

English Translation of Judges' Comments on the Works by Each Artist Selected for YP2024

Panel Members: KONMichiko, MOMOSE Toshiya, SETO Masato (Deputy Director)

1. Taha AHMAD (India, 1994)

I sense a story here and want to know what it is. Is it a family story? I have seen many photographs from India, but I felt these were particularly powerful. (Seto)

The people's existence is powerfully portrayed within a quiet landscape, I can feel the photographer's skill and I think they are extremely good. (Kon)

I have the impression that a lot of the photographs from India capture chaotic scenes, but these works are good for the way in which a momentary stillness and beauty is condensed within them. (Momose)

2. AMANO Mitsuki (Japan, 1989)

The subject appears to be ice, but it also resembles the ground. These are very pretty pictures, demonstrating beautiful control of the blacks and capturing a rich feeling of texture. Unfortunately she did not submit many works but I would like her to photograph lots of other things. (Seto)

It feels like a cold and delicate world. Although I am not sure what it depicts, I like the work featuring the round subject. (Kon)

I think it is the interesting shapes and textures that makes these pictures. Looking at her other works, I felt that she must be a skilled photographer. I think she has a lot of potential so I would like to see her take photos of a variety of materials. I would also like to see her make the prints a little larger as this would allow the texture come across better. They are very delicate works and it would be better if this were transmitted to the viewer. (Momose)

3. Wei Jian CHAN (Singapore, 1991)

I think he takes a lot pictures. He has the ability to focus on the main point. I thought the photo with the blurred pigeons was good. (Seto)

The image of the blurred pigeons created a sense of unease but was good for the way it made the viewer feel something. The stately cloud floating in the dark sky was beautiful. I also liked the way he handles the whites in his pictures. (Kon)

I imagine this is someone who has taken a lot of photos. His timing excellent and I think he is unique in the way he finds his subjects. I was attracted by this eye. (Momose)

4. Oleksii CHYSTOTIN (Ukraine, 2000)

This year marks the third time Oleksii Chystotin's work has been selected for the collection and I think he is a photographer who deserves to be watched. He continues to focus on the most important theme in the current situation in Ukraine. I hope he continues in the future.

(Seto)

As a photographer who still uses film myself, I find his works have a nostalgic feel. They have a strong sense of presence, they make me feel as if I am watching a movie about the history of the country. (Kon)

I paid particular attention to these photos as they come from Ukraine. Although he has photographed places that have been destroyed, the important point about his work is that they capture the ordinary everyday life from a young person's point of view. They do not depict dramatic moments, but I find interesting to see so many photographs showing the kind of place it must be. (Momose)

5. Kasper DALKARL (Finland, 1991)

Sauna's originate from Finland. It is a custom not to be found in other countries, making these pictures both unique and interesting. I would like to know more about the relationship between the mother and son Why these two people? I would like to see a few more photographs. (Seto)

The relationship between people, nature and the sauna in Finland was new to me, but I feel I understand it a little better now. Why the son? It is a bit of a mystery. I think it would make a good painting. (Kon)

When I saw the whole series, I also wondered why it was a mother and her son, but it is very beautiful, like a scene from a movie. The expressions of the people in the picture are very strange, what would they be talking about to make them look like that? It leaves a lot of questions unanswered, but I feel that the way these questions were mixed in with the beauty of work was one of the reasons why I liked it. (Momose)

6. Bastien DESCHAMPS (France, 1990)

Wherever he goes in the world, he takes the same kind of pictures. He has a powerful technique and his work is so intense that I almost hope he does not come to Japan. Photographically, it is interesting if disturbing. (Seto)

I like the way the body fills the frame; his persistence is interesting. I also like the strong contrast; I love its intensity. (Kon)

The picture of the muscular person is very powerful. It has strong contrast, but succeeds in showing a lot of tonality and details, I feel he is a photographer possesses a very strong worldview and I think that he transmits this directly. (Momose)

7. Toma GERZHA (The Netherlands 2003)

This photographer is about 20 years old, but looking at the photographs he submitted, I feel he lacks in consistency. There is no clear direction to his work, but the individual photographs are all powerful. I liked the one that was selected and would like to offer him my support. (Seto)

I chose this one because I liked the greenish color and languid appearance of the model. (Kon)

I think the reason why the selection committee members' opinions remained divided right up to the end was because of the lack of coherence in his work. The photographs were all good, but they were lacking in focus. However, it was clear that he enjoyed taking them. I didn't find these photos too dark, and he looked on his subjects very kindly, he captured their expressions and movements beautifully. I hope he continues to do his best. (Momose)

8. HUANG Ai (China, 2001)

These works do not use a camera but were created using the characteristics of photographic paper. She was able to do it because he is a painter. She developed this technique as a form of painting, but I also rate them as photographs. (Seto)

Even if these works had not been created using developer, I think they would still stand on their merits as paintings. Perhaps the fact they were submitted as photographic works gives them more impact. (Kon)

Even with just these six pictures, she has managed to achieve a rich range of tones and gradations; that is what makes them so interesting. There are lots of different techniques and I think that one of the good things about Y.P. is its willingness to embrace them all. (Momose)

9. KAWAGUCHI Tsubasa (Japan, 1999)

His entries for Y.P. 2022 were all black-and-white but this year has taken on the challenge of color. I can still remember his works from 2022 so I was especially interested in this year's and I realized that it is not just the change from black-and-white to color, I think something has changed inside him. I believe he has entered a new phase in his photography and I admire him for this. (Seto)

The colors in the landscape work are good, but what caught my attention was the one in which a person enters the landscape, showing just two legs. I could not understand why he decided to crop them like that, but it was a novel idea. The picture of the woman in the dress is also strange, you cannot see her face, hair or legs, but despite this, she seemed to harmonize with the landscape. (Kon)

Even looking at the entries of his acquired for Y.P 2022, I could feel the power in his work. The works are powerful, but the locations quite ordinary. If he could produce more dramatic images, then his ability would become clearer. (Momose)

10. Kaya & Blank (Turkey / Germany, 1990 / 1990)

A collaboration between two artists. This idea is very interesting. If these cell towers have been created by an American telecommunication company, then that is wonderful but if they are something conjured up by the two artists, then even without the photo, the idea would be outstanding. (Seto)

When I saw this work, I asked myself, 'What is this?' Is it real or fake? It felt as if the cell towers were real, and if they are, then they are really fun things. I like the way that the work captivates the viewer in this way. (Kon)

I realized just now that from the moment the artists created a unit to show this, the viewer had

already fallen for their plan, I find their technique very interesting. Taking a calm look at America's management of nature, does this represent one step ahead or is it the future? I felt they have expressed this divide beautifully. (Momose)

11. KUGA Harumi (Japan, 1995)

KUGA Harumi's work was also included in the collection for Y.P. 2023. One of the points discussed about last year's work was that it had no center and this characteristic of her work that can be seen again this year. She focuses on a particular limited area of photographic expression but I feel that she uses this to explore the possibilities of photography. (Seto)

I remember the work for Y.P. 2023 was straightforward and had great impact. I feel that this time she has expanded her range a bit. I like straightforward works and have high expectations of her in the future. (Kon)

I had the impression that the images were seen through a fog. Among the entries, there were some that had a strong point creating a feeling of unease and I did not choose these. I hope that she continues to preserve her worldview in the future. (Momose)

12. KYAN Ayana (Japan, 1992)

Although part of it is difficult to understand, I like the way she confronts the beauty of animals and objects. (Seto)

Usually when photographing animals, we focus on their expressions and their eyes, but I like the way she avoids the eyes. There are also works showing the texture of the animal's coat and she has an interesting sense. (Kon)

Although many of the works selected were images that directly conveyed texture, she also submitted landscape-like scenes and I found it difficult to pin her work down. The works that were finally selected caused me to ask myself, "What are these?" but I found myself gradually drawn into them. I have high expectations for her in the future. (Momose)

13. LI Ruoqi (China, 1996)

I think she is an artist who has yet to decide on what she wants to depict but the pictures of dead leaves and buds have a strong impact and I think she will improve once she decides what to focus on. (Seto)

The texture of the wrinkled bud, the animal's shaggy coat or the desiccated leaf, etc., seemed to indicate a keen tactile sense and that is why I chose them. (Kon)

I feel that as an artist she excels at tracing the superficial aspects of scenery or things she encounters. I think that if she continues to participate in Y.P. in the future, she will learn to capture not only surface but also deeper levels, making her photographs more powerful. I have high hopes for her. (Momose)

14. LI Ye Zeng Yi (China, 1992)

There are a lot of people who experiment photographically, but it is quite difficult create a

print on this scale. I can feel his passion in making the attempt. I particularly like the image of the woman's face that is split down the middle. (Seto)

The work contains verve and an overabundance of confidence; it is fun to see so much vigor. I don't know how these works were made but I like the way in which it seems anything goes. If I had to give an opinion, I think that work number [sp1] would have had more impact without the drawing being added. The works have a retro feel and I don't want this world of his to end. (Kon)

Some of it is hard to grasp. However, the ability to carry out multiple processes on this scale shows real passion and there can be no denying that the delicate darkroom work creates a wild feel in the work. I looking forward very much to see how the artist develops from here. (Momose)

15. Glorija LIZDE (Croatia, 1991)

These are self-portraits, but they feel very dark. Photographically speaking she has managed to capture her own thoughts well. I like the photo of the insect perched on the rotten fruit. (Seto)

The picture of her with her head on top of a cooker, a place that has an image of being a hot place; looking at this scene with her head there makes me feel that she is quiet person but with a strong will. (Kon)

Since these are self-portraits, I get the impression from her gestures and other aspects of her behavior that her mind is not well organized, or that her thoughts are complex. I would like to applaud her for expressing her inner conflicts through her photographs in this way. All the works have their own characteristics, she targets things that people don't notice and I feel she has an interesting eye. (Momose)

16. MARUYAMA Tatsuya (Japan, 1998)

I admire the fact that this photographer is not typically Japanese, it is his best feature. However, when people take pictures of New York they nearly always turn out like this and I feel he is too easily satisfied. He needs to concentrate on what he wants to photograph without allowing himself to become distracted by the location. (Seto)

Personally, I found the picture of the person in jeans sleeping had a fresh feel to it. I would be interested to see what kind of pictures he would take if he were not in New York. (Kon)

What I found interesting was the amount of information he managed to pack into a single photograph. Maybe that's why the camera is tilted. Some may think he is too greedy, but I think that is just his eye. I feel he has potential for the future. He is a photographer that I would like to see take photographs in a variety of locations. (Momose)

17. Sergey MELNITCHENKO (Ukraine, 1991)

I think these photographs had the strongest impact of all the works selected in this year's competition. The landscapes of the ruins of Ukraine projected on the people there vividly display current state of Ukraine and are very sad. I think the overlap of the two images serves

to strengthen the works. (Seto)

The images of Ukraine's bombed-out ruins resemble wounds, stressing the fact that there are people suffering there. These are excellent works. (Kon)

I don't think the technique of projecting images on people to create portraits is new, but it conveys the current state of Ukraine most directly. The expressions on the faces of the people standing in front of the projected images, convey their cries more clearly than just the photographs. (Momose)

18. MORI Ryoga (Japan, 2001)

One of the five photographs by him presented a closeup of the raw skin of a man's neck, it was quite different from the other images, but very good. I think it may provide a hint of a future theme. The other four prints show his efforts to depict something that is difficult to understand. I hope he continues to pursue this further. (Seto)

They are sort of resemble paintings and beautiful, but what interested me most was the picture of the man's neck. I found the texture of the goosebumps to be beautiful, and I would like the artist to take more pictures of the body. (Kon)

The realistic weirdness of the works caught my attention. I found some of his worldviews a little difficult to understand and felt I would like the him to use the first photo as a starting point to build a more personal worldview, then continue to work from there. (Momose)

19. NISHIYAMA Ren (Japan, 1995)

At first glance there does not appear to be any connection between the works, but I felt something in them. I think that relatively recently we have begun to see more works like this. I feel that young people today just move as they feel, ignoring the narrative that has always been present in works in the past, it is refreshing to see. (Seto)

There is no connection between them, but each work possesses a startling freshness. The curtains are just ordinary curtains, but they have a feeling of presence that I have never felt in curtains before, the flying person has a sense of purity and I think all of them make me feel good just to look at them. (Kon)

The subjects and locations of these photographs are all different, but I feel the photographer's eye remains constant throughout. He has the ability to read the light, react to the subject, and discover things. (Momose)

20. OSHIMA Munehisa (Japan, 1990)

I think the pictures were probably taken in the winter in Hokkaido, and I particularly like the images of snow crystals and rocky mountains. (Seto)

I like delicate the way the artist captured the scenery seen from inside a car, the frame of the plastic greenhouse in a field of snow, and the frost. (Kon)

I imagine this artist to be a very organized, calm person who, after discovering his subject, retains a good sense of distance. Generally speaking, when a photographer starts taking

pictures, he becomes excited and moves in closer, but this group of photographs displays a reserve, maintaining his sense of distance. Even among the works that were not selected this time, there were many extremely attractive works. (Momose)

21. TOGASHI Tatsuya (Japan, 1989)

This series has the abstract title of, "Traveling Image," but consists of a group of works with no connection to each other. It is interesting to see the way that these images were originally taken on film then copied and digitized. His work has been acquired for the YP collection in the past and he has consistently worked on the same theme. I find the lack of connection between the images a bit worrying, but that is what is good about them. (Seto)

For me, the image that stood out most was the one depicting the dense mass of electric wires. It is very powerful, as if we are looking at the state of the inside the brain. I would like to see more works like this. (Kon)

These works have undergone numerous processes from the time picture were taken to the production of the final print. This provides a feeling of time and space that I enjoyed experiencing. (Momose)

22. Uta Akane (Taiwan, 1989)

These are all good, solid photographs. 6x6 is a difficult format to use, if you do not focus on the main point, the picture will not come together, but I think these are extremely good. (Seto)

As a food photographer myself, I find food to be both very erotic and an object of desire, so I can relate to the gaze of cats and parakeet that want to steal it. The parakeet looking at the fish fillets is particularly striking. (Kon)

The photographs are very orthodox, but technically sound. They have been taken in a market, which is a crowded place, but I think what makes this artist so good is the way she focuses on her subjects in the midst of all the clamor, while still managing to capture snapshot-like elements. (Momose).