

We are pleased to announce the solo exhibition of Shinya Ichikawa, "2014 [ni-ou-ichi-yon]" at Communication Gallery Fugensha from March 7 to March 24, 2024. This exhibition will be a commemorative exhibition for the publication of his photo book of the same title, published by Fugensha.

Born in Kyoto in 1959, Shinya Ichikawa is a psychiatrist by profession and a photographer by trade. In 1997, as a psychiatrist, he studied at the University of Paris, where he belonged to the Center for the Study of Expression, and during his two-year stay in Paris, he was able to freely use the darkroom on campus, which led to his immersion in photography.

After returning to Japan in 2000, he held a solo exhibition of "CONFESSIONS OF MASKS" at the Ginza Nikon Salon, featuring photographs of a masked patient in a psychiatric ward. To this day, he continues to present his work in Japan and abroad, sticking to silver halide prints.

This series, "2014 [ni-ou-ichi-yon]," was inspired by Haruki Murakami's best-selling novel "1Q84," which Ichikawa loves to read. When Ichikawa was walking his dog at night in a park, he found a scene lit by mercury lamps, with only a slide, a seesaw, and a swing that reminded him of a scene from the novel, and he felt as if the boundary between reality and unreality had been lost. In order to express this feeling in his photographs, he began shooting the playground equipment in the park at night with a 4 x 5-inch large-format camera, using long exposures while illuminating it with a flashlight. As a sequel, he also photographed the park in the daytime with a medium-format camera with infrared film and underexposure.

The athletic equipment, slides, swings, rides resembling animals, and other playground equipment that Ichikawa fixed on photographic paper and emerged in the seemingly still darkness were so different from what we are used to seeing in the bustling daytime that they seemed like warp devices to switch between parallel worlds.

As Kotaro Iizawa mentions in his photo collection "2014 [ni-ou-ichi-yon]" as a "door to another world," this work beautifully blends photography, a medium of expression that metamorphoses the real world, with the parallel world of Haruki Murakami, as if diving deep into his unconscious.

We hope you will also take a look at the book of photographs, designed by Koji Miyazoe, which embodies the parallel worlds.

This series was inspired by Haruki Murakami's novel 1Q84[ichi-kew-hachi-yon]. In the novel, Tengo was waiting for Aomame on a slide in a deserted playground during the night. I happened to come across the same scene when I walked around a playground nearby with my dog. There was no one but us and a slide, seesaw and swing reflecting light from a mercury lamp in silent darkness.

His novels always contain some kind of fantasy such as two moons in which we might lose the borderline between reality and unreality. In the deserted playground, somehow I felt strange air although there was only one moon.

Playgrounds can be found everywhere in our country and I thought they were too common to be a theme for my work. But after this experience, I began to take pictures of playgrounds in my city.

I think Haruki Murakami's world is so complicated that I can hardly express it in photography but I hope you will find unreality in reality in these pictures of playgrounds.

Shinya Ichikawa

Door to Another World – 2014 [ni-ou-ichi-yon] by Shinya Ichikawa Kotaro Iizawa, Photography Critic

Born in Kyoto in 1959, Shinya Ichikawa is both a photographer and a psychiatrist. Starting with his series *Confessions of Masks* (Ginza Nikon Salon, 2000), in which he photographed people wearing masks, he has consistently created works that bring well-developed concepts to life with outstanding technical skill. This project, 2014 [ni-ou-ichi-yon], was first shown as a solo exhibition at GalleryMain in Kyoto in 2017. In this series, he photographed playground equipment illuminated by flashlight in a park at night, using a large 4x5 inch format camera with long exposures. In the sequel, 2014 [ni-ou-ichi-yon] II, shown in a 2021 solo exhibition at Gallery E&M Nishiazabu in Tokyo, he began using a medium format camera and infrared film, shooting in daylight and slightly underexposing his negatives. Although there are subtle differences in nuance between the two series, this body of work is a perfect embodiment of a feeling of being transported to another world, a park enveloped in darkness.

Ichikawa's inspiration for this work came from a particular scene from the Haruki Murakami novel *IQ84* (ichi-kew-hachi-yon). In the scene, Tengen, the protagonist, is sitting on a slide in a children's park at night looking up at two moons in the sky, when Aomame, the heroine, notices him from the balcony of the apartment where she is hiding. This is an important scene that symbolizes the structure of the novel which goes back and forth between this side and that side, the real world and another world.

There is no need however to connect Ichikawa's 2014 [ni-ou-ichi-yon] with Murakami's *IQ84*. Everyone has certainly stood in a park at night once or twice, illuminated by mercury lamps. The park, which was crowded during the day with cheering children and people resting on benches or walking their dogs, is quiet now. The slides and swings have lost their original purpose and become oddly shaped objects, while the concrete animals that the children played on seem to come to life and start moving.

In other words, a park at night is a place where the appearance of another world, completely different from the daytime, is clearly revealed. Ichikawa must have realized this and aimed to depict the metamorphosis of everyday space-time into something else. To that end, techniques unique to photography, such as long exposures and infrared film, which substantially transform how the real world is perceived, are of great significance. In a sense, the medium of expression itself, i.e., photography, could be said to play the role of a door that opens to another world.

Ichikawa understands the characteristics of photography well, and like an alchemist, uses them to bring out nostalgic yet unsettling scenes hidden in the depths of the viewer's memory. That goal is very well realized in this work.

Shinya ICHIKAWA

1959 born in Kyoto, Japan 1997-1999 assistant of Center for Expression Study Paris 5th University, France 2023- director general of Kyoto Photography Club

【selected solo exhibitions】

2024 '2014 [ni-ou-ichi-yon] Communication Gallery Fugensha, Tokyo, Japan

2023 'the way they were-Xinjiang Uyghur Autonomous Resgion 1986' gallery E&M nishiazabu, Tokyo, Japan GalleryMain, Kyoto, Japan

2022 '2014 [ni-ou-ichi-yon] II' GALLERY MARONIE, Kyoto, Japan

2021 '2014 [ni-ou-ichi-yon] II' gallery E&M nishiazabu, Tokyo, Japan

2019 'De Los Caminos En La Habana' gallery 176, Osaka, Japan

2018 'inside/outside' OLYMPUS GALLERY OSAKA, Osaka, Japan

2017 '2014 [ni-ou-ichi-yon]' galleryMain, Kyoto, Japan

2010 'FROZEN SCAPES OF IRELAND' GALLERY MARONIE, Kyoto, Japan

2009 'COFESSIONS OF MASKS' see+ gallery, Beijing, China 'MOTHER LAKE' GALLERY ART SITE, Otsu, Japan

2008 'MOTHER LAKE 2004-2008' INTER ART CENTER, Beijing, China

2007 'MOTHER LAKE 2004-2006' PRINZ GALLERY, Kyoto, Japan 'MOTHER LAKE' Achim space Gallery, Seoul, Korea

2005 'MOTHER LAKE' KODAK PHOTO SALON, Tokyo, Japan

2004 'CONFESSIONS OF MASKS' GALLERY OF OSAKA UNIVERSITY OF ART, Osaka, Japan

2001 'UNE BELLE JORNEE' CENTRE REGIONAL DE LA PHOTOGRAPHIE NORD PAS-DE-CALAIS, Douchy-les-Mines, France

'CONFESSIONS OF MASKS' OSAKA NIKON SALON, Osaka, Japan

2000 'CONFESSIONS OF MASKS' GINZA NIKON SALON, Tokyo 'PARIS MELANCOLIQUE' GALLERY ISSISS, Kyoto, Japan

【invitted, jurried exhibitions】

2015 'Onward Compé'15 Exhibition' PROJECT BASHO, Philadelphia, USA

'Espy Photo Award 2015 Exhibition' ELYSIUM GALLERY, Swansea, UK '2nd Photo Marché' AXIS GALLERY, Tokyo

2013 '14th KYOTO CONTEMPORARY PHOTOGRAPHERS' THE MUSEUM OF KYOTO, Kyoto

2009 '2009 JURIED EXHIBITION' CENTER FOR PHOTOGRAPHIC ART, Carmel, USA

2007 '11th KYOTO CONTEMPORARY PHOTOGRAPHERS' THE MUSEUM OF KYOTO, Kyoto

2003 '9th KYOTO CONTEMPORARY PHOTOGRAPHERS' THE MUSEUM OF KYOTO, Kyoto

2002 'PHOTOSYNKYRIA' THESSALONIKI MUSEUM OF PHOTOGRAPHY, Thessaloniki, Greece

【collections】

CENTRE REGIONAL DE LA PHOTOGRAPHIE NORD PAS-DE-CALAIS, Douchy-les-Mines, France

BIBLIOTHÈQUE NATIONALE DE FRANCE, Paris, France

【publications】

2022 B&W Magazine Issue 154, CA, USA

2021 B&W Magazine Issue 147, CA, USA

2019 B&W Magazine Issue 135, CA, USA

2018 B&W Magazine Issue 119, CA, USA

2012 B&W+Color Issue 92, CA, USA B&W+Color Issue 88, CA, USA

2009 Blue Canvas #2, CA, USA PHOTOGRAPHERS' COPANION Mar.2009, Beijing, China

2007 Art price Vol.48, Seoul, South Korea

2000 nikkor club 174, Tokyo, Japan

【nominations & selections】

2015 Onward Compé'15, USA, Finalist Gelatin Silver Session, JAPAN, Finalist Epsy Photo Award, UK, Finalist

2014 9th Spider Awards, USA, Nomination

2012 7th Spider Awards, USA, Nomination

2011 Px3 PRIX DE LA PHOTOGRAPHIE PARIS, FRANCE, Official Selection

2008 4th Spider Awards, USA, Nomination

【selected awards】

Px3 (France) 2008, 2009, 2012 Honorable Mention 2021 Silver Prize IPA (USA) 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2018, 2019 Honorable Mention

MONOCHROME AWARDS (USA) 2020, 2021, 2022, 2023 Honorable Mention

B&W Magazine Portfolio Contest (USA) 2012 Merit Award, 2018 Spot Light Award, 2020, 2021, 2022

Excellence Award B&W Magazine Single Image Contest (USA) 2012, 2017 Merit Award

Spider Awards (USA) 2018, 2020 Honorable Mention MOSCOW INTERNATIONAL FOTO AWARD (Russia) 2014, 2015 Honorable Mention

Epsy Photo Award (UK) 2015 Finalist refocus Awards (USA) 2023 Gold Prize

INTERNATIONAL FINE ART PHOTOGRAPHY COMPETITION (France) 2013 Third Prize

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