

= Hiroh Kikai =

Hiroh Kikai ( 1914 1914 , Kikai Hiroo , born 18 March 1945 ) is a Japanese photographer best known within Japan for four series of monochrome photographs : scenes of buildings in and close to Tokyo , portraits of people in the Asakusa area of Tokyo , and rural and town life in India and Turkey . He has pursued each of these for over two decades , and each has led to one or more book @-@ length collections .

Although previously a respected name in Japanese photography , Kikai was not widely known until 2003 , when the first edition of his book *Persona* , a collection of Asakusa portraits , won both the Domon Ken Award and Annual Award of the PSJ . In 2009 , the ICP and Steidl copublished *Asakusa Portraits* for an international market .

= = Early years = =

Kikai was born in the village of Daigo ( now part of Sagae , Yamagata Prefecture ) on 18 March 1945 as the seventh and last child ( and fifth son ) of the family . He had a happy childhood , from the age of 11 or so preferring to play by himself in the nature that surrounded the village . He graduated from high school in 1963 and worked in Yamagata for a year , and then went to Hosei University in Tokyo to study philosophy . As a student he was keen on the cinema ? he particularly enjoyed the films of Andrzej Wajda , who would later contribute essays to some of his books , and Satyajit Ray ? and has said that he would have worked in film production if it did not require writing , a task he has never enjoyed , and money , which he lacked .

Immediately after his graduation in 1968 , Kikai worked for two years as a truck driver and for two in a shipyard . Meanwhile , he stayed in touch with his philosophy professor from his university days , Sadayoshi Fukuda , whose interests extended to writing a regular column for the magazine *Camera Mainichi* ; he introduced Kikai to its editor , Shoji Yamagishi , who showed him photographs by Diane Arbus that made a great impact on Kikai . Kikai started to take photographs in 1969 . At that time ( when somebody fresh out of university could expect to earn ¥ 40 @,@ 000 per month ) , a Hasselblad SLR camera normally cost ¥ 600 @,@ 000 ; Kikai heard of an opportunity to buy one for ¥ 320 @,@ 000 and mentioned this to Fukuda , who immediately lent him the money , with no interest , and no date or pressure for repayment . ( The loan was eventually repaid . ) This Hasselblad 500CM , with its 80mm lens , is what Kikai has used for his portraits ever since .

= = Career = =

Kikai thought that work on a boat might be photogenic , but , having no experience , could not get a job on one . He was eventually accepted on a boat fishing for tuna when he displayed the scar from an unneeded appendectomy as evidence of one risk fewer that his presence might force the boat into port . He worked on the boat in the Pacific from 6 April until 9 November 1972 , with a stop in Manzanillo ( Mexico ) for provisions . It was during this time that he took his first photographs to be published , in the May 1973 issue of *Camera Mainichi* . In 1973 he won a prize for his submission to the 14th exhibition of the Japan Advertising Photographers ? Association . But Kikai decided that in order to be a photographer he needed darkroom skills , and he returned to Tokyo to work at Doi Technical Photo ( 1973 ? 76 ) . He became a freelance photographer in 1984 , a year after his first solo exhibition and the same year as his second .

Living close to Asakusa ( Tokyo ) , Kikai often went there on his days off , taking photographs of visitors . He stepped up his visits in 1985 ; a number of collections of his portraits taken there have been published .

Kikai ? s other long @-@ term photographic projects are of working and residential neighborhoods in and near Tokyo , and of people and scenes in India and Turkey . All these are black and white . However , his occasional diversions have included color photographs of the Got? Islands and even of nudes .

Unusually in Japan , where photographers tend to join or form groups , Kikai has never been in any

group , preferring to work by himself . When not setting out to take photographs , Kikai does not carry a camera with him . He leaves photographing his own family to his wife Noriko , and it is she who has the camera if they go on a trip together .

In the early part of his career , Kikai often had to earn money in other ways : after three years ? work in the darkroom , he returned to manual labor .

Kikai taught for some time at Musashino Art University , but he was disappointed by the students ? lack of sustained effort and therefore quit .

= = = Asakusa portraits = = =

Kikai had started his Asakusa series of square , monochrome portraits as early as 1973 , but after this there was a hiatus until 1985 , when he realized that an ideal backdrop would be the plain red walls of Sens? @-@ ji . At that time , the great majority of his Asakusa portraits adopted further constraints : the single subject stands directly in front of the camera ( originally a Minolta Autocord TLR , later the Hasselblad ) , looking directly at it , and is shown from around the knees upwards . Kikai may wait at the temple for four or five hours , hoping to see somebody he wants to photograph , and three or four days may pass without a single photograph ; but he may photograph three people in a single day , and he has photographed over six hundred people in this way . He believes that to have a plain backdrop and a direct confrontation with the subject allows the viewer to see the subject as a whole , and as somebody on whom time is marked , without any distracting or limiting specificity .

Though Kikai started to photograph in Asakusa simply because it was near where he then lived , he has continued because of the nature of the place and its visitors . Once a bustling and fashionable area , Asakusa long ago lost this status . If it were as popular and crowded as it was before the war , Kikai says , he would go somewhere else .

Published in 1987 , ?tachi no sh?z? / Ecce Homo was the first collection of these portraits . It is a large @-@ format book with portraits made in Asakusa in 1985 ? 86 . Kikai won the 1988 Newcomer ? s Award of the Photographic Society of Japan ( PSJ ) for this book and the third Ina Nobuo Award for the accompanying exhibition .

In 1995 , a number of portraits from the series were shown together with the works of eleven other photographers in ? Tokyo / City of Photos ? , one of a pair of opening exhibitions for the purpose @-@ made building of the Tokyo Metropolitan Museum of Photography .

Ya @-@ Chimata , published a year later , has a greater number of portraits printed more cheaply on smaller pages .

Persona ( 2003 ) is a further collection of portraits made in Asakusa . A few are from Kikai ? s earliest work , but most postdate anything in the earlier books . Several of the subjects appear twice or more often , so the reader sees the effect of time . The book format is unusually large for a photograph collection in Japan , and the plates were printed via quadtone . The book won the 23rd Domon Ken Award and 2004 Annual Award of the PSJ . A smaller @-@ format edition with additional photographs followed two years later .

Asakusa Portraits ( 2008 ) is a large collection edited by the International Center of Photography ( New York ) , published in conjunction with the ICP ? s exhibition of recent Japanese photography and art ? Heavy Light ? . Kikai ? s contribution to this exhibition was well received , and Asakusa Portraits won praise for its photography and also ( from Paul Smith ) for the vernacular fashion of those photographed .

= = = Portraits of spaces = = =

Kikai has said that people and scenery are two sides of the same coin . When tired of waiting ( or photographing ) in Asakusa , he walks as far as 20 km looking for urban scenes of interest where he can make ? portraits of spaces ? . A day ? s walk might take two or three hours for less than a single roll of 120 film . He generally photographs between 10 a.m. and 3 p.m. , and avoids photographing when people are outside as their presence would transform the photographs into mere snapshots ,

easily understood ; even without people , they are the images or reflections of life . Kikai may find a scene that he wants to photograph and then wait there and only photograph it when something unexpected occurs in the frame . After development , he does not bother with contact prints , instead judging a photograph by the negative alone .

Samples from this series have appeared in various magazines from at least as early as 1976 . Each photograph is simply captioned with the approximate address ( in Japanese script ) and year .

T?ky? meiro / Tokyo Labyrinth ( 1999 ) presents portraits of unpeopled spaces in Tokyo ( and occasionally the adjacent town of Kawasaki ) . There are individual shopfronts , rows of shops and residential streets . Most of the buildings are unpretentious . Like the Asakusa series , these portraits are monochrome and square , taken via a standard lens on 120 film .

T?ky? mutan / Labyrinthos ( 2007 ) ? based on an essay / photograph series that ran in the monthly S?shi ( ?? ) from March 2004 to July 2005 and then in the web series ? Tokyo Polka ? ? presents more of the same . Between a single nude in a shopfront display from 1978 and a very young boy photographed in December 2006 ( the latter appearing to share the Sens? @-@ ji backdrop of Persona ) , are square monochrome views of Tokyo and Kawasaki , compositions that seem casual and rather disorderly , mostly of unpeopled scenes showing signs of intensive and recent use . The book also has Kikai ? s essays from ? Tokyo Polka ? , essays that dwell on the inhabitants of Tokyo as observed during walks or on the train .

Tokyo View ( 2016 ) is a large @-@ format collection , mostly of photographs that also appear in one or other of the earlier books ( or T?ky? p?toreito / Tokyo Portraits ) .

= = = India = = =

Kikai has said that going to India feels like a return to the Yamagata of his youth , and a release from life in Tokyo . His photography there is much less planned or formal than his portraits of people or places in Tokyo : after an early start with color 120 film , he uses black and white 35mm film in India ? and has laughingly said that he would use 35mm in Tokyo if the city were more interesting and didn ? t make him feel unhappy .

India , a large @-@ format book published in 1992 , presents photographs taken in India ( and to a much lesser extent Bangladesh ) over a period totalling rather more than a year and ranging from 1982 to 1990 . It won high praise from the critic Kazuo Nishii , who commented that the India of Kikai ? s work seems perpetually overcast , and that in their ambiguity his photographs seem to benefit from the work done in the Asakusa portrait series . The book won Kikai the 1993 Society of Photography Award .

Shiawase / Shanti ( 2001 ) is a collection of photographs that concentrates on children , most of which were taken in Allahabad , Benares , Calcutta , Puri and Delhi in 2000 . It won the Grand Prix of the second Photo City Sagamihara Festival .

= = = Turkey = = =

Wanting to explore somewhere that ( in contrast to India ) was cold , as well as a Muslim land where Asian and European cultures meet , in 1994 Kikai made the first of six visits to Turkey , where he has stayed for a total of nine months . His monochrome photographs of Turkey appeared in the magazine Asahi Camera , and his colour photographs on its website , before the publication in January 2011 of his large book Anatolia , a compilation of his monochrome work .

= = = Photography elsewhere = = =

Kikai was one of thirteen Japanese photographers invited by EU ? Japan Fest to photograph the twenty @-@ six nations of the European Union ; he spent twenty @-@ one days in Malta in September 2005 and a short period in Portugal in October 2004 , travelling widely in both countries . In color , these photographs are a departure from his earlier work . Most are more or less candid photographs of people . A collection was published as the eighth in a series of fourteen volumes , In

@-@ between .

Series of color photographs from short visits to Cuba ( 2007 ) and Taiwan ( 2013 ) have appeared in Asahi Camera .

= = = Writing = = =

Kikai 's essays have appeared in periodicals and within some of his own photobooks . They have also been collected in four books , in which they are illustrated by reproductions of relevant photographs .

Indo ya Gassan ( ? India and Gassan ? , 1999 ) is a collection about and photographs of India . Gassan is a mountain in central Yamagata close to where Kikai was brought up ; Kikai muses on India and compares it with the Yamagata of his youth .

Me to kaze no kioku ( ? Memories of the eye and the wind ? , 2012 ) collects essays published in Yamagata Shinbun ( ???? ) since 2006 ; Dare omo sukoshi suki ni naru hi : Memekuri b?biroku ( ? Days when you come to like anyone a little : An image @-@ turning aide @-@ memoire ? , 2015 ) collects essays published in Bungakukai ( ??? ) since 2011 ; Kutsuzoku no herikata ( ? Ways to wear down shoe rubber ? , 2016 ) is a fourth collection .

= = Exhibitions = =

Supplementary English titles in parentheses are nonce translations for this article ; those outside parentheses and in quotation marks were used at the time .

[ A ] : Asakusa portraits

[ I ] : India

[ S ] : Portraits of spaces

[ T ] : Turkey

= = = Selected solo exhibitions = = =

? Nagi : Machinaka no k?kei ? ( ? ? ????? , Calm : Town scenes ) . [ S ] Konishiroku Photo Gallery ( Shinjuku , Tokyo ) , August ? September 1983 .

? Indo kik? ? ( ????? , India travelogue ) . [ I ] Doi Photo Plaza Shibuya ( Shibuya , Tokyo ) , August 1984 ; Art Plaza ( Fukuoka ) , August 1984 ; Gallery Antomeru ( Sendai ) , September 1984 ; Yamagata , 1984 .

? ?tachi no sh?z? ( Sens?ji keidai ) ? ( ?????? ( ????? ) , Portraits of kings [ in the grounds of Sens? @-@ ji ] ) . [ A ] Ginza Nikon Salon ( Ginza , Tokyo ) , September 1988 .

? Dai @-@ 13 Ina Nobuo sh? jush? sakuhinten : Kikai Hiroo ? ?tachi no sh?z? ( Sens?ji keidai ) ? ? ( ?13???????????? ? ???? ? ?????? ( ????? ) ? , Exhibition of works winning the 13th Ina Nobuo Award : Hiroh Kikai , Portraits of kings [ in the grounds of Sens? @-@ ji ] ) . [ A ] Ginza Nikon Salon ( Ginza , Tokyo ) ; Osaka ; Kyoto ; etc . , 1988 ? 89 .

The Hitachi Collection of Contemporary Japanese Photography , Center for Creative Photography , Tucson , Arizona . 1989 .

? Dai @-@ 13 @-@ kai Ina Nobuo sh? jush? sakuhinten : Kikai Hiroo ? Kansh? : Machi no katachi ? ? ( ?13???????????? ? ???? ? ?? ? ?????? ? , Exhibition of works winning the 13th Ina Nobuo Award : Hiroh Kikai , Meditation : Town shapes ) . [ S ] Osaka Nikon Salon , February 1990 ; Ginza Nikon Salon ( Ginza , Tokyo ) , March 1990 ; Kyoto ; etc . , 1990 .

? Ecce Homo ? . [ A ] Robert Koch Gallery ( San Francisco ) , 1993 .

? Indo kik? ? ( ????? , India travelogue ) . [ I ] Sh?meid? Gallery ( Kodaira ) , 1998 .

? Persona ( 1 ) ? . [ A ] Centrum Sztuki i Techniki Japo?skiej ? Manggha ? ( Kraków ) , 1999 .

? Shashin to insatsu hy?gen ? ( ??????? , Photographs and printing expression ) . [ S ] Mitsumura Art Plaza ( ?saki , Tokyo ) , February ? March 2000 .

? Persona ( 2 ) ? . [ A ] Centrum Sztuki i Techniki Japo?skiej ? Manggha ? ( Kraków ) , November ? December 2002 .

? Persona ? . [ A ] The Third Gallery Aya ( Osaka ) , October 2003 .  
 ? Persona ? . [ A ] Domon Ken Photography Museum ( Sakata ) , September ? November 2004 .  
 ? Persona ? . [ A ] Ginza Nikon Salon ( Tokyo ) ; Osaka , 2004 .  
 ? Persona ? . [ A ] Galeria Fotografii PF , Centrum Kultury ? Zamek ? ( Pozna? ) , February ? March 2005 .  
 ? Persona ? . [ A ] Sh?meid? Gallery ( Kodaira ) January 2005 .  
 ? Perusona ? ( ???? ) . [ A ] Ginza Nikon Salon ( Ginza , Tokyo ) , February ? March 2006 ; Osaka Nikon Salon ( Osaka ) , April 2006 .  
 ? T?ky? mutan ? ( ???? , Tokyo dreams ) . [ S ] Ginza Nikon Salon ( Ginza , Tokyo ) , September 2007 ; Osaka Nikon Salon ( Osaka ) , October 2007 .  
 ? Tokyo Labyrinth ? . [ S ] Yancey Richardson Gallery ( New York City ) , September ? October 2008 .  
 ? Jinsei gekij? ? ( ???? , Human theatre ) . [ A ] Gallery Raku , Kyoto University of Art and Design , Kyoto , March 2009 .  
 ? Persona ? . [ A ] Yancey Richardson Gallery ( New York City ) , May ? July 2009 .  
 ? Asakusai portrék ? . [ A ] Liget Gallery ( Budapest ) , November ? December 2010 .  
 ? Anatoria e no purosusu ? ( ????????? ) . [ T ] Aoyama Book Center ( Omotesand? , Tokyo ) , January 2011 .  
 ? T?ky? p?toreito ? ( ????????? ) / ? Tokyo portraits ? . [ A , S ] Tokyo Metropolitan Museum of Photography ( Ebisu , Tokyo ) , August ? October 2011 .  
 ? Anatoria ? ( ????? ) . [ T ] M2 ( Shinjuku , Tokyo ) , August 2011 .  
 ? Persona ? . [ A , S , I , T ] Yamagata Museum of Art ( Yamagata ) , December 2011 ? January 2012 .  
 ? Tokyo Labyrinth ? . [ S ] Zen Foto Gallery ( Roppongi , Tokyo ) , May 2013 .  
 ? Persona ? / ? Perusona ? ( ???? ) . [ A ] 14th Documentary Photo Festival Miyazaki , Miyazaki Prefectural Art Museum , August ? September 2013 .  
 ? Asakusa Portraits ( 1973 ? 2008 ) et India ( 1982 ? 2008 ) ? . [ A , I ] In between Gallery ( Paris ) , November 2013 .  
 ? India 1982 ? 2011 ? . [ I ] Canon Gallery S ( Shinagawa , Tokyo ) , May ? June 2014 .  
 ? Retratos de Asakusa ? . [ A ] Tabacalera , Promoción del Arte ( Madrid ) , September ? November 2014 .  
 ? India 1982 ? 2011 ? . [ I ] The Museum of Art , Ehime ( Matsuyama , Ehime ) , September ? October 2014 .  
 ? Tôkyô : voyage à Asakusa ? . [ A , S ] Société d'encouragement pour l'industrie nationale , Paris 6 . 13 ? 23 October 2015 .

= = = Selected group exhibitions = = =

? The Hitachi Collection of Contemporary Japanese Photography ? . Center for Creative Photography , University of Arizona , 1988 .  
 ? Ny? dokyumentsu 1990 ? ( ??? ? ?????? 1990 ) / ? New Documents 1990 ? . Museum of Modern Art , Toyama ( Toyama ) , 1990 .  
 ? Shashin toshi T?ky? ? ( ?????Tokyo ) / ? Tokyo / City of Photos ? . [ A ] ( Other photographers exhibited were Takanobu Hayashi , Ry?ji Miyamoto , Daid? Moriyama , Shigeichi Nagano , Ikk? Narahara , Mitsugu ?nishi , Masato Seto , Issei Suda , Akihide Tamura , Tokuko Ushioda , and Hiroshi Yamazaki . ) Tokyo Metropolitan Museum of Photography , 1995 .  
 ? Shashin wa nani o katareru ka ? ( ????????? ? What can photographs say ? ) . [ I ] Tokyo Metropolitan Museum of Photography , June ; Osaka Umeda Canon Salon , July ; Fukuoka Canon Salon , August ; Nagoya Canon Salon , September ; Sapporo Canon Salon , October ; Sendai Canon Salon , November 1997 .  
 ? Berlin ? Tokyo ? . Neue Nationalgalerie , Berlin , 2006 .  
 ? T?ky? meiro / Andesu Kuero ? ( ????? ? ????? ) / ? Tokyo Labyrinth / Andes Qero ? . [ S ] ( With Yoshiharu Sekino , who exhibited photographs taken of the Q ? ero . ) Sh?meid? Gallery (

Kodaira ) , July 2007 .

? Heavy Light : Recent Photography and Video from Japan ? . [ A ] International Center of Photography ( New York ) , May ? September 2008 .

? Sander ? s Children ? . [ A ] Danziger Projects , New York , 2008 .

Mit anderen Augen . Das Porträt in der zeitgenössischen Fotografie = With Different Eyes : The Portrait in Contemporary Photography . [ A ] Die Fotografische Sammlung / SK Stiftung Kultur , Cologne , 26 February ? 29 May 2016 ; Kunstmuseum Bonn , 25 February ? 8 May 2016 .

? Faces from Places ? . [ A ] L. Parker Stephenson Photographs , Manhattan , 6 May ? 16 July 2016 . With Mike Disfarmer , Sirkka @-@ Liisa Konttinen , J. D. ' Okhai Ojeikere , Malick Sidibé , and Jacques Sonck .

= = Permanent collections = =

Tokyo Metropolitan Museum of Photography : 17 photographs from the series ?tachi no sh?z? ( later known as Persona or Asakusa Portraits ) , 1985 ? 86 .

Museum of Modern Art , Toyama ( Japan )

Domon Ken Photography Museum ( Sakata , Yamagata , Japan )

Neue Nationalgalerie ( Berlin )

Center for Creative Photography ( University of Arizona , Tucson )

Hood Museum of Art ( Dartmouth College , Hanover , New Hampshire )

Museum of Fine Arts , Houston ( Texas )

Museum of the International Center of Photography ( New York )

Mead Art Museum ( Amherst College , Amherst , MA )

Philadelphia Museum of Art

= = Publications = =

= = = Books by Kikai = = =

?tachi no sh?z? : Sens? @-@ ji keidai ( ?????? ? ?????? ) / Ecce homo : Portraits of kings . Yokohama : Yatate , 1987 . Photograph collection , with captions in Japanese and English , and an essay by Sadayoshi Fukuda . There are forty @-@ one monochrome plates .

India . Tokyo : Misuzu Shob? , 1992 . ISBN 4 @-@ 622 @-@ 04385 @-@ 8 . Photograph collection , with text ( by Kikai and Munesuke Mita ) in Japanese and English , and captions in English . There are 106 monochrome plates ( all ? landscape ? format ) .

Ya @-@ Chimata : ?tachi no kair? ( ? ? ??? ? ?????? , Ya @-@ Chimata : A gallery of kings ) . Tokyo : Misuzu Shob? , 1996 . ISBN 4 @-@ 622 @-@ 04409 @-@ 9 . Photograph collection , with text ( by Kikai and ten other writers ) in Japanese only . There are 183 monochrome plates .

T?ky? meiro ( ????? ) / Tokyo Labyrinth . Tokyo : Sh?gakukan , 1999 . ISBN 4 @-@ 09 @-@ 681241 @-@ 2 . Photograph collection , with text ( by Andrzej Wajda , Genpei Akasegawa , and Suehiro Tanemura ) in Japanese only . There are 108 monochrome plates .

Indo ya Gassan ( ????? , India and Gassan ) . Tokyo : Hakusuisha , 1999 . ISBN 4 @-@ 560 @-@ 04928 @-@ 9 . Thirty essays and forty @-@ one photographs ; text in Japanese only . The monochrome photographs are a mixture of ? landscape ? ( across two pages ) and ? portrait ? ( on single pages ) .

Shiawase : Indo daichi no kodomo @-@ tachi ( ????? ? ????????????? ) / Shanti : Children of India . Tokyo : Fukuinkan , 2001 . ISBN 4 @-@ 8340 @-@ 1779 @-@ 6 . Photograph collection ( all monochrome ) : thirteen ? landscape ? photographs across both pages ; and ninety @-@ four ? portrait ? . There are no captions , and the text is in Japanese only .

Persona . Tokyo : S?shisha , 2003 . ISBN 4 @-@ 7942 @-@ 1240 @-@ 2 . Photograph collection , with captions and text ( by Andrzej Wajda , Suehiro Tanemura , and Kikai ) in both Japanese and English . Between an additional plate at the front and back , there are twelve plates in a prefatory

section ( photographs taken well before the others ) , and in the body of the book twenty @-@ eight plates four to a page and 138 plates on their own pages .

Perusona ( ????? ) / Persona . Tokyo : S?shisha , 2005 . ISBN 4 @-@ 7942 @-@ 1450 @-@ 2 . Second , popular edition of the 2003 Persona in a smaller format . There are additional essays and photographs by Kikai ; captions in both Japanese and English , other text in Japanese only . The twelve prefatory plates of the first edition and 191 plates of the main series are each presented on a separate page ; there are also three more plates of photographs outside the series .

In @-@ between 8 : Kikai Hiroo Porutogaru , Maruta ( In @-@ between 8 ????? ????? ? ??? ) / In @-@ between , 8 : Hiroh Kikai , Portugal , Malta . Tokyo : EU ? Japan Fest Japan Committee , 2005 . ISBN 4 @-@ 903152 @-@ 07 @-@ 3 . Photograph collection ; captions and text in both Japanese and English . There are twenty @-@ eight colour photographs of Portugal and twenty @-@ seven of Malta .

T?ky? mutan ( ????? ) / Labyrinthos . Tokyo : S?shisha , 2007 . ISBN 4 @-@ 7942 @-@ 1572 @-@ X . Collection of 118 monochrome photographs and essays ; captions ( for each , the approximate address and the year ) and essays are in Japanese only .

Asakusa Portraits . New York : International Center of Photography ; Göttingen : Steidl , 2008 . ISBN 978 @-@ 3 @-@ 86521 @-@ 601 @-@ 4 . Collection of monochrome photographs ; captions and texts in English only . With an interview of Kikai by Noriko Fuku , essays by Kikai ( translated from Perusona ) and an essay on Asakusa by Hiromichi Hosoma ( ????? ) .

Anatoria ( ????? ) / Anatolia . Tokyo : Crevis , 2011 . ISBN 978 @-@ 4 @-@ 904845 @-@ 10 @-@ 3 . Collection of 140 monochrome photographs ( all ? landscape ? format ) of Turkey ( not only Anatolia ) . With afterwords by Toshiyuki Horie and Kikai .

T?ky? p?toreito ( ????????? ) / Tokyo Portraits . Tokyo : Crevis , 2011 . ISBN 978 @-@ 4 @-@ 904845 @-@ 14 @-@ 1 . Exhibition catalogue of over 150 monochrome photographs of the ? Asakusa portraits ? and ? portraits of spaces ? series . Afterwords ( by Shinji Ishii [ ?????? ] , Iwao Matsuyama [ ??? ] , and Nobuyuki Okabe [ ????? ] ) in Japanese only ; captions in Japanese and English .

Me to kaze no kioku : Shashin o meguru es? ( ?????? ????????? ) . Tokyo : Iwanami , 2012 . ISBN 978 @-@ 4 @-@ 00 @-@ 024952 @-@ 2 . Essay collection .

Seken no hito ( ????? ) . Chikuma Bunko . Tokyo : Chikuma Shob? , 2014 . ISBN 978 @-@ 4 @-@ 480 @-@ 43156 @-@ 1 . A bunkobon anthology of the Asakusa portrait series .

Dare o mo sukoshi suki ni naru hi : Memekuri b?biroku ( ????????????? ??????? ) . Tokyo : Bungei shunj? , 2015 . ISBN 978 @-@ 4 @-@ 16 @-@ 390215 @-@ 9 . Essay collection .

Tokyo View . Kyoto : Kazetabi @-@ sha , 2016 . A large @-@ format collection of 117 monochrome photographs of the ? portraits of spaces ? series . Captions in Japanese and English ; afterword by Hideki Maeda in Japanese only .

Kutsuzoku no herikata ( ????? ) . Tokyo : Chikuma Shob? , 2016 . ISBN 978 @-@ 4 @-@ 480 @-@ 87621 @-@ 8 . Essay collection , contains 32 full @-@ page plates from the ? portraits of spaces ? series .

= = = Other books with contributions by Kikai = = =

Shashin toshi T?ky? ( ?????Tokyo ) / Tokyo / City of Photos . Tokyo : Tokyo Metropolitan Museum of Photography , 1995 . Catalogue of an exhibition held in 1995 . Plates 113 ? 29 , admirably printed , are from Kikai ? s series of Asakusa portraits . Captions and texts in both Japanese and English .

Literatura na ?wiecie ( Warsaw , ISSN 0324 @-@ 8305 ) number 1 ? 3 , 2002 . This special issue on Japanese literature , Japonia , is illustrated with photographs by Kikai , taken from Ya @-@ Chimata and T?ky? meiro / Tokyo Labyrinth . Text in Polish .

Ueda Makoto . Sh?g? j?taku monogatari ( ?????? , The story of collective housing ) . Tokyo : Misuzu , 2004 . ISBN 4 @-@ 622 @-@ 07086 @-@ 3 . A book about collective housing in Japan from the D?junkai buildings onward , with 165 illustrative color photographs , all by Kikai . ( Some monochrome photographs are older and are by other photographers . ) The text , by Ueda , is in Japanese only . Content previously ( 1997 ? 2001 ) published in Tokyojin .

In @-@ between : 13 @-@ nin no shashinka 25 @-@ kakoku ( In @-@ between 13????? 25?? ) / In @-@ between : 13 photographers , 25 nations . Tokyo : EU ? Japan Fest Japan Committee , 2005 . ISBN 4 @-@ 903152 @-@ 13 @-@ 8 . Kikai is one of the thirteen in this supplementary collection of photographs in six themes ( ? Stones and walls ? , ? Words ? , etc . ) ; captions and text in both Japanese and English .

Miyako Harumi . Mess?ji ( ????? ) / The Message . Tokyo : Juritsusha , 2006 . ISBN 4 @-@ 901769 @-@ 41 @-@ 3 . A book of which about half consists of quotations from interviews with the enka singer Harumi Miyako , and the other half of color photographs by Kikai . The photographs are not described or identified ; a handful are of Miyako but most are of sea and provincial views . ( In many , the scenes are recognizably of the Kumano area just west of Kumanogawa , Wakayama . ) The text is all in Japanese .

Heavy Light : Recent Photography and Video from Japan . New York : International Center of Photography ; Göttingen : Steidl , 2008 . ISBN 978 @-@ 3 @-@ 86521 @-@ 623 @-@ 6 . Captions and texts in English only .

Higashi @-@ Nihon dai @-@ jishin : Shashinka 17 @-@ nin no shiten ( ?????? ???17???? , The great east Japan earthquake : The perspectives of 17 photographers ) . Special compilation by Asahi Camera . Tokyo : Asahi Shinbunsha , 2011 . ISBN 978 @-@ 4 @-@ 02 @-@ 330996 @-@ 8 . A collection of photographs of the aftermath of the 2011 T?hoku earthquake and tsunami . Text in Japanese only . Kikai contributes six pages : S?ma in early June , and three towns in Miyagi in late August .

Kikai Hirô and Jean @-@ François Sabouret . Tôkyô : voyage à Asakusa . Atlantique , Éditions de l'Actualité Scientifique Poitou @-@ Charentes , 2015 . ISBN 978 @-@ 2 @-@ 911320 @-@ 55 @-@ 2 . An introduction to the work of Kikai , in French and Japanese .

Gabriele Conrath @-@ Scholl and Stephan Berg , eds . Mit anderen Augen . Das Porträt in der zeitgenössischen Fotografie = With Different Eyes : The Portrait in Contemporary Photography . Cologne : Snoeck , 2016 . ISBN 978 @-@ 3 @-@ 86442 @-@ 158 @-@ 7 . Catalogue of the exhibition .