

DAIDO MORIYAMA REMIX

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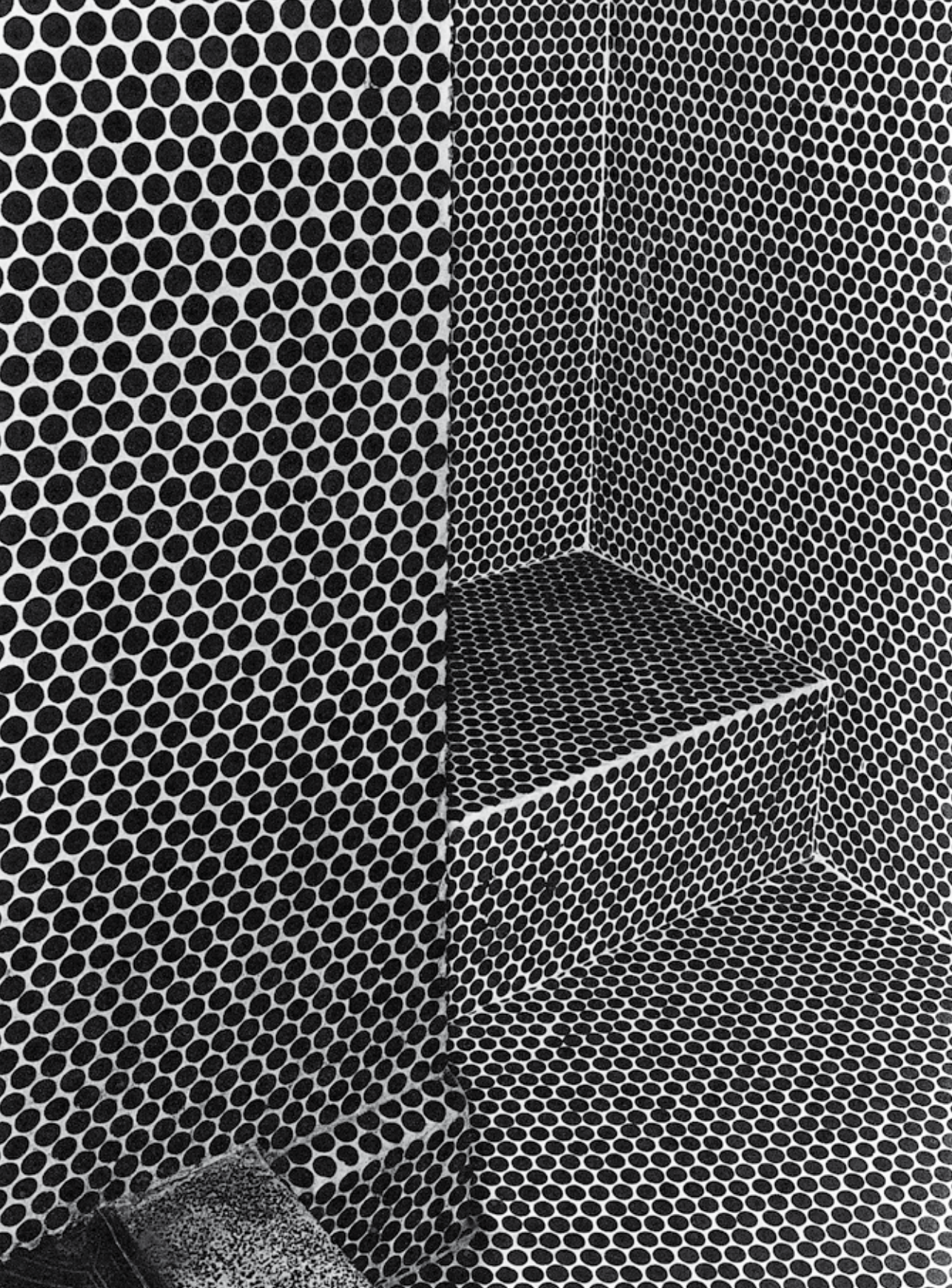


















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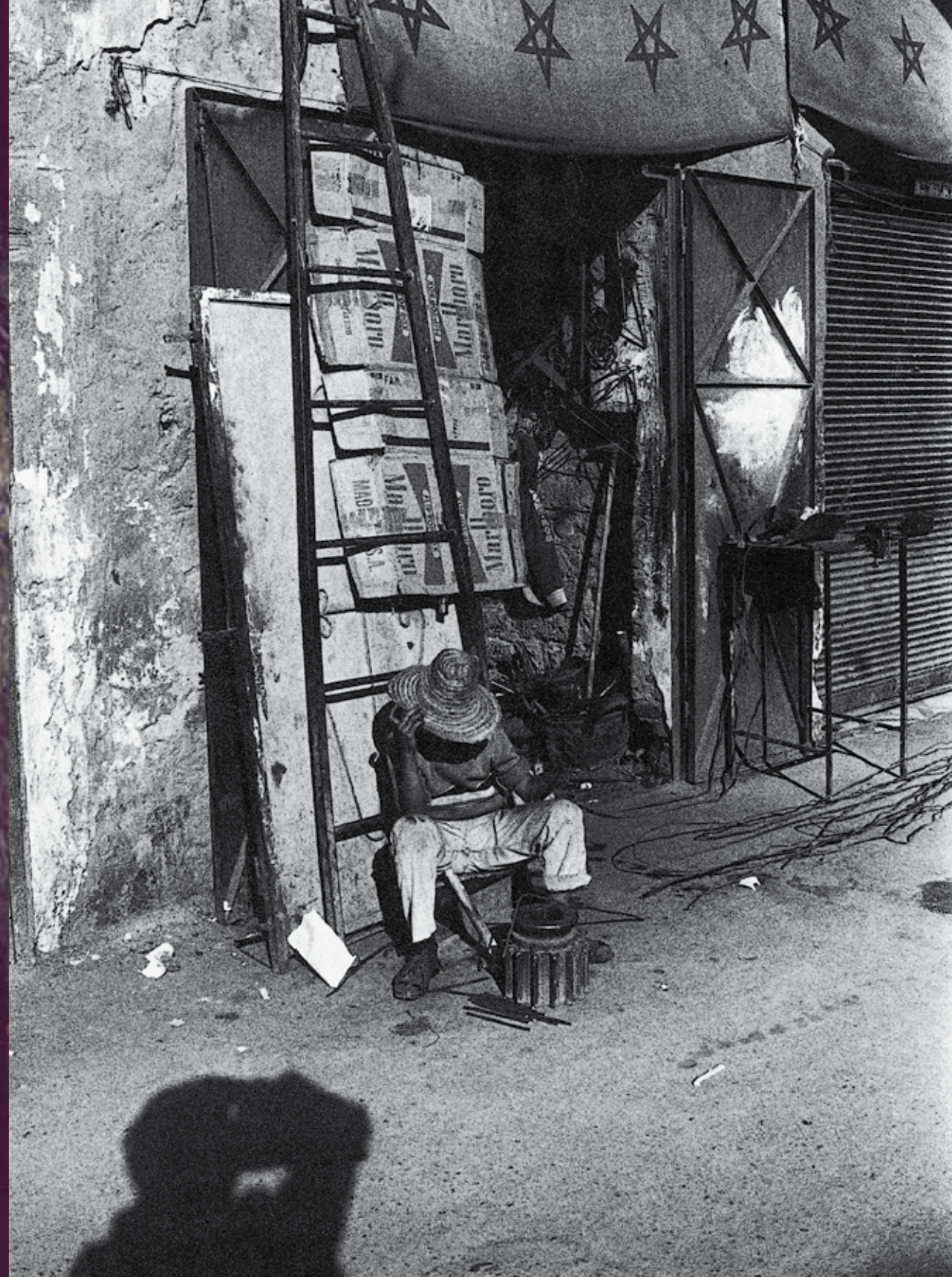
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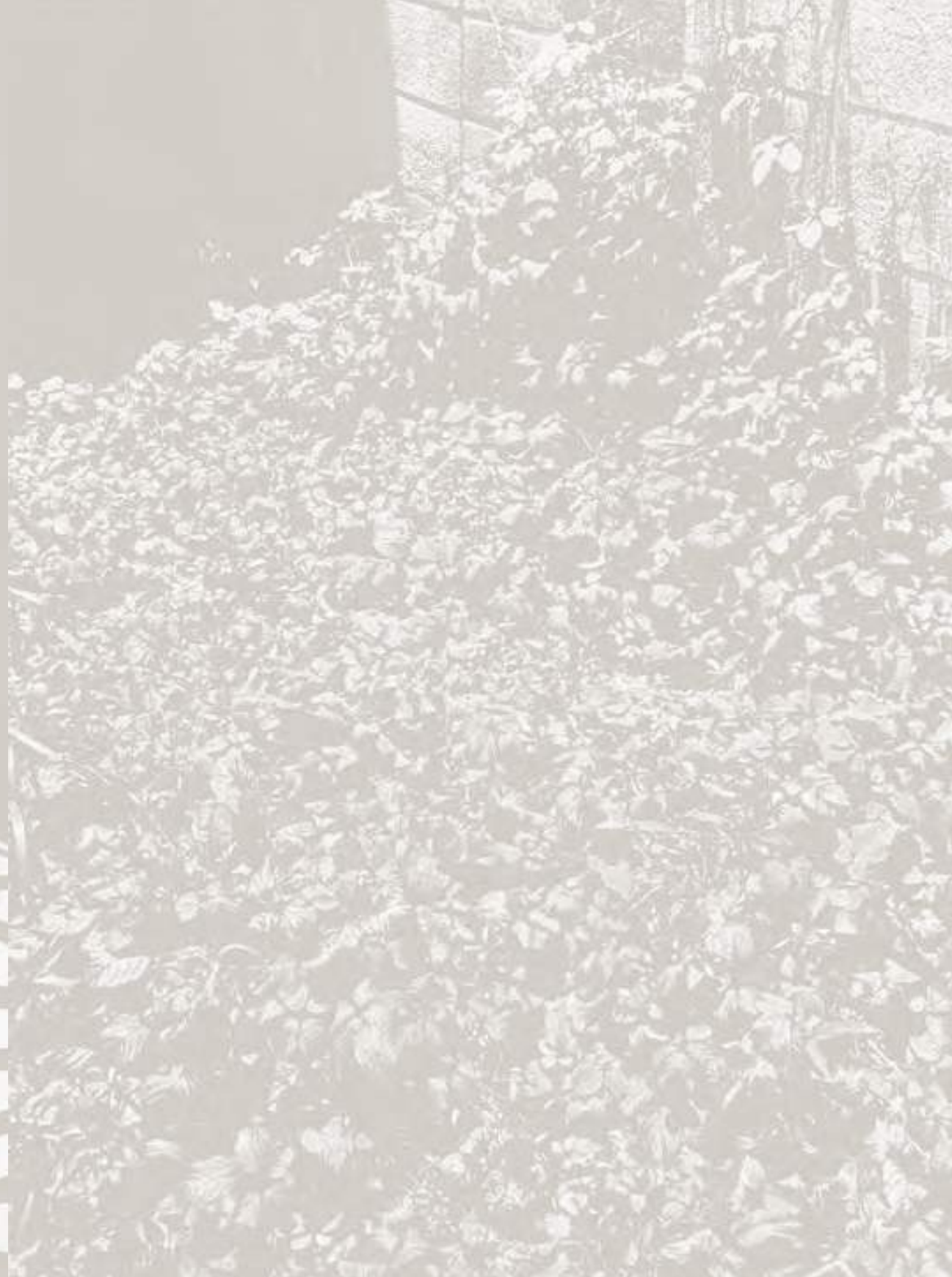
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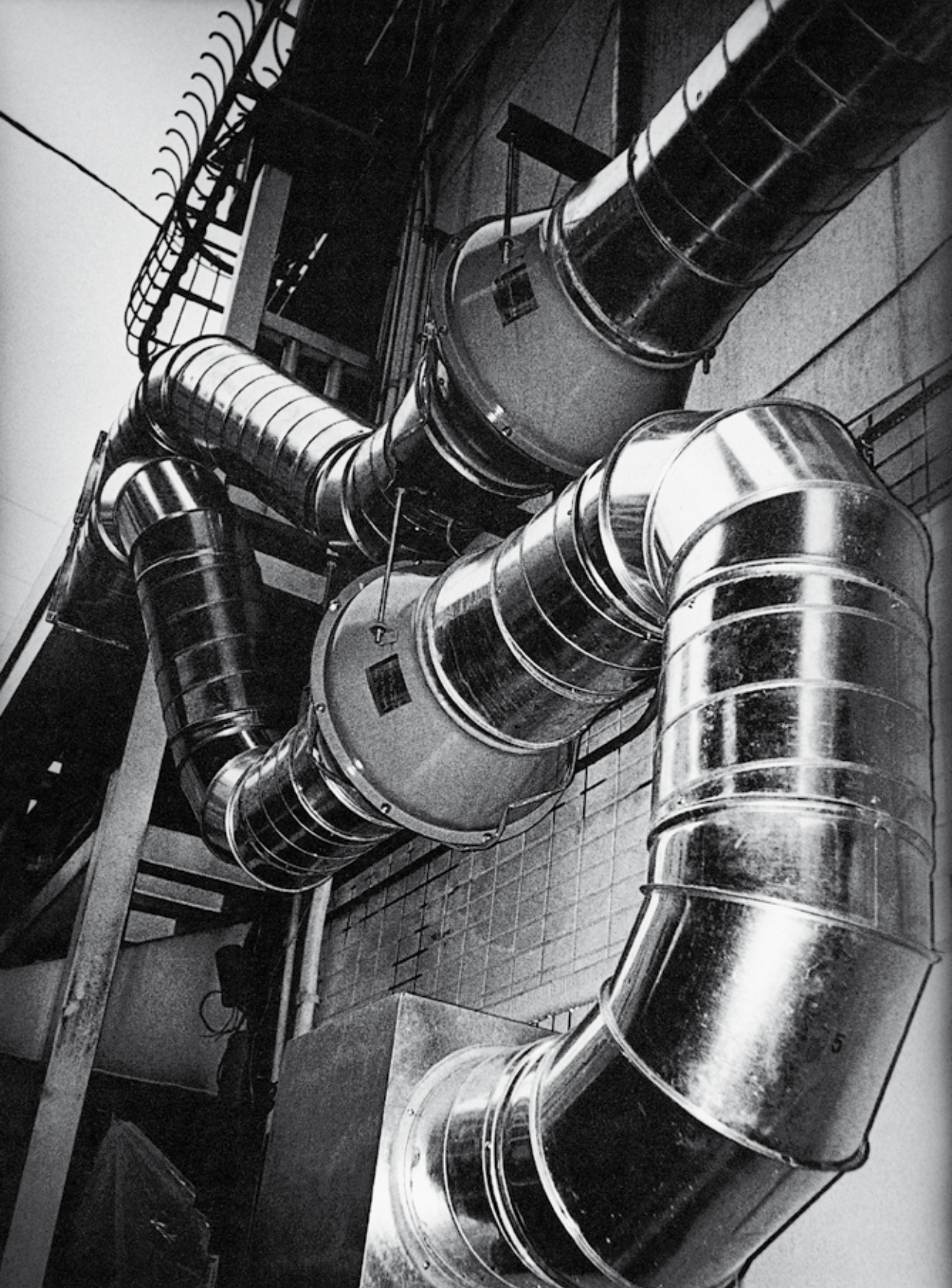
















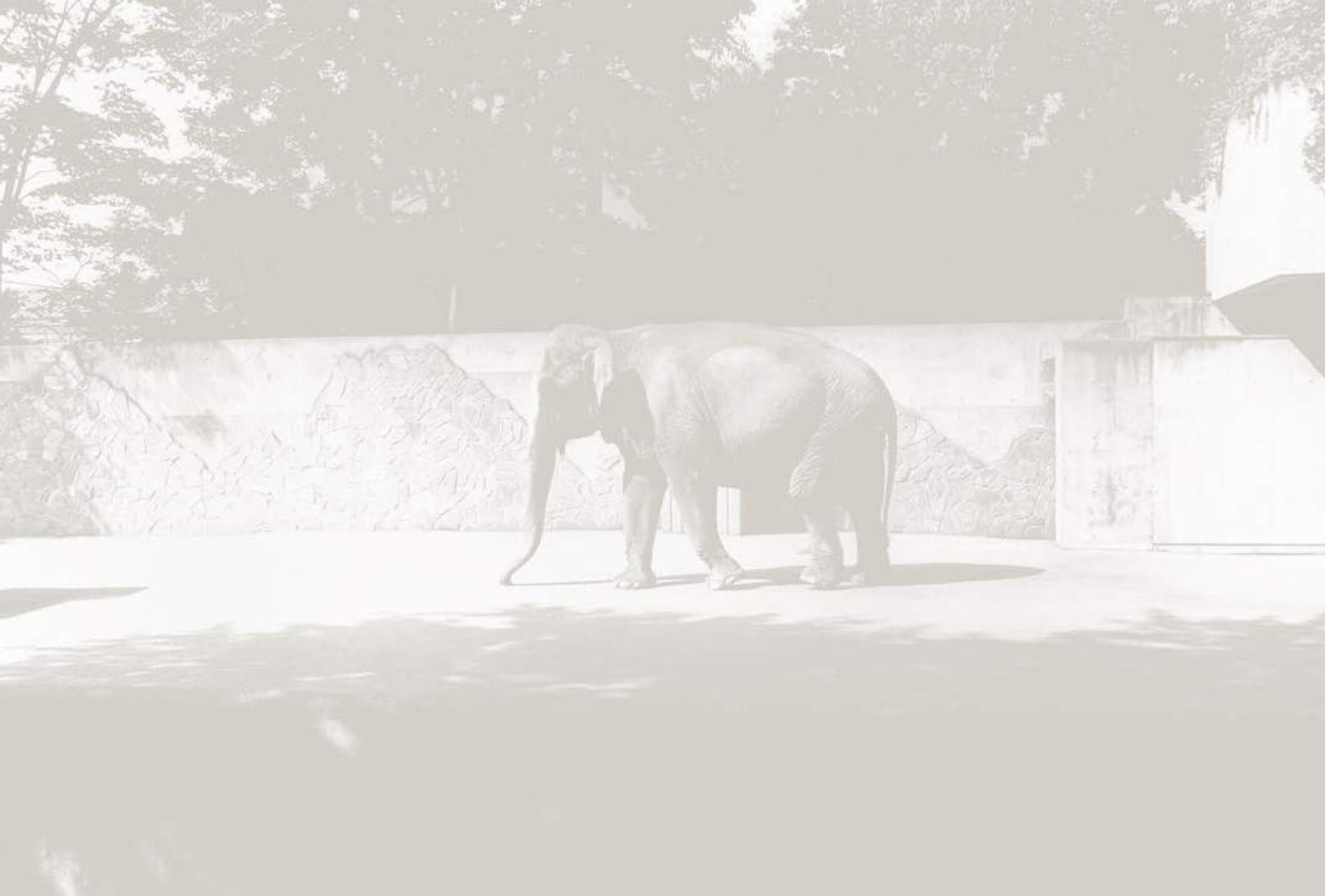


料金 一人 ¥3000

未成年者の入場お断りします























Like any revolutionary, Daido Moriyama is unsettling. Before becoming a major post-war artist, he was an activist for all causes, like many in Japan in the early 70s. He kept company with a number of avant-garde photographers at the Vivo Agency, on the decline, where he met the eminent Eikoh Hosoe (and eventually became his assistant) and Shomei Tomatsu, before joining the short-lived magazine *Provoke* in 1969. Alongside other photographers and theorists such as Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, Koji Taki and Nobuyoshi Araki, he continually experimented a new visual language.

Political protesters at the outset, these photographers wanted to denounce the frenzied race to consume during the rebuilding of a country that was still nursing the wounds of defeat under the eye of the Americans. *Stray Dog*, his emblematic photo of a mangy dog (1971), was taken at Misawa, right next to a very active American base, not so far, geographically, from warring Vietnam. They were also struggling against a very rigid society in which the individual is faced with the masses, the workplace acts as a substitute for the family, and tradition yields to the American way of life. Remember, too, that they were all born just before the war — Moriyama in 1938 — and that they experienced firsthand the chaos of bombardments, two nuclear bombs and the fall of the empire. Their photography was the medium for their personal and collective identity crisis.

This post-war society and its race for modernity transformed the cities, but also the Japanese mentality and its emphasis on reservedness. Suddenly modesty is no longer a moral value: women's intimacy is exposed through pornographic images, flaunted in the streets. Television invades the family space, Western imagery flourishes in magazines and advertising comes crashing head-on into a civilization that was, until then, protectionist and prude! During his photographic promenades, Moriyama deciphers all the signs, the entire alphabet of the city (subway, crossings, crowds, signs, posters, etc.). Through his lens, Tokyo becomes a

metropolis saturated with representations. Like Eugene Atget, his greatest influence along with William Klein and Andy Warhol, he captures what will disappear and seeks his identity through the soul of the city, like an eternal wanderer. Moriyama likes what reveals itself little by little: between the black (hidden) and the white (light), there is grey! Araki referred to him as a “*gre(y)t photographer*”.

Daido Moriyama's art is a far, far cry from any formal academic quality: images are blurred, botched, saturated, grainy black and white, film leaders and trailers can be a part of the image, frames are tilted at random... Over and above calling the nature of the representation itself into question, his photography becomes an autobiography, a means of expressing personal experiences! His life and his photography alternate between depression and addiction, calm and violence, withdrawal from the public eye and success... Constantly self-questioning his art, like his book *Bye, Bye Photography, Dear* (1972): “*This book questions the relationship between photography and the photographer, between photography and history. Who am I when I take a picture? Truth be told, in hindsight, I wonder if it is really a book of photographs. I doubt it. It's more a rough work of urges and ideas.*”

Daido Moriyama is a photographer in perpetual motion, like the passenger of a runaway car that shoots the landscape racing by... Moriyama is a physical photographer who takes pictures with his body more than with his eyes. He is also an atmospheric photographer who couldn't care less about convention, a man who prefers the humanity of the here and now. And, finally, he is an artist who incessantly walks a tightrope, balancing on the fine line where the subject ends and the spirit begins.

From this constant motion comes the title of this book: *Remix*. For the work of Moriyama is not permanent — far from it! He endlessly plunges into his contact prints, tirelessly reprints his images, re-centres them, prints them horizontally or vertically to achieve the desired

format at the time, an image can exist in black and white and in colour, enough to make you lose yourself in the maelstrom of his photos (his complete works list 5,758 references). It is also a re-evaluation! He is the photographer who wants to wear his subject right out — until death? Like a DJ, he continuously reinterprets his photography: the dog in *Stray Dog* can look to the right or to the left, he has long forgotten which way it was in the original. There are seven different versions of his picture of fishnet stockings, series are constantly evolving, the *Cherry Blossoms* appeared in 1972, then in 1983 and again in 1987... the book *New York* was published in 2002 with pictures from 1971, a picture taken in 1988 can reappear in a book in 1993 with a new title, anything goes! If he is not re-examining his books with each new edition... Now he leaves others the care of arranging his books (act of faith or ultimate desire for interpretation?), to draw from this incredible mass of images, and to bring this immense oeuvre out of the shadows.

Patrick Remy

Daido Moriyama, comme tout révolutionnaire, dérange. Avant d'être l'un des artistes les plus importants de l'après-guerre, il est activiste de toutes les causes comme en comptait beaucoup le Japon, à l'aube des 1970s. Compagnon de nombreuses avant-gardes photographiques, de l'agence Vivo, sur le déclin, où il côtoie les maîtres Eikoh Hosoe — dont il deviendra l'assistant — et Shomei Tomatsu, il rejoint en 1969 l'éphémère magazine *Provoke* : aux côtés d'autres photographes et théoriciens, Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, Koji Taki et Nobuyoshi Araki, il ne cessera d'expérimenter un nouveau langage visuel.

Contestataires politiques au départ, ces photographes veulent dénoncer la course frénétique à la consommation d'un pays en pleine reconstruction qui n'en finit pas de panser les plaies de la défaite sous l'œil des Américains... *Stray Dog*, son emblématique photo de chien galeux méchant (1971) a été prise à Misawa, juste à côté d'une base américaine très active, pas si loin, géographiquement, du Viêt-nam en guerre... Ils sont également en lutte contre une société très rigide où l'individu s'efface devant les masses, où l'entreprise se substitue à la famille et où la tradition cède à l'*american way of life*... Rappelons aussi que ces artistes sont tous nés peu avant la guerre — 1938 pour Moriyama — et qu'ils ont connu le chaos des bombardements, les deux bombes nucléaires et la défaite de l'empire. La photographie est le médium de leur crise d'identité personnelle et collective.

Cette société de l'après-guerre et sa course à la modernité a transformé les villes, mais aussi la mentalité japonaise et son goût pour l'ombre. Tout d'un coup la pudeur n'est plus une valeur morale : l'intimité des femmes s'exhibe à travers les images pornographiques, et s'affiche dans les rues. La télévision envahit l'espace familial, l'imagerie occidentale se développe dans les magazines et la publicité, venant heurter une civilisation jusqu'alors protectionniste et prude. Lors de ses promenades en images, Moriyama déchiffre tous les signes, tout l'alphabet de la ville (métro, passages, foules, enseignes, affiches). Tokyo devient sous son objectif une métropole

saturée de représentations. Comme Eugène Atget, sa plus grande influence aux côtés de William Klein et d'Andy Warhol, il capture ce qui va disparaître et se cherche à travers l'âme de la ville, à la manière d'un éternel flâneur. Daido Moriyama aime ce qui se dévoile petit à petit : entre le noir (caché) et le blanc (la lumière), il y a le gris. Araki disait de lui c'est un « *grea(y)t photographer* ».

L'art de Daido Moriyama est loin, très loin de tout académisme : images floues, ratées, saturées, noir et blanc granuleux, amorces de films pouvant être un élément de l'image, cadrages aléatoires... Sa photographie, au-delà de la remise en question de la nature même de la représentation, devient une autobiographie, un mode d'expression au service d'expériences personnelles ! Sa vie et sa photographie alternent entre dépression et toxicomanie, calme et violence, retrait de la vie publique et succès... Un perpétuel questionnement sur son art comme son livre *Bye, Bye Photography, Dear* (1972) : « *Ce livre est un questionnement sur les relations entre la photographie et le photographe, entre la photographie et l'histoire. Qui je suis quand je prends une photo ? En vérité, avec le recul, je me demande si c'est vraiment un livre de photographies ? J'en doute. C'est plutôt un brouillon de pulsions et d'idées.* »

Daido Moriyama est un photographe en perpétuel mouvement, il est comme le passager d'une voiture folle qui photographie le paysage qui défile... Moriyama est un photographe physique qui photographie plus avec son corps qu'avec ses yeux. C'est aussi un photographe d'atmosphère qui fait fi des conventions, un homme qui préfère l'humanité de l'instant. C'est enfin un artiste sans cesse sur le fil de la corde, en équilibre sur la ligne ténue où s'arrête le sujet et commence l'esprit.

De ce perpétuel mouvement est tiré le titre de ce livre : *Remix*. Car l'œuvre de Moriyama n'est pas figée, loin de là ! Sans cesse il se plonge dans ses contacts, retire inlassablement ses images, les recadre, les tire horizontalement ou verticalement

pour arriver au format du moment ; une image peut exister en noir et blanc et en couleur, de quoi se perdre dans le maelström de ses photos (son œuvre complète recense 5 758 références). C'est aussi une réévaluation ! Il veut épuiser son sujet jusqu'au bout — jusqu'à la mort ? Comme un DJ, il réinterprète sans cesse sa photographie : le chien de *Stray Dog* peut regarder à droite ou à gauche, il a depuis longtemps oublié de quel côté regardait l'original. Son image de bas résilles existe en sept versions différentes, des séries sont sans cesse en évolution, les *Cherry Blossoms* apparaissent en 1972, puis en 1983 et 1987... Le livre *New York* a été publié en 2002 avec des images de 1971 ; une image de 1988 peut réapparaître dans un livre de 1993 avec un nouveau titre, qu'importe ! Quand il ne revisite pas ses livres à chaque édition... Aujourd'hui il laisse aux autres le soin d'ordonner ses photographies (acte de confiance ou volonté suprême d'interprétation ?), de puiser dans cette incroyable masse d'images et de sortir de l'ombre cette œuvre immense.

Patrick Remy

BIOGRAPHY

1938

Daido (Hiromichi) Moriyama was born in Ikeda-cho (now Ikeda-shi), Osaka on October 10.

1951

At the age of thirteen, he takes his first pictures with a toy camera, called “Start”.

1958

After his father dies in a train accident in September, Moriyama begins working as a freelance graphic designer in Hirano-cho, Osaka.

1960

Begins studying photography under Takeji Iwamiya in April.

1961

Moriyama moves to Tokyo, to join the eminent photographers’ group Vivo in March, whose members include Shomei Tomatsu, but the group is about to dissolve. Eikoh Hosoe takes Moriyama on as an assistant and next year Moriyama assists in the production of Hosoe’s series *Ordeal by Roses*.

1964

Marries Michiko Sugihara, on April 2. In late winter Tomatsu introduces him to Takuma Nakahira.

1965

While frequenting the nearby American naval base of Yokosuka around the year, Moriyama develops his snapshot style. Meets Shoji Yamagishi, editor of *Camera Mainichi* magazine (being discontinued).

1966

First collaboration with Shuji Terayama becomes a series, *The Underpinning of Show Biz: A Postwar*

History of Sideshows, in the magazine *Haiku*. A collaborative work by Moriyama, Terayama, and Nakahira, *There Is a Battlefield in the City* is serialized in *Asahi Graph* magazine (being discontinued). In November, establishes the office with Nakahira.

1967

In December, Moriyama receives the newcomer’s award from the Japan Photo Critics Association for the photographs of local entertainers. Around this time, Moriyama obtains a catalogue of an Andy Warhol exhibition and becomes strongly interested in the concepts of reproduction and repetition.

1968

Publishes *Japan: A Photo Theater*, with text of Shuji Terayama, Muromachi Shobo, July. Inspired by Jack Kerouac’s *On the Road*, he begins taking landscape photographs from moving vehicles. On November 1, the quarterly photography magazine *Provoke* is starting publication. The founding members include Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, and Koji Taki. Moriyama joins the group for the second issue.

1969

A number of photography magazines feature his series, including *Accident* in *Asahi Camera*.

1970

Asahi Camera features Moriyama’s photographs on its cover for the entire year. Solo exhibition *Scandal*, at Plaza Dick. In March, publishes the book *First, Throw out Verisimilitude*, in collaboration with Michiaki Amano, Daido Moriyama, Takuma Nakahira, Takahiko Okada, Yutaka Takanashi and Koji Taki, Tabata shoten, Tokyo.

1971

Travels to New York for the first time with

Tadanori Yokoo and encounters the works of Weegee at the Museum of Modern Art, New York, later the same year.

1972

Publishes *Farewell Photography*, Shashin Hyoronsha, April; Hunter, Chuokoronsha Inc., June. And also publishes the privately magazine *Document* from July until vol. 5, June of 1973.

1973

Photographic series, *On the Ground*, January through December, *Asahi Camera* magazine.

1974

Publishes privately *New York, Another Country*, March. Twenty-six works by Moriyama are shown in a group exhibition *New Japanese Photography* at the Museum of Modern Art, New York, March-May. The curators are Shoji Yamagishi and John Szarkowski. On April 22, Workshop Photography School is established by Moriyama, Nobuyoshi Araki, Masahisa Fukase, Eikoh Hosoe, Shomei Tomatsu, and Noriaki Yokosuka. Solo exhibition *Moriyama Daido Printing Show*, Shimizu Gallery, Tokyo, March; *Harley Davidson* (silk screen), Gallery Jun, Tokyo, May; *The Tales of Tono*, Ginza Nikon Salon, Tokyo. November, his office moves to Harajuku, Tokyo.

1975

Solo exhibition *Cherry Blossoms* (silk screen works), Matto Grossogallery, Tokyo, January; Photographs exhibition *Hunter*, Naha-shi, Okinawa, October.

1976

In June, he opens a photography gallery, CAMP, in Shinjuku, Tokyo. Solo exhibition *Goshogawara*, Ginza Nikon Salon, Tokyo, May. *Daido Moriyama Photo Exhibition*, Shadai Gallery, Tokyo, October. Publishes *The Tales of Tono*, Asahi Sonorama Co., Ltd., November.

1977

Holds a weekly class at CAMP for about nine months since the beginning of this year. Participates in a group exhibition *Neue Fotografie aus Japan* at the Municipal Museum in Austria, April. Solo exhibition *Tokyo: The City of Webs*, Ginza Nikon Salon, Tokyo, July.

1978

In summer, retreats to Sapporo, Hokkaido. Works from this period (1976-78) are compiled in *Japan: A Photo Theater II*, Asahi Sonorama Co., Ltd., February. Two solo exhibitions at CAMP, Tokyo: *The Tsugaru Strait*; *Niigata-city*.

1979

Moriyama's work continues to be shown in and outside Japan (New York, Venice, Austria). On July 20, Shoji Yamagishi dies.

1980

Solo exhibition *Daido Moriyama*, that includes 350 photographs, Gallery Form, Graz, Austria, April. He stays in Europe for one month during the period, and visits William Klein in Paris on May 8.

1981

In March, Moriyama withdraws from Camp. The photographs of the new series *Light and shadow*, are introduced in *Shashin Jidai* magazine, from July until next July; and the solo exhibition *Light and Shadow*, Nagase Photo Salon, Tokyo, October is held. *Daido Moriyama Photo Exhibition*, Zeit-Foto Salon, Tokyo, November. The *Daibosatsu Pass* is published in the December issue of *Asahi Camera*.

1982

For the series *The Time of the Dog*, he travels. His mother Miki dies, in August. Publishes *Light and Shadow*, Tojusha, August and holds the solo

exhibition *Light and Shadow: The Final Chapter*, Konishiroku Photo Gallery, Tokyo, November.

1983

In June, receives the Photographer of the Year Award from the Photography Society.

1984

Publishes in *My Memory* (essays), *Asahi Shimbun*.

1985

The compilation of his numerous writings is published: *A Dialogue with Photography*, Seikyusha, in July.

1986

Moriyama's long photo essay *How to Take a Beautiful Picture* begins appearing in the December issue of *Shashin Jidai* magazine (until the February 1988 issue). Participates a group exhibition *Black Sun: The Eyes of Four*, Museum of Modern Art Oxford, USA; Serpentine Gallery, London; Philadelphia Museum of Art, USA. In April and continuing for one year, the group exhibition *Fotografia japonesa contemporanea*, organized by the Spanish government, presents fifty-five Japanese photographers, including Nobuyoshi Araki, Eikoh Hosoe, and Moriyama, Circulo de Bellas Artes, Madrid; Diputacion de Valencia Sala Parpallo, Valencia; Ayuntamiento de Barcelona Casa Elizalde, Barcelona; Museo de Bellas Artes de Bilbao; Arte Edrren Bilboko Museoa, Bilbao.

1987

Moves to Shibuya, Tokyo and opens a gallery, Room 801, there in April. From September 1 to October 24 he is one of twelve photographers represented in the exhibition *Empathy: Contemporary Japanese Photographers '87* at the Visual Studies Workshop in Rochester, New York. In the book, *The Development of Modern Japanese Photography*, Toshiharu Ito cites the work of

Moriyama and Nobuyoshi Araki. Solo exhibitions at Room 801 are held five times in this year. Publishes *A Journey to Nakaji* (Nakaji Yasuda), Shokyusha, November.

1988

Starts a new series, *A Letter to Takuma Nakahira* in *Bungei* magazine. Room 801 is renamed Foto DAIDO in July. Visits Paris.

1989

The Yamaguchi Prefectural Museum holds the group exhibition entitled *Eleven Photographers from 1965 to 1975*, January through February. Moriyama's series *Hunter* are shown in the exhibition. In May, Moriyama organizes the solo exhibition of Takuma Nakahira, *Adieu à X*, at Foto DAIDO. From September 17, Moriyama participates in *Internationale Foto-Triennale* in Esslingen, Germany, as the solo representative from Japan. Publishes *Moriyama Daido 1970-1979*, Sokyusha, June. Two solo exhibitions at Foto DAIDO: *Morocco*, June; *Paris*, September.

1990

Solo exhibition *Daido Moriyama Photo Exhibition*, Zeit-Foto Salon, Tokyo, January; *Landscape-Thailand*, Foto Daido, September. Group exhibition: *Fotofest '90*, Houston, Texas; *Foto Biennale Rotterdam '90*, Rotterdam; *Tokyo: A City Perspective*, Tokyo Metropolitan Museum of Photography; *The Past and the Present of Photography*, the National Museum of Modern Art in Tokyo / the National Museum of Modern Art in Kyoto; *Photography and Climatology*, Miyagi Museum of Art, Miyagi; *Photography Context: Document, Toyama*, Museum of Modern Art, Toyama. Publishes *Lettre à St. Lou*, Kawade Shobo Shinsha, July.

1991

Meets the editor of the fashion company Hysteric Glamour and accepts his proposal to

publish Moriyama's work as a series, *Daido Hysteric*, which is realized two years later, in summer. Group exhibition *Beyond Japan*, Barbican Art Gallery, London; *Japanese Photography in the 1970s*, Tokyo Metropolitan Museum of Photography.

1992

Solo exhibition *Daido Moriyama: Works through the 1970s*, il Tempo Gallery, Tokyo, February-March. Closes Foto DAIDO. From March 6 to 29, the Fukui Prefectural Museum presents Japanese *Pop Art in the 1960s*, that includes two hundred monochrome prints from *Japan: A Photo Theater* and other works from the late 1960s and 1970s by Moriyama as the only photographer included in this exhibition. His office moves to Yotsuya San-chome, Tokyo.

1993

Solo exhibition *Daido Moriyama: A Photo Installation*, Watarium Museum, Tokyo, March through May; *Daido Moriyama: Vintage Photographs*, Laurence Miller Gallery, New York, July through August. Publishes Tokyo: *Daido Hysteric, No. 4*, of 1993 (limited edition 300), and the following year's Tokyo: *Daido Hysteric, No. 6* (limited edition 700), Hysteric Glamour, present Moriyama's new approach. Color, Yokohama, Sokyusha, is published in July.

1994

In fall, Moriyama joins the gallery Place M, in Shinjuku, that becomes his regular exhibition space. Solo exhibition *Daido Moriyama: New Photo Catalogue*. Exhibition, Watarium Museum, Tokyo. Group exhibition Place M opening Three-Person Exhibition, Place M, Tokyo.

1995

Publishes *A Dialogue with Photography* (revised version), Seikyusha, March; *From Photography / to Photography*, Seikyusha, September; *Imitation*

(limited edition 500), Taka Ishii Gallery, November; *The Times of the Dog*, Sakuhinsha, December; *Japan, A Photo Theater* (revised version), Shinchosha, December. Solo exhibition *Peeping Out*, Place M, Tokyo, May; *Imitation*, Taka Ishii Gallery, Tokyo, November. Invited to the group exhibition *Photo City Tokyo*, Tokyo Metropolitan Museum of Photography; National Museum of Modern Art, Tokyo; and *Photography, 1953-1995*, National Museum of Modern Art, Tokyo Film Center.

1996

Solo exhibition *Color 1970-1990*, Picture Photo Space, Osaka; *Color*, Taka Ishii Gallery, Tokyo; *Daido Hysteric*, Ruth Silverman Gallery, San Francisco; *Paris*, il Tempo Gallery, Tokyo. The newspaper *Nihon Keizai Shimbun* features Moriyama's photo essay *Women in Photographs* from autumn on.

1997

On January 24, Moriyama's new series, *Memories of a Dog-Conclusion*, begins appearing monthly in *Asahi Graph*. *Hunter: for Jack Kerouac* is republished by Taka Ishii Gallery, Tokyo (limited edition 350) March. From June through August, his solo exhibition *Polaroid Polaroid* is held at the Polaroid Gallery, Tokyo. Video *Daido Moriyama vs. Nobuyoshi Araki* is published, Quest, Tokyo, in summer. In December, publishes *Osaka: Daido Hysteric No. 8*, Hysteric Glamour, and then realizes the solo exhibition *Osaka*, Taka Ishii Gallery, Tokyo.

1998

Solo exhibition *Daido Moriyama: Osaka*, Taka Ishii Gallery, Los Angeles. His office moves to Naritani, Suginami prefecture, Tokyo. Publishes *Places in My Memory: Final Chapter*, The Asahi Shimbun, August. Solo exhibition *Daido Moriyama: Fragments*, Parco Gallery, Tokyo, October / Parco Gallery, Nagoya, December-January '99; *On the Road*, Mole Gallery, Tokyo, December.

1999

In March, publishes *Color 2*, Sohkyu-sha. Solo exhibition *Paris* (digital inkjet prints), epSITE, Epson Imaging Gallery, Tokyo is held and then publishes *Visions of Japan: Moriyama Daido, Paris*, Korinsha Press, March-April. The retrospective exhibition *Daido Moriyama: Hunter*, with publication of the catalogue *Daido Moriyama: Stray Dog*, San Francisco Modern Museum, May through August; Metropolitan Museum and Japan Society in New York, September-January 2000. Publishes *Memories*, Sohkyu-sha, July. Solo exhibition *Rafflesia* (silk screen works) is held at Taka Ishii Gallery, Tokyo, July. Publishes *Passage*, Widse Publishing, December.

2000

In May, publishes *The Past is Always New, the Future is Always Nostalgic* (essays and dialogue with Takuma Nakahira), Seikyusha.

2001

Publishes *Places in My Memory* (revised version), Kawade Shobo Shinsha, May. In June, participates a group exhibition, Place M, Tokyo. On September 29, the Documentary film *Daido Moriyama* is started, Image Forum, Shibuya, Tokyo. September 14, his official site is opened. Publishes *Daido Moriyama 55*, Phaidon Press, London. In November, publishes *Places in My Memory, Last Chapter* (revised version).

2002

In March, publishes *Transit*, eyesencia, Tokyo. Publishes *Shinjuku*, *Getsuyosha* and holds solo exhibition *Shinjuku*, Taka Ishii Gallery, Tokyo, July. In August publishes *Platform*, Daiwa Radiator, Hiroshima. In September '71-NY, solo exhibition and publication, Roth Horowitz, New York. Solo exhibition *Inside the White Cube: Antipodes* is held at White Cube, London.

2003

Solo exhibition *Hunter of Light - Moriyama Daido*

1965-2003 starts at Shimane Art Museum, Shimane, March Tours Kushiro Art Museum, Hokkaido and Kawasaki City Museum, Kanagawa. In October solo exhibition *Daido Moriyama* is held at Cartier Foundation, Paris. In December publishes *Daido Moriyama Complete Works vol. 1*.

2004

Publishes *Daido Moriyama Complete Works vol. 2-4*. from January through June (total 4 issues). In March, solo exhibition *Daido Moriyama Hysteric*, in Tokyo. Publishes *Novembre* from Getsuyosha publishing, Tokyo. In September, solo exhibition *Daido Moriyama* is held at Maruzen Gallery, Tokyo is held and publishes *Route 16* from eyesencia, Tokyo. Special Award from the Photography association, at the Köln Art Fair. In november, solo exhibition and publication *Remix* at galerie kamel mennour, Paris.

2005

In January, Tokyo Operacity Gallery shows two person exhibition, Moriyama/Shinjuku/Araki. Throughout the summer, three concurrent exhibitions (Kyoto University of Art and Design, Epson Imaging Gallery and Taka Ishii Gallery), exhibit Moriyama's photographs from Buenos Aires. In August, Place M solo shows *Takuno*, Amsterdam's Reflex Gallery shows *Daido Moriyama/Tokyo*. Photographic essay *Aa, Koya (Ah, Wilderness)* published, which illustrates a novel by writer Shuji Terayama. Parco Museum holds exhibition of these photographs at the Parco Logos Gallery.

2006

In June, solo exhibition at Foam Fotografiemuseum in Amsterdam and in July, *Shinjuku 1973, 25pm* at Taka Ishii Gallery in Tokyo. Permanent collection installed at the Shimane Art Museum, entitled *Daido Emotion: Daido Moriyama Collection*. Republishes 1972 monograph, Farewell Photography with

Powershovel books, with which he also participates in their book *project t-82*, for which he produces photographs using a toy camera. Further solo show, it at Rat Hole Gallery, in Tokyo.

2007

In the spring the Centre Andaluz de Arte Contemporaneo, Sevilla holds *Daido Moriyama Retrospectiva desde 1965*, then adapted for a travelling exhibition hosted by Photographic Collection / SK-Culture Foundation in Cologne. In July exhibits series *Hawaii* at Taka Ishii Gallery in Tokyo. Publishes *Record No. 7* in May, *Erotica* with the *Asahi Shimbun* publications in June and *Record No. 8* in October with Akio Nagasawa Publishing. In November he republishes *Kagero* and *Colors*.

2008

Solo exhibition *Far From Home* at Kamel Mennour Gallery in April, *Self Titled Show* at reflex New Art Gallery, Amsterdam, *Retrospective 1965-2005/Hawaii* at Tokyo Metropolitan Museum of Photography, May-June. In December, *Bye-Bye Polaroid* at Taka Ishii Gallery, Tokyo and Hokkaido at Rat Hole Gallery, where images unprinted from 1978 are shown for the first time. Also shows 'S' at Ring Cube, Tokyo. Group Exhibition with Migue Rio Branco A Quiet Gaze, Echoing Worlds at Museum of Contemporary Art, Tokyo. PowerShovel publishes *Zoo*, an homage to Moriyama's photographs of animals. *Record No. 9* and *Record No. 10* published with Akio Nagasawa.

2009

From February to August, Philadelphia Museum of Art exhibits *Daido Moriyama: Tokyo Photographs*. SAGE Paris exhibits *Lettre à St. Lou* from November-December. A retrospective, *Around Magazine Work 1965-1974* is held at Nadiff, New Art Diffusion, Tokyo in December. *Record No. 11, 12 and 13* are published, as well

as retrospectives *Nanika eno tabi 1971-1974* and *Nippon Gekijo 1965-1970* (a review of series of magazine work) with Getsuyosha Ltd.

reflection and refraction exhibition. From October 2012 - January 2013, Tate Modern hosts major retrospective *William Klein/Daido Moriyama*.

2010

In February, solo exhibition at Luhring Augustine in New York. Moriyama publishes *Record No. 15*, a series of images from New York, which is exhibited at Artdish in Tokyo. Also releases *Record No. 14, 16* and *17* this year. In April, shows *Nagisa* at BLD Gallery, Tokyo. Other solo exhibitions include *Northern*, in conjunction with Comme des Garçons' Gallery Six in Osaka, *The World Through My Eyes* at Fondazione Cassa du Risparmio in Modena, Italy from September to November, *The Tropics* at Place M, in Tokyo in October and *Tsugaru* at Taka Ishii, November-December. Also publishes *Auto Portrait with MMM* in November.

2011

Gekijo, is released in March with SuperLabo, containing images from 70s and 80s of Japanese businessmen. *Sunflower* is published with MMM. In March, images from *Record No. 18: Taipei*, are exhibited at Artdish, Tokyo. *Memories of Light*, solo show at Polka Galerie in Paris in May, *Daido Moriyama: 'Tokyo' Meshed World* and Photobook *Accident Installation* at Taka Ishii Gallery. The National Museum of Art in Osaka exhibits, *On the Road*, highlighting the artist's influence of Kerouac through his images taken whilst in motion. In November, Printing *Show-TKY* at Aperture Foundation in New York.

2012

In April, LACMA hosts *Fracture : Daido Moriyama* in their Pavilion for Japanese Art. Reflex Gallery shows the retrospective *Journey for Something*. SuperLabo publishes *Okinawa* in April. In May, Taka Ishii exhibits *Color* to celebrate the publishing of *Color* by Getsuyosha. In October 2012, the HongKong Photographic cultural association will organize the *Daido Moriyama:*



Don't
To know - Louie
April 2003
a heart

David
William

The first edition of this book was published on the occasion of *Daido Moriyama, Remix* exhibition at Kamel Mennour Gallery, Paris. November 5th – December 10th, 2004. / La première édition de ce livre a été publiée à l'occasion de l'exposition *Daido Moriyama, Remix*, à la galerie kamel mennour, Paris du 5 novembre au 10 décembre 2004.

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