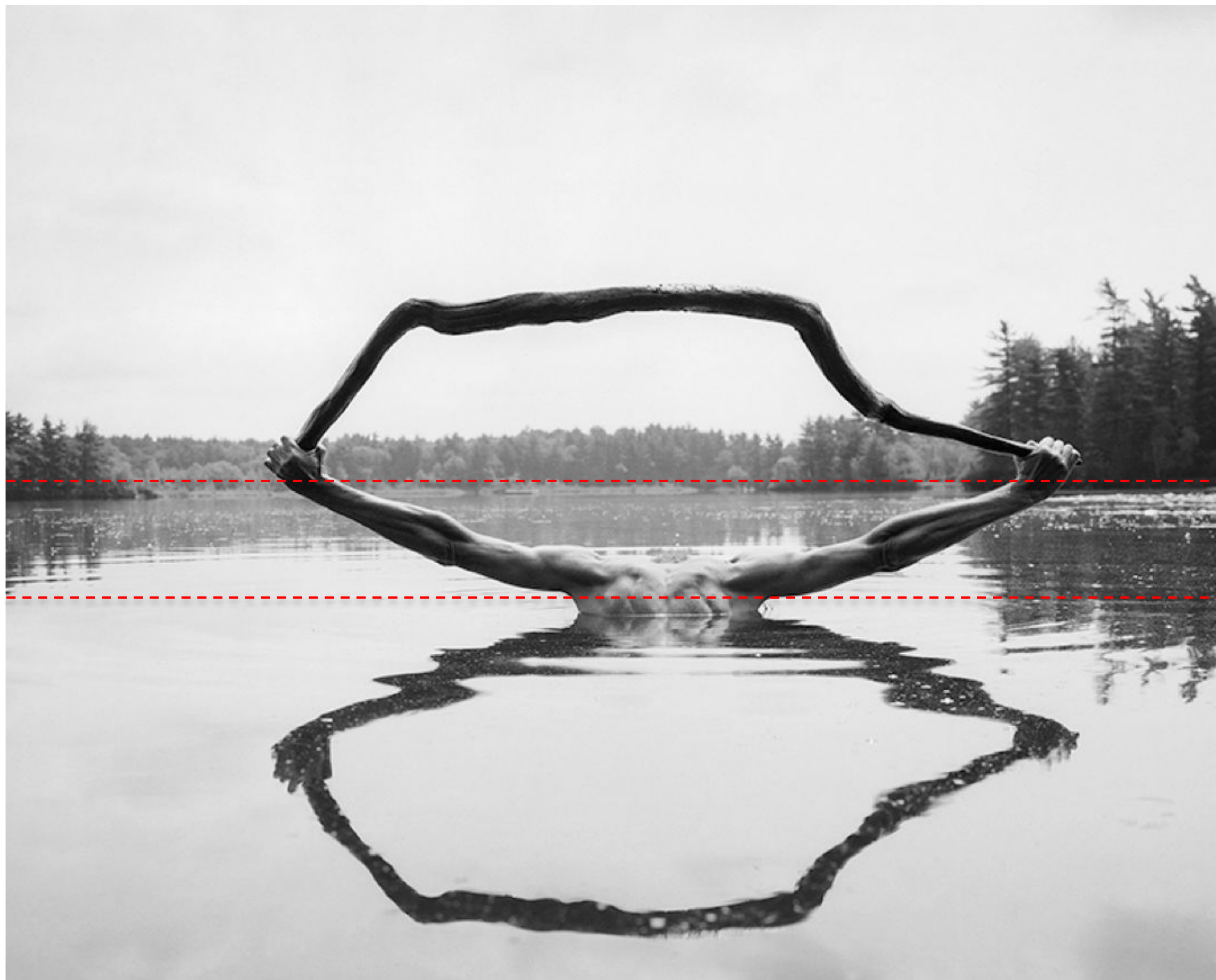
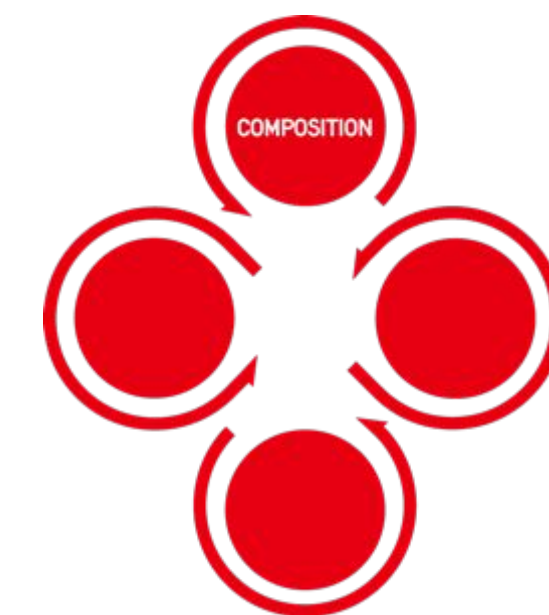


The triangle arrow made by the umbrellas and the boy create dynamism and movement.

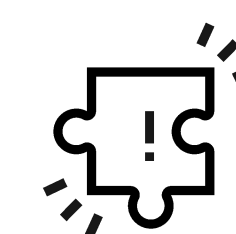




*Ismo's Stick, Fosters Pond, 1993,  
picture by Arno Rafael Minkinen  
KYOTOGRAPHIE 2016*

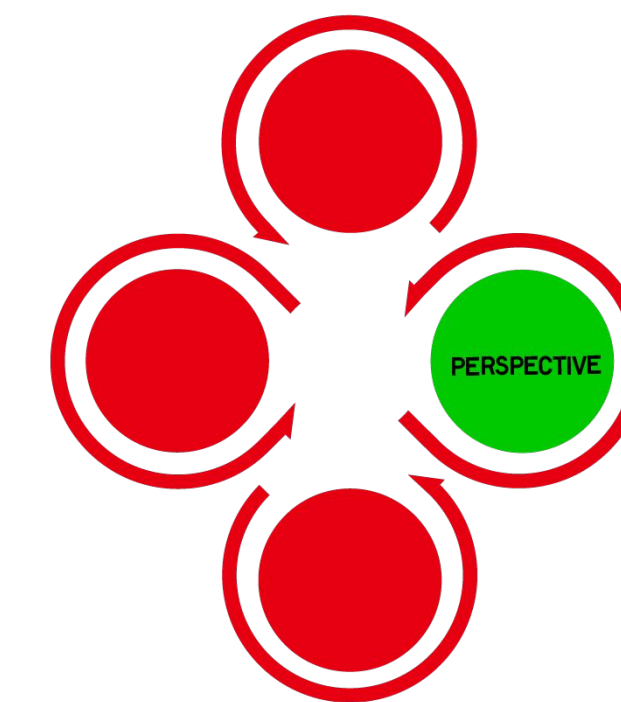


*Ismo's Stick, Fosters Pond, 1993, picture by Arno Rafael Minkinen  
KYOTOGRAPHIE 2016*



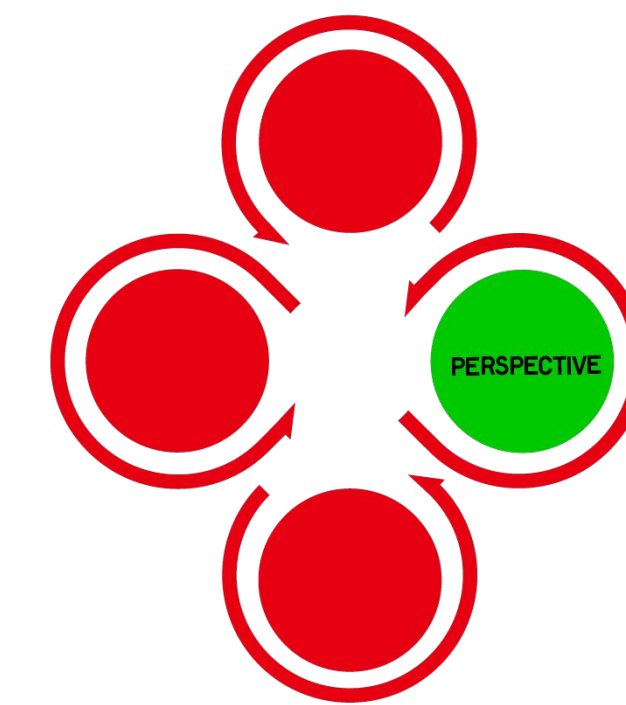
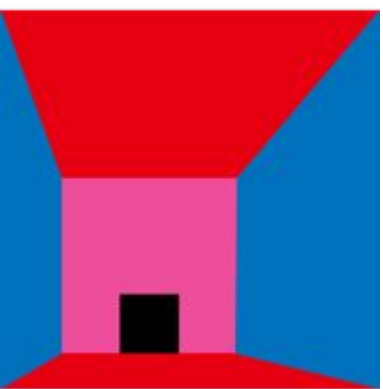
The reflection creates  
several symmetrical lines in  
the picture.



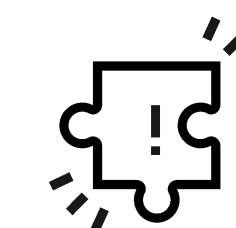


*2015 January 27th, from  
Aershan(Arxan) to  
Baicheng, Train No. 4346.  
Picture by Qian Haifeng,  
KYOTOGRAPHIE 2016*





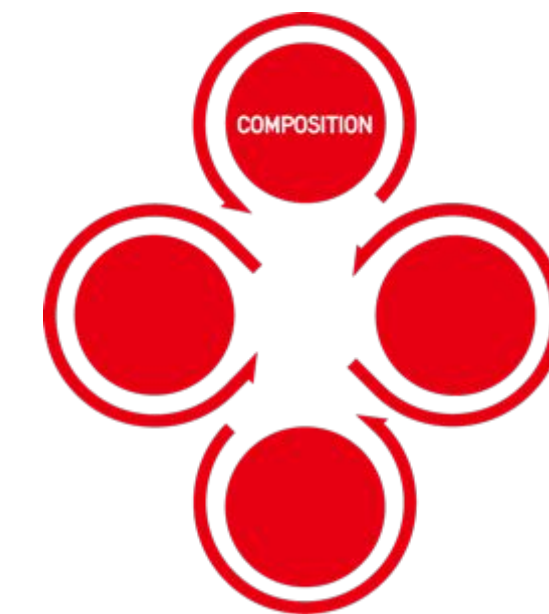
*Horizon line*



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

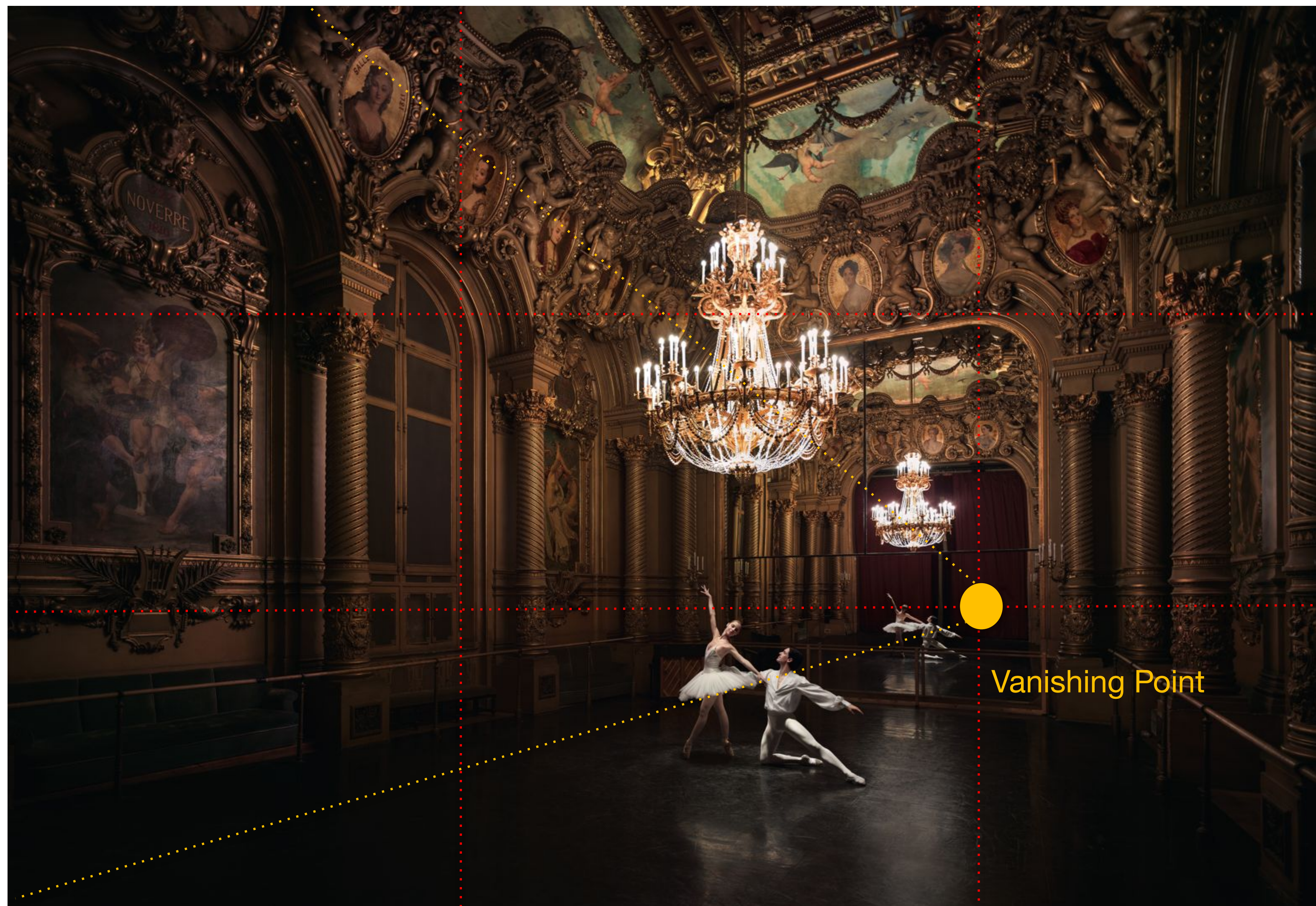
2015 January 27th, from Aershan(Arxan) to Baicheng, Train No. 4346. Picture by Qian Haifeng, KYOTOGRAPHIE 2016



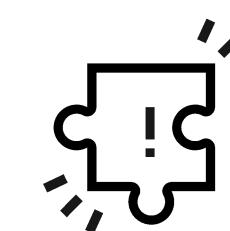
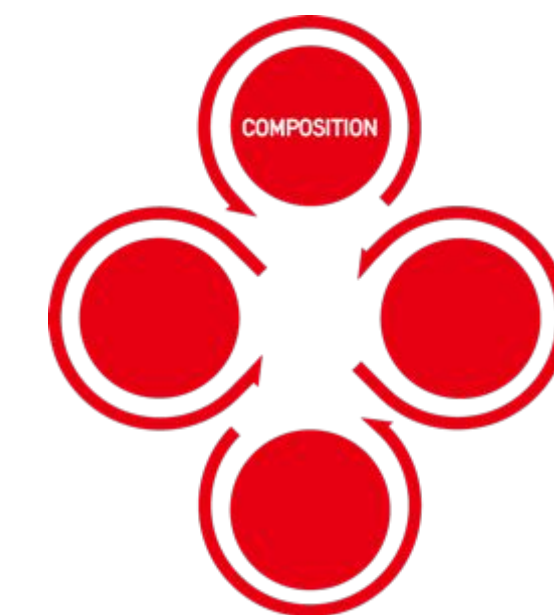


© Pierre-Elie de Pibrac /  
Agence Vu'  
KYOTOGRAPHIE 2020



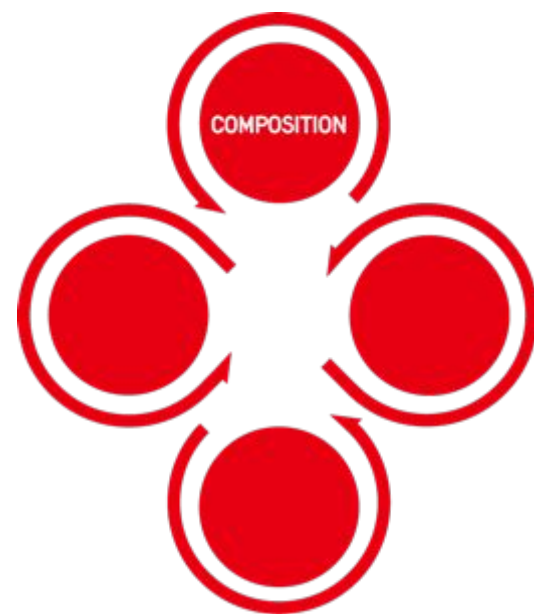


© Pierre-Elie de Pibrac / Agence Vu' KYOTOGRAPHIE 2020



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



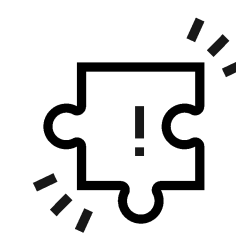
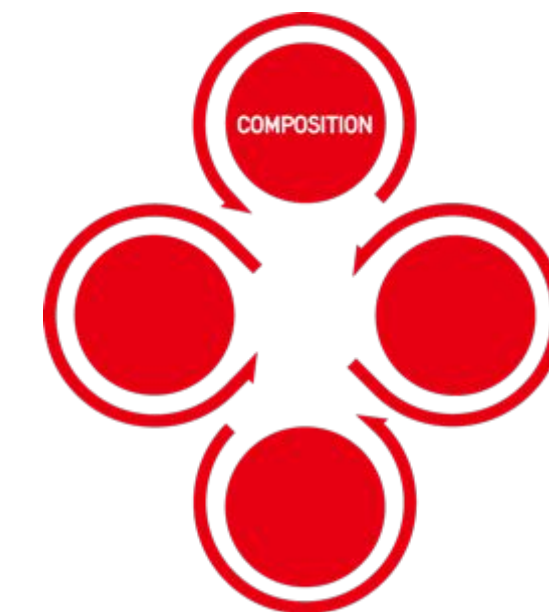


*Dad, 2016.* © René Peña  
KYOTOGRAPHIE 2018





*Dad, 2016.* © René Peña  
KYOTOGRAPHIE 2018

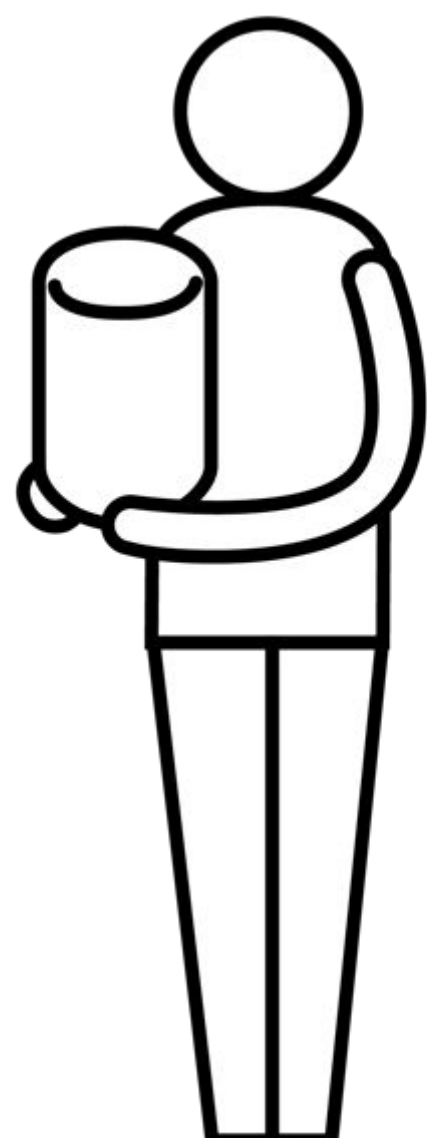
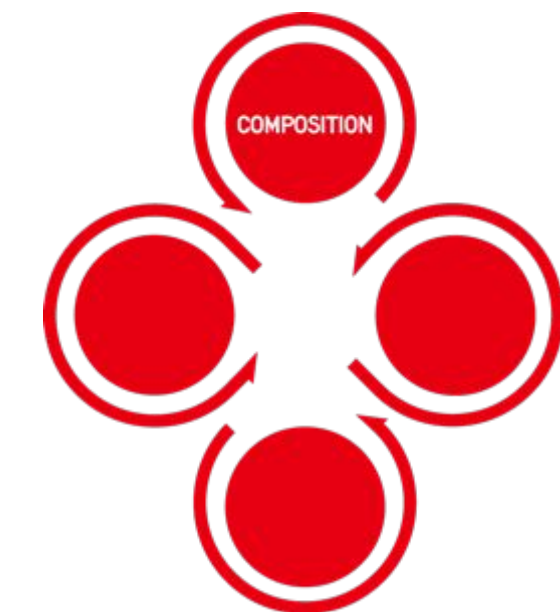


The photographer gets very close to the subject to show only a detail. It is a close up. The ring looks like a mysterious eye.





# 3 COMPOSITION CREATE



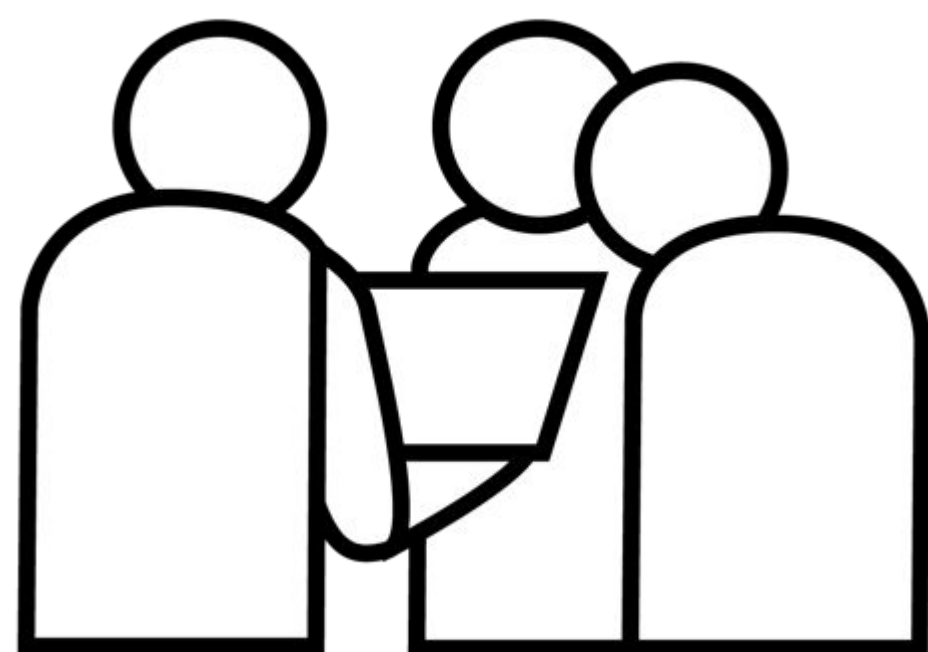
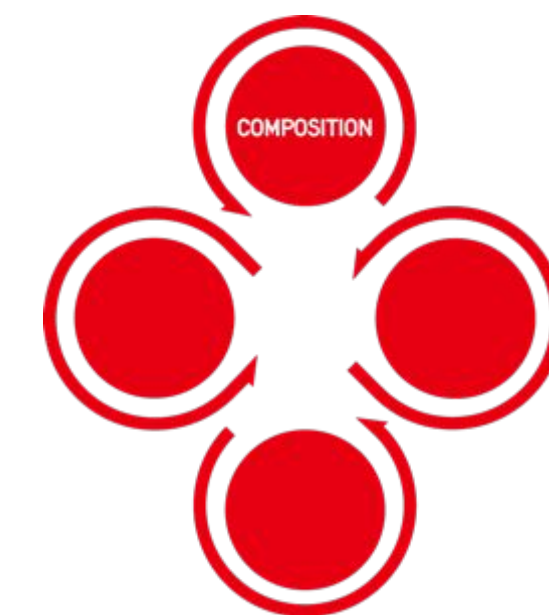
Take 5 pictures placing the object or person in a different section of the image:

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

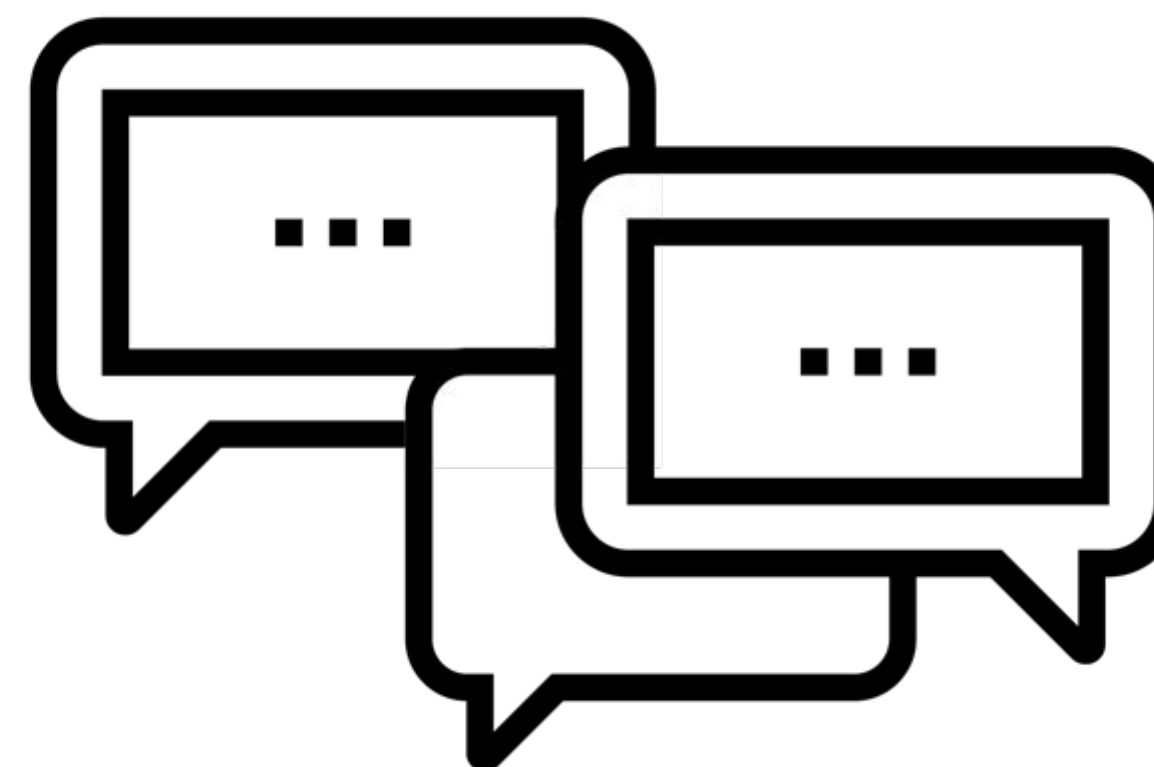
Choose an object or a person as your subject.



# 4 COMPOSITION EVALUATE

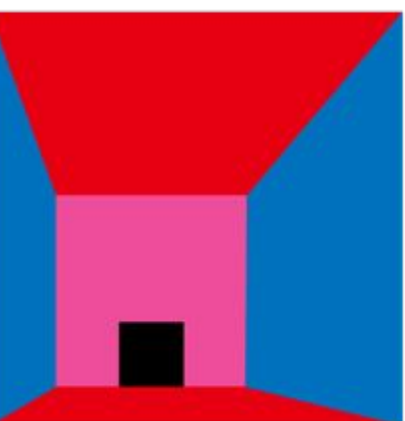


Sit with 2 or 3 other people and share the photographs you have taken.

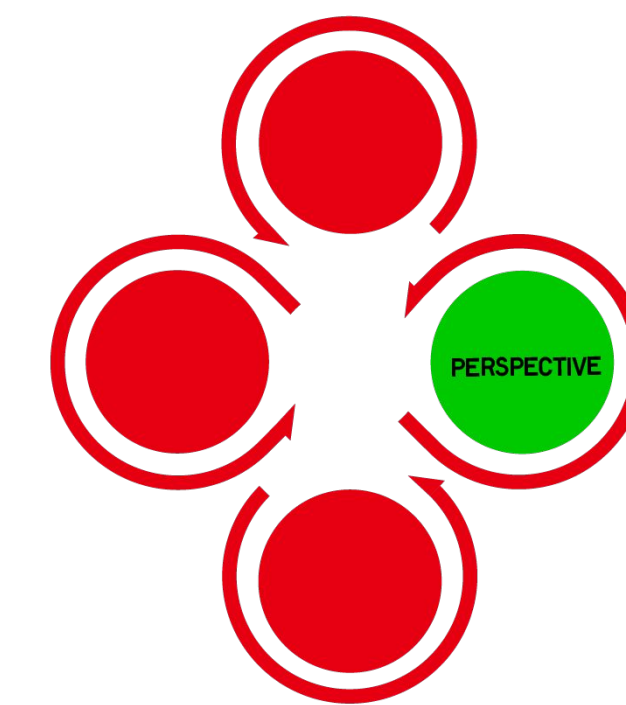


Discuss:  
Which photograph is the strongest?  
Why?





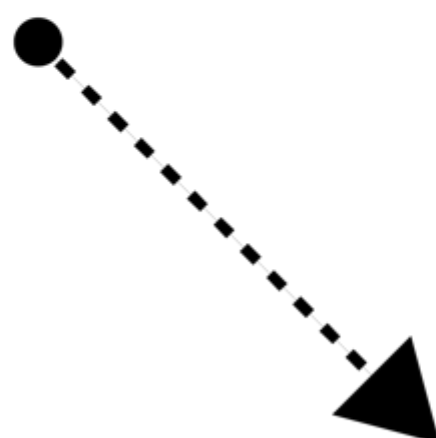
# 1 PERSPECTIVE UNDERSTAND



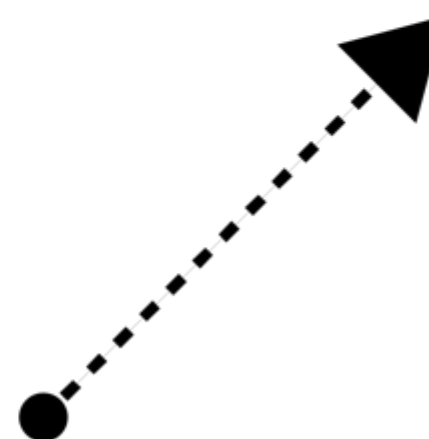
To suggest a three dimensional space in a photograph and create various perspectives, the photographer should decide on **angle, focus & depth of field**.

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

Birds-eye view :  
from above looking down



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

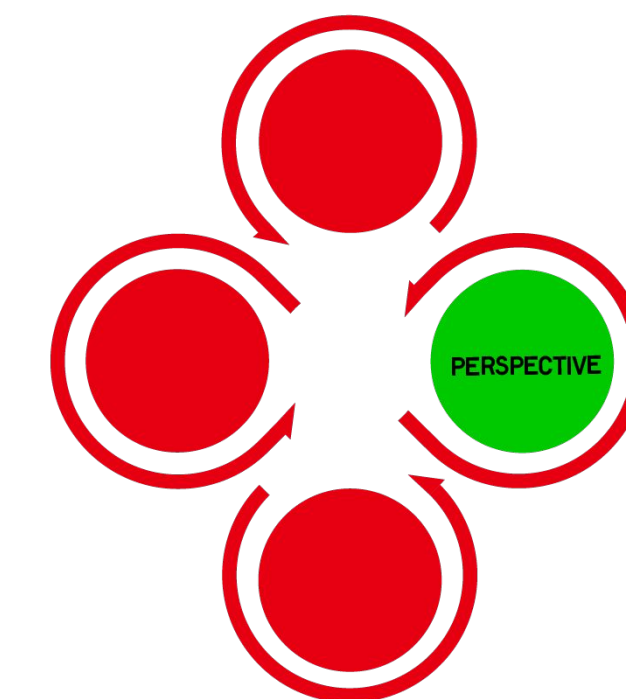


Face-to-face :  
at eye-level



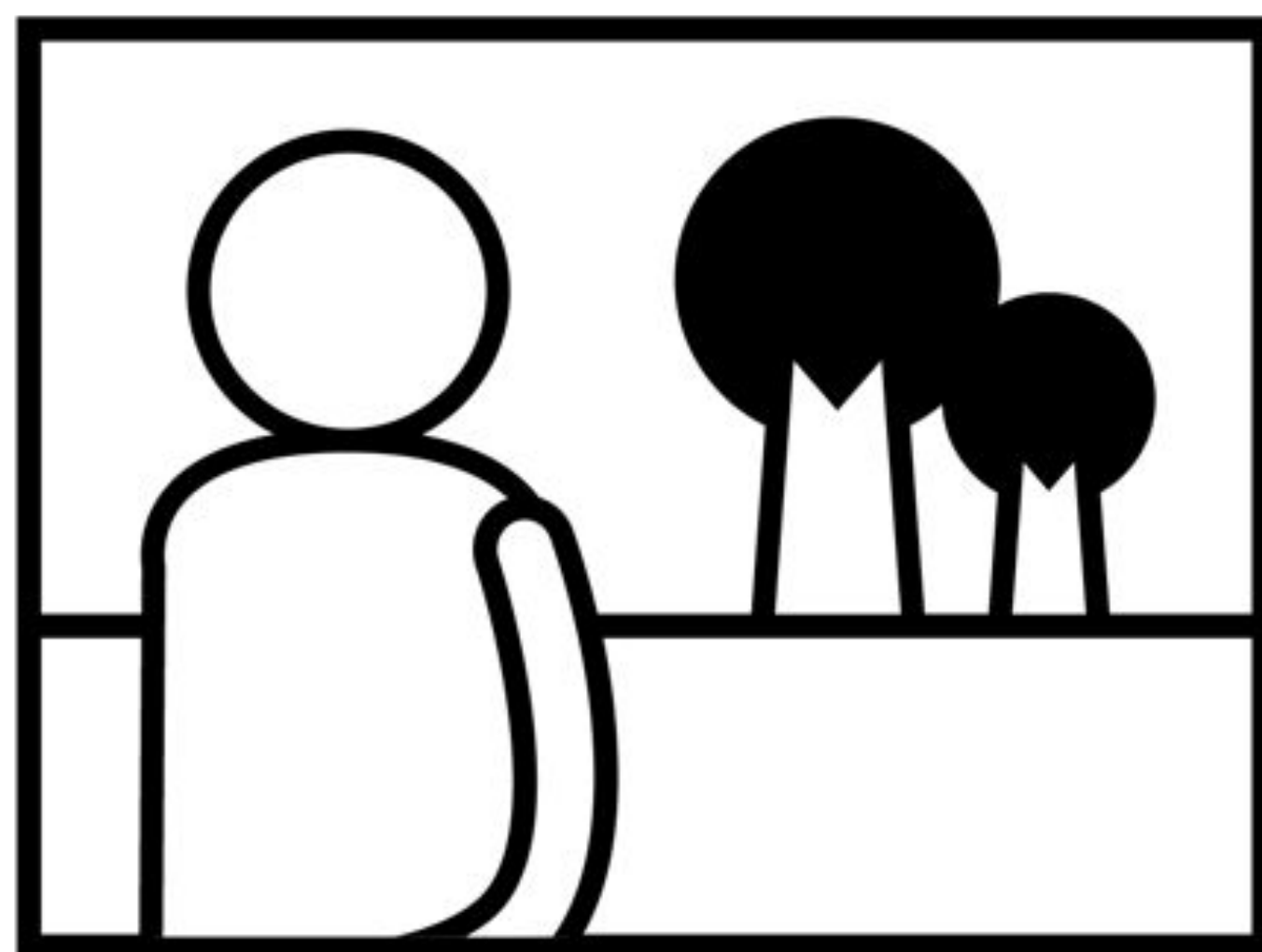


# 1 PERSPECTIVE UNDERSTAND

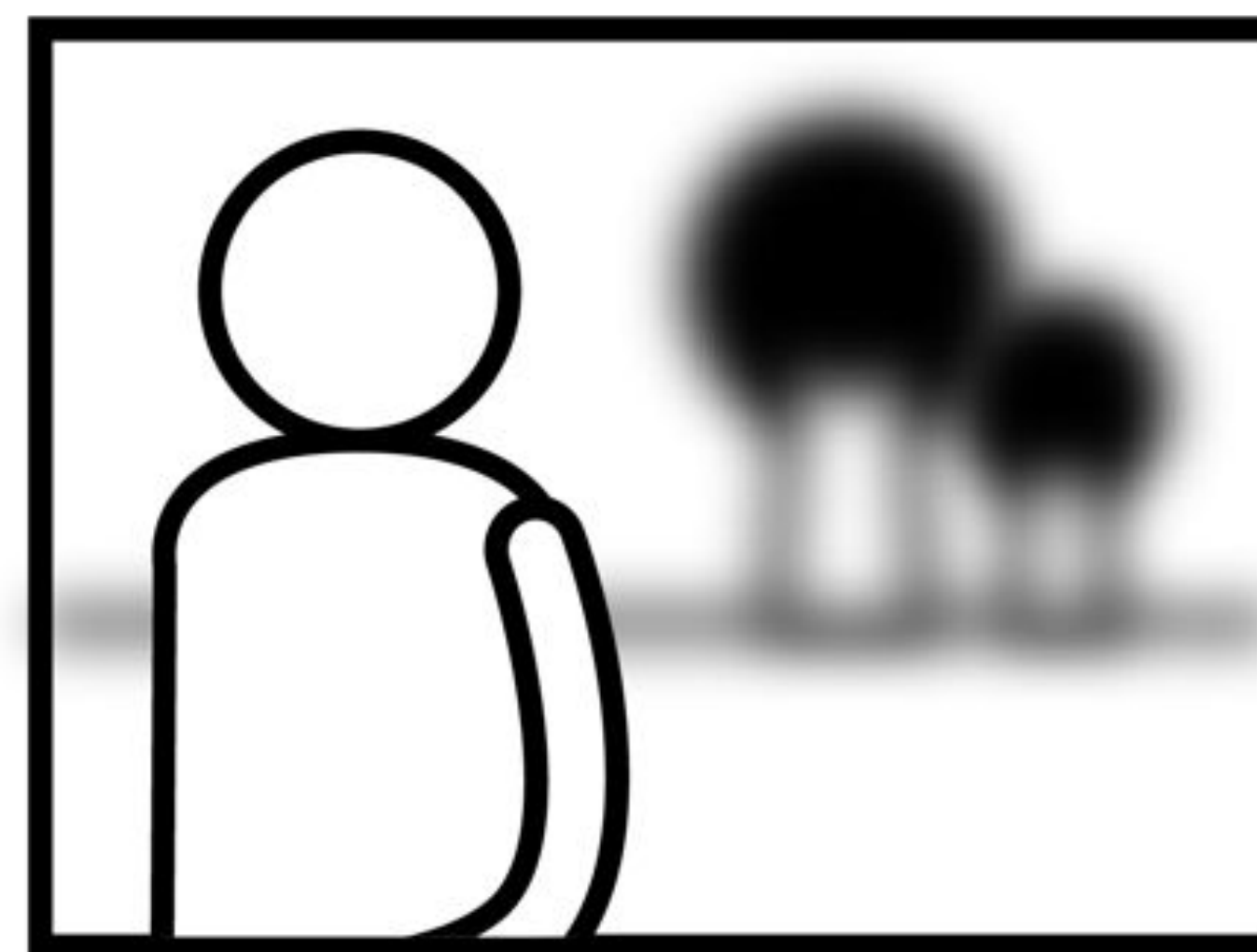


## Focus & depth of field :

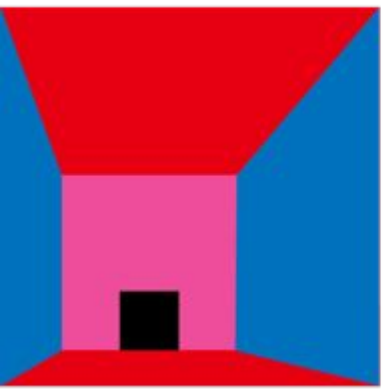
The photographer chooses what should be in focus (clear) as well as the distance in front of and behind the subject matter which appears to be in focus. We call it depth of field (DOF).



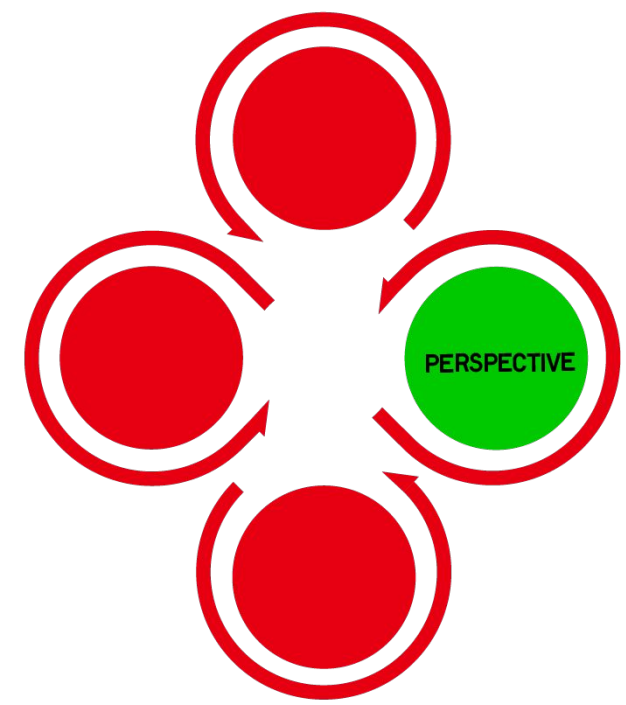
Large Depth of Field



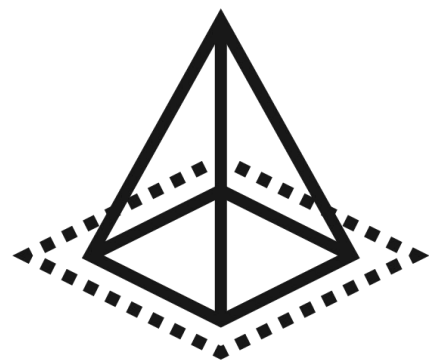
Shallow Depth of Field



# 2 PERSPECTIVE OBSERVE AND ANALYSE



Where is the viewer positioned to look into the image?

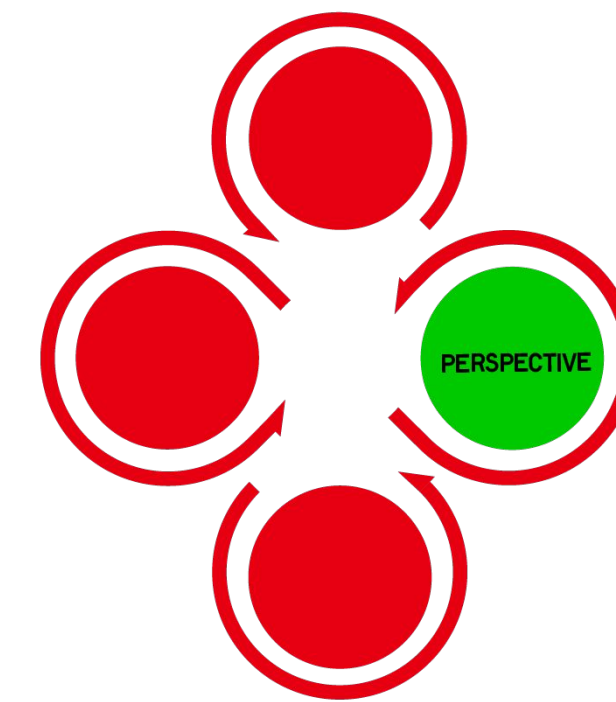
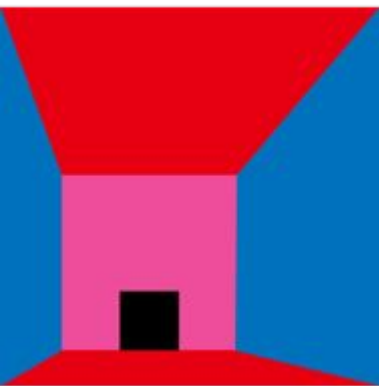


What is or not in focus in the photograph ?



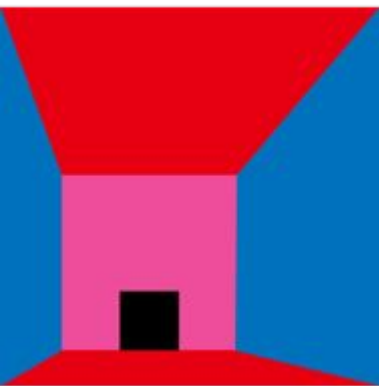
Why do you think each artist has chosen this point of view and this depth of field?



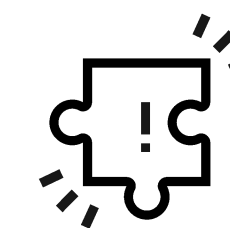
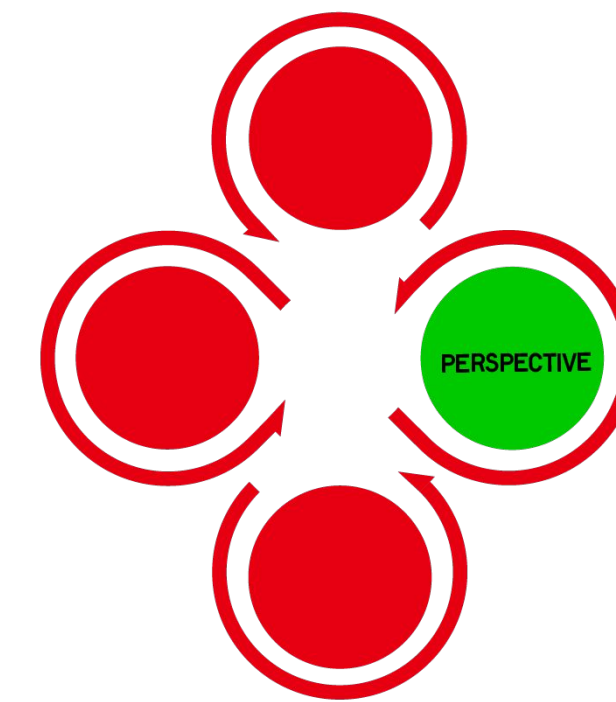


May 9th boulevard Saint  
Michel , Daniel Cohn-Bendit,  
Paris France © Claude  
Raimond-Dityvon  
KYOTOGRAPHIE 2018





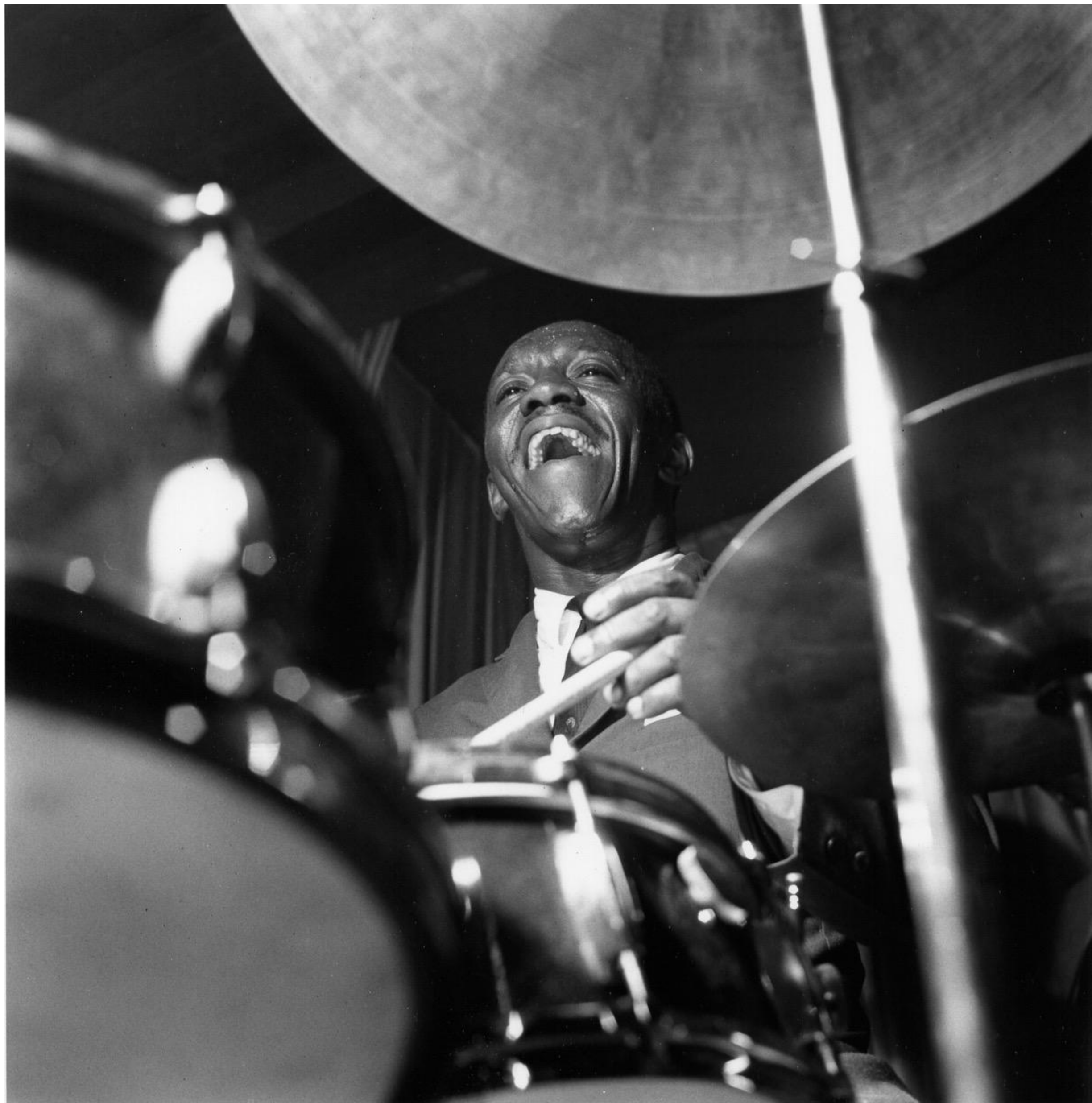
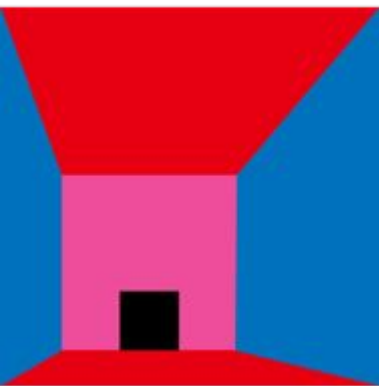
May 9th boulevard Saint Michel , Daniel Cohn-Bendit, Paris France © Claude Raimond-Dityvon  
KYOTOGRAPHIE 2018



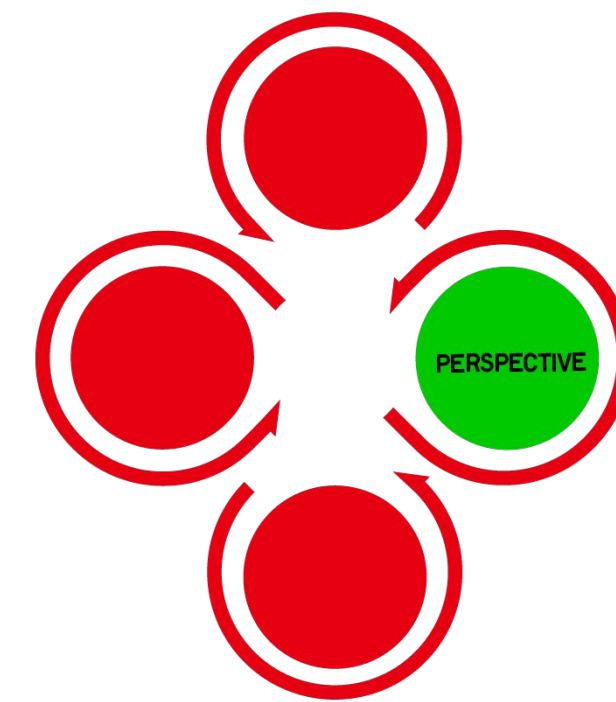
The Photographer  
crawled on the  
ground to take this  
picture.

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

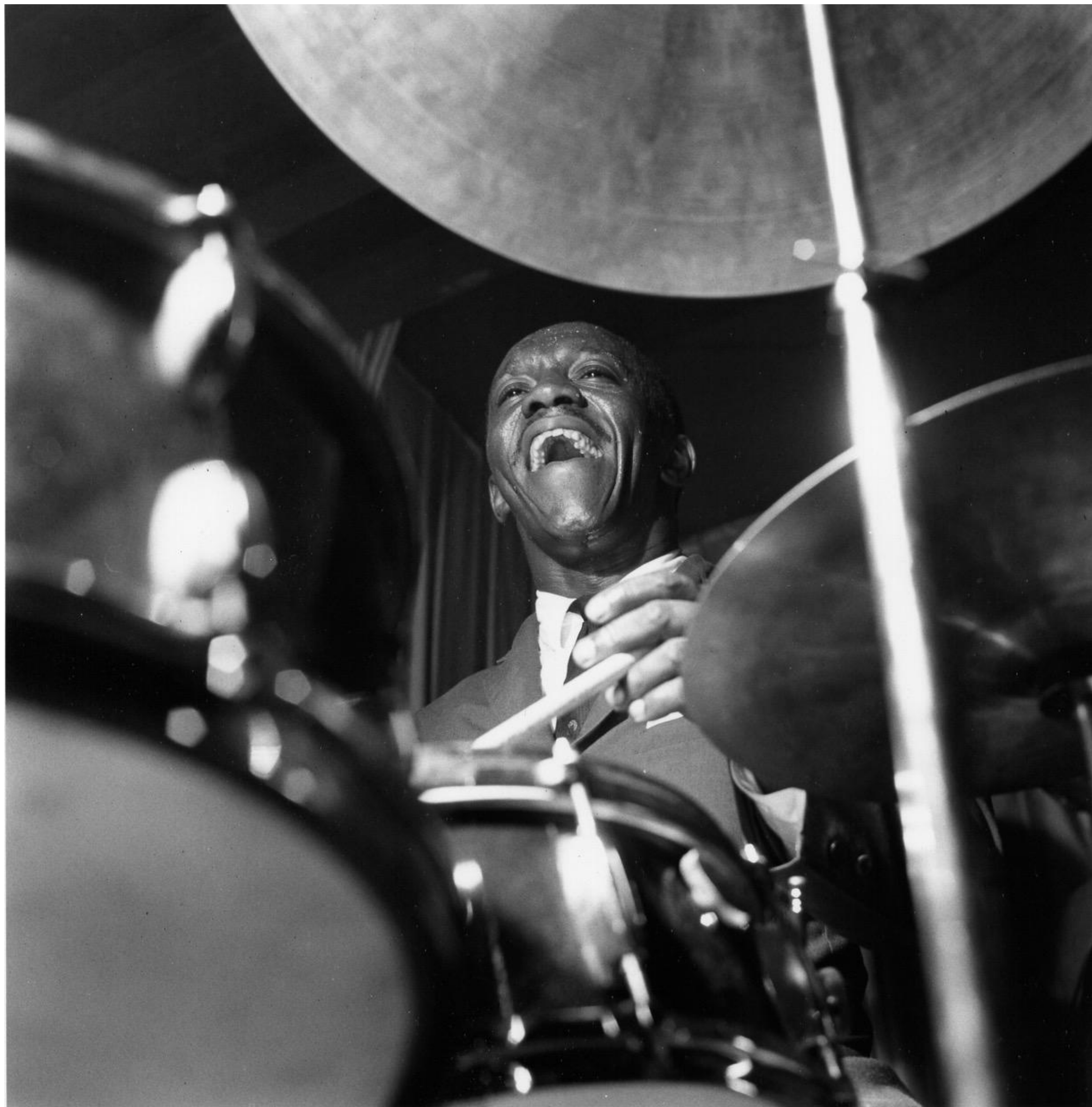
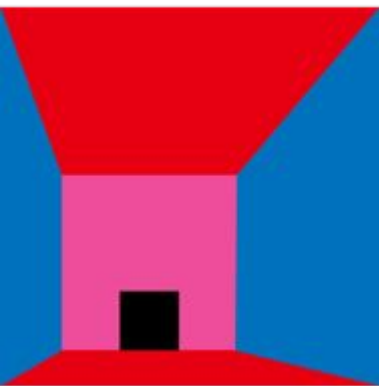




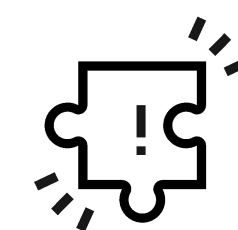
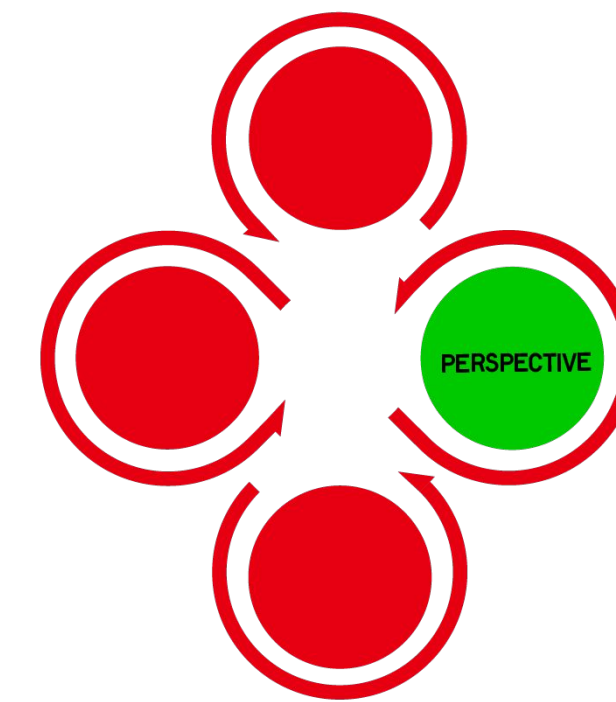
*Francis Wolff, Drummer Art Blakey  
jamming at the Cork & Bib, Long  
Island, 1958 © Mosaic Images LLC.  
KYOTOGRAPHIE 2015*







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

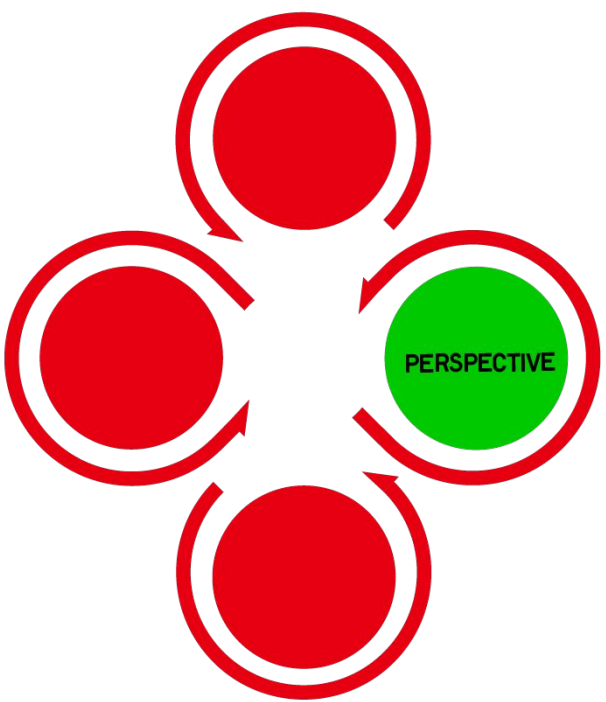


The photographer is also positioned under the scene inviting us to look up at the musician but this time it is with a sense of admiration.





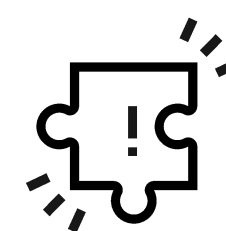
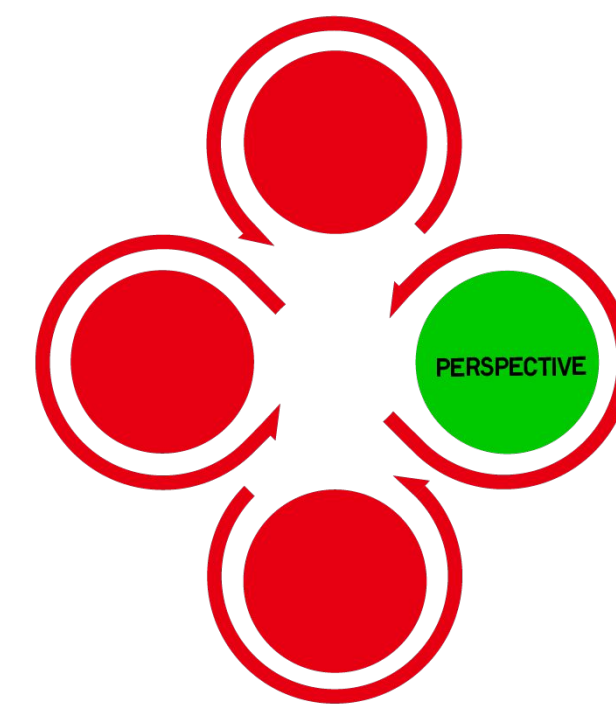
© Izumi Miyazaki





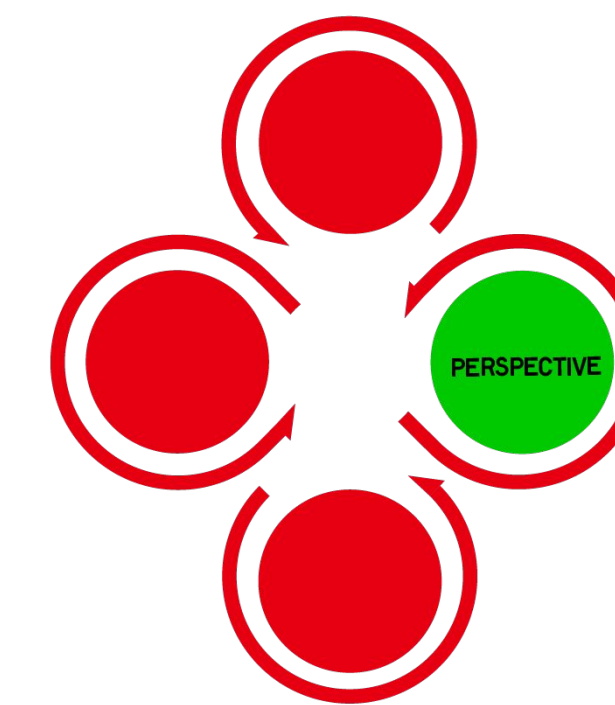


© Izumi Miyazaki  
KYOTOGRAPHIE 2018



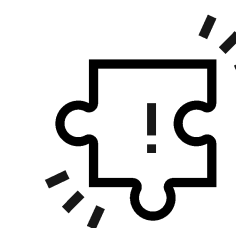
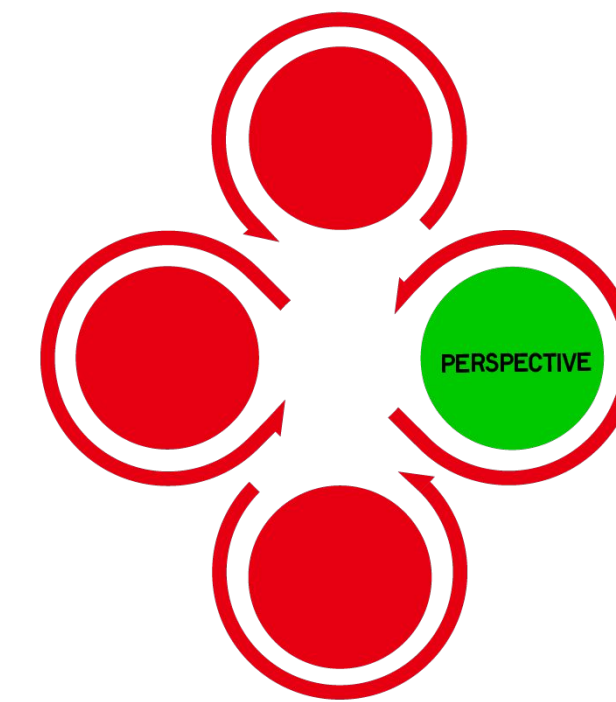
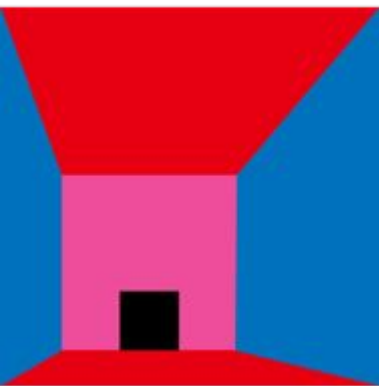
The camera is  
positioned above,  
dominating the scene.





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





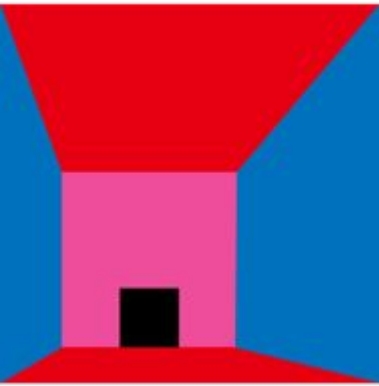
This picture is from a vidéo where a drop of water is placed on someone's skin and reacting to arterial pulsations.

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

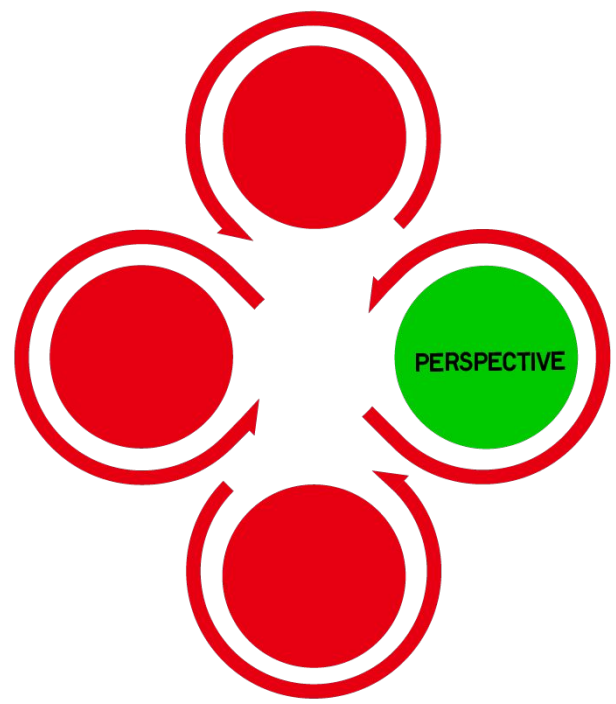


Ismâïl Bahri, Ligne, 2011, HD video, 16/9, 1 min loop  
*KYOTOGRAPHIE 2019*

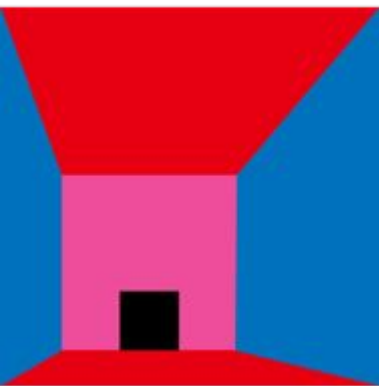




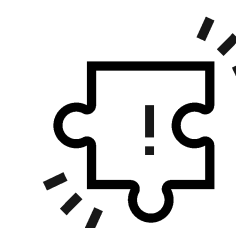
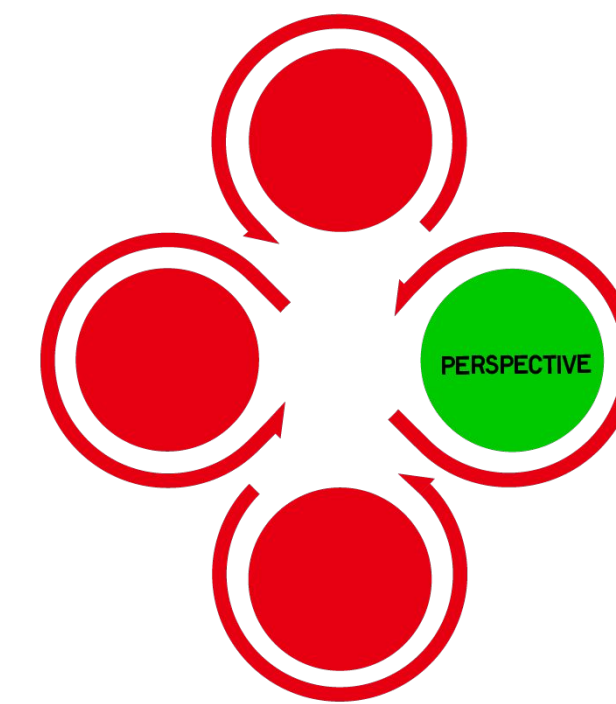
© Pierre-Elie de Pibrac /  
Agence Vu'  
*KYOTOGRAPHIE 2020*





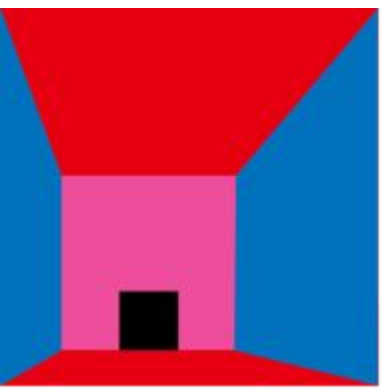


© Pierre-Elie de Pibrac / Agence Vu'  
*KYOTOGRAPHIE 2020*

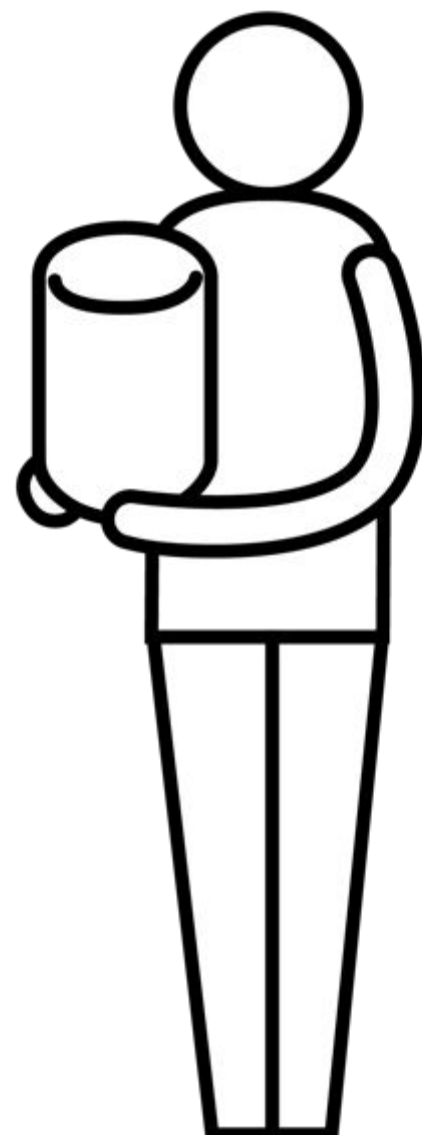
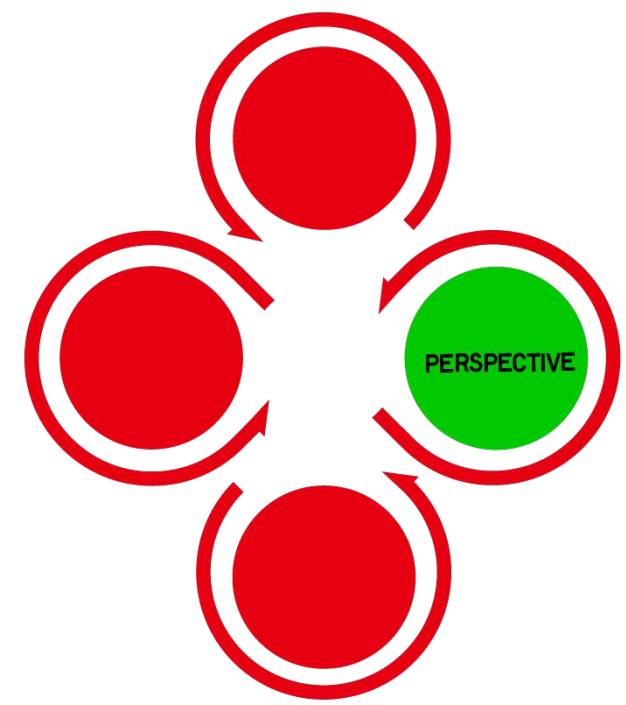


All the plans are in focus in this photograph. We say there is a “large” or “deep” depth of field.





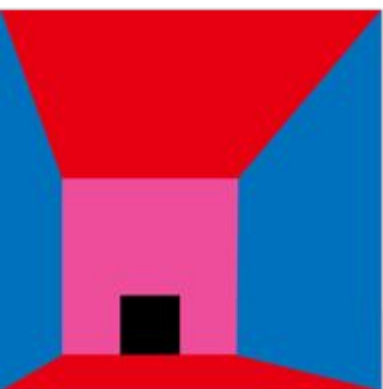
# 3 PERSPECTIVE CREATE



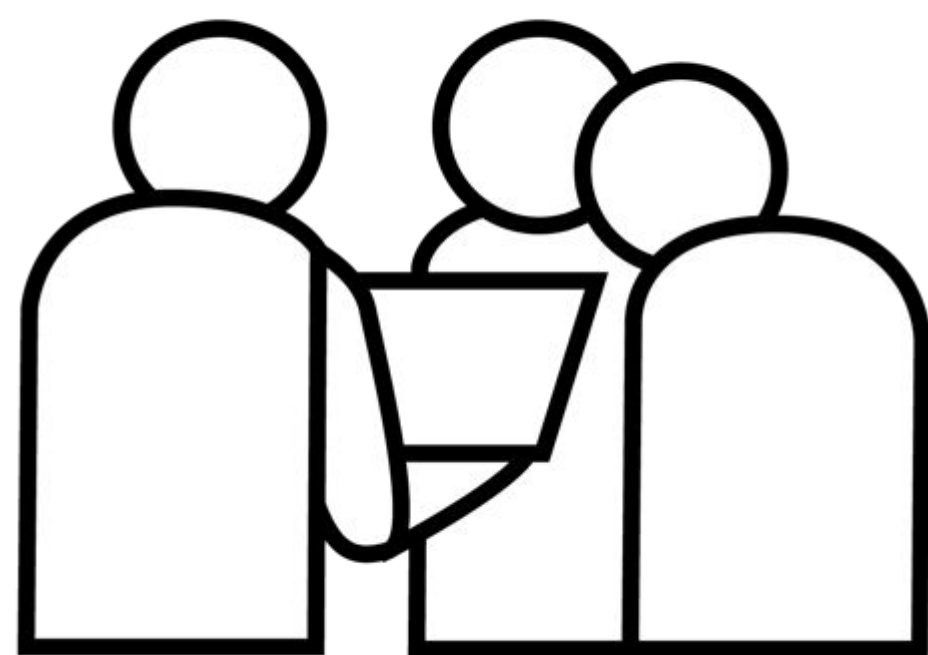
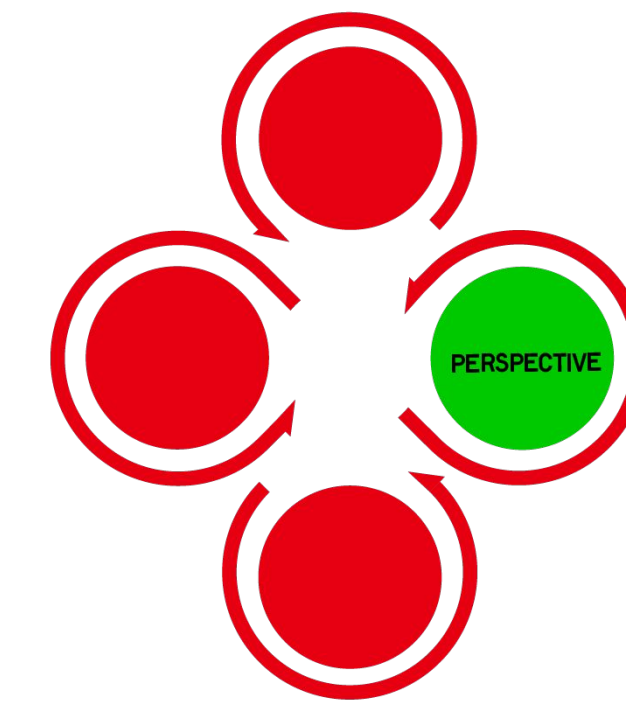
- Imagine you are a bird looking down at the object.
- Imagine you are a worm looking at the object.
- Face your object at eye level.
- Take the object from a long distance
- Take the object at a short distance

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

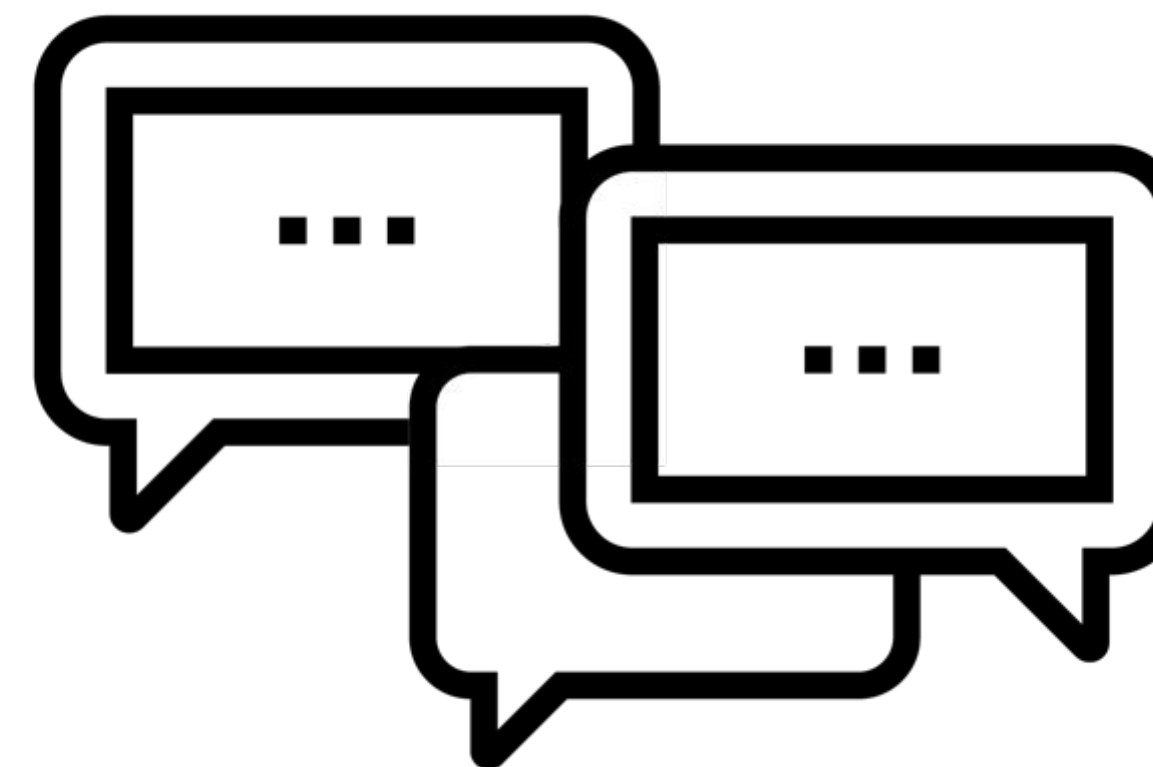




# 4 PERSPECTIVE EVALUATE

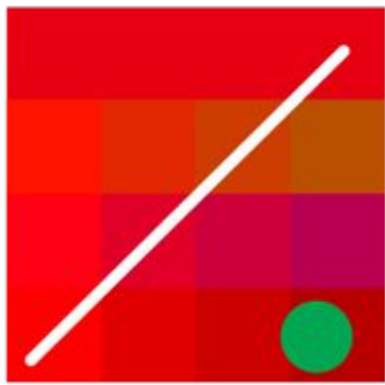


Sit with 2 or 3 other people and share the photographs you have taken.

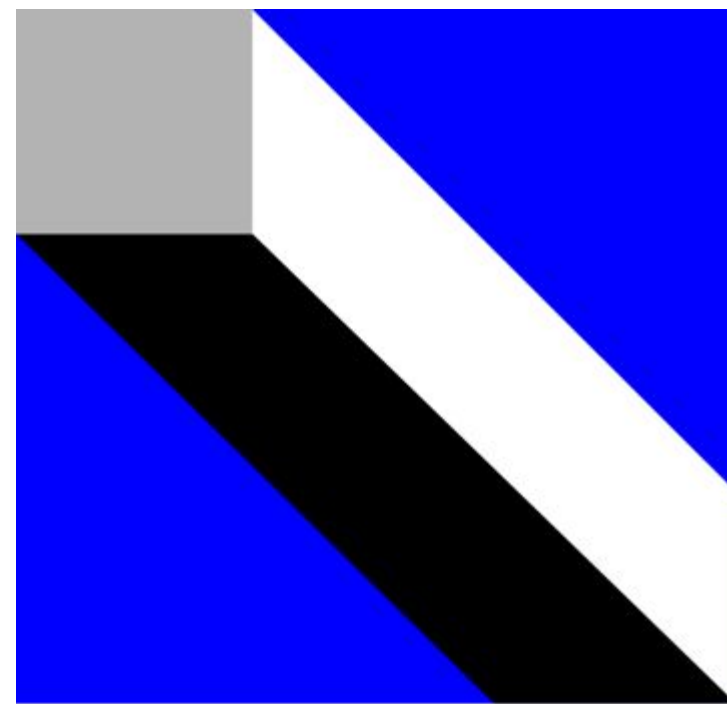
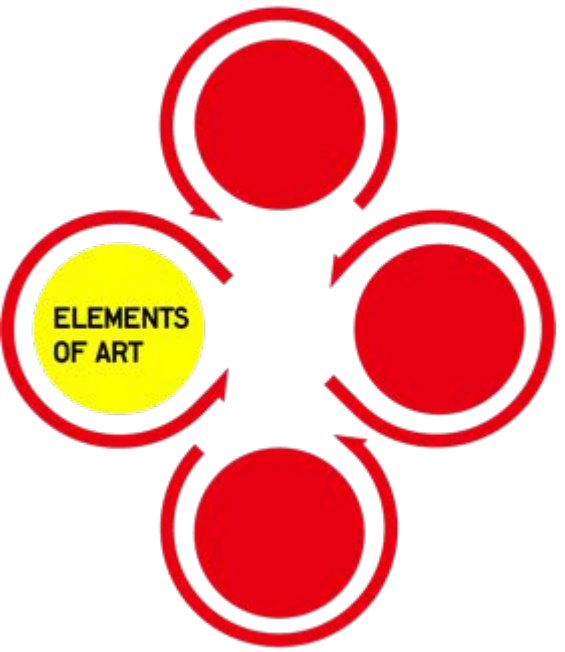


Discuss:  
Which do you think is the most interesting view ? Why?  
How does the point of view change the way we see and understand the object?

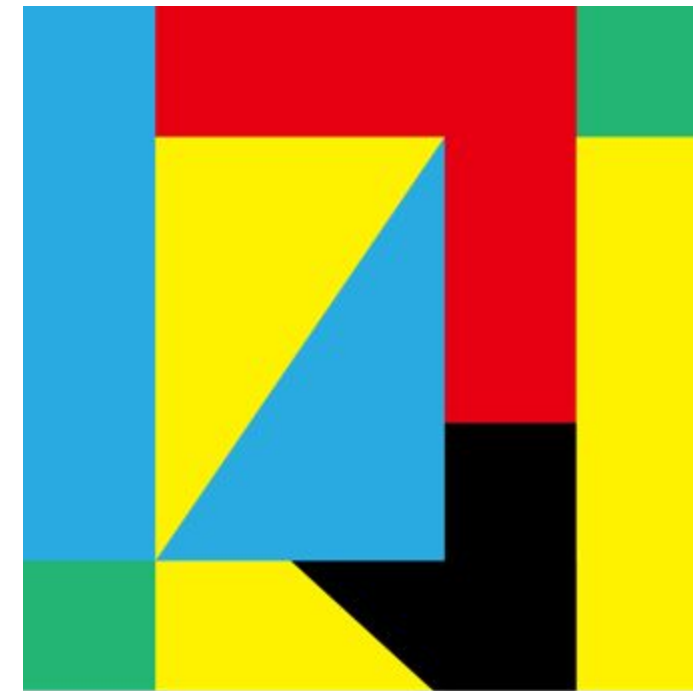




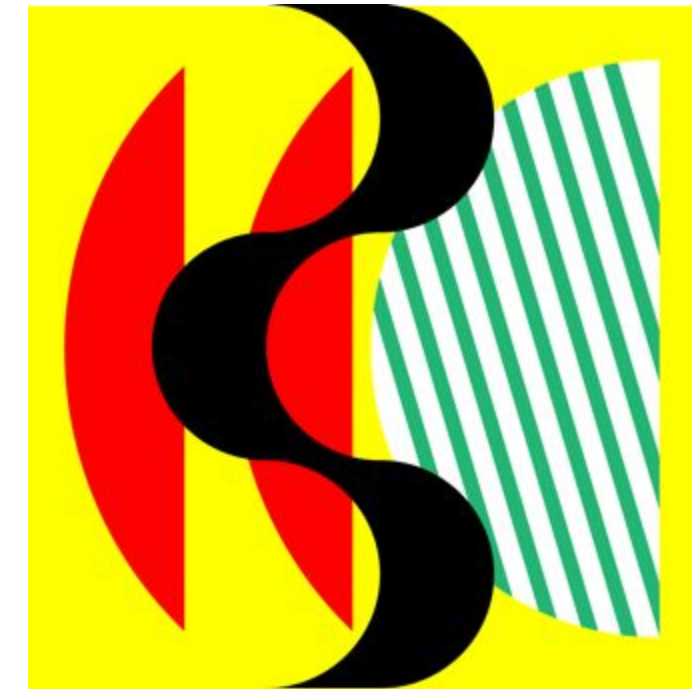
# 1 ELEMENTS OF ART UNDERSTAND



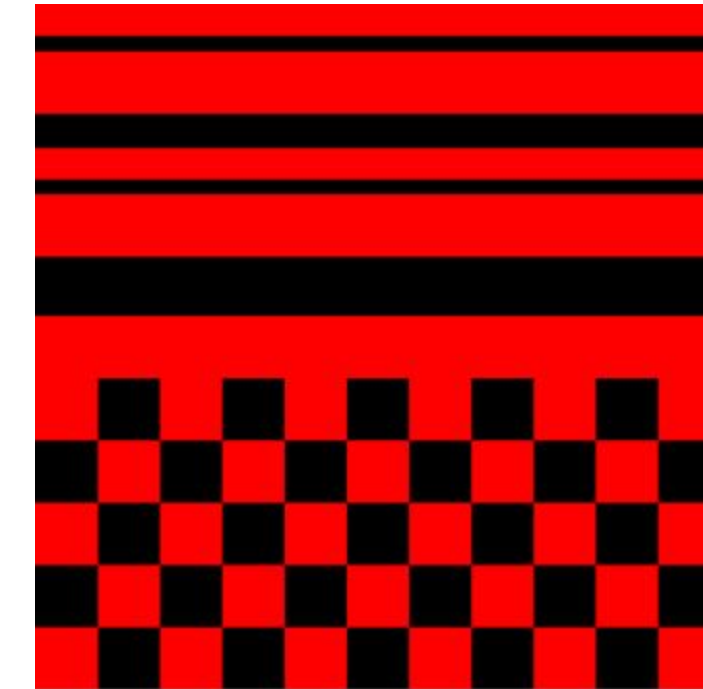
LIGHT



COLOR



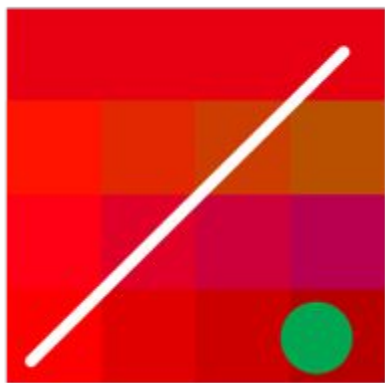
LINES, SHAPES



TEXTURE

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





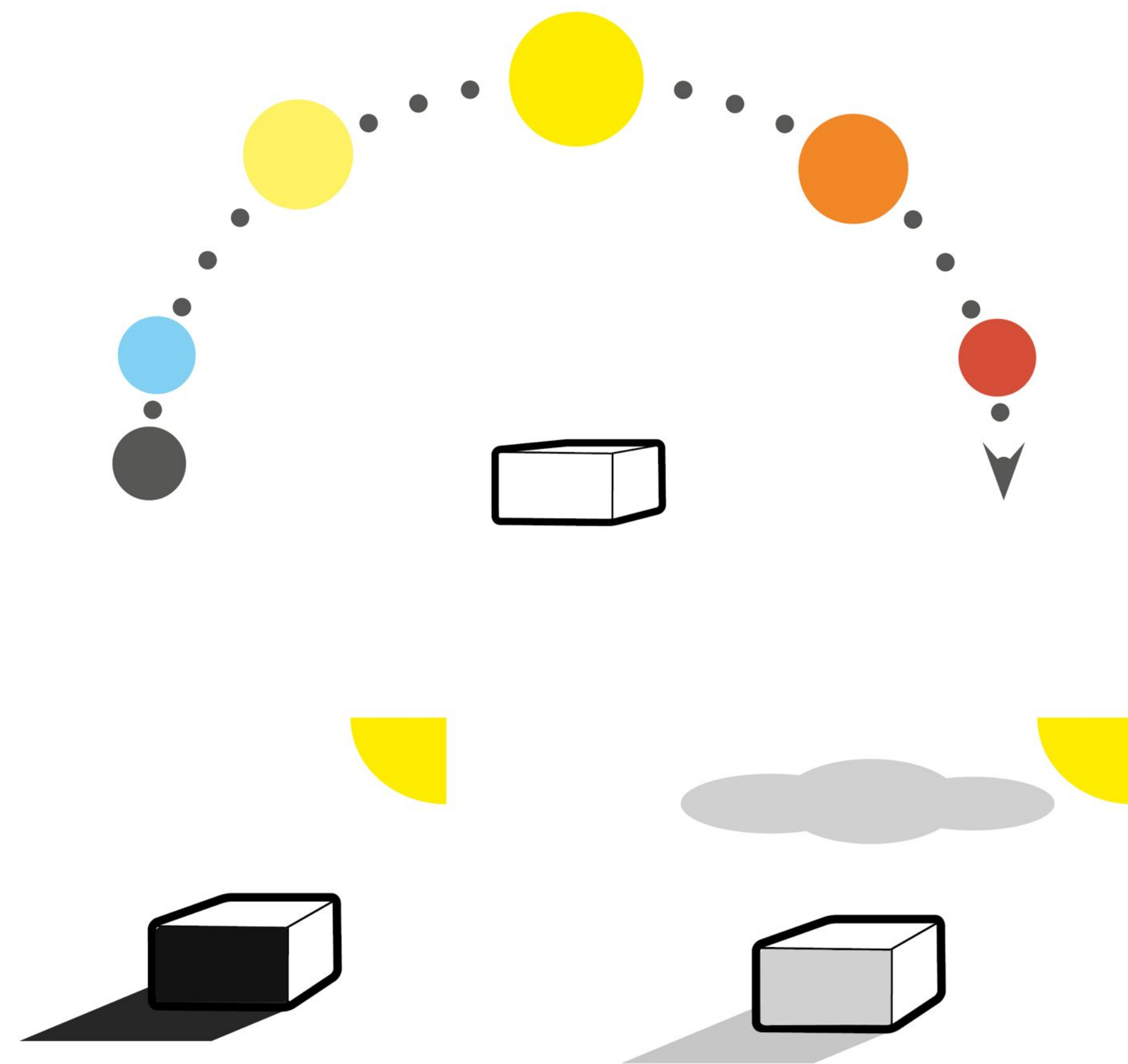
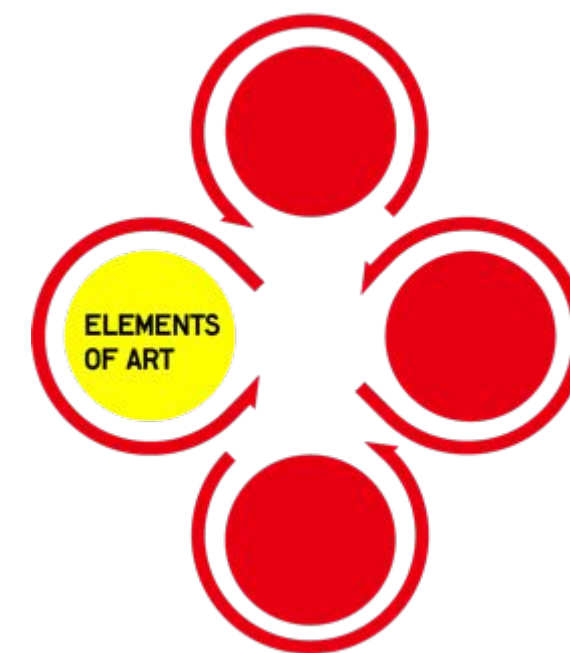
# 1 ELEMENTS OF ART UNDERSTAND

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

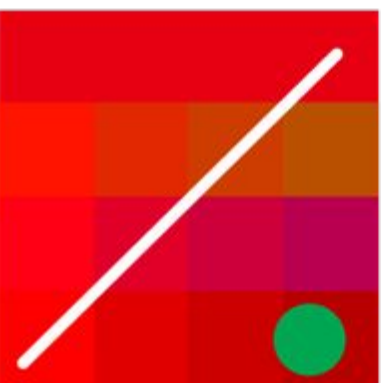
Lights have different **colors**, depending on time or sources.

## **Direct & diffused light:**

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

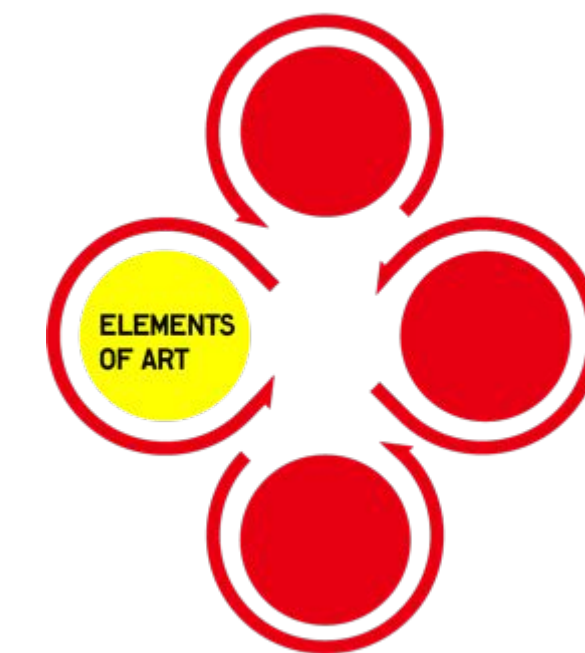




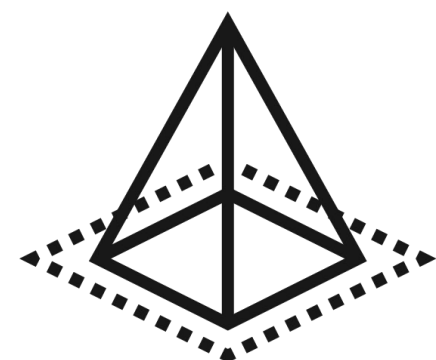


# 2 ELEMENTS OF ART

## OBSERVE AND ANALYSE



Find the different lights sources in each photograph.

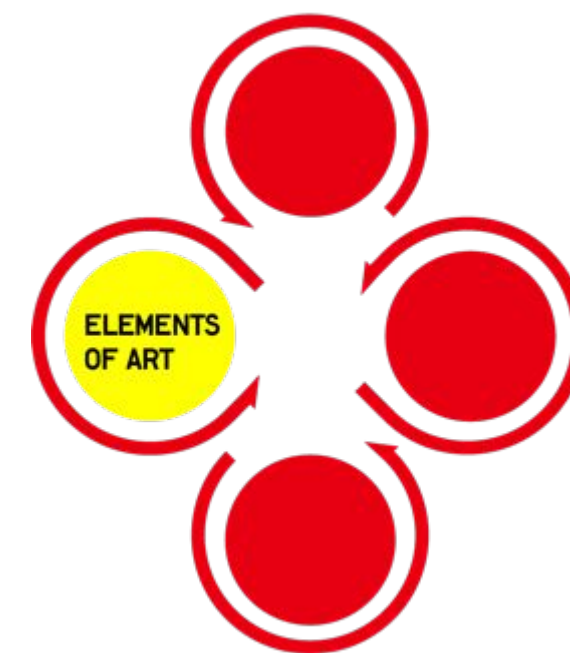


Are lights natural or not ? What colors do they give to the image ?



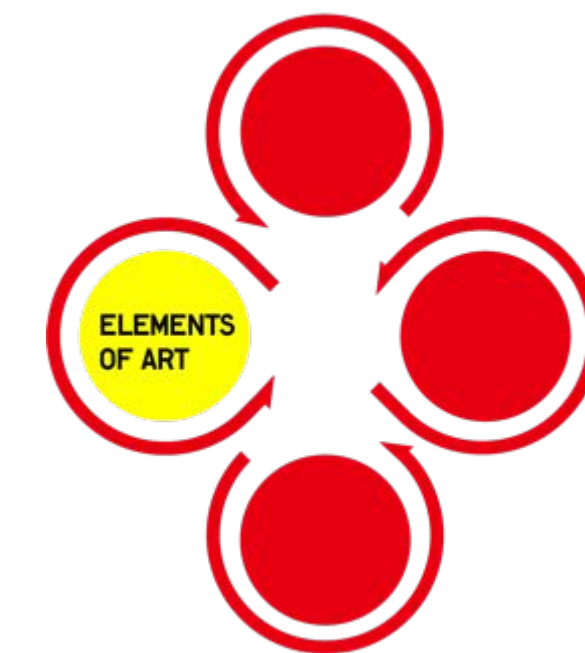
Lines and texture : How have the photographers used these elements to create a particular visual effect, feeling or mood?



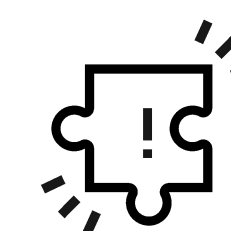


*Tryadhvan © Eriko Koga  
KYOTOGRAPHIE 2016*



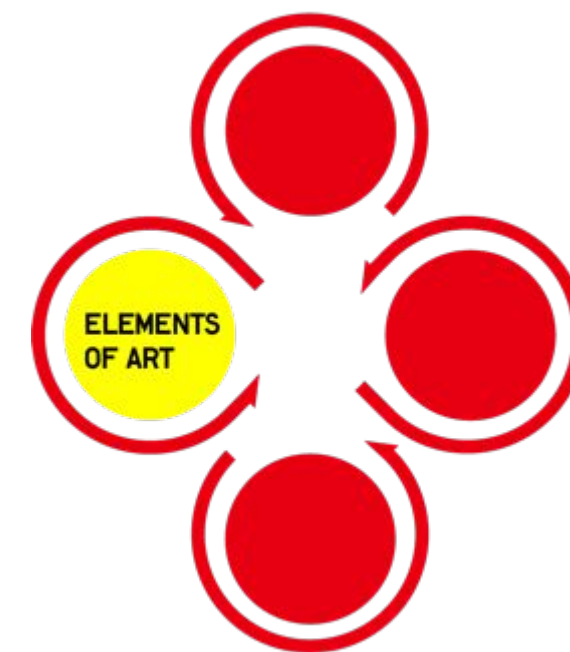
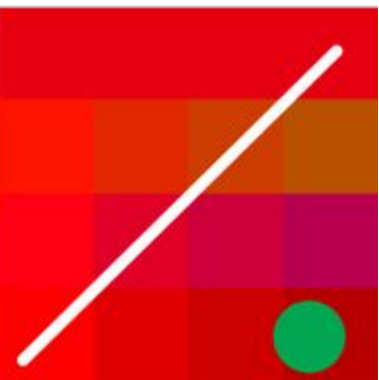


*Tryadhvan © Eriko Koga, KYOTOGRAPHIE 2016*



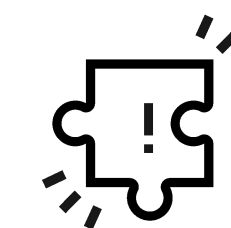
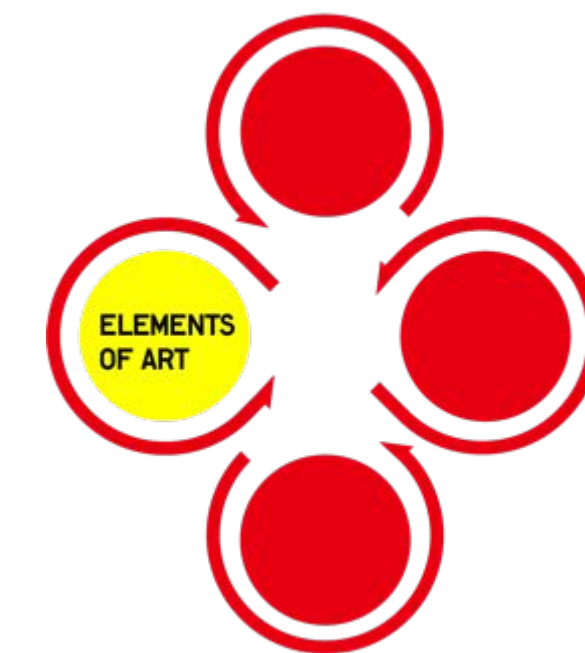
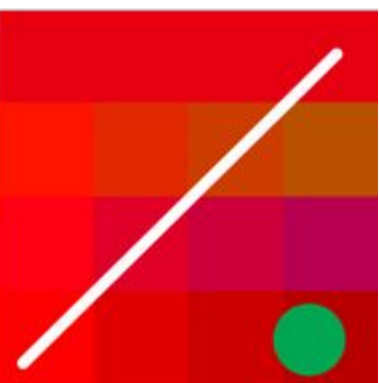
In this photograph the light illuminates the subject from the back (backlighting). This creates a glowing effect on the edges of the subject, while other areas are darker.





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

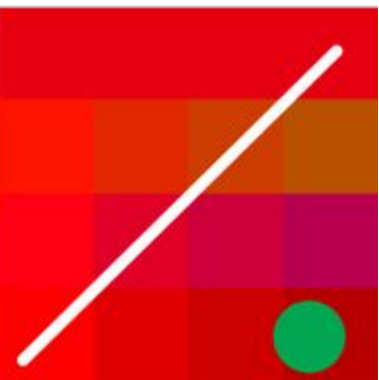




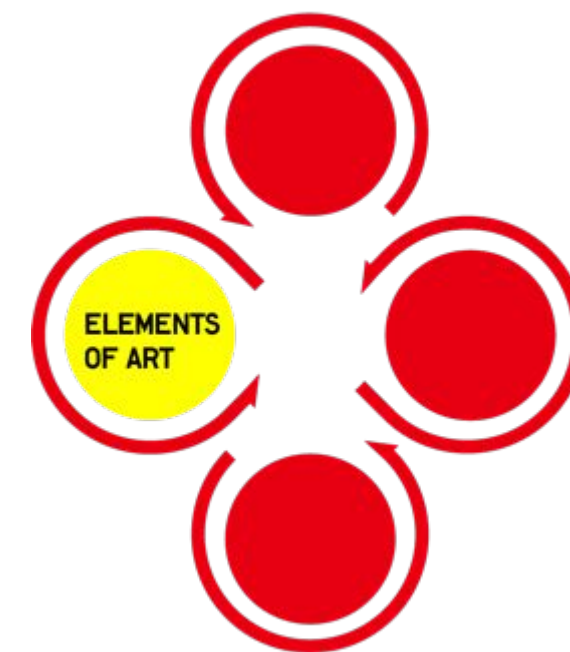
The scene was taken during a movie. The photograph is illuminated with artificial lighting systems, urban lighting, sodium lamps. These lamps give the image an orange hue.

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

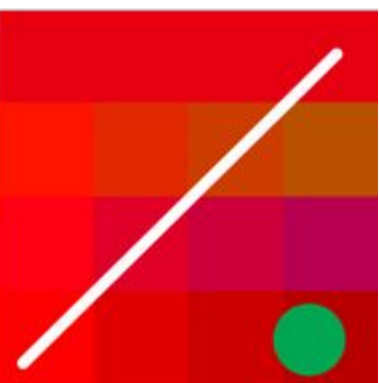




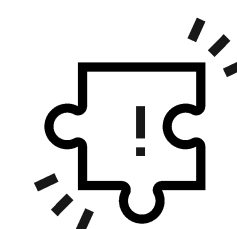
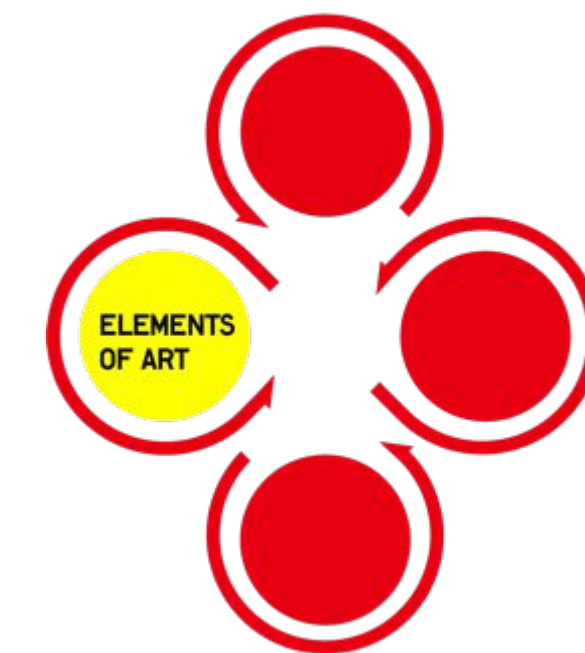
Zanele Muholi\_Bester  
1, Mayotte 2015 ©  
Zanele Muholi  
KYOTOGRAPHIE 2017





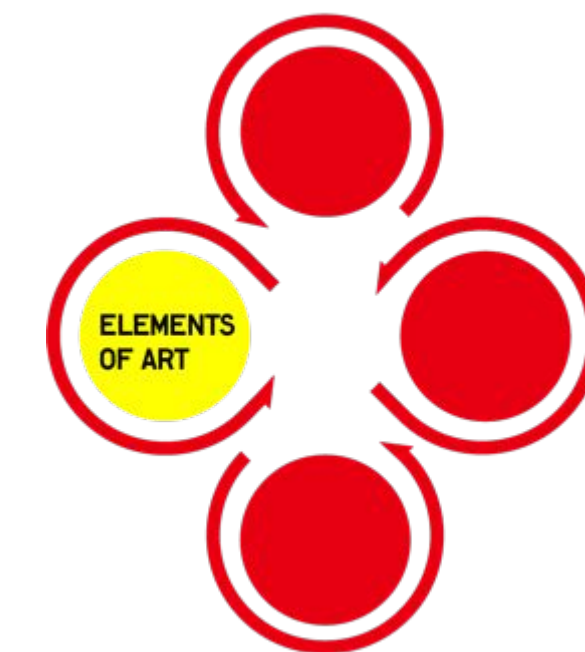


Zanele Muholi\_Bester 1, Mayotte 2015 © Zanele Muholi  
KYOTOGRAPHIE 2017



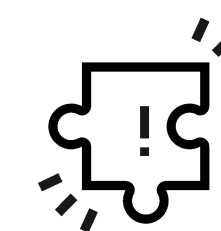
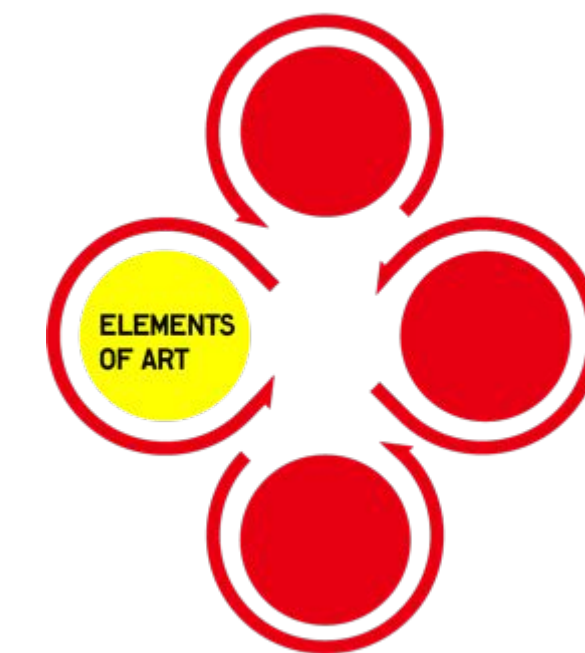
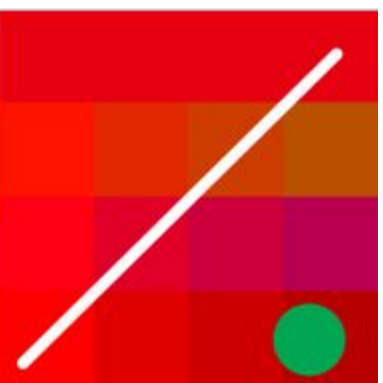
The photographer plays with colors ( black and white) and textures (the skin, the fabric, the clothespins, the background) to create contrast.





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

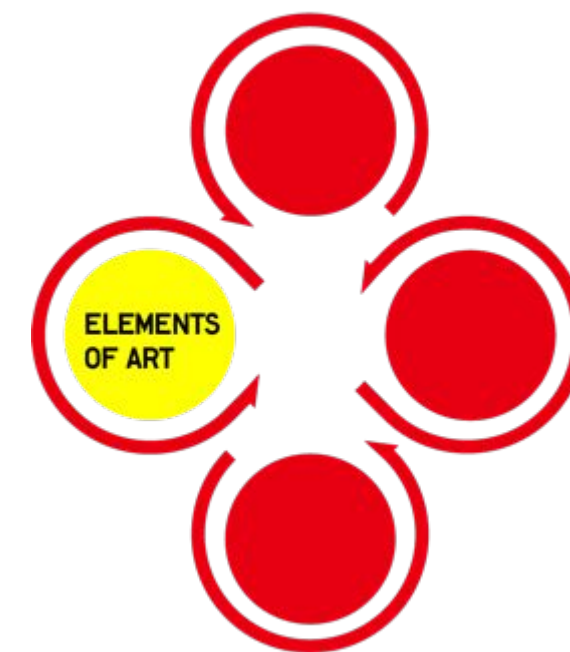
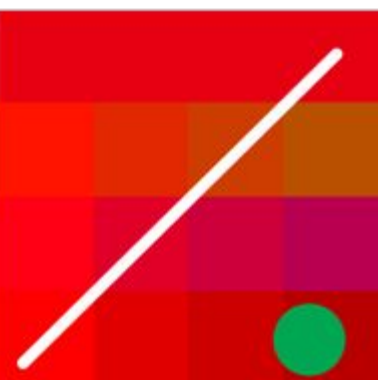




This is a studio composition with artificial lights (from blue to pink). The artist uses contrast (between textures, colors, subject matters) to create a fun feeling.

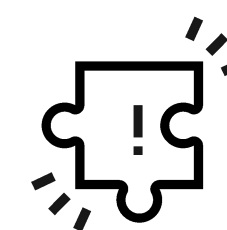
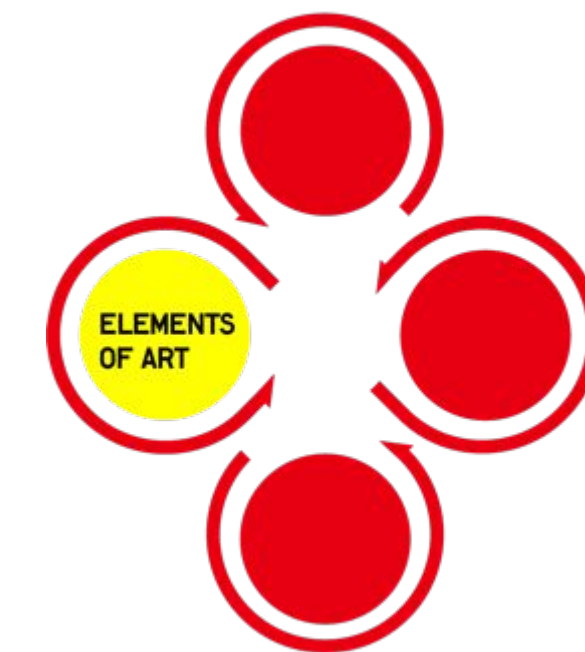
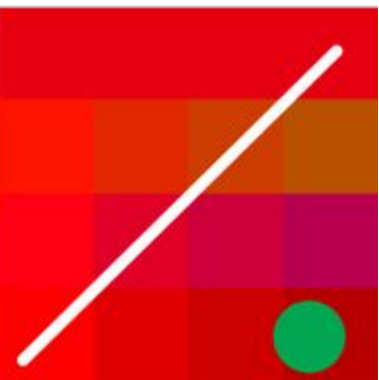
Photography by TOILETPAPER: Maurizio Cattelan and Pierpaolo Ferrari. *KYOTOGRAPHIE* 2017





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

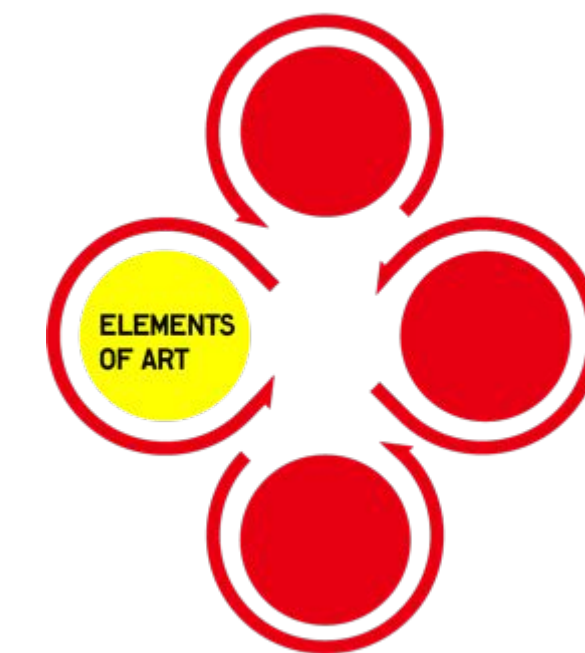
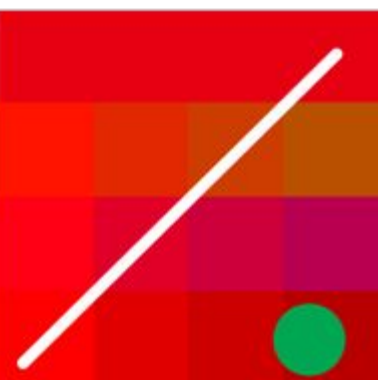




The photographer focus on the texture of the landscape. There is no context to this image, just shapes and lines created by the ice melting.

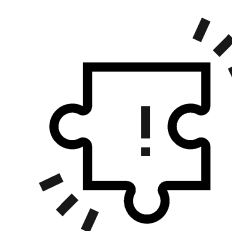
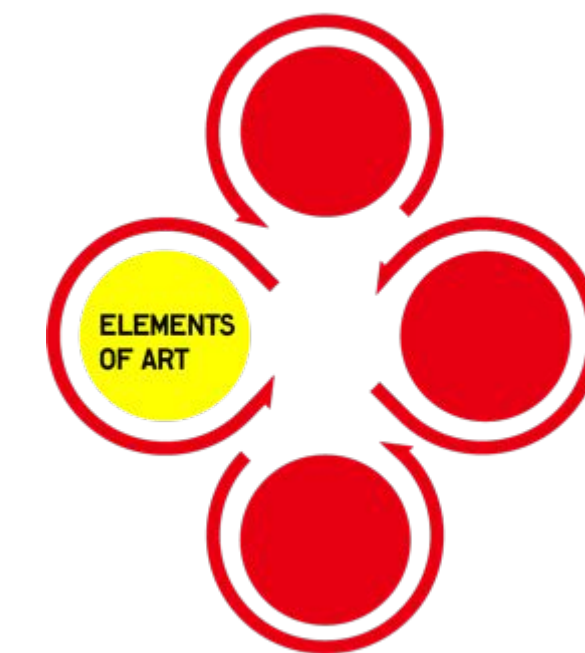
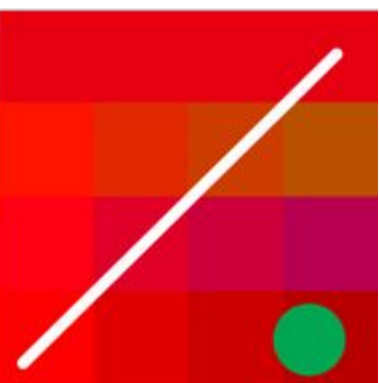
ANTARCTICA. 2017. NASA Ice Bridge flight surveying climate change in Antarctica. Aerials taken from a NASA P3 plane flying over South PeninsulaKYOTOGRAPHIE 2019





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

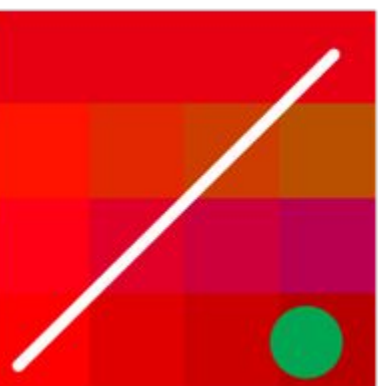




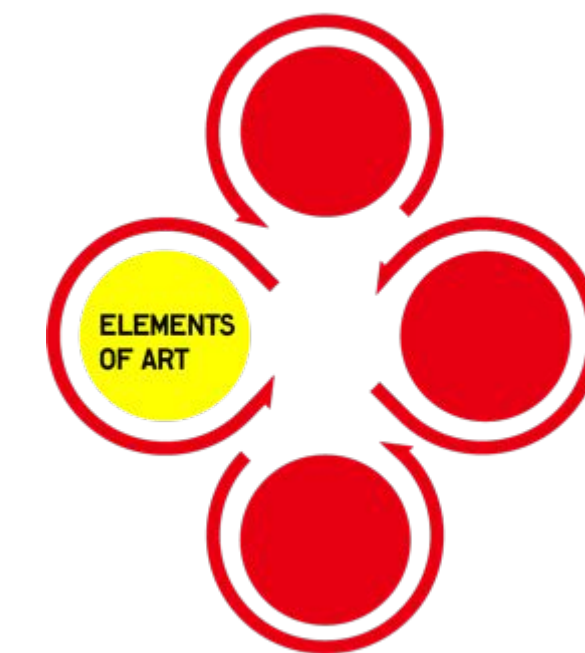
The photographer, Liu Bolin, is the man on the right. He plays with natural color and texture and uses them in his make up to hide in his photographs.

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





# 3 ELEMENTS OF ART CREATE

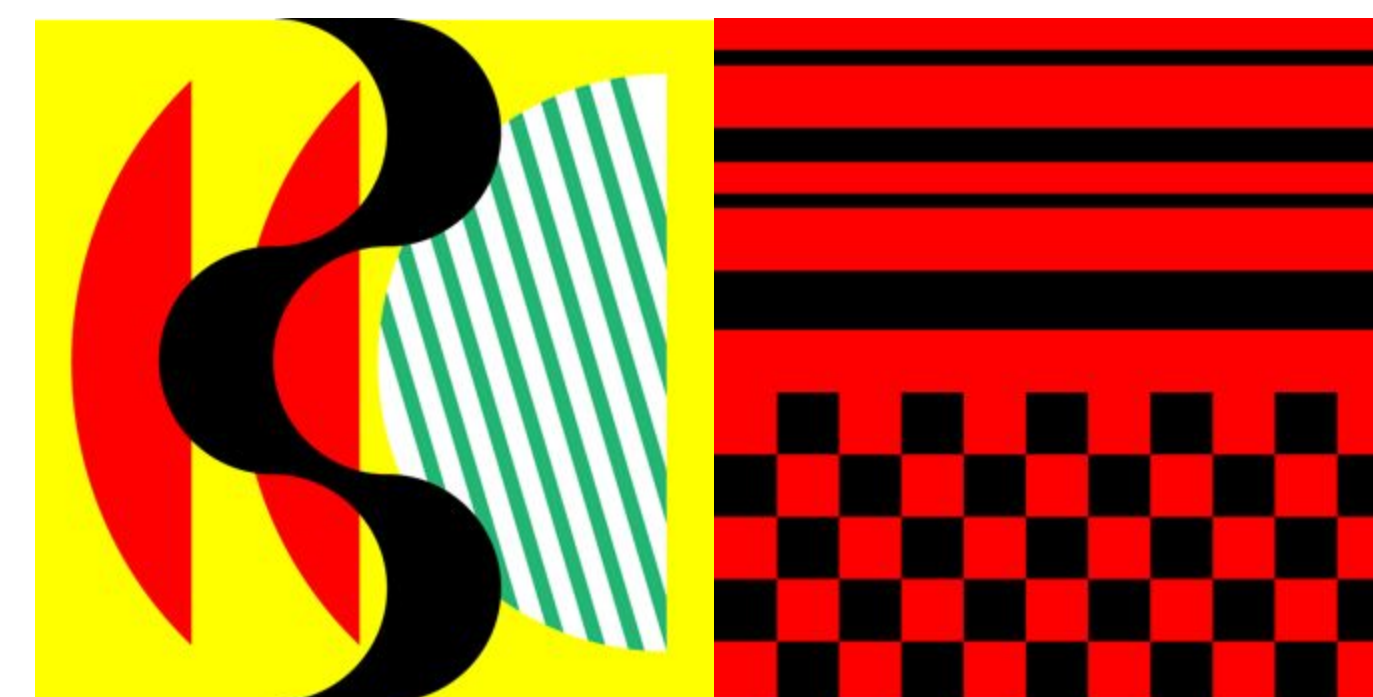


Take 4 photographs, each  
focused on a different  
element :



**LIGHT**

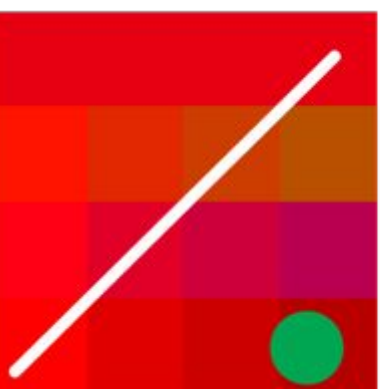
**COLOR**



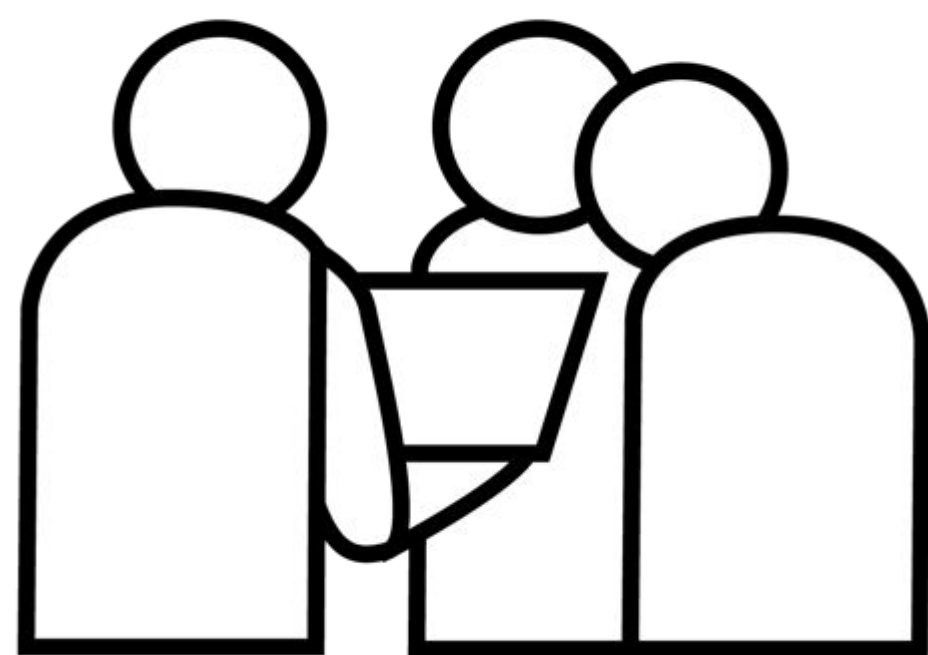
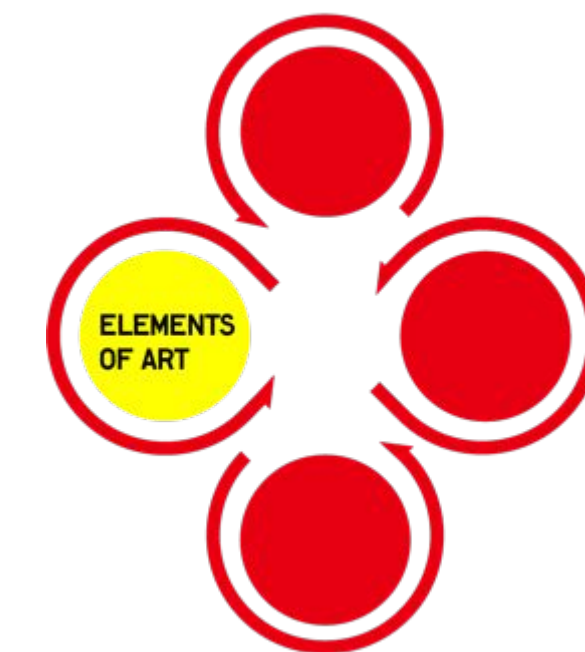
**LINES, SHAPES**

**TEXTURE**

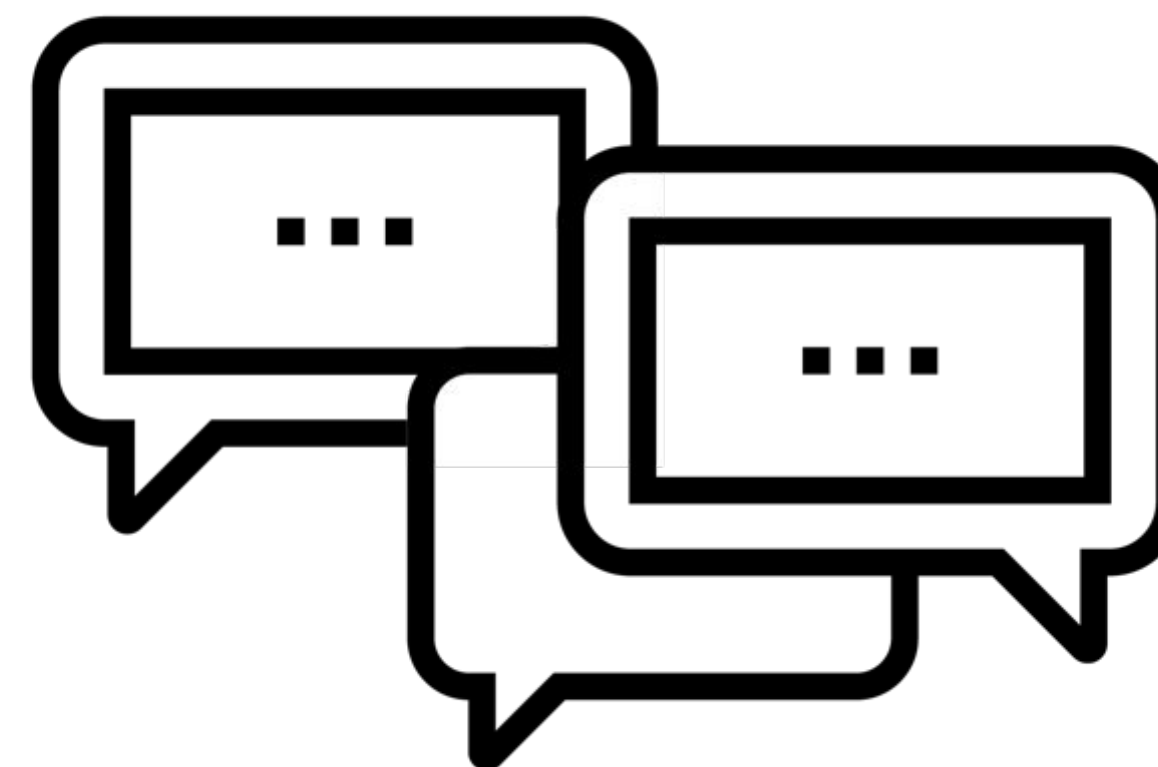




# 4 ELEMENTS OF ART EVALUATE

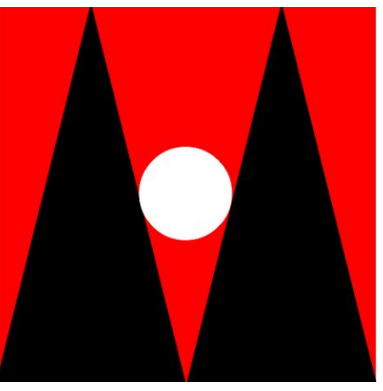


Sit with 2 or 3 other people and share the photographs you have taken.

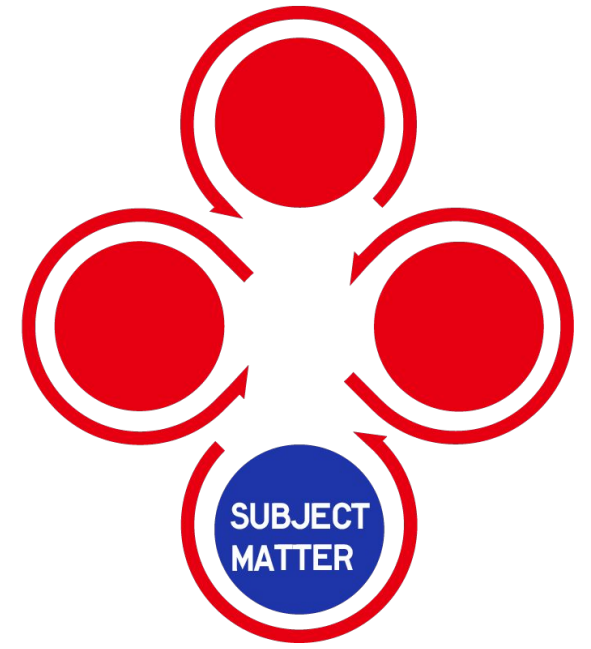


- Isolate the elements of art highlighted in each photograph.
- Choose 3 photographs that are the most successful and discuss the characteristics that make them the strongest.





# 1 SUBJECT MATTER UNDERSTAND



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

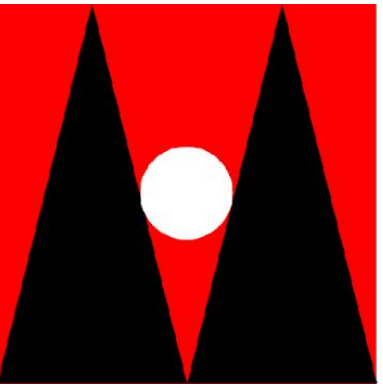
Note: there can be more than one in a single image.

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

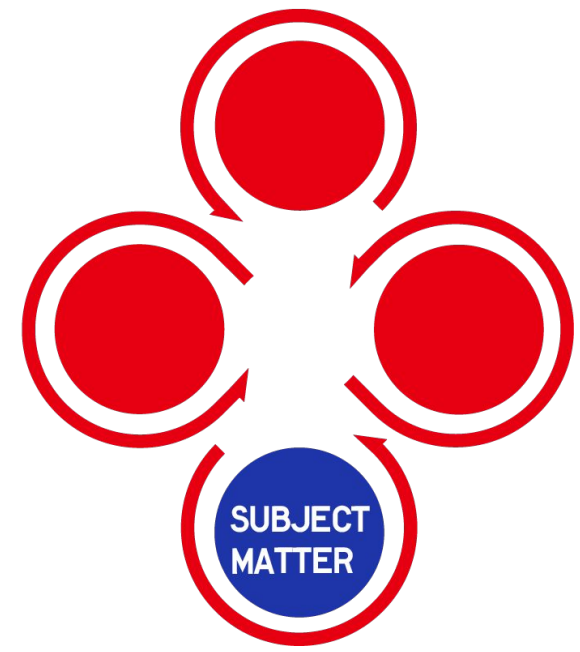
One subject can express different ideas. The theme depends on the point of view of the photographer.

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





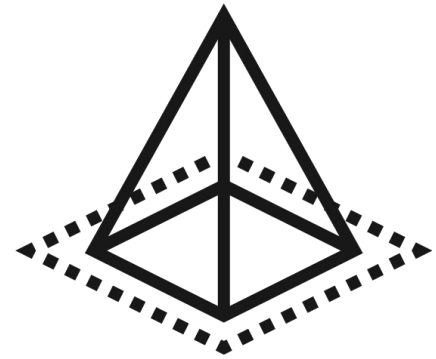
# 2 SUBJECT MATTER OBSERVE AND ANALYSE



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



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

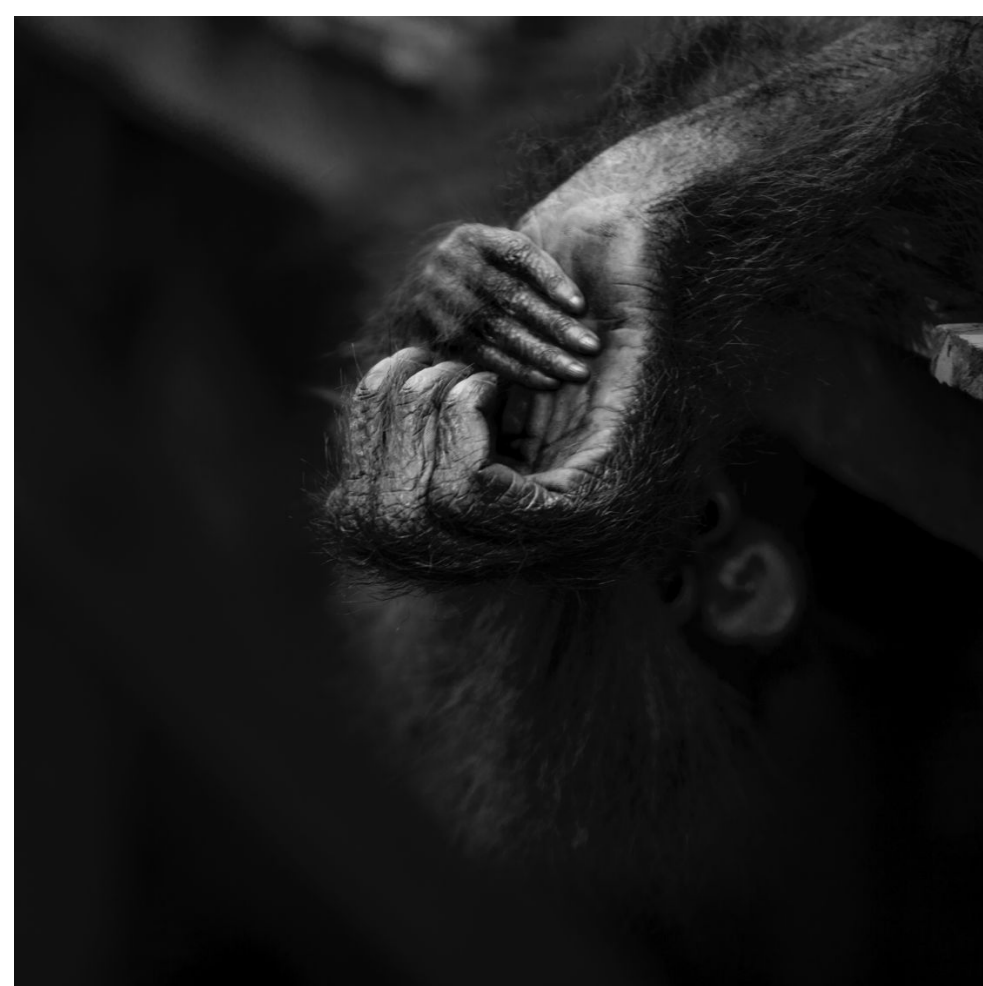
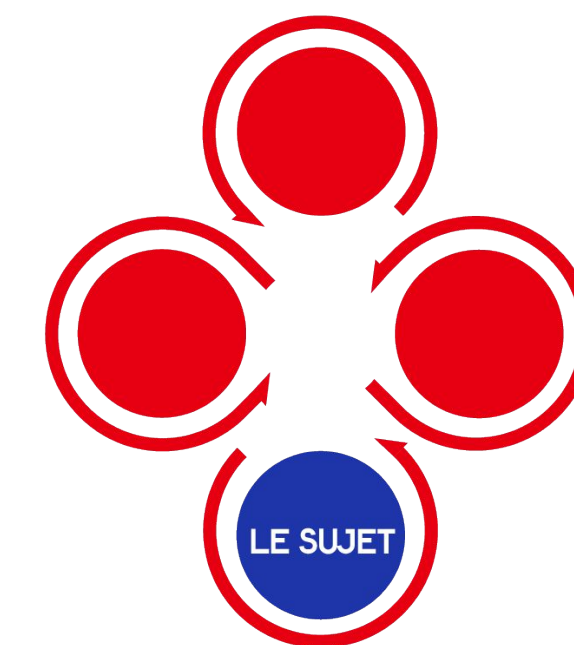


How does the subject convey the theme?



Read the captions. What happens if you change them?





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

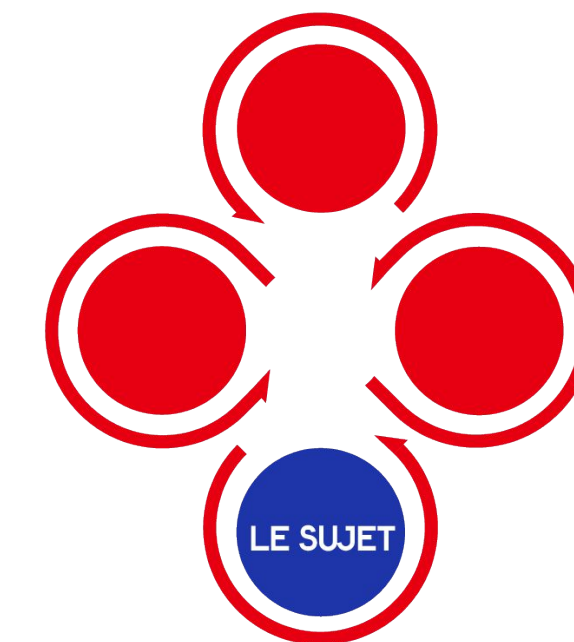
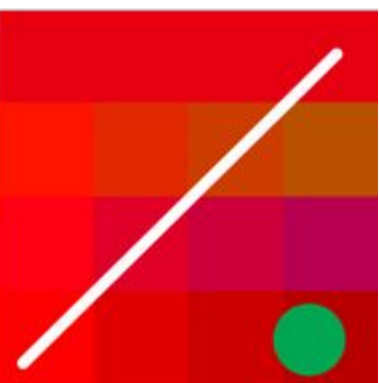


*Tryadhvan © Eriko Koga*  
*KYOTOGRAPHIE 2016*

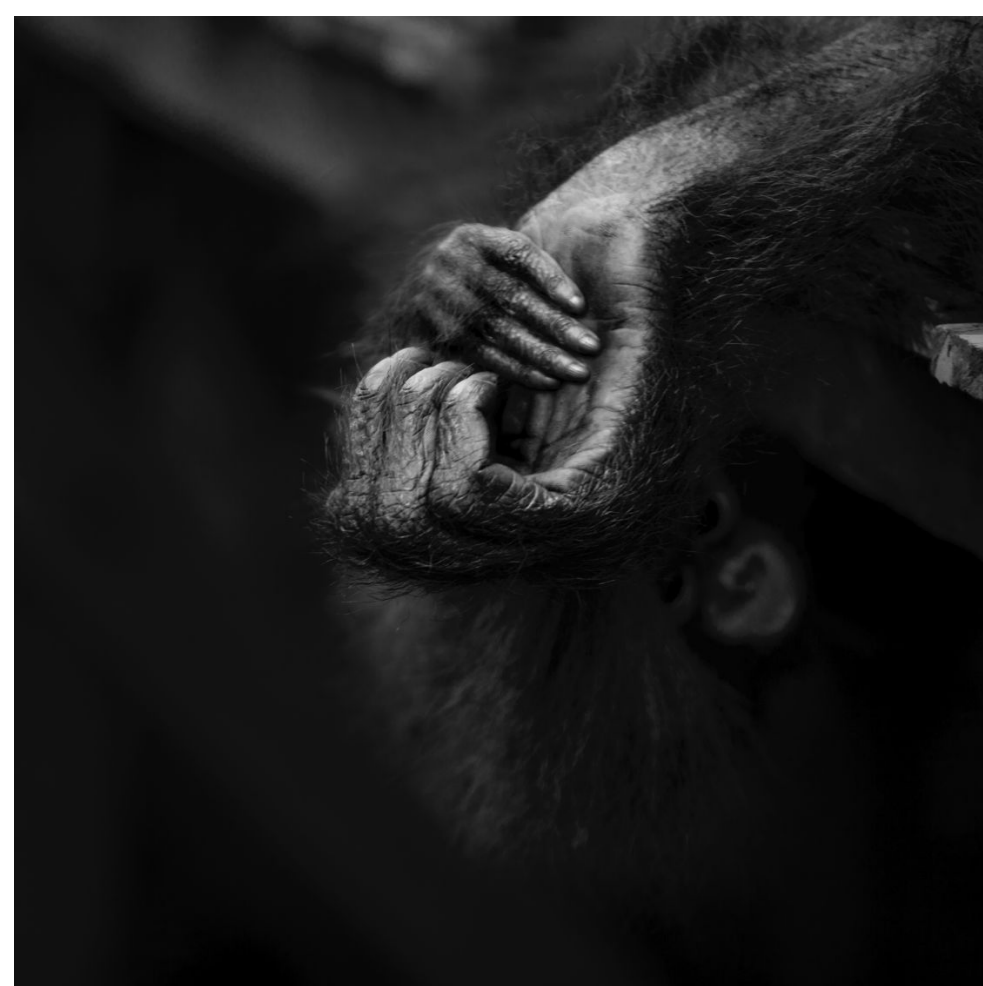


*"Falling Leaves" 2017*  
*© Akihito Yoshida*





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



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

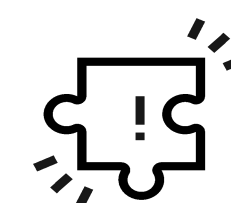
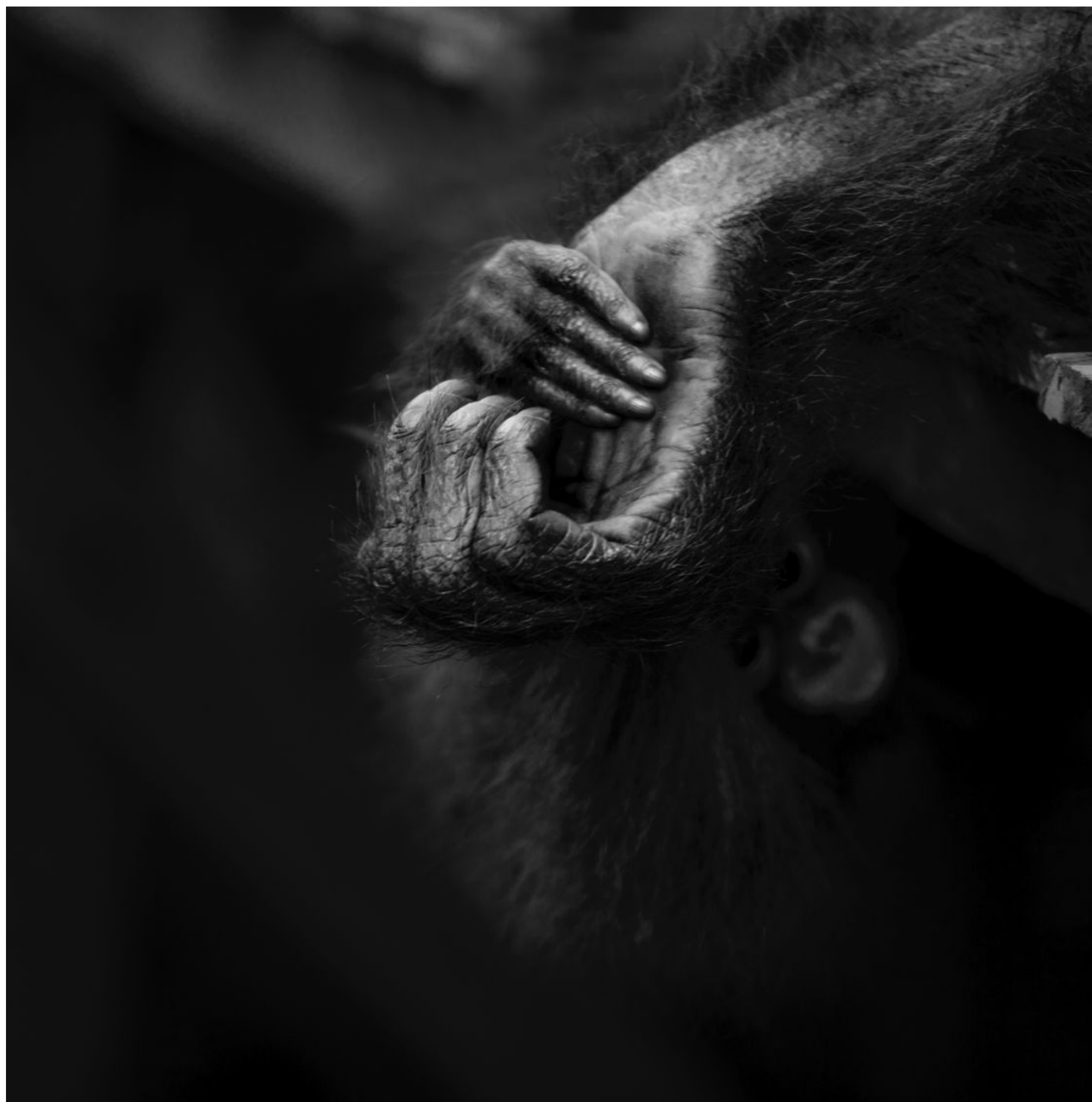
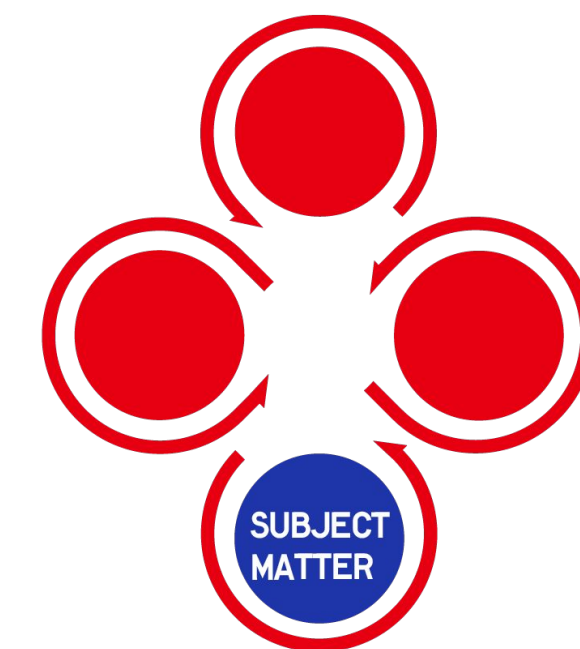


*Tryadhvan © Eriko Koga*  
*KYOTOGRAPHIE 2016*



*"Falling Leaves" 2017*  
*© Akihito Yoshida*

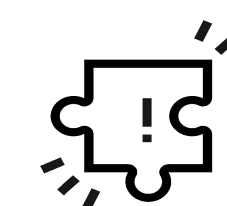
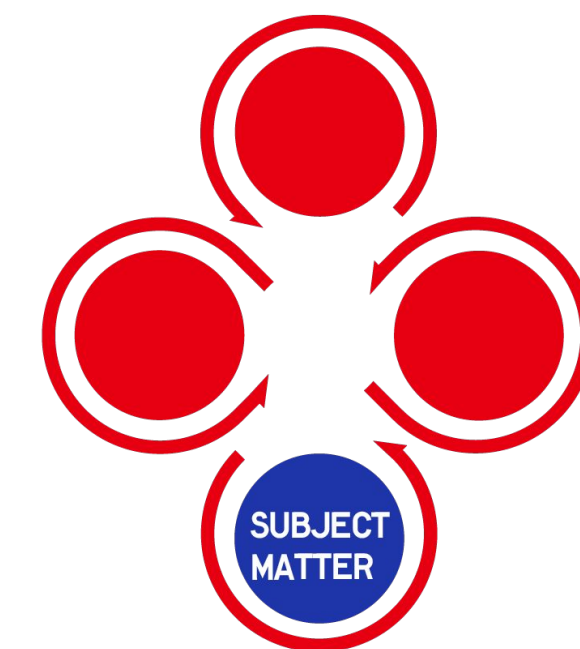
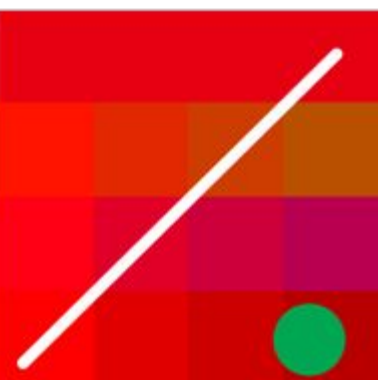




The framing gives a sense of intimacy and connection. Observe the way the gaze wanders between the hands and face of the baby chimpanzee.

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

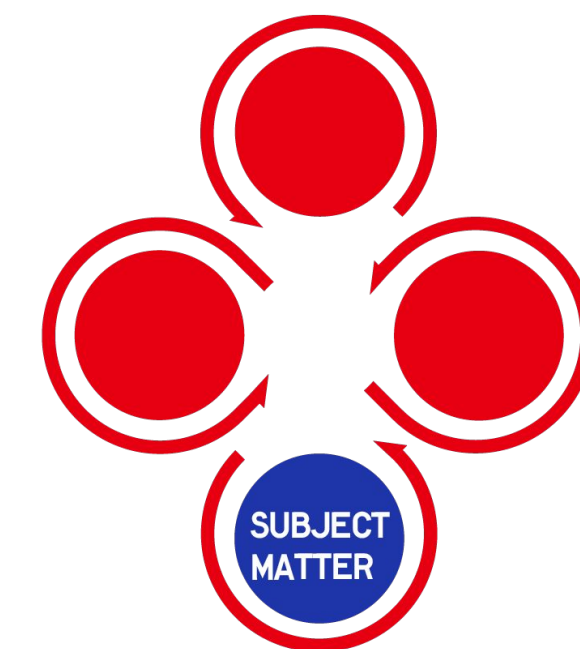




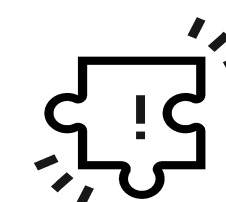
Observe how the close-up highlights these two hands. The intimacy of this close-up suggests a fragility created by the difference in size between the two hands.

*Tryadhvan © Eriko Koga  
KYOTOGRAPHIE 2016*



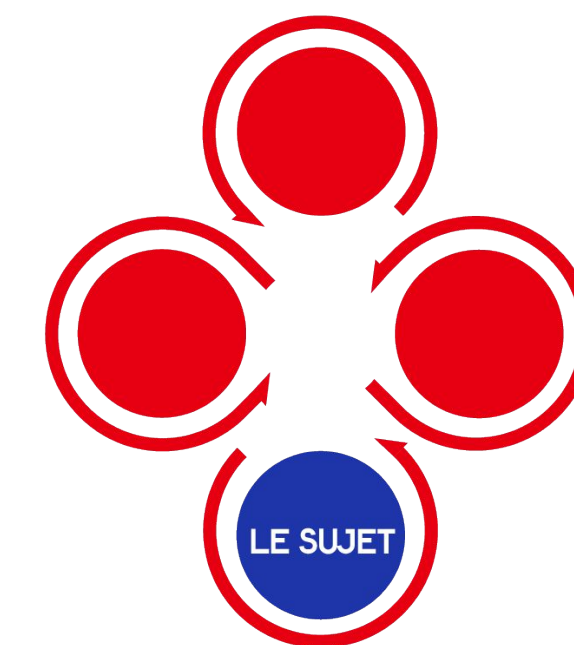


"Falling Leaves" 2017  
© Akihito Yoshida



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





*Bento is ready © Atsushi Fukushima  
KYOTOGRAPHIE 2020*

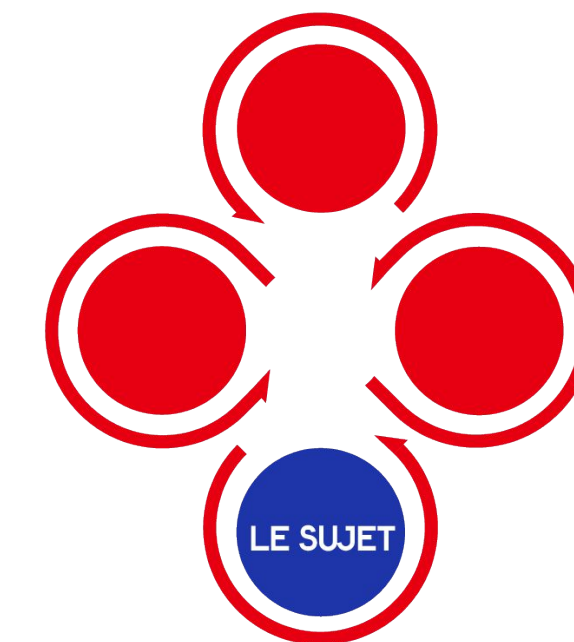
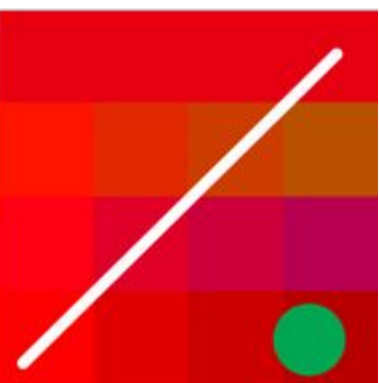


*Tryadhvan © Eriko Koga  
KYOTOGRAPHIE 2016*



*Rice, © 2016 Izumi Miyazaki  
KYOTOGRAPHIE 2018*





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



*Bento is ready © Atsushi Fukushima  
KYOTOGRAPHIE 2020*

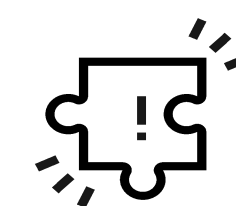
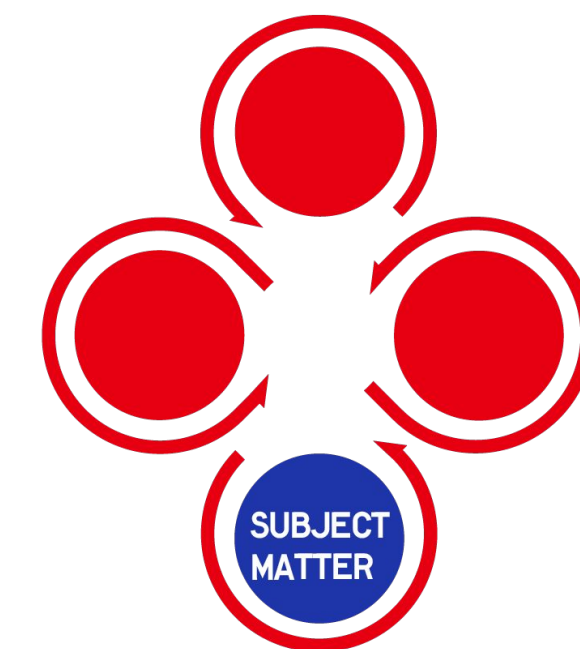
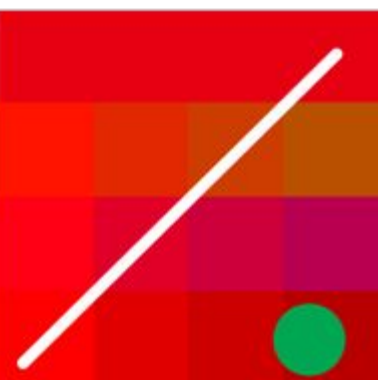


*Tryadhvan © Eriko Koga  
KYOTOGRAPHIE 2016*



*Rice, © 2016 Izumi Miyazaki  
KYOTOGRAPHIE 2018*

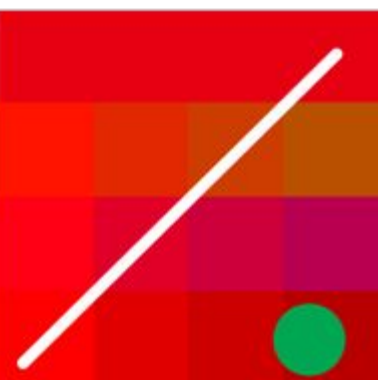




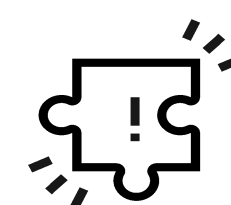
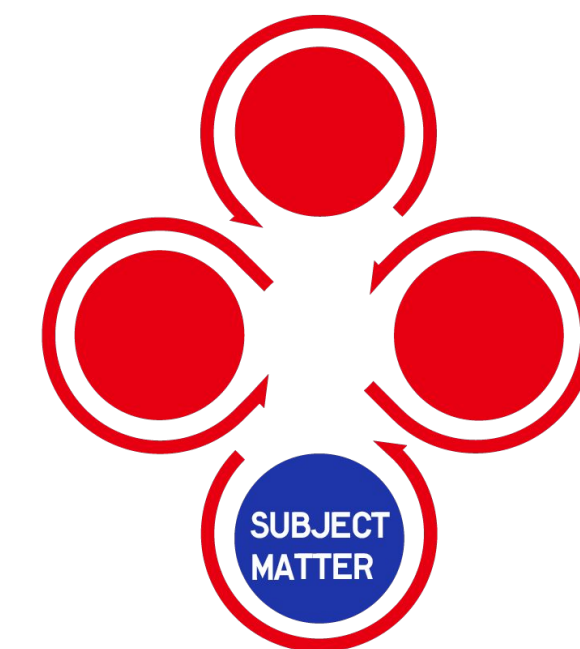
Observe the composition of this image of a meal tray, made of geometric repetition, and color. These repeating shapes give a sense of uniformity.

*Bento is ready © Atsushi Fukushima  
KYOTOGRAPHIE 2020*





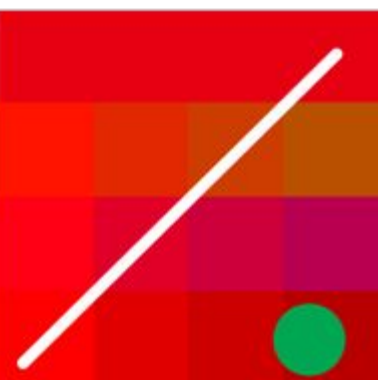
*Tryadhvan © Eriko Koga  
KYOTOGRAPHIE 2016*



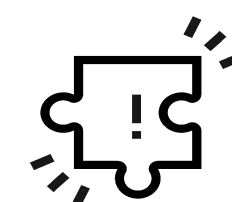
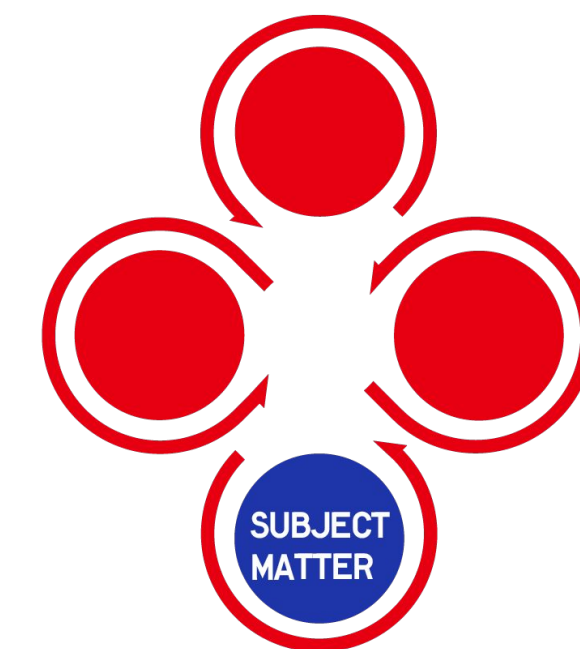
Observe how the composition and light enhance the food in this photograph.

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



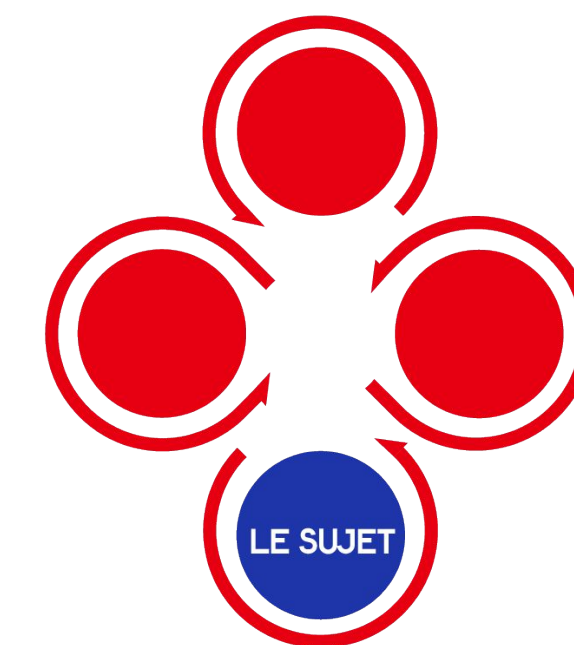


*Rice, © 2016 Izumi Miyazaki  
KYOTOGRAPHIE 2018*

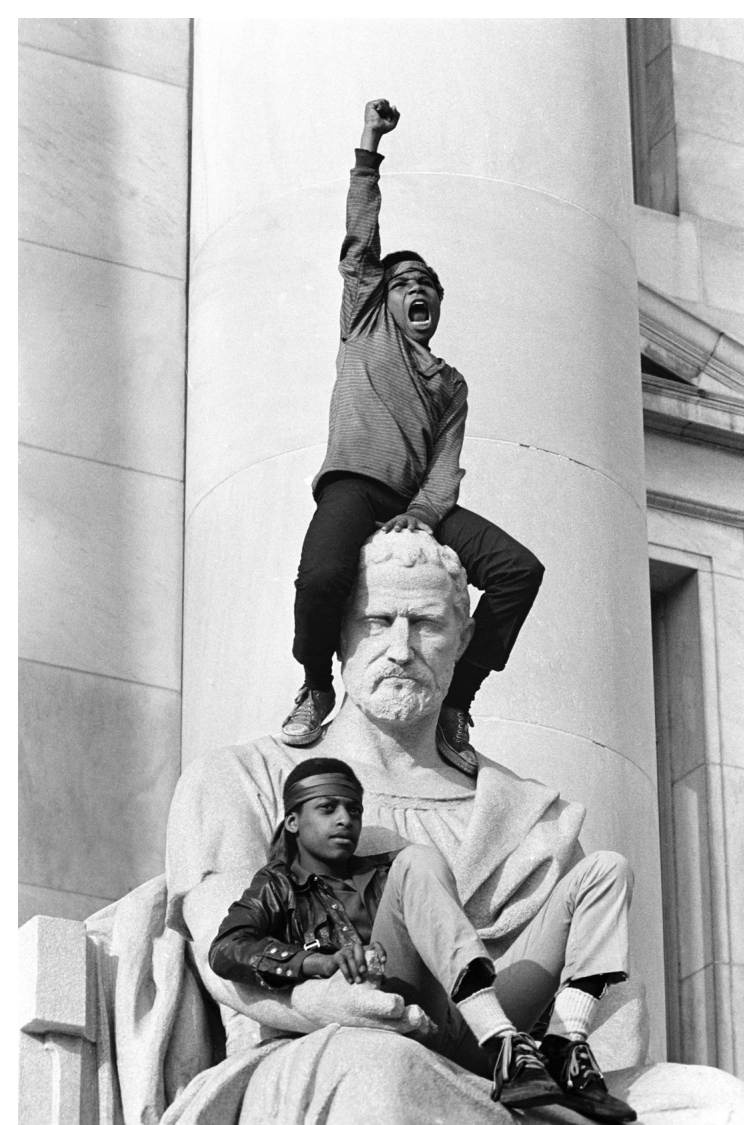


This is a digitally edited photograph.  
The artist uses rice as a pattern, which reinforces the aesthetic of her self-portrait.





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

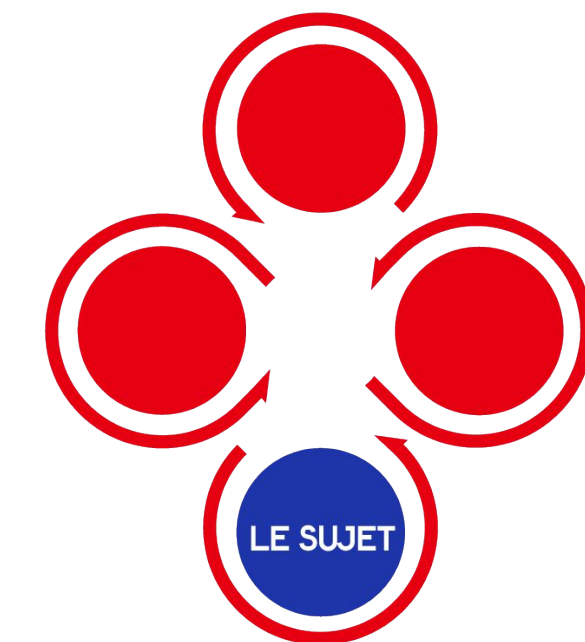
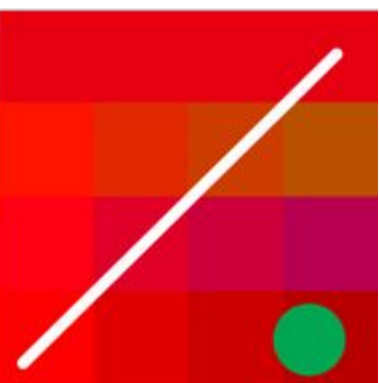


*Demonstration in front of  
the New Haven County  
Courthouse during Bobby  
Seale, Ericka Huggins  
trial, May 1st 1970 ©  
Stephen Shames / Steven  
Kasher Gallery.  
KYOTOGRAPHIE 2018*



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

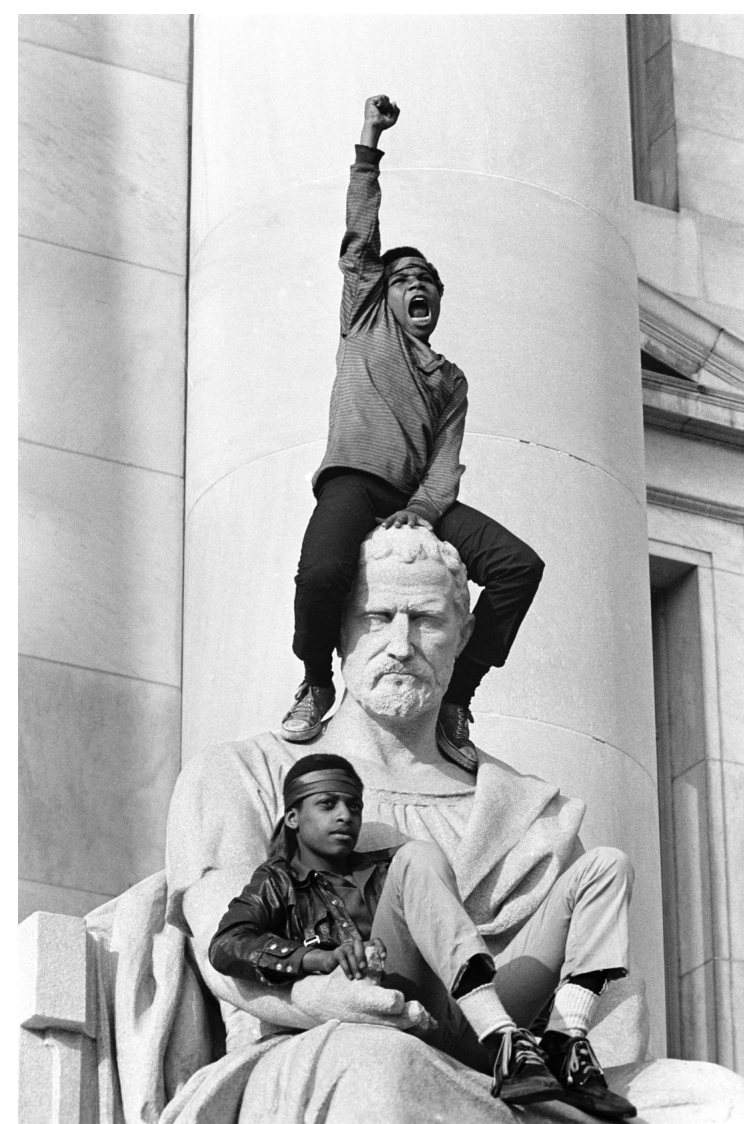




In the three photos, the artist photographs protest movements.  
You can note a similar approach to each photo.



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

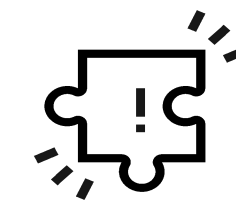
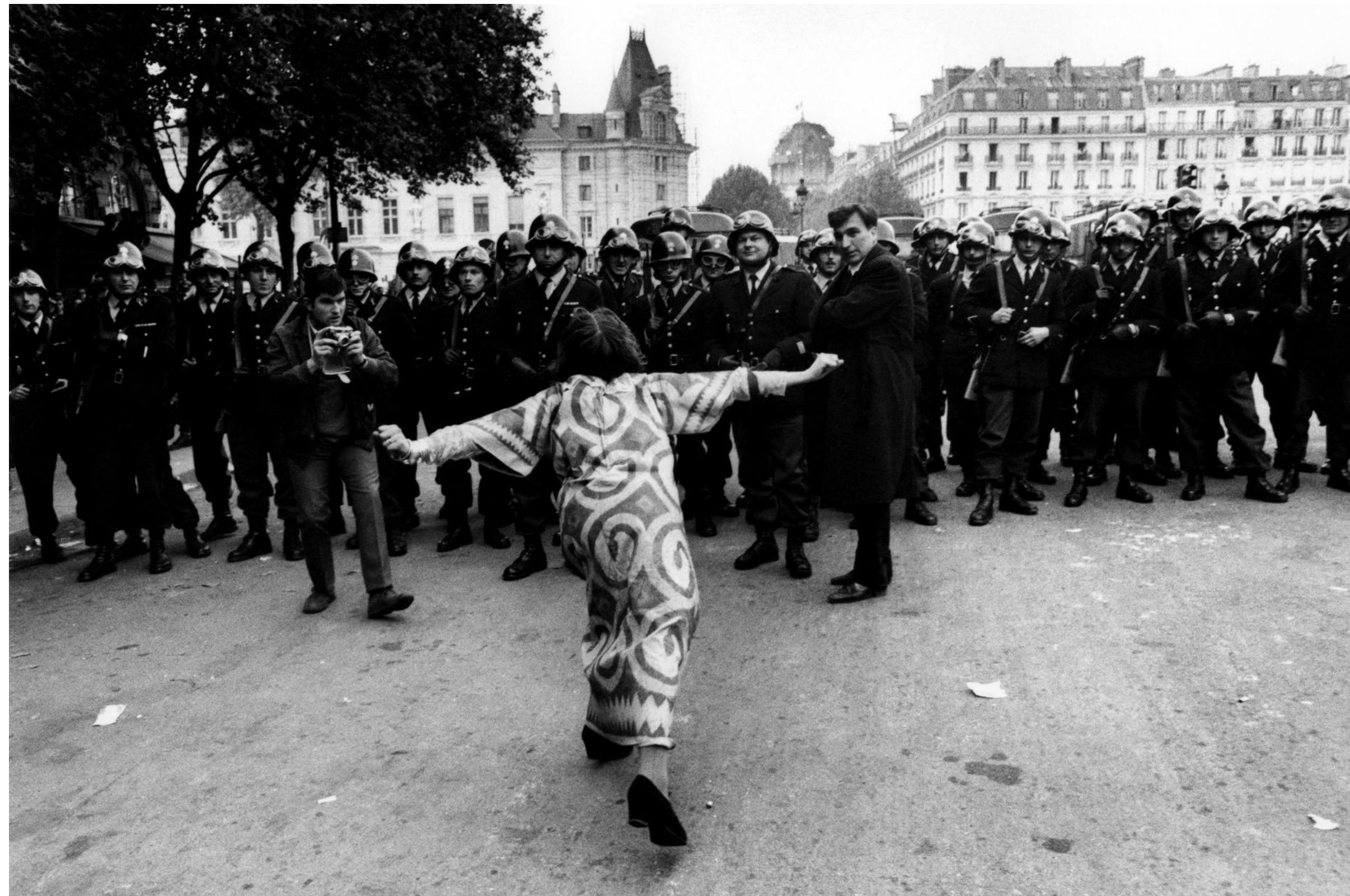
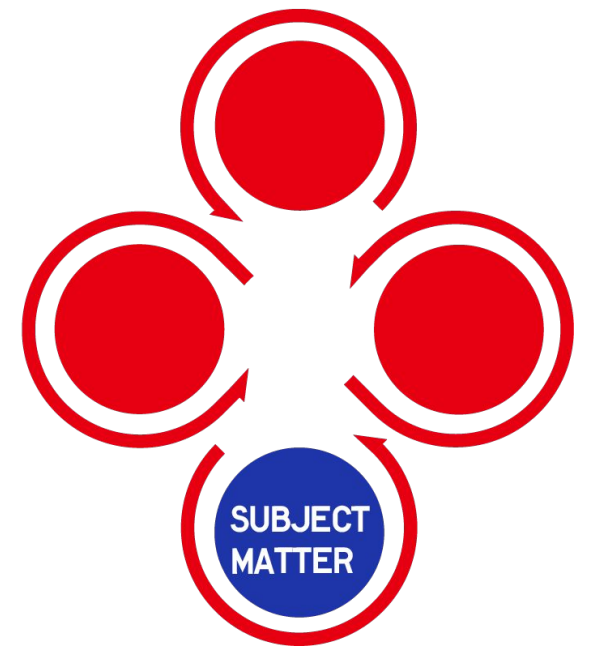


*Demonstration in front of  
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Stephen Shames / Steven  
Kasher Gallery.  
KYOTOGRAPHIE 2018*



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

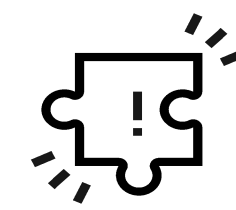
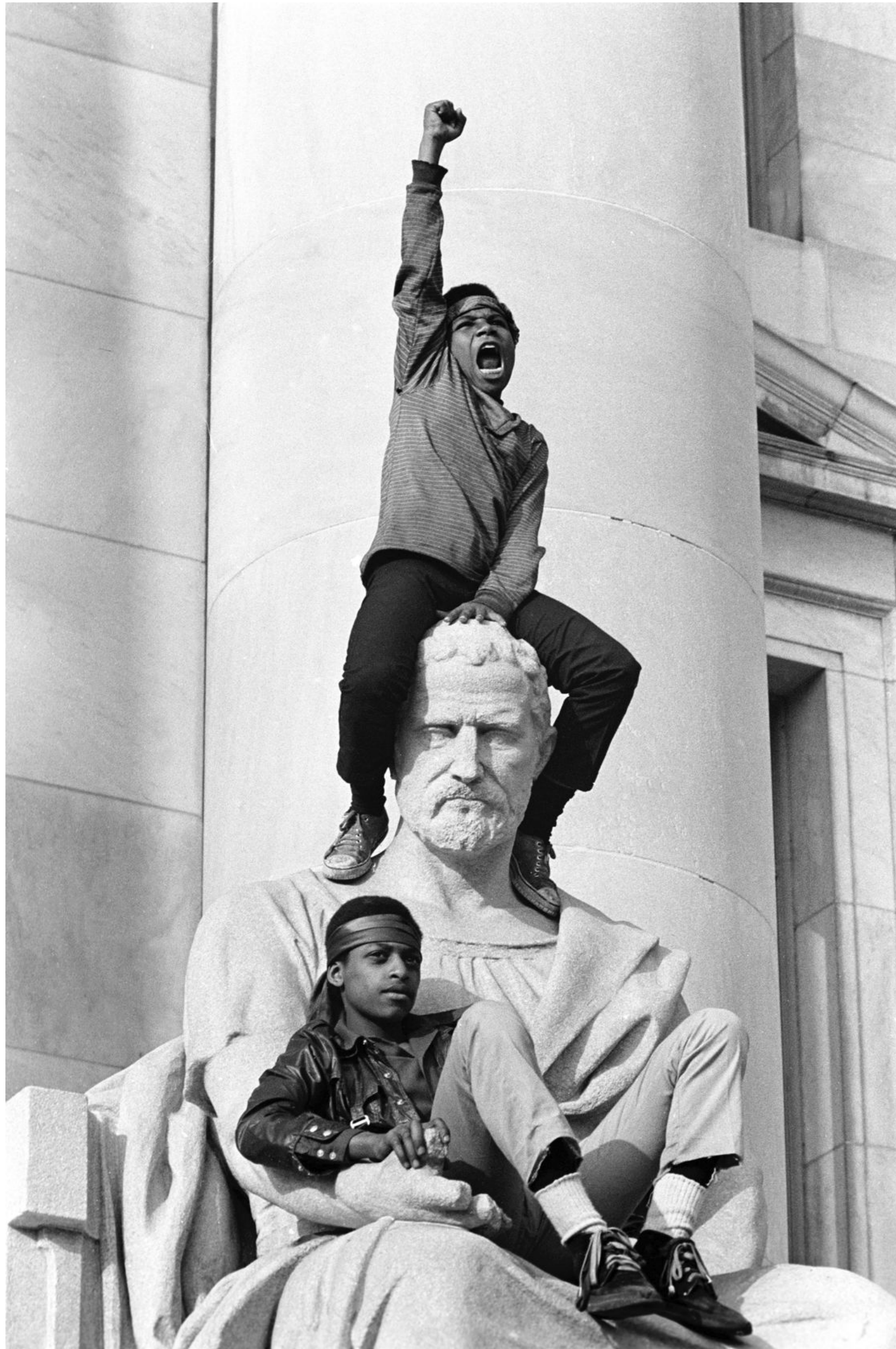
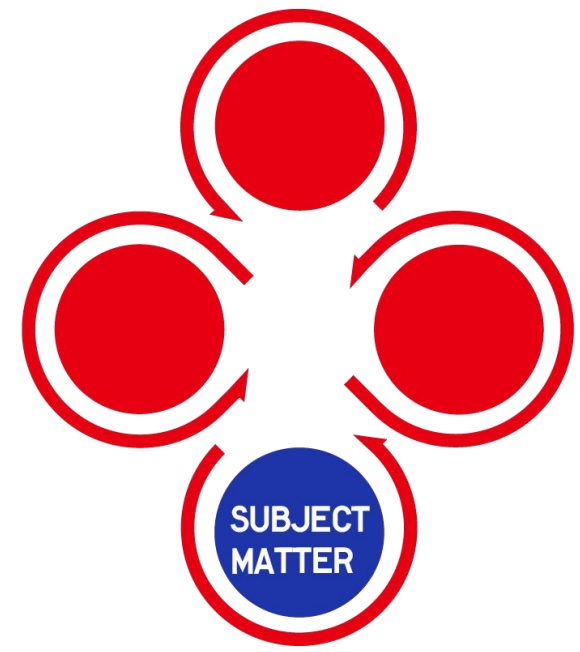




The activist's brightly patterned and colourful clothing contrasts and suggests an opposition to the helmeted and austere black-uniformed group of police officers.

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



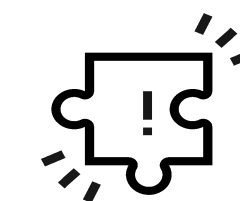
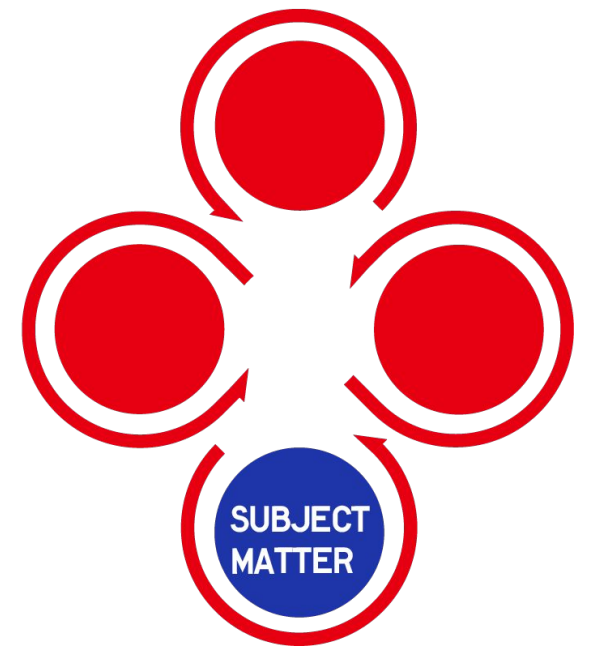


Observe how this photograph is composed.

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

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

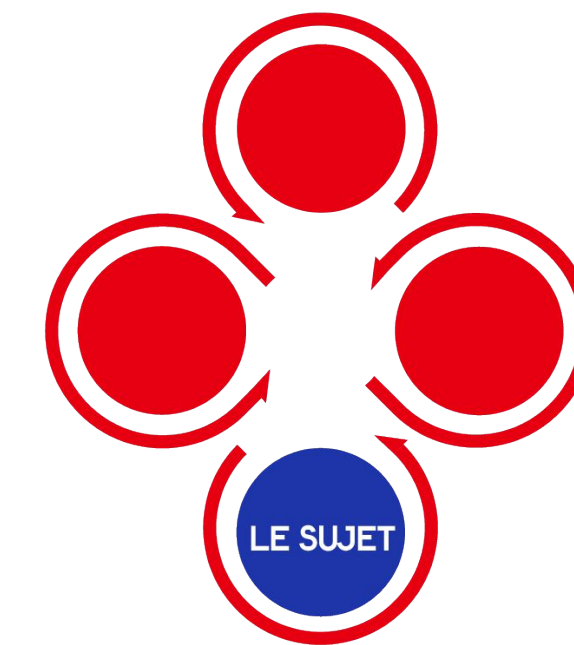
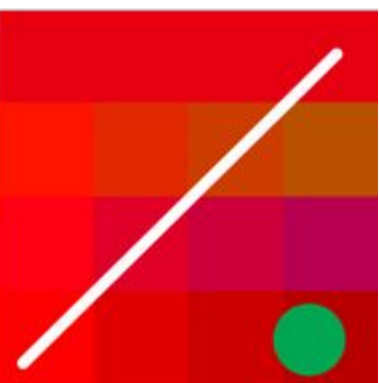




A group of activists with improvised weapons are standing in line. This posture demonstrates both a sense of protection and attack. They counter-attack a threat which would be outside of the frame.

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

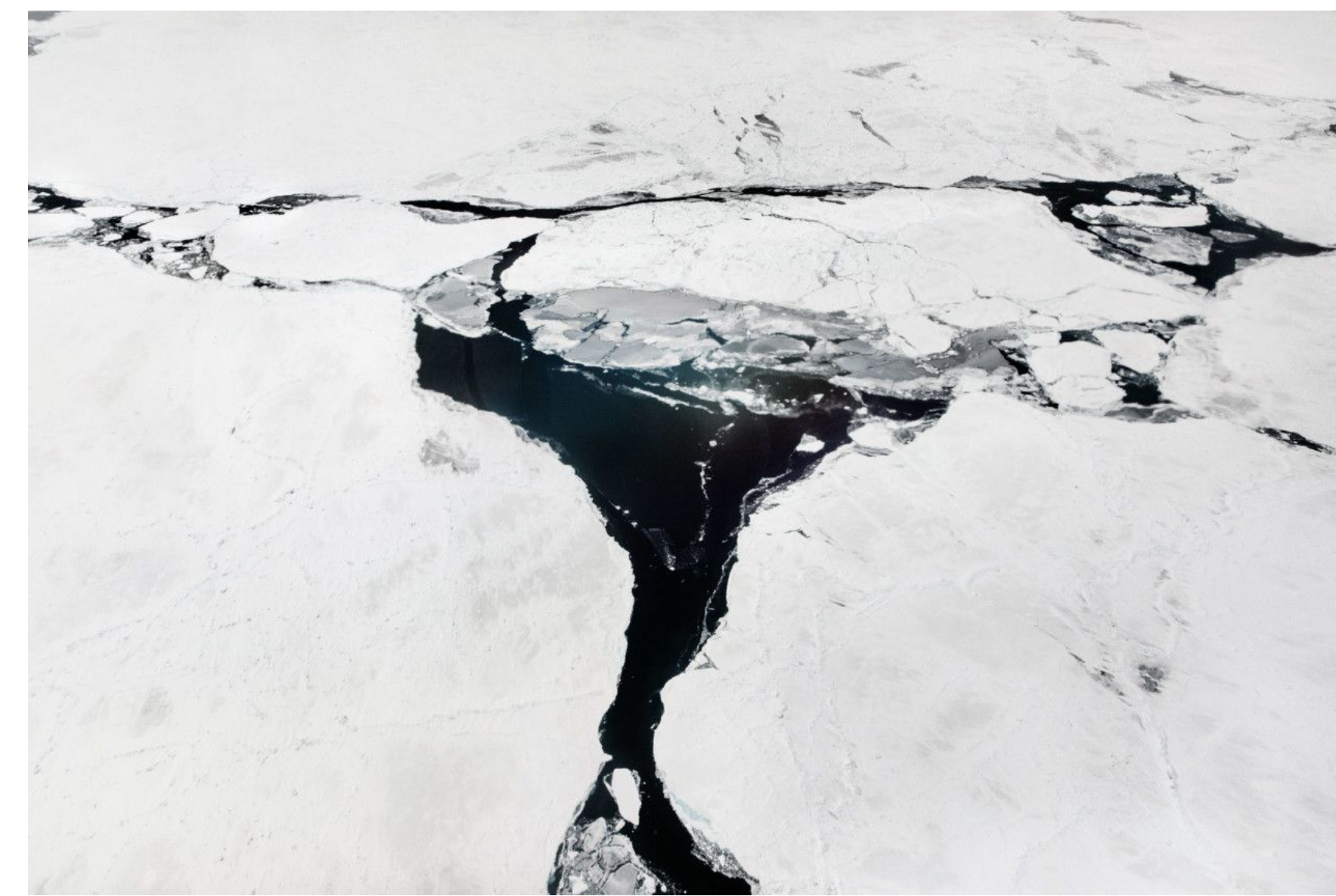




*Drowning world © Gidéon Mendel  
KYOTOGRAPHIE 2016*

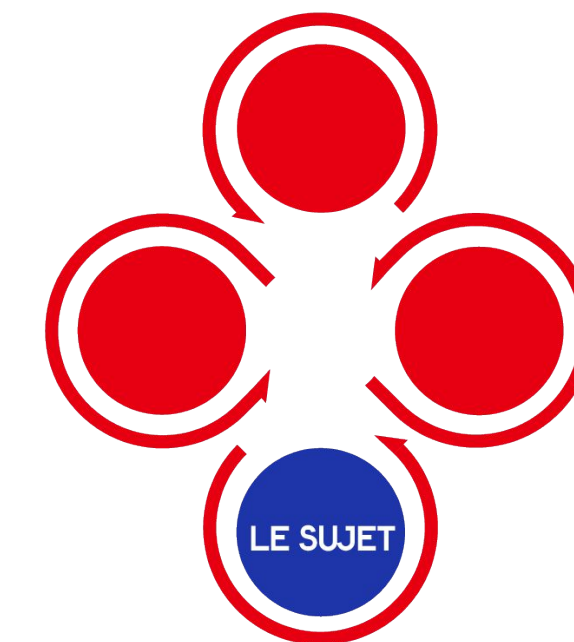
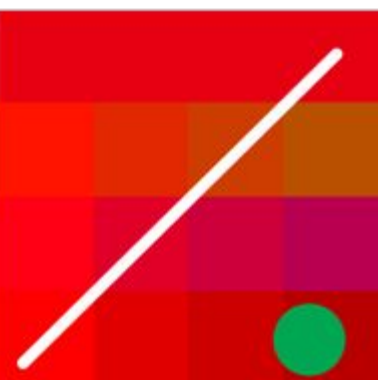


*From the 247th to 341st Day, Tohoku © Tadashi Ono.  
KYOTOGRAPHIE 2013*



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





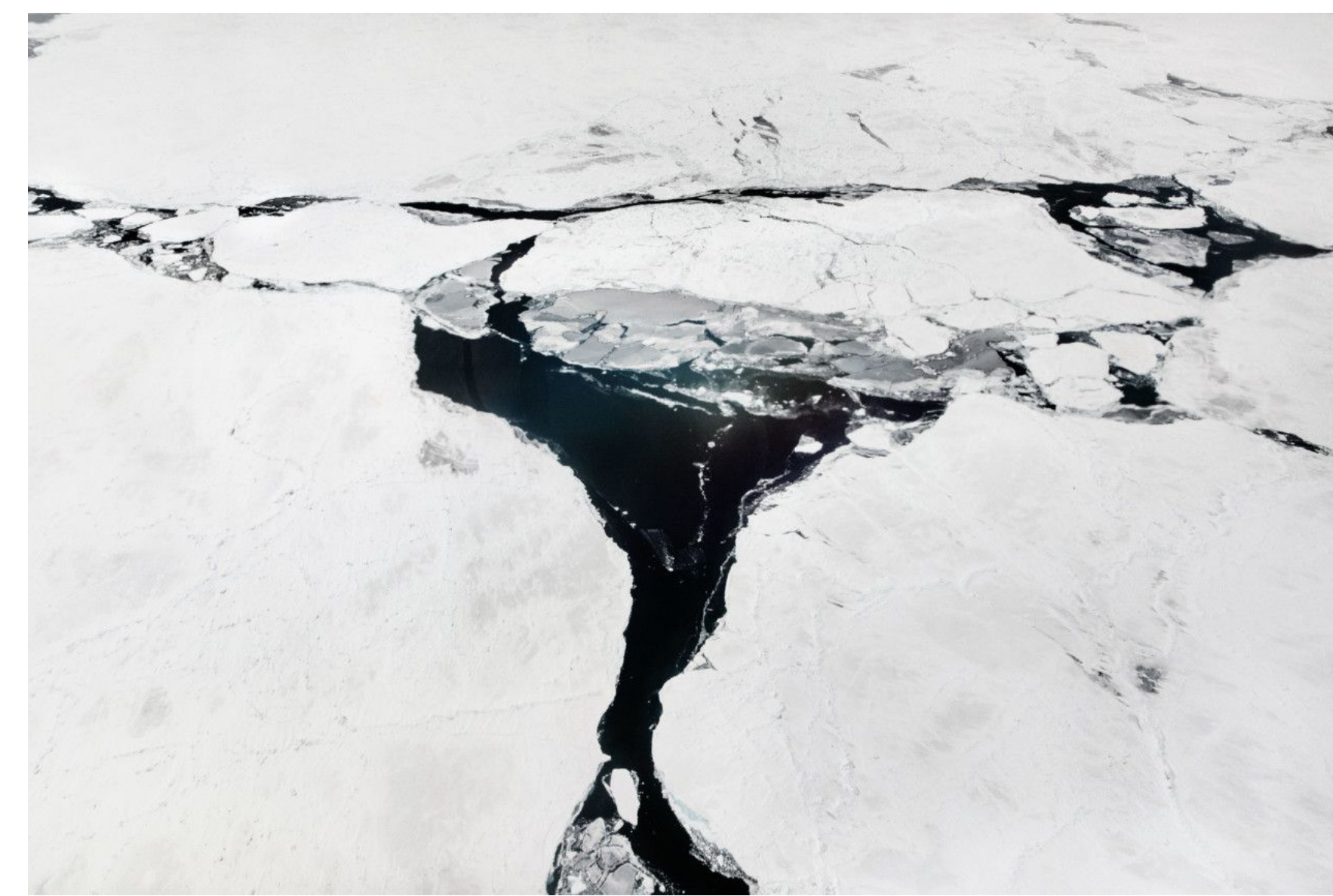
In these three images,  
the artist photographed the power of the water.



*Drowning world © Gidéon Mendel  
KYOTOGRAPHIE 2016*

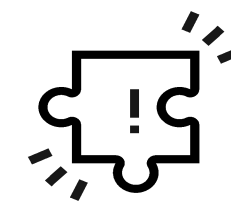
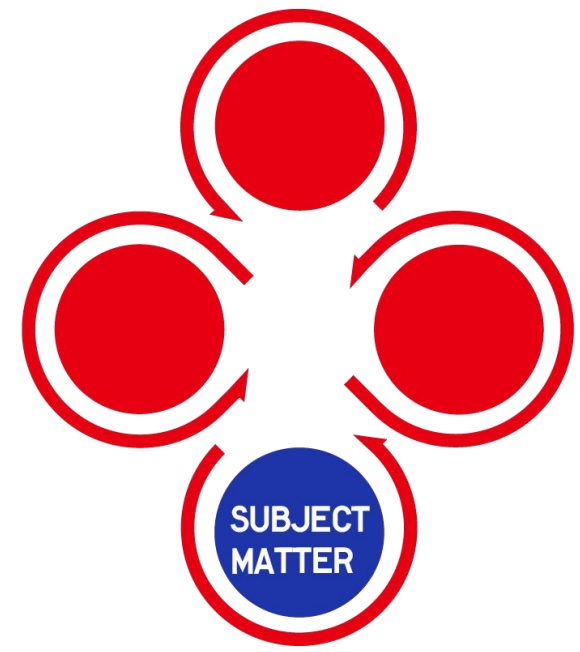


*From the 247th to 341st Day, Tohoku © Tadashi Ono.  
KYOTOGRAPHIE 2013*



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

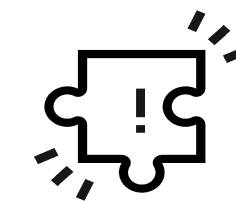
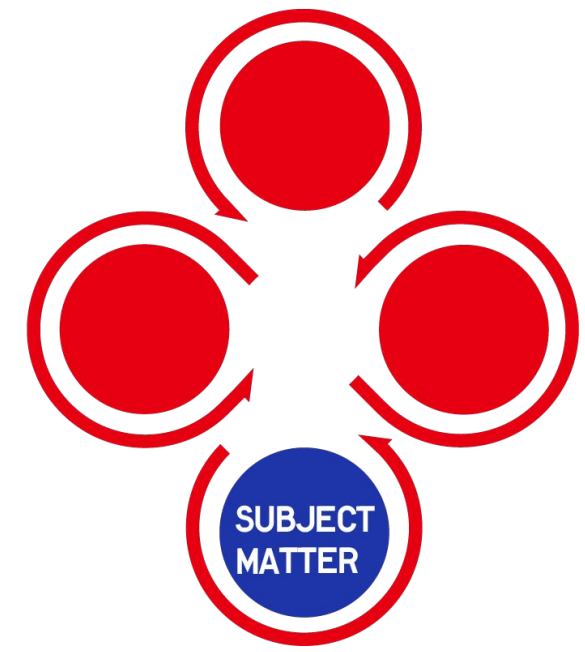




The couple is holding each other by their waists. The water that reaches their hips and rushes into the threshold of the building suggests a flood. This couple seem powerless against the force of the rising water but they remain united despite the ordeal.

*Drowning world © Gidéon Mendel  
KYOTOGRAPHIE 2016*

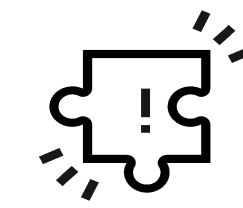
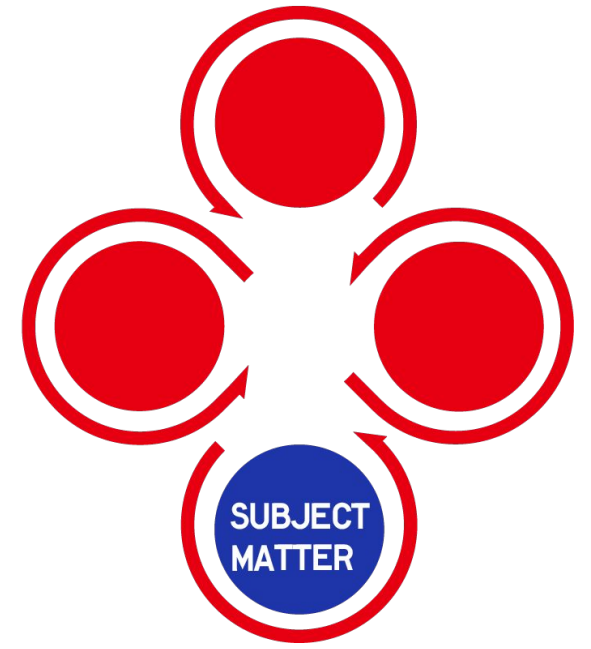




The photographer puts in relation the strength of the elements and the work of mankind.  
Here the bridge did not resist the onslaught of the waves and seems to have collapsed.

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



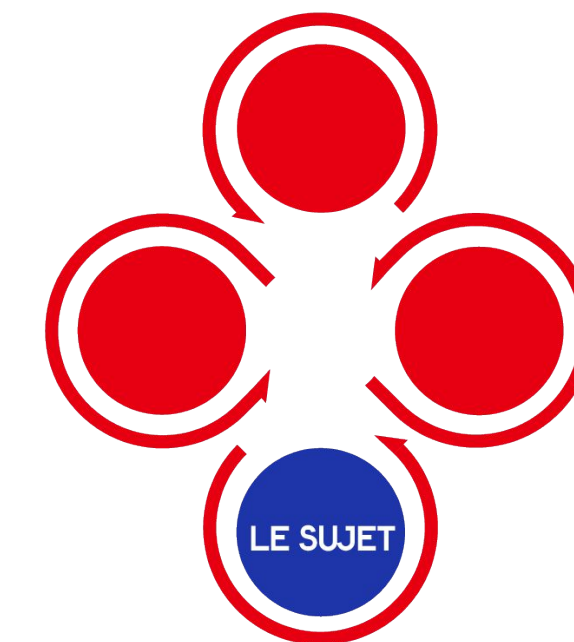
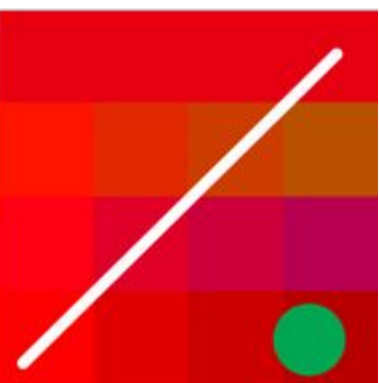


In this photograph the caption is important.

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

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





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

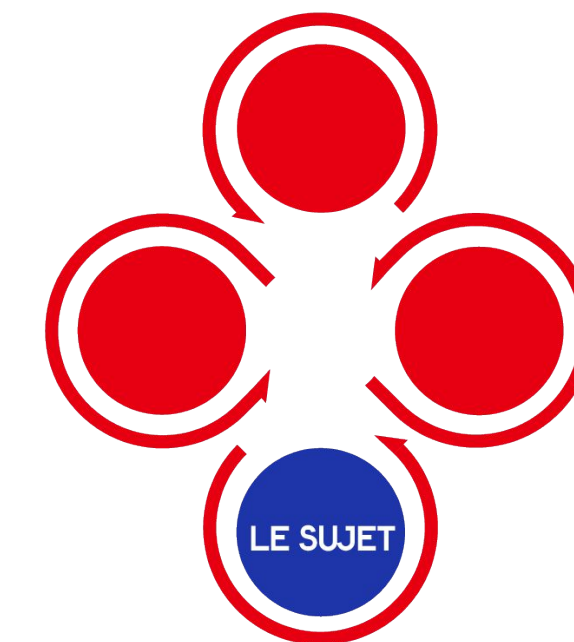
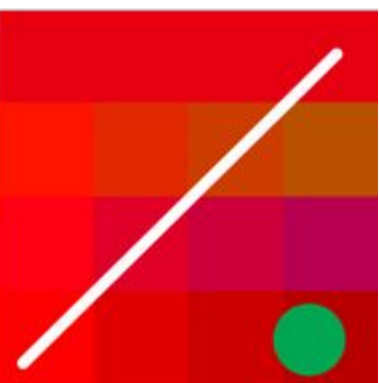


*Arab refugees cross into Jordan during the Six Day War. JORDAN. 1967 © Robert Capa  
KYOTOGRAPHIE 2016*



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





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



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

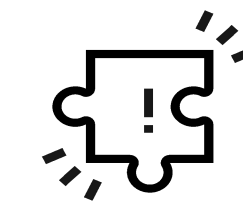
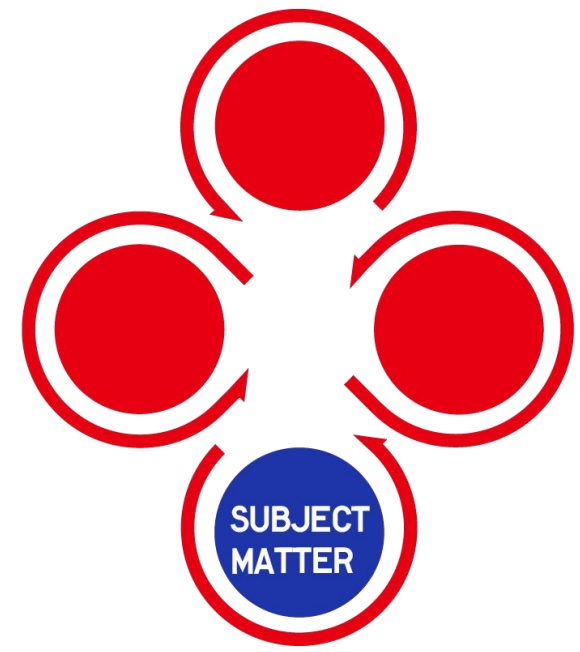


*Arab refugees cross into Jordan during the Six Day War. JORDAN. 1967 © Robert Capa*  
KYOTOGRAPHIE 2016



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

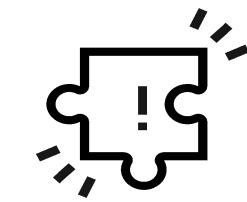
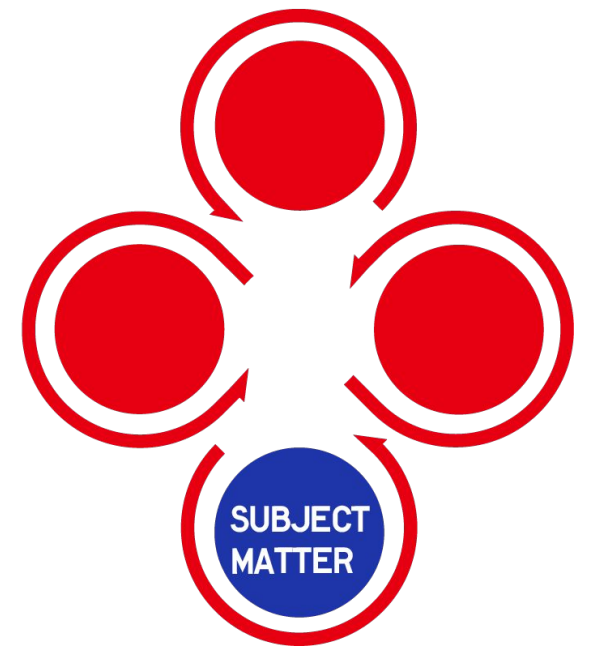




A group of families is moving away from the vehicles to go outside the frame of the image, which gives a feeling of wandering. They are holding lots of bags.

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





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

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

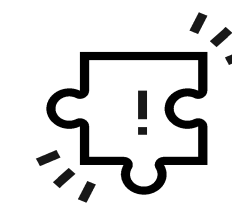
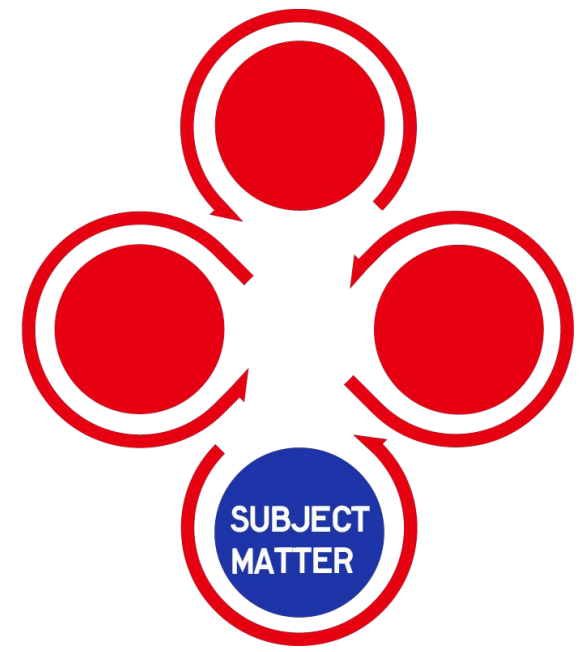


*Arab refugees cross into Jordan during the Six Day War. JORDAN. 1967 © Robert Capa  
KYOTOGRAPHIE 2016*



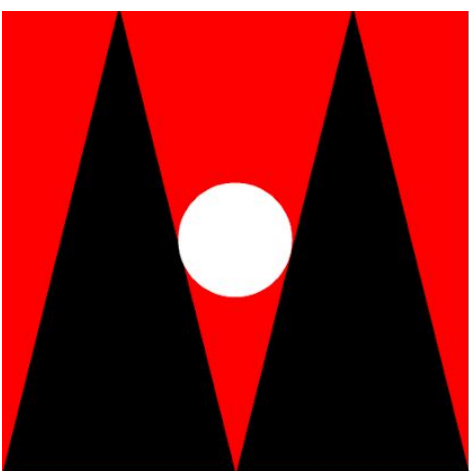


*Civilians returning home. Pont L'Abbé. France. June 15th, 194 © Robert Capa  
KYOTOGRAPHIE 2016*

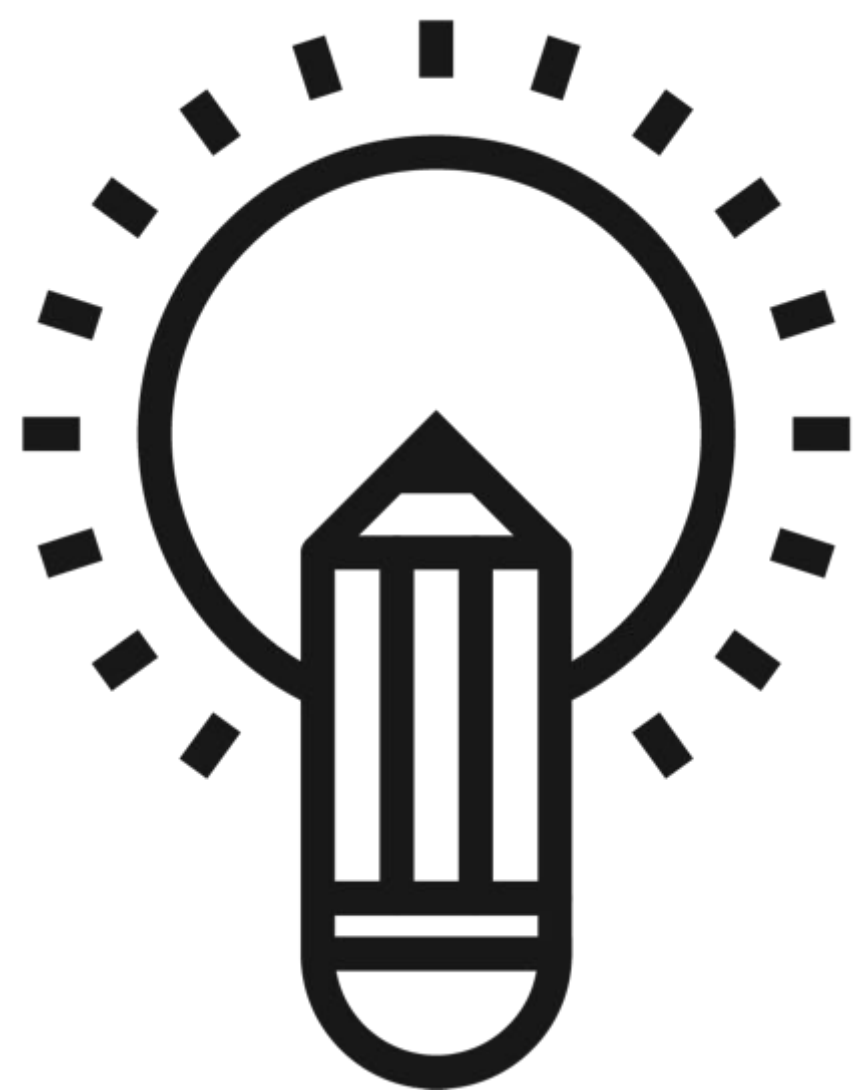
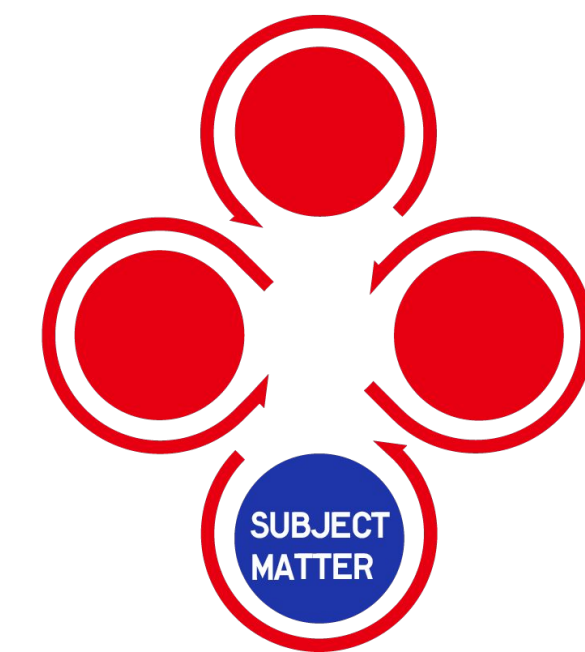


The photographer approaches the subject of exile, making the link between the destruction of the city and the displacement of the population.





# 3 SUBJECT MATTER CREATE



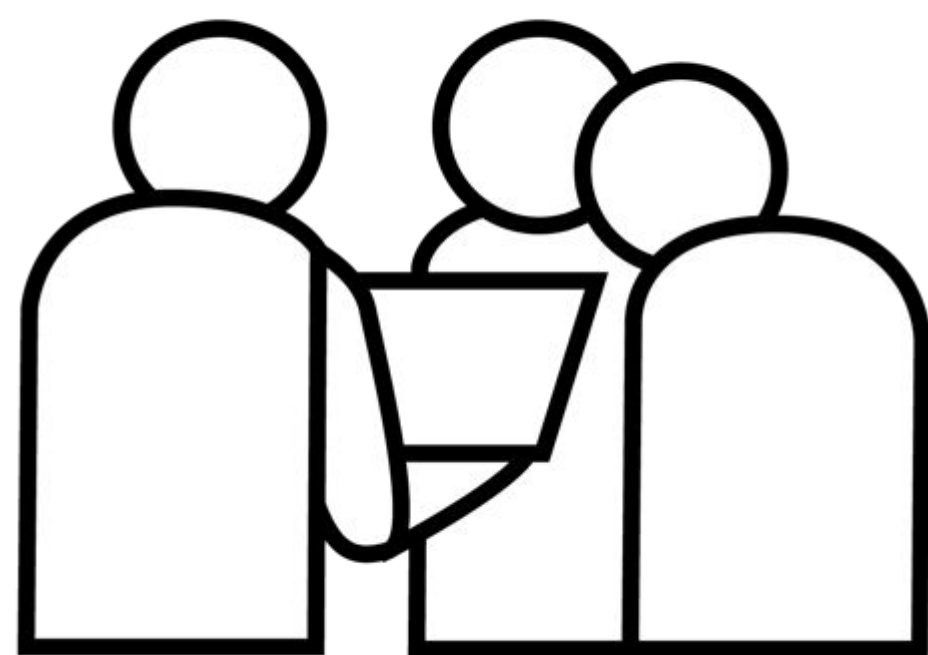
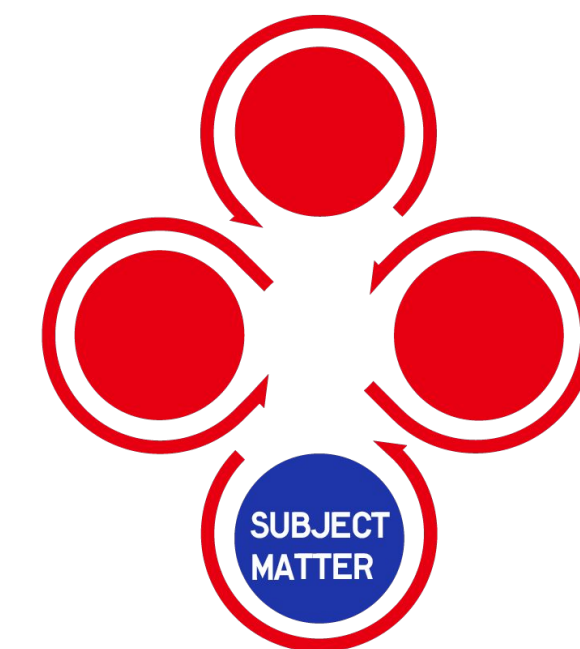
Select 2 **subjects** that will convey this concept and take different pictures.  
Write a **caption** for each image.

Choose a theme.  
(school, peace, growth, friendship, etc.).

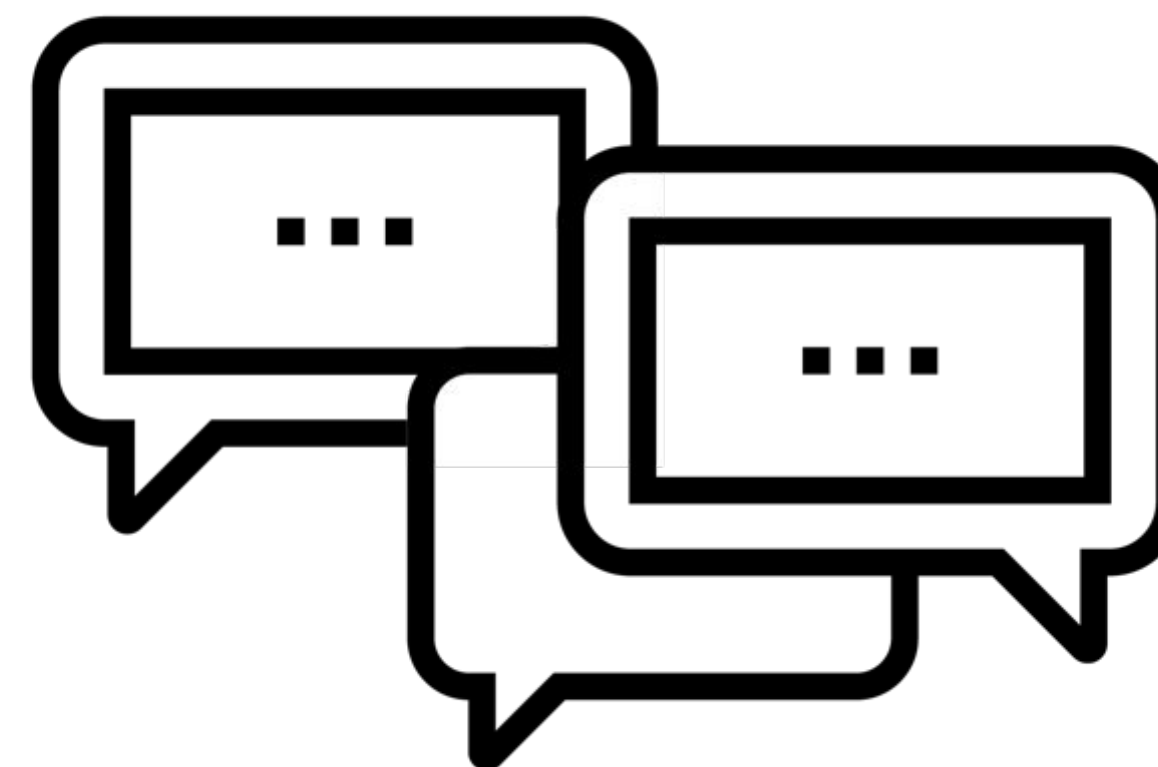




# 4 SUBJECT MATTER EVALUATE



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



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



# KYOTOGRAPHIE 2021 SCHOOL COMPETITION

The **KYOTOGRAPHIE International Photography Festival** is held every year in Kyoto in various traditional and modern spaces. (*September 18th - October 17th 2021*). The festival brings people together of all ages, cultures and backgrounds through photography.

In 2021, the theme is **ECHO**.

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





**KYOTOGRAPHIE 2021**  
**INTRODUCTION TO PHOTOGRAPHY**

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*Romain Protin*

***Editing***  
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*Lauren Hadler (Engl.)*  
*Kaoru Mori (Jp)*

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