

Dads *Jumping* Next to their Daughters in Singapore

Photography Exhibition for **Yuki Aoyama**

March 5 (Sat. noon) –through 19 (Sat.), 2016 at Japanese Association, Singapore



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Photography Exhibition for the photographer Yuki Aoyama

“Dads Jumping Next to Their Daughters in Singapore”

Summary : The main photographic showpieces in this exhibition were taken in Singapore last October by Yuki Aoyama for one of the most important works of him “Dads Jumping Next to Their Daughters” series. This is the first public exhibition of the new works in the world. In addition, some cover photos of his books and some portraits of girls who led their school lives in Singapore taken by him.

Title : Dads Jumping Next to Their Daughters in Singapore

Dates : 5th March (Sat.noon) through 19th March (Sat.)

Opening : 9:00 am – 21:00 pm (5th March : 12:00 pm ~ 21:00 pm)

Location : The Japanese Association in Singapore, 120 Adam Rd. (S)289899

Sponsorship : SUPERMEDIA Presents this exhibition: with the Support of The Japanese Association, Singapore. The photography shooting for the most all main showpieces were held with the support of Singapore Tourism Board.

Admission fee : Free/On the 5th March (1:00pm-5:00pm) we will display some materials at Ball Room3 (2F) .

The Photographer: Yuki Aoyama (1978~) took the opportunity of receiving excellence award in Canon New Cosmos of Photography 2007 to come on the scene as a photographer. He is an author of 42 and photographic books has held exhibitions in Japan as well as foreign countries. While taking photos of teen age pop stars or actresses, Aoyama produces his works on the motifs of *salarymen* (Japanese businessmen) or school girls that are symbolized in Japanese society, reflecting his own view of puberty or his image of father.

Aoyama professes himself a photographer absorbed in “jumpers.” He has taken photographs of a person who is jumping for 18 years. At that very moment you jump, you will be free and lift your visor before you knew it. The photographer’s ambiguity toward jump shows viewers something special in yourself that can’t be seen anywhere but on his works.

In 2007 Aoyama’s father, who had lived as a typical Japanese *salaryman*, suddenly passed away. At father’s wake, reminiscers about him by the colleagues in his life greatly surprised the only son. They swore they had never seen a competent businessman like his father. Aoyama loved his gentle father, but didn’t respect him so much when he was alive because he always loafed around at home on weekends. Once he was out in a business suit, he changed into a super

salaryman. Aoyama's father never showed his son the other side of himself after his transformation into a hero.

With this as a turning point, Aoyama narrowed the subjects for his jump photographs to Japanese *salarymen*. What do you think of when you hear the word "*salarymen*"? Workaholic? Dark gray suits? Quiet glasses? Loyalty to their company? Deindividuation? Anyway they are symbolized in Japanese society. In the process of symbolization and categorization, each salaryman becomes faceless and indistinguishable. Aoyama, however, believes that each salaryman is the one and only. "We are prone to lump salarymen together, but I am sure each of them must be someone's hero. He is a person with plenty of personality and the undercurrent of humor." (Yuki Aoyama, *Musume to Salaryman*, KADOKAWA/Media Factory, 2015)

Following his late father's traces as a *salaryman*, Aoyama has taken portraits of more than 1000 Japanese salarymen up to today. He thoroughly catches the moment when a symbolized existence turns into a treasure. The moment is literally over in a flash. A series of these jump photos is named *Salaryman*., a coinage made up of two words "*sola* (sky)" and "salaryman."

Salaryman series became one of Aoyama's representative works, and led to the birth of another series "*Musume* (daughter) *to Salaryman* (Dads Jumping Next to Their Daughters)." While most of the *salarymen* are solitary figures in a portrait, in the new series a *salaryman* is jumping next to his daughter. This change of his style came from his growth as a man. *Salaryman* series was young Aoyama's homage to his late father. Now he has got to be the age at which it would be unsurprising for himself to be a father. When taking a photograph of a father jumping next to his daughter, Aoyama reconsiders his object from the point of view of a father not of a son. A *salaryman*'s uniqueness is all the more striking when he tries to jump more and more higher for his dearest daughter.

Highly artistic and topical works by Aoyama are receiving international attention. Above all *Musume to Salaryman* series has featured on world-wide media such as BBC, CNN and so on. Given an opportunity to play an active part on the world stage, Aoyama decided to take photographs of foreign *Musume to Salaryman*. "As Japanese *salarymen* are always on my mind, many of models are Japanese persons even when I do shooting overseas, but foreign *salarymen* are attractive, too." (Yuki Aoyama, *Special works of Salaryman*, Mishimasha, 2015).

Supermedia is proud to exhibit Aoyama's new works "*Musume to Salaryman* in Singapore." The main showpieces were taken for a volume at the request of us and this is the unveiling of them in the world. The variety of ethnical background of 12 pairs of models (fathers and daughters) is worthy of Singapore, a cosmopolitan city state: Japan, China, Thailand, India, Ethiopia, USA, Canada and New Zealand. Anywhere in the world there is no jump like fathers' jump!

Yuki Aoyama Timeline

1978	Yuki Aoyama was born on April 15 1978 in Nagoya, Aichi Prefecture, Japan. His birth date 415 is pronounced “ <i>yoi-ko</i> ” in Japanese, which means “a good boy”. Some people call this day “ <i>yoi-ko no hi</i> ” (Good Boys’ Day) as a kind of word play.
2005	Graduates from University of Tsukuba, College of Humanities, majoring in psychology. The graduation thesis: “How to raise your spirits”
2007	Won Excellence Award in Canon New Cosmos of Photography 2007. Mr. Fumio Nanjyo set high value on submitted works by Aoyama.
2009	Became an instructor at Tokyo Beauty Art School and was in charge for shooting training in the modeling course of The Total Beauty Department.
2015	Yukai Hands, Aoyama’s office, sees the 10th anniversary. The office was at Bakurocho from 2008 to 2011, at Yoyogi from 2011 to 2013 and has been at Shinjyuku since 2013. July: He opens his photo gallery at Waseda, Tokyo.

When Yuki Aoyama was

20 years old	1998	He travelled across Japan by bicycle. During the travel he started to take photographs in Hokkaido.
22 years old	2000	As a member of Yukai Hands, a group of photo artists, Aoyama started to be active.
24 years old	2002	While travelling around the world twice, in Guatemala he decided to be a photographer.
26 years old	2004	Moved to Tokyo and began to be active as a photographer.
27 years old	2005	Set up Yukai Hands (or Aoyama Yuki Photo Office).
28 years old	2006	Set about making two series of photo works: “ <i>Sorariman</i> ” (a coined word made up of two words, sora (sky) and salary man) & “ <i>Schoolgirl Complex</i> ”
32 years old	2010	Series of “ <i>Schoolgirl Complex</i> ”, Aoyama’s photographic collections, became a big hit. The serial sold over a hundred thousand copies and rose to second place in Amazon Best Sellers Rank.
35 years old	2013	A feature length film “ <i>Schoolgirl Complex Hosobu Hen (Broadcasting Club version)</i> ” was released.
36 years old	2014	Directed a movie “ <i>Saikin Imoto-no yosu- ga sukoshi okashiindaga (Recently my sister is unusual)</i> ”
37 years old	2015	September: He will set about making photo works “ <i>Artist in Residence</i> ” in New York.

Publishing 36 photographic collections, Yuki Aoyama has hold exhibitions in Japan and in foreign countries: Singapore (2009), Spain (2012) and Hong Kong (2013). Some works in his latest book “*Musume* (daughter) to *Sorariman*” published by KADOKAWA was featured by overseas media: BBC(UK), The Independent (UK), The Daily Mail (UK), Metro (UK), Quarts (USA), CNN(USA) and Spiegel (Germany). BBC (UK),

Photographic Collections:

Sorariman ~Hatarakutte Nannanda? (2009) [Businessmen jumping into the sky~What’s working?](#)

Schoolgirl Complex (2010) [Schoolgirl Complex](#)

Zettai-ryouiki(2011) absolute [The Absolute Territory](#)

Schoolgirl Complex 2(2011) [Schoolgirl Complex 2](#)

Photo Book~Yoshitaka Yuriko~*Uwaki* (2011) [Photo Book~Yoshitaka Yuriko~Affair](#)

Tomeiningen=Saishuppatsu (2011) [The Invisible = Starting Over](#)

Pi Slash ~*Gendai Fetishism Bunseki* (2012) [π/ ~ Modern Fetishism Analysis](#)

Tobazuniwa irarenai~Sorariman Japan Tour (2012) [I can’t help jumping! Sorariman Japan Tour](#)

Schoolgirl Complex 3(2013) [Schoolgirl Complex 3](#)

Schoolboy Complex (2014) [Schoolboy Complex](#)

Boku no imoto wa shashinka ni naritai (2014) [My sister wants to be a photographer.](#)

Taiwan Kawaii (2014) [Taiwan Kawaii School Girl](#)

Books:

Girls’ photo no torikata(2011) [How to take a photo of girls](#)

Kanojyo no torikata(2011) [How to take a photo of girlfriends](#)

Boku wa shashin no tanoshisa wo zenryoku de tsutaetai! (2012) [I’d like to tell you as far as I could how fun taking a photograph is!](#)

Works:

Gravure:

“Sashiko (Sashihara Rino Photo book)”

Cover shooting:

Kazuya Ninomiya, Rina Ikoma, Ai Hashimoto, Akari Hayami and so on

Bindings

Itsuki Nagasawa, Hideo Azuma, Asako Makimura, Risa Wataya and so on

Jackets for CD;

Shinku Horou, SCANDAL, HKT48, French Kiss and so on

Film;

“*Shishunki-gokko*” ([Pubescent Fancy](#)) ~Yuki Aoyama created the main visual & the photo book of the film.

Videos:

“*Mukiryoku Switch* ([Apathetic Switch](#)) ~ *Sayonara* ([good-bye](#)), pony tail.”

“I live for love (Nanami)”

Privilege Videos for Nogizaka46’s CDs (1st, 2nd, 3rd, 5th, 7th and 9th)

Advertisement:

au, Rikunabi, Nomura Real Estate Development Co., Ltd., Honatsugi Myroad and so on

Posters:

“Hello! New Cinema Face” ~ Anniversary poster for the winners of New Comer of the Year in the 36th Japan Academy Awards

A member of a nomination committee:

Yuki Aoyama is a judge for Miss iD 2015.

Serialization:

“SKE48 *Futari-asobi* (SKE48 Play for two)” in Shukan SPA!

“*Oshigoto(work)-chan*” in Shosetsu Shincho ~* They are suspending it now.

“*Kokuhaku-dekirukana?* (Is it possible for me to say I love you?)” in Chu→Boh

“*Kanojyo-shashin* (Photograph of girlfriends)” in cakes (*Bishojyo-zukan*)

“*Shashin no sukima* (The gap in photographs)” in Puromaga

“*Kami wa mijikashi. Koi-seyo otome.* (You’ve cut off your hair? Gather ye rosebud while you may.) ”in LoGIRL

Yuki Aoyama lectures on photograph for seminars or workshops at *Shashin-Kyoshitsu* of PHaT Photo, *Shashin no Gakko* of Tokyo Shashin Gakuen and so on.

Yuki Aoyama produces his works on the motifs of salarymen or schoolgirls that are symbolized being in Japanese society, reflecting his own view of puberty or his image of father in them. He sets his sights on conveying the peculiarity of intricate human relationship in Japan through simple visual communication.

(Translator:Masako T)

Rina Ikoma’s first photographic Collection

“**Kimi-no Ashiato** “ photos by Yuki Aoyama

Publisher: Gentosha

The date of sale: 24/02/2016

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