

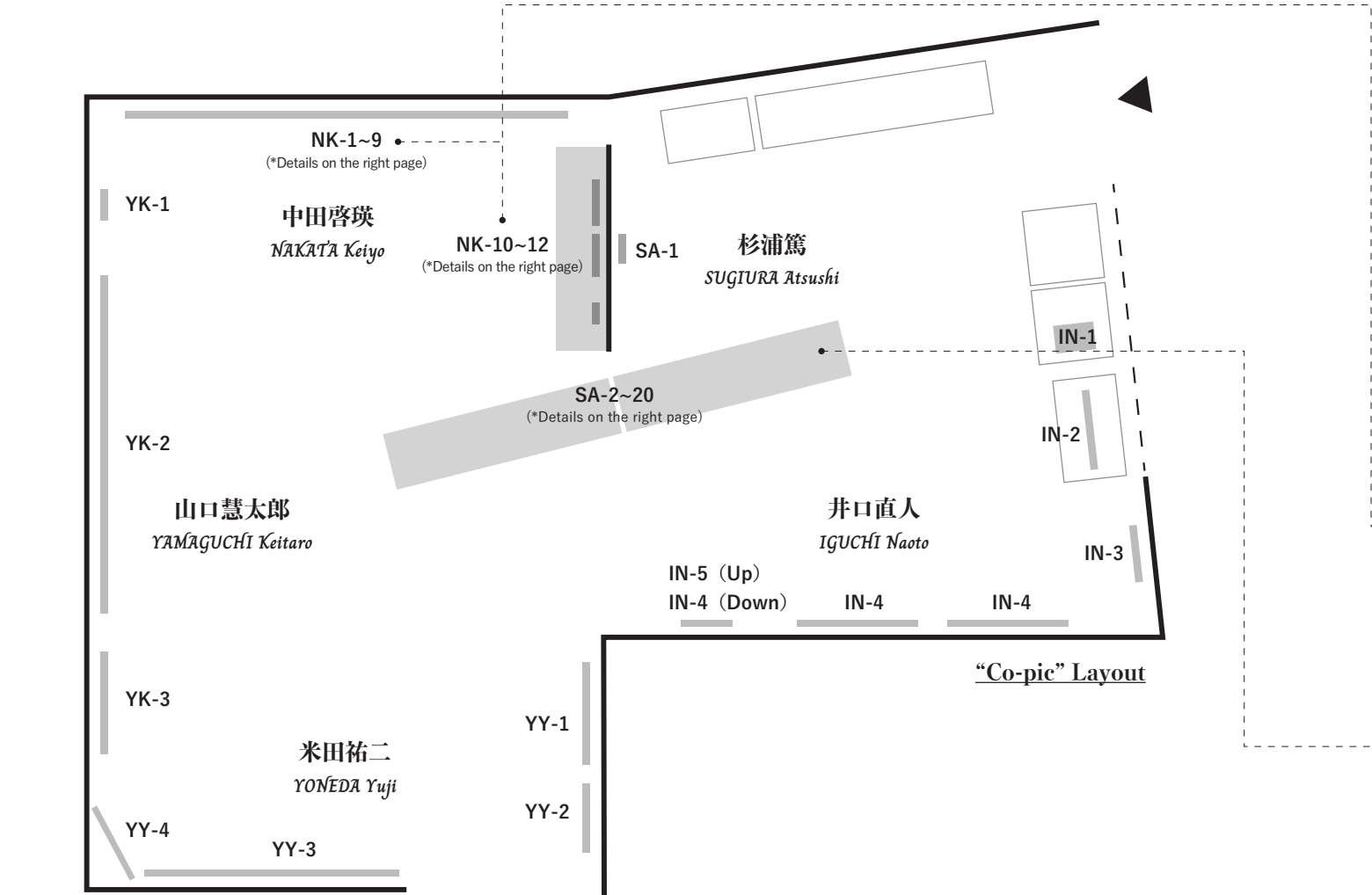


For YAMAGUCHI Keitaro, the lens is not a window through which to view the outside world, but rather just the right projection on which to rest his left hand when pressing the shutter. IGUCHI Naoto has been performing the shocking act for over 20 years of copying his own face on a copy machine set to two colors. The photographs of memories change like decayed old photographs because SUGIURA Atsushi touches them with deep affection. NAKATA Keiyo, who has been holding a camera in his hand since childhood to capture everyday life, records his own fashion on a daily basis. YONEDA Yuji' s photographs reflect his point of view in his daily life, and the series of processes that begin with the shooting of the photographs are an important means of communication with others.

This exhibition, art space co-jin + picture = "Co-pic", introduces the unique and diverse worlds created through the activities of the above five photographers. The exhibition will present a view that cannot be fully grasped within the framework of "expression" or "artwork."

Finally, we would like to express our sincere gratitude to all the artists, their relatives, institutions, and related parties for their cooperation in this exhibition.

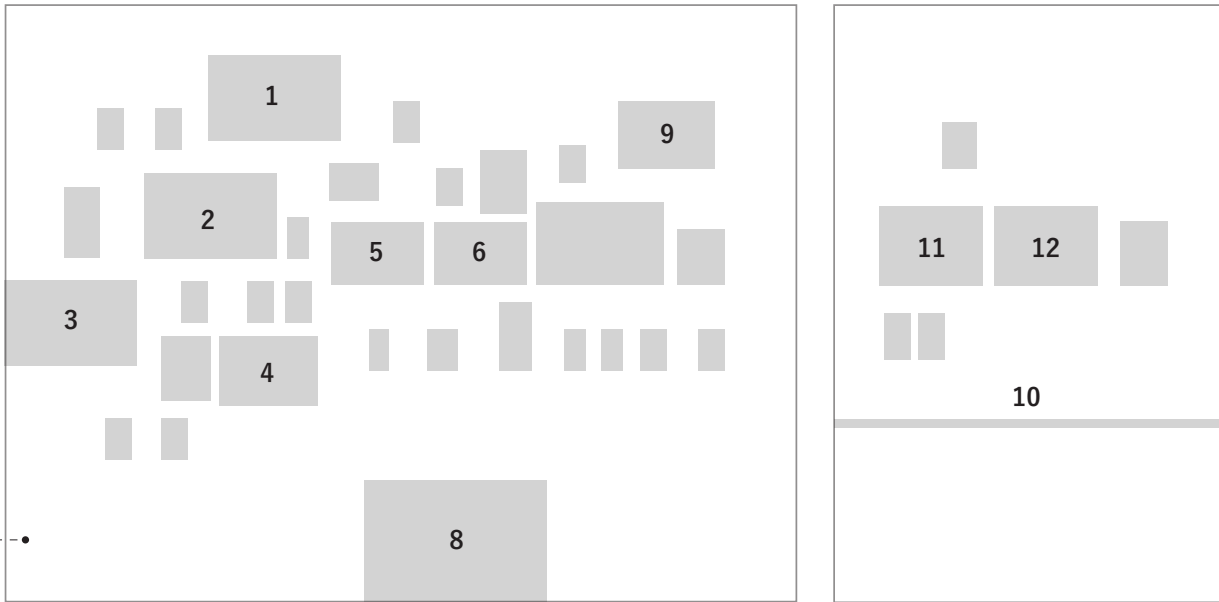
Organizer: Kyoto Culture and Art Promotion Organization for People with Disabilities
Cooperation: Social Welfare Corporation Safurankai Safuran Seikatsu-en
Social Welfare Corporation Minuma Fukushimai Kobo Shu
Association Various Connections Kyoto Tsunagari Welfare Assosiation



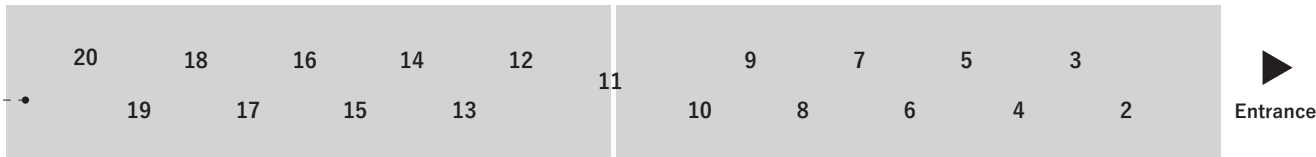
List of Exhibited Works (*All works without a work number on the layout plan are "Untitled | Inkjet Print" and not shown in the list below)

Artist	Work Number	Title	Production Year	Materials and Techniques Remarks
井口直人 IGUCHI Naoto	IN-1	IGUCHI Naoto Straight Human	2024	Published by SFRN (Social Welfare Corporation Safurankai Safuran Seikatsuen)
	IN-2	IGUCHI Naoto Documentation Video	2024	5m44s (Production: art space co-jin)
	IN-3	Untitled	2024	Laser print on copy paper "Wind!" run over by a car Series
	IN-4	Untitled	Unknown	Inkjet prints (original work: laser print on copy paper)
	IN-5	Arm Band	Unknown	Color copy paper, cellophane tape, rubber bands
米田祐二 YONEDA Yuji	YY-1	Untitled	2017	Inkjet Print
	YY-2	Untitled	2010	Inkjet Print
	YY-3	Untitled	2010-	Inkjet Print
	YY-4	YONEDA Yuji Documentation Video	2024	13m40s (Production : art space co-jin)
中田啓瑛 NAKATA Keiyo	NK-1	Evening shower	2019	Inkjet Print
	NK-2	One Scene	2018	Inkjet Print
	NK-3	Kyoto Alley	2016	Inkjet Print
	NK-4	Spring Vacation	2015	Inkjet Print
	NK-5	My Fun	2020	Inkjet Print
	NK-6	A Tear of Grass	2016	Inkjet Print
	NK-7	Flowers and Wind	2018	Inkjet Print
	NK-8	Girl in Summer	2018	Inkjet Print
	NK-9	Untitled	2021	Inkjet Print
	NK-10	NAKATA Keiyo Photo Collection	2015-2022	-
	NK-11	Mama's Workroom	2008	Inkjet Print
	NK-12	I, Keiyo	2007	Inkjet Print

NAKATA Keiyo| NK-1~20 (*The artist's symbol "NK" is omitted in the layout chart below.)



SUGIURA Atsushi | SA-2~20 (*The artist's symbol "SA" is omitted in the layout chart below.)



Artist	Work Number	Title	Production Year	Materials and Techniques Remarks
杉浦篤 SUGIURA Atsushi	SA-1	Untitled	Unknown	Color photographic paper(*SUGIURA Atsushi's works all, omitted hereafter) Sammy, a dog kept at Mr. SUGIURA's house
	SA-2	Untitled	1997	-
	SA-3	Untitled	Unknown	-
	SA-4	Untitled	Unknown	-
	SA-5	Untitled	2002	Tail of an airplane
	SA-6	Untitled	Unknown	-
	SA-7	Untitled	2002	-
	SA-8	Untitled	Unknown	Sun House Festival (festival of Minuma Fukushi Kai)
	SA-9	Untitled	Unknown	-
	SA-10	Untitled	Unknown	Municipal cemetery where SUGIURA's father's grave is located (Saitama City Memory Village)
	SA-11	Untitled	Unknown	The platform of the train station where SUGIURA was traveling
	SA-12	Untitled	2002	Stained glass windows in a church
	SA-13	Untitled	Unknown	-
	SA-14	Untitled	Unknown	-
	SA-15	Untitled	Unknown	-
	SA-16	Untitled	1997	THE Airport where SUGIURA stopped during his trip.
	SA-17	Untitled	2002	Museum or church where SUGIURA's mother visited in Itary.
	SA-18	Untitled	Unknown	Friends (users) of the Village of the Sun. (Group trip organized by the Facility that SUGIURA did not go on.)
	SA-19	Untitled	Unknown	Trip with SUGIURA's father, Mt Nasu.
	SA-20	Untitled	1999	
山口慧太郎 YAMAGUCHI Keitaro	YK-1	YAMAGUCHI Keitaro, Record of Photography (at Kyoto Imperial Palace)	2024	3m 38s (Production : art space co-jin)
	YK-2	TEGAKARI	2016-2024	Inkjet Print
	YK-3	TEGAKARI	2020	Inkjet Print



IGUCHI Naoto | "Untitled" 2018

井口直人

IGUCHI Naoto

Born in 1971, Lives in Aichi Pref.

Affiliation: Social Welfare Corporation Safurankai Safuran Seikatsu-en

Using a photocopier at his favorite convenience store or at the facility where he goes to live, he records his own face three times a day, and the campaign stickers on empty cans or anything else that catches his attention at the time. This activity, which began as a pastime with the staff, has continued for about 20 years through repeated trial and error, and has now become a well-known daily scene in the community.

IGUCHI's life's work has attracted attention through exhibitions with the art unit "THE COPY TRAVELERS" and his activities have expanded to include exchanges with various industries as well as the art field. IGUCHI's recent boom is commonly known as the "KAZEe!" series. This is the act of placing the printed paper on the street in front of his facility and enjoying watching it blow away in the wind or soar up with the wind pressure from passing cars. Support staff members rescue papers when they see them outside, but it is not unusual to find that they already have tire tracks on them. The rescued pieces are filed away. Sometimes they get washed into a ditch when it rains, and sometimes they can be found three blocks away, off in the distance. In this exhibition, he is showing a work that has been copied twice in two colors, and an "Armband-type" collage that he and his mother collaborated on to create and give to specific people.



SUGIURA Atsushi | "Untitled" Date Unknown

杉浦 篤

SUGIURA Atsushi

Born in 1970, Lives in Saitama Pref.

Affiliation: Social Welfare Corporation Minuma Fukushi Kai, Kobo Shu

SUGIURA continues to touch the memories of his favorite photographs one by one as if to confirm them. Therefore, the physicality of the memories gradually wears off and fades away. For example, after dinner or before breakfast, when he can relax, he chooses his favorite photos from the drawers in his room or the shelf by his bed, and spends time touching them. This seems to be a very important time for him. Through the repetition of this act, the photographs of his private memories are weathered and abstracted into private images. At the same time, his actions are fixed in the photographs, transforming them into a form of expression that can be shared with others. Also important to the formation of the private relationship between SUGIURA and photography was the presence of a staff member who tried to show this relationship to society as an expression. The relationship between SUGIURA and the staff, who respected and watched over "what he cherished" regardless of whether it was art or not, is also latent in this work.

中田啓瑛

NAKATA Keiyo

Born in 2001

Lives in Tokushima Pref.



NAKATA Keiyo | "Untitled" 2021

He started taking photographs when he was six years old, when the head teacher at his preschool taught him how to take pictures with a disposable camera. Since then, he has been interested in the daily lives and roots of his relatives and acquaintances, and has been accumulating photographs of various landscapes that linger in the daily lives of his loved ones. He began using his mother's digital camera and later acquired an SLR and a Ricoh GR.

NAKATA's photographs are characterized by the natural flow of the stories that reside in the expressions of people, land, buildings, and landscapes that have been cut out of time. He enters between buildings or slips under edges, and calls the angles from there "the world of the crevice". The angles from that crevice lightly slide the simple, ordinary daily life into a world where something breathes. Since he was a child, he has modeled for his mother's business by trying on custom-made clothes, and even today, every morning before going to work, he takes a photo of the day's fashion. In one of his own photo books, his mother wrote, "Keiyo's photographs make everyone happy," and one can read the rich story of a parent and child that has been cultivated through the medium of daily photography.

山口慧太郎

YAMAGUCHI Keitaro

Born in 2000

Lives in Kyoto City

Affiliation: General Incorporated Association

Various Connections Tsunagari welfare Association



YAMAGUCHI Keitaro | "Tegakari glove" 2020

At "Tsunagari welfare Association" the facility he attends, he started taking photographs with a digital camera, along with doing drawings in 2019. YAMAGUCHI's style of photography is to hold the lens covered with his left hand. The extended lens is a good projection to rest his hand on. As he walks, he presses the shutter while watching the real-time LCD monitor displaying the scenery, including YAMAGUCHI's finger, as he walks.

In the course of an hour-long outing, he sometimes takes more than 100 images. The photographs, "TEGAKARI" are not capturing some object, but rather showing traces of the enjoyment of the act, including the sound of the buttons being pressed and the feeling of the fingertips.

The photos have a pale, soft reddish tint because the sun's rays have filtered through his hand, while the dark gray screen is due to his hand blocking the light. The color patterns created by his fingertips can even be seen as a self-portrait, informing us of YAMAGUCHI's certain presence in the here and now.

米田祐二

YONEDA Yuji

Born in 1991

Lives in Yawata City, Kyoto pref.



YONEDA Yuji | "Untitled" Date Unknown

YONEDA began taking pictures with his mother's cell phone when he was in the upper grades of elementary school, and began taking pictures in earnest when his mother bought him a digital camera, when he was in the third year of junior high school. Since then, he has continued to take photographs to this day. For example, he photographs the elevated railway tracks in his neighborhood, daily meals, seasonal flowers and grasses, cats staring at him, soft-serve ice cream on outings, people he encounters, and the moon in the night sky. YONEDA Yuji's photographs reflect his point of view in his daily life.

For him, photography is not just a means of visual expression, but also an important means of communicating the "unknown" to others. The breakfast photos that appear repeatedly are said to have been taken when he was a student to answer what he ate in response to a health check question from his teacher. However, sharing information is not the only role of photography. The essential element of YONEDA's photographs lies in the ecosystem-like connections among the precise composition, number of objects, shapes, colors, time and movement, photographic technique, and data management. The composition of his photographs of the evening sky over the years, in which the roof is reflected in the composition, is certainly not a mere habit, but it is also not something that can be easily understood by others. At first glance, YONEDA's photographs are friendly, generous, and familiar, but they reveal an unspeakable world full of relationships with the "unknown."

アートと障害のアーカイブ・京都

The Kyoto Archive of Art by People with Disabilities

172 of Yuji Yoneda's works can be viewed on the "The Kyoto Archive of Art by People with Disabilities", a digital archive website operated by the Kyoto Organization for the Promotion of Arts and Culture for Persons with Disabilities.

