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KYOTO

PORTRAITS

京都人ポートレート 100

YANN LE GAL



MAYPHY M. HIGASHI

ARTISTIC DOSSIER

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I. Presentation of the work

General presentation

“Kyoto portraits 100“ is a collection of paintings made by Yann Le Gal in 2013 and 2014. These portraits are of Kyoto prefecture residents who agreed to participate in this project, all of whom he met with his spouse and collaborator, Mayphy Miho Higashi.

The work is a collection of one hundred portraits painted in acrylic on plywood panels (180 x 90 centimetres, thickness 1,5 centimetres).

Introduction to the theme and specifications of the portraits

The project "Kyoto portraits 100", developed by Yann Le Gal and Mayphy Miho Higashi was born from their common desire to create a generous, ambitious and major work. The execution of this project allowed them to meet and involve one hundred people who agreed to sit for the portraits. People of all ages, of different social status, and differing backgrounds were approached for their participation in the project. These are the people of Kyoto, the men, the women and the children of our time, at work, pursuing their occupations, and taking their leisure.

List of models classified by activities

(The numbering refers to the order in which they appear on the cover of this document)

- | | |
|---|---|
| 1. employee | 51. president of the Kyoto international community centre |
| 2. digeridoo player | 52. traditional armour manufacturer |
| 3. retiree | 53. guitarist |
| 4. nurse | 54. bass player |
| 5. shakuhachi player | 55. kimono tailor |
| 6. pianist | 56. sake manufacturer and merchant |
| 7. mikoshi carrier for Gion matsuri | 57. sake merchant |
| 8. schoolgirl | 58. fisherman |
| 9. violinist | 59. potter |
| 10. tea ceremony practitioner | 60. Shinto priest |
| 11. tea ceremony practitioner | 61. painter |
| 12. manager (?) | 62. carpenter |
| 13. calligrapher | 63. shamisen player |
| 14. baker | 64. tofu manufacturer, seller and restorer |
| 15. baker's wife | 65. yuzen painter |
| 16. traditional storyteller from Niger | 66. Shinto priest |
| 17. carpenter | 67. dyer |
| 18. waitress | 68. soba restaurant chef and owner |
| 19. club manager | 69. Head of Kyoto International School |
| 20. engineer | 70. traditional dancer nihonbuyo |
| 21. bookseller | 71. jazz singer |
| 22. beautician | 72. potter |
| 23. beautician | 73. farmer |
| 24. traditional storyteller | 74. farmer's wife |
| 25. okonomiyaki restaurant chef and owner | 75. flautist |
| 26. mandolin player | 76. tatami maker and musician |
| 27. sake merchant | 77. yuzen painter |
| 28. supplier of bakery products | 78. obi weaver |
| 29. shopping girl | 79. puppeteer |
| 30. employee | 80. shuttle maker |
| 31. yoga apprentice | 81. weaver |
| 32. weaver | 82. kyokano shibori craftswoman |
| 33. hostess | 83. gold leaf maker |
| 34. classical dancer | 84. restaurant chef and owner |
| 35. student, matsuri dancer | 85. wagashi creator |
| 36. kimono merchant | 86. traditional embroiderer (shishu) |
| 37. kimono merchant's spouse | 87. koto player |
| 38. in mourning | 88. traditional doll craftsman |
| 39. apprentice baker | 89. harpist |
| 40. retiree | 90. sandal craftsman |
| 41. retired centenarian | 91. Abbot of Okazaki Betsuin Temple |
| 42. schoolchild | 92. shamisen player |
| 43. son of Buddhist priest (?) | 93. tea farmer |
| 44. tea ceremony practitioner | 94. kendo master |
| 45. illustrator | 95. kobudo master (yagyu-shinkageryu) |
| 46. company director, No actor | 96. gardener, council employee |
| 47. restaurant chef and owner | 97. kamishibai storyteller (paper theatre) |
| 48. mother | 98. kimono weaver |
| 49. retiree | 99. printer |
| 50. classical pianist | 100. artist |

The portraits were painted in a natural setting, which emphasised an exchange and communication between the artist and the models. The first sessions occurred in the painter's studio. It was soon evident that it was necessary to leave the "neutral" space of the studio, and meet and portray the subjects in settings familiar to them, at home or the workshop, which would then partially reveal their private lives and their personality. Most of the paintings were executed in Kyoto City. Yann Le Gal and Mayphy Miho Higashi also visited different places in Kyoto prefecture, such as Ine-cho, Kyotamba, Minami Yamashimura and Kizugawa, providing them with unique and original experiences, which transformed this pictorial project into a genuine human adventure.



n° 55



n° 77



n° 96



n° 73



n° 52



n° 80

Due to the topic and its implementation, this work appears to follow early modern art, as a disguised tribute to the works of Degas and Manet. The painter, armed with the tools of painting—plywood, brushes and colours—leaves the studio to discover the world and meet its people with the intention of capturing a specific moment, the atmosphere and energy of life that imbue an instant. Each portrait was rapidly completed, from under two hours to four hours at most, with the intention of keeping the freshness and spontaneity of a first draft.



n° 37



n° 32



n° 86



n° 25



n° 46



n° 93

Documentary resource

These meetings were not only devoted to the creation of paintings. A register containing photographs and interviews by Mayphy Miho Higashi communicate the painting process, and also provide information on the lives of these people. These archives are an inherent part of the collection.



n°13, Shimada Ujo, calligraphy master.



n°41, Yasui Katsu, Hundred years old retired.



n°58, Nagahama Tameji, fisher.



n°94, Nishiue Kiyomitsu, kendo master.

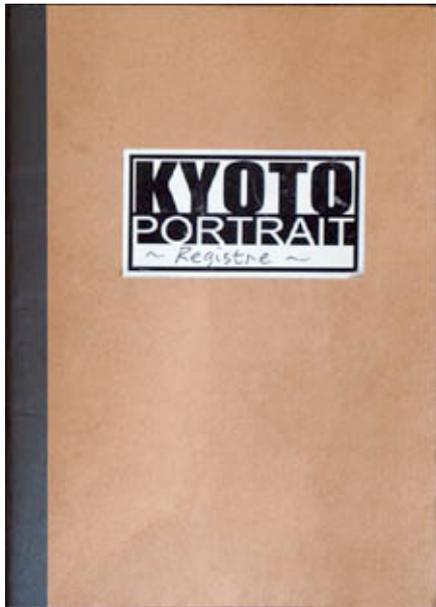


n°94, Fukuda Masaru, Buddhist priest.



n°80, Hasegawa Junichi, shuttle maker for kimono loom.

A video documentary has been realized to be presented during exhibitions :
<http://yannlegal.net/myfiles/KPCvideo10min.mov>



Register of models

名	小	生年月日	国籍	主住住所	衣装	女子衣装	漢字	名	年月日
1	女	1979.10.28	日本	東京都港区 70	白	黒	白	白	2019.11.28
2	女	1920.01.01	日本	東京都港区 70	白	黒	白	白	2019.11.28
3	女	1922.7.14	日本	東京都港区 70	白	黒	白	白	2019.11.28
4	女	1919.10.4	日本	東京都港区 70	白	黒	白	白	2019.11.28
5	女	1925.17.5	日本	東京都港区 70	白	黒	白	白	2019.11.28
6	女	1924.7.23	日本	東京都港区 70	白	黒	白	白	2019.11.28
7	女	1922.6.21	日本	東京都港区 70	白	黒	白	白	2019.11.28
8	女	1922.9.25	日本	東京都港区 70	白	黒	白	白	2019.11.28
9	女	1925.1.26	日本	東京都港区 70	白	黒	白	白	2019.11.28
10	女	1922.1.2	日本	東京都港区 70	白	黒	白	白	2019.11.28
11	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
12	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
13	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
14	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
15	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
16	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
17	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
18	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
19	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
20	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
21	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
22	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
23	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
24	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28
25	女	1922.2.16	日本	東京都港区 70	白	黒	白	白	2019.11.28

II. EXHIBITION CONCEPT

Presentation: the folding screen

The wooden panel and folding screen format reference traditional Japanese painting, which provides the work with homogeneity and consistency as it draws upon indigenous cultural values for its formation.

The different spaces in which the collection is to be displayed will allow for multiple levels of interpretation, and reveal aspects and meanings inherent in the collection. With this type of installation, paintings escape traditional presentation on a wall, and thus reach the viewer's level by offering a variety of routes for each exhibition.



Museum of Kyoto exhibition (Kyotofu bunka hakubutsukan)

Considering the theme of the collection, having the first exhibition in the city of Kyoto was of course ideal. The Museum of Kyoto, which is devoted to show Kyoto's culture from traditional forms to contemporary art, provided this opportunity, and this recognition from a cultural authority elevated the status of this work to art.

For this occasion, the choice was made to exhibit the folding screen in its entirety: the 100 portraits have been arranged in their chronological order to create a long 90-metre painting.

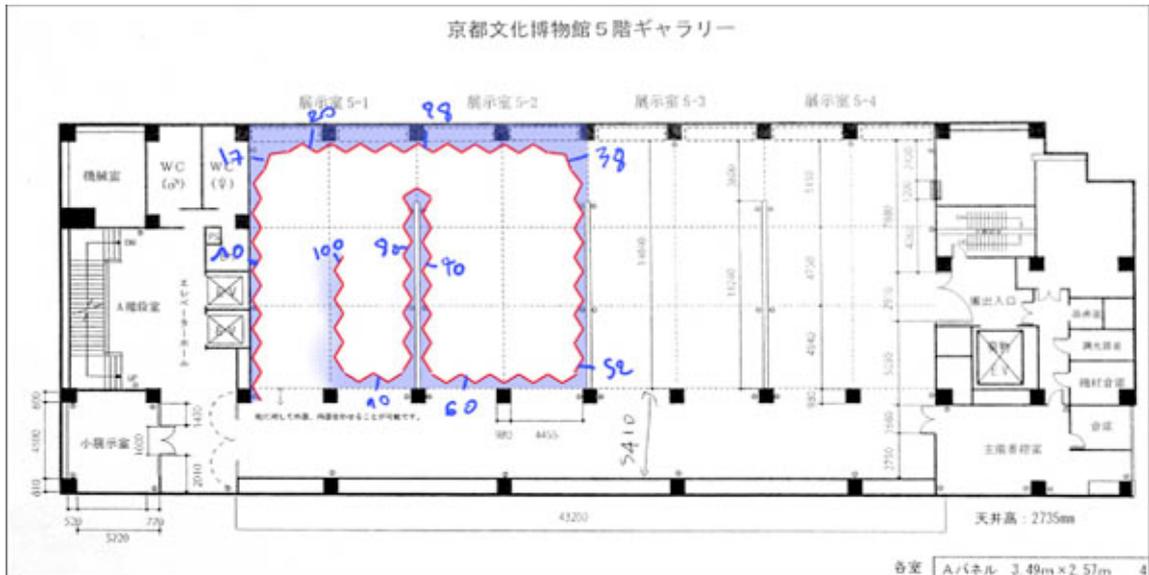


Fig. a

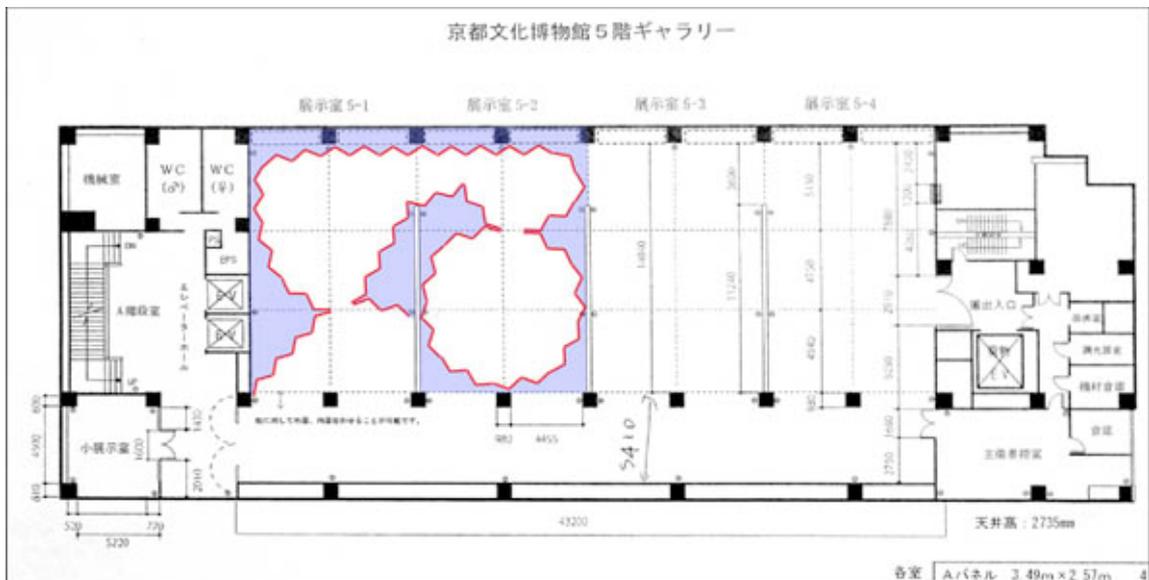


Fig. b

Different solutions were considered, from a simple juxtaposition of paintings to follow the exhibition floor plan (Fig. a), to the creation of an independent and original space that would include unique perspectives and viewpoints (Fig. b).

This exhibition took place from 10th to 15th September 2014, with 825 visitors in six days.

きょうとえとおと presents

京都人ポートレート 100

by **Yann Le Gal** 展

ルノール ファウンデーション大賞最年少受賞者 (1999)

木津川アート2014 外国人初入選者 (2014)

フランス人画家 ヤン ル ガルが、畳サイズのコンパネに一人ずつ、様々な生き様を魅せる京都人を100人描いた！ 全長90メートルの木製屏風は必見！！

2014年 9月10日 (水) ~15日 (月・祝)
10時~18時 (最終日16時迄) 入場無料

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604-8183 京都市中京区三条高倉

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【協賛】：手作りパン ブルーアル / 伊砂工房 / すさかべ庵 / 株式会社くるちく
ざらりい澤 / 京豆腐 とようけ屋山本
京都三条ラジオカフェ Yu's Time ~ ゆうズミュージックカフェ ~

【協力】：便利堂 / 木津川アート / すさかべ工房

KyotoPortraits.YannLeGal.net

【お問い合わせ】

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Exhibition poster for the Museum of Kyoto Bunka Hakubutsukan.

Below, different viewpoints of the exhibition.



Exhibition at the contemporary art festival of Kizugawa 2014 – Exhibition at the city hall of Kizugawa, from 2d to 15th November 2014.

In 2014, a third contemporary art festival took place in Kizugawa City, located in southern Kyoto Prefecture. The "Kyoto portraits 100" project was chosen to be exhibited with the works of forty artists from different backgrounds. Each had to occupy a place in the city with their art. We opted for the city hall, its modern architecture particularly suited for the presentation of the collection in a large and luminous hall.

This exhibition place is significant and replete with meaning, and presenting the portraits in this space imparted another point of view and understanding of the work, which differed from the interpretation provided by the Museum of Kyoto. As the administration centre of the city, the City Hall conducts population surveys; it is also a centre for citizens to accomplish various formalities: birth and death registrations, marriages, various forms, and more. The aim of this presentation was to echo the function of the place with a large installation that symbolised citizens and their reduction to mere numbers for the purpose of the administration.



Entry hall of the Kizugawa city hall.



Study model for the city hall of Kizugawa.

In this presentation, a mirror was positioned to include the visitor in the collection, and to also reinforce the impression of being in the midst of a painted crowd.



Above and next pages, different viewpoints of the exhibition.



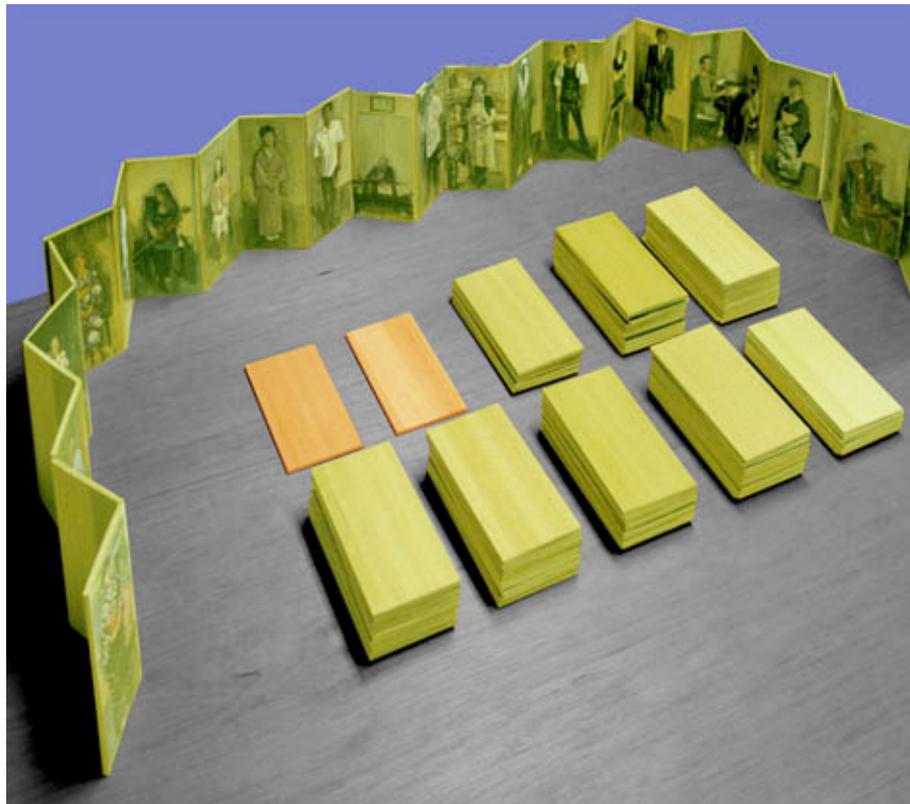


Proposed projects

Different presentation formats to reveal the potential and rich meaning inherent at this collection are still under considered. The list below, while still in progress, can be finalised according to the exhibition space, which would then contribute to an enriched reflection of the portraits.

1. Turn over 01

“Turn over” is an expression used to discuss the staff of a company or an administration.



Medium size of installation: 11 x 6 meters, high 180 cm

In this proposed exhibition format, 24 panels are displayed, which are regularly replaced or updated during the exhibition. This renders it possible to show all alternately, following the format of an administrative turn over. Those paintings not shown, are stacked in front of the folding screen, these stacks symbolising registers in which citizens are listed and classified.

This installation illustrates administrative coldness through the symbolic representation of humanity's effacement in the bureaucratic process.

2. Turn over 02



Medium size of installation: 11 x 6 meters, high 180 cm.

In this installation, panels are displayed in single file, two by two, and the folding screen is positioned in a loop. Ten portraits are shown as a temporary exhibition. Shared with the “Turn over 01” is the principle of creating a constantly renewed series of portraits so that each can be shown at least once during the exhibition.

The concept of bureaucracy is shifted or changed to reference the festivals (*matsuri*) of Kyoto, in which citizens from all ages and backgrounds participate in their organisation and the various processions.

This huge sculptural presentation suggests movement, as it raises the image of a snake or dragon swallowing its own tail. It also illustrates Japanese society as it perpetually turns over on itself. Generations follow one another to create renewal, whereas codes and habitus that mould these people remain unchanged for centuries.

More than the Japanese people alone, this installation addresses all humanity. Nationalism is increasingly prevalent everywhere, and countries turn inwards despite humanity’s present dependence on a worldwide economy and communication systems. Humanity, which continually matures, is intellectually comprehensible in its entirety, but only a small part is visible for everyone at one time. Humanity, on its way to the future to be renewed, only remains the same. Humanity, as it turns over on itself, is dependant yet captive to its own condition.

3. Between order and confusion, a society in transition

Japan is a middle-aged society, full of contrasts. The modern brushes shoulders with the ancient, the modern westernised lifestyle clashes with the habits and ancestral traditions from another age, outrageous consumption interrupts religious habits and spiritual life, and the unsightly and the trivial hide beauty and meditation... New generations meet new difficulties to find a place in society, lifetime employment is no longer the norm, and the future is uncertain.



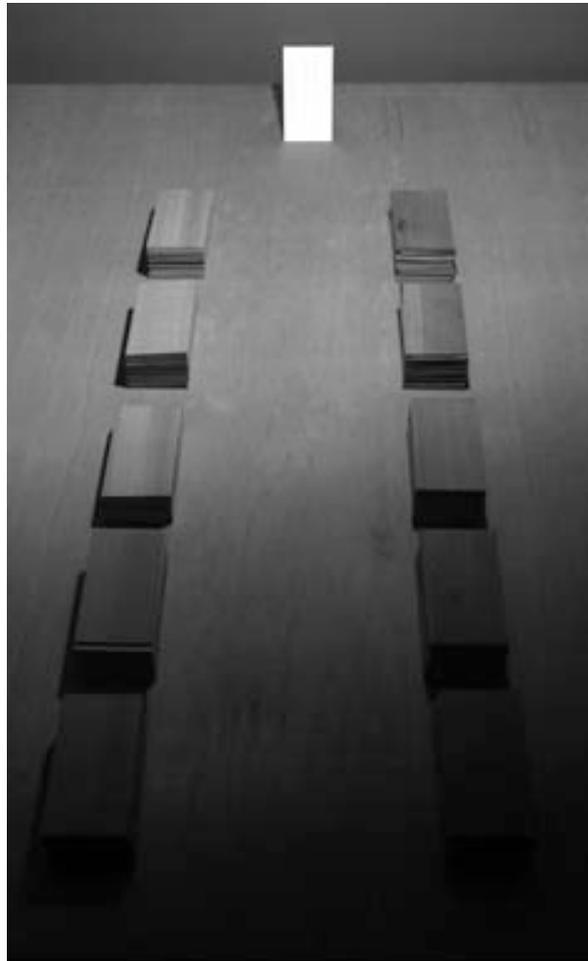
In this installation, the idea is to present an island of stability that contrasts with the anonymous and disorganised mass of people.

Six panels are joined together and highlighted as an allegory of the stable values that form the basis of society:

- The farmer represents peoples roots in the land.
- The calligrapher represents knowledge.
- The baker represents terrestrial food and daily work.
- The baker's wife in association with her husband represents the family.
- The priest represents religion and aspiration to a spiritual life.
- The shamisen player represents arts.

4. Memorial

In this installation paintings are not displayed to the public. They are stored on a pedestal, hidden from light and eyes. Kept in the shadows, they trace a route that guides the visitors to a blank panel on which a slideshow of the 100 portraits is projected.



The slideshow picture is ghostly and ethereal.

The work of art is no longer a material form: it is light, it is deified.

The projected series of portraits represents the soul of models, and when the original paintings are stored or placed on the ground, they are the tombs of a cemetery, and represent death.

When combined with religious belief and superstition, the oppressive symbol of death makes this installation difficult to show in Japan, particularly as the models are still alive. For this to be accepted in Japan would require a complete explanation of the concept underlying this installation.

The premise of this installation is to play with the sensibilities of the visitors and their frustration at being in the presence of artworks they are forbidden to view. This then plays with the myths and mysteries surrounding a vanished original work of art, which imparts a new layer of meaning to the reproduction.

III. Art book

As "Kyoto portraits 100" developed into a major project, the decision was made to publish an art book that recorded the process of this experience.

The aim of this book is to address as wide an audience as possible. Each portrait is reproduced, accompanied by texts by Yann Le Gal and Mayphy Miho Higashi in French, English and Japanese. A profile for each of the models is also presented in Japanese. The book opens with a poem composed by Shimada Ujo, a calligrapher whose portrait is included in this collection.

- **Benrido**

Kyoto is famous worldwide for the high quality of its craftsmen, and the exigencies that allowed them to maintain their knowledge and understanding of their traditions. With this in mind, Yann Le Gal and Mayphy Miho Higashi decided to collaborate with "Benrido", a printer and publisher specialising in artwork reproduction. Benrido is a rare in that they use collotype, a technique that combines lithograph and photography. The quality of these prints is exceptional as copies are facsimiles.

For technical and cost reasons, it was impossible to publish this book in collotype, and instead, a high quality offset print was used. Nevertheless, three collotypes of Yann Le Gal's self-portrait have been printed to mark the occasion of this exemplary cooperation with Benrido: one colour print as a reduced size facsimile, one black and white print, and one black and white print Yann Le Gal enhanced with colour touches. This third print then become another original piece of art.



Collotypes, size 30 x 60 cm each

- **Limited editions**

Two limited editions are also planned for presentations in different major exhibitions of "Kyoto portraits100". These would then become a rare and unique work of art for collectors.

For the first one, one hundred copies of the book are presented in a box, which can be assembled as a puzzle for the creation of an original painting composed by Yann Le Gal. Each pieces of the puzzle are unique and numbered. The subject of this painting is a "tsuboniwa", a traditional garden inside Japanese houses.



Limited edition 01 "Tsuboniwa" Puzzle of 100 boxes overview and detail.

For the second one, a puzzle of twenty original and numbered paintings are presented at the bookshop MARUZEN of Kyoto in July 2016. The subject of this painting is an illustration of the "Gion Matsuri" through ages, the most important festival of Kyoto which takes place each year during July,



Limited edition 02 "Gion matsuri"

IV. Biographies

- **Yann Le Gal**

French, born in 1973; lives and works in Kyoto (Japan)

Born to a middle class family, he was eight years old when his father suddenly died. His mother raised him and played a formative role in his upbringing. The close bond formed between the two continues to influence his life and art.

During his apprenticeship, he witnessed the transformation of the *école des beaux arts* of Reims into a design art school, "ESAD", the transformation creating tensions and divisions between the old and new generations of teachers. To preserve independence as he worked towards achieving a level of artistic competence parallel with the great historic artists, Le Gal distanced himself from the noxious atmosphere of the school and the formulaic career promoted in this environment. This experience caused an overall rejection of the art-school curriculum, and his primary influences entail both classic and modern, from Rembrandt, to Rodin, Manet, Giacometti, and Picasso. Rather than the school taught rule, he incorporated elements that fall between classicism and expressionism, light and shadow, much of this acquired through his own research, into a uniquely introspective and fragile artistic language.

He was first recognised artistically in 1999 when he was awarded the Renoir Foundation prize. For one year, he resided and worked in the art residency at Essoyes (France, Aube), this residency being the former studio of the impressionist master. The work he produced at this time acquired a narcissistic theme, which caused him to recognise the existence of a time lag between the artist in their ivory tower and the local population. Essoyes is a small village located in the Champagne vineyards, the population primarily composed of agricultural workers whose awareness of art and the inherent theoretical problem is limited. This experience was a determining factor in the creation of the *Kyoto portraits 100* project. Rather than the isolationist approach seen in the Essoyes period, *Kyoto portraits 100* has adopted a confrontation approach in the Le Gal met the people living in the vicinity of his residence.

In 2007, Le Gal entered a new stage of development with the opening of his studio "Box# 104", a large store in the Reims suburbs. There, he faced the challenge of creating gigantic compositions. To acquire an understanding of vineyard culture, the symbol of the Champagne area, he pursued the theme of a bacchanal by drawing upon the original Greek myth of Dionysus. His studio transformed into a pagan temple decorated with two gigantic paintings, *Oréibasie*, a large canvas of 3.6 x 4 metres, which is an allegory of the birth of Dionysus, and *The drunkenness of Silenus*, a canvas of 3.6 x 8 metres sixty, which represents a gigantic and sculptural orgy. The size and the style of these paintings clearly refer to Picasso, but Le Gal does more than merely quote the modern master. He revisits themes and iconographic codes of a subject that originate in Antiquity. He was working on a third painting, when the death of his mother put an end to its realisation. Ironically, whereas Box#104 was dedicated to gigantic paintings, the most poignant works of this time are small drawings done at the bedside of his mother in hospital.

Each step in Le Gal's life and work can be understood as a rebirth that has allowed him to be increasingly open to the world, questioning the place he occupies, these experiences something he tries to express in his creations. *Kyoto portraits 100* is another turning point that is the fruition of portrait studies completed over many years, opens the next cycle of development.

The essence of his art is primitive and instinctive: the works are quickly finished to preserve the sense of direct contact with the materials. This contrasts with the necessary process of reflection, which requires time, a slow maturation that allows him to implement his work over a long period. This current evolution permitted him to question his own practice, which in turn opened new ways of engaging in the dialectic between the myths of art history and contemporary society.

Curriculum :

April – May 2015. Kyoto Sento Art Festival.

November 2014. "Kyoto portraits 100" presented at the Kizugawa art festival 2014.

September 2014. "Kyoto portraits 100" solo exhibition at the museum of Kyoto "Bunka hakubutsukan".

June 2014. Fête de la musique at Isakobo, Nanzenji, Kyoto.

April 2014. "Hankyu France fair 2014", at Hankyu department store, Osaka.

June 2013. June 2014. "Kyoto portraits 100". Realisation of 100 portraits as natural size, of citizens from Kyoto prefecture.

March 2013. Live painting for "Hankyu France fair", at Hankyu department store, Osaka.

June 2012. Fête de la musique at Isakobo, Nanzenji, Kyoto.

April 2012. Opening of "Kyo to e to oto", a studio to promote Yann Le Gal and Mayphy's activities with art and Music.

April 2011. Charity concert and live painting event for the victims of the Great North East Japan Earthquake at "L'institut français du Kansai", Kyoto.

2010-2011. Comics book writer and storyboard artist published:

_ " LE DIEU SINGE # 2, 3," _DELCOURT PUBLISHING_
_ " AU BORD DE L'EAU # 2," _DELCOURT PUBLISHING_
_ "VIES TRANCHEES" _DELCOURT PUBLISHING_
_ "LA MEMOIRE D'ABRAHAM # 1, 2," _CASTERMAN PUBLISHING _

Septembre 2009. Portrait's exhibition in Cauroy les Hermonvilles (France - Marne). Participation to "Les Journées du patrimoine"

May 2009. "Parcours d'artistes" in Reims. Open studio and Bacchanale performance at the BOX#104.

July 2008. Painting a fresco at Essoyes (France - Aube) with the support of the Renoir Foundation.

November 2007. Moving into the BOX#104 at Reims to prepare the "bacchanale" subject for 2008.

August 2007. Exhibition "Essoyes celebrities" at the Hériot's house (Essoyes - Aube). Participation to "Les Journées du patrimoine"

March -April 2005. Personal exhibition at the Auménancourt cultural Art centre (Pongivart church / France)

September 2002. Group exhibition at gallery "La Maison du Boulanger", Troyes (Aube).

February 2002. Group exhibition at gallery "le Minautore", Paris.

2001-2002. Several researches conducted to study portraiture and subject of the human figure on paintings, drawings and sculptures.

July -August 2000. Paintings, sculptures, photography and drawings exhibition in Essoyes.

June 2000. Paintings and sculptures exhibition at the gallery of the champagne Veuve Devaux in Bar sur Seine (Aube / France).

1999. Prize-winner of the Renoir Foundation. Residency at "Auguste Renoir's studio at Essoyes" The works made during this period are shown in a personal exhibition.

Self-portrait's theme studied for several years taking shape of a monumental sculpted bust, paintings and photographs. Illustrating the Narcissus-Echo Poem from Ovid's metamorphoses presented in a catalogue publication.

1998-2000. Participation in several group exhibitions at the Ward-Nasse Gallery (New York) :

_ "Peek-a-boo" (November 6th - 28th 1998).
_ "side show " (March 26th - April 18th 1999).
_ "Art from the heart " (December 4th 1998 - January 23th 1999).
_ "year round salon " (June 1999-July 2000).

Formation

1993-1994. ESAD. Second series of self-portraits. Expressionism takes place in a simplified vision based on the construction of the drawing from light and shade.

1992-1993. Art school student in Rueil Malmaison (France).

Visiting Parisian museums and exhibitions, expanding horizons on various artistic and aesthetic approaches. First series of self-portraits in a expressionist influenced style.

1988-1992. ESAD (College of Art and Design) in Reims (France). First artistic experiences in engraving, sculpture and drawing. The work turning into portraits and human figure.

- **Mayphy Miho Higashi**

Japanese, born in 1972; lives and works in Kyoto, Japan

Mayphy is a multidisciplinary artist, dancer, musician, singer and composer. In the early 2000's, she lived in Tokyo where she participated in the artistic underground, when she successively ran two theatrical productions, "*Feelin' Soul 1*" and "*Feelin' Soul 2 Re incarnation*". With this experience, she developed communication and management skills, which played a focal role in the successful completion of the *Kyoto portraits 100* project.

After several years spent in dance and production activities, she decided to change her career to music and create something with an international dimension. From 2006 to 2010, she lived in London where she attended the vocal courses at Tech Music School and at "London Centre of Contemporary Music". This intense period of formation stimulated her creativity, as London is a vibrant city, a melting pot for the artistic community. She broadened her skills, and then turned to pop music, developed a jazz and world music repertoire. Her inexhaustible energy drew her to act in *Griot*, a musical at the Bernie Grand Art Center, directed by Amani Naphtari, the music produced by Drew Horley and Eska Mtungwazi. At the same time, she initiated another musical, "Bohemian Tour", produced by "Union Dance". She subsequently composed the music and libretto for *Magic Carpet*, one of her original texts, which became part of her working repertoire. She graduated from the Associated Board of the Royal Schools of Music, which allowed her to teach piano and vocal for all ages. She then developed an original method of teaching based on communication skills, which gave her the idea of developing a complete universe of images and music through the creation of "Misolla", a character straddling pop culture and *manga*.

At the end of this rich London period, her meeting with Yann Le Gal took her to France. The wish for new experiences and new meetings brought about the creation a new song, *Rebirth*, which was inspired by the tragedy of the Earthquake and *tsunami* of 11 March 2011. She also collaborated with the French jazz and world music group, *Phildissime*, for an album recorded in Paris.

- **Kyo to e to oto**

The meeting between Mayphy and Yann Le Gal led them to a first collaboration for an open day at his studio in Reims. For this occasion, they performed a mixture of live painting and dance on the bacchanal theme. They performed again for an experimental video in which the painter, acting the role of a satyr chasing a nymph, is metaphorically pursuing his subject for painting.

In 2012, they settled in Kyoto, where they established their studio *Kyo to e to oto* "Today, art, and music", to develop new artistic projects.

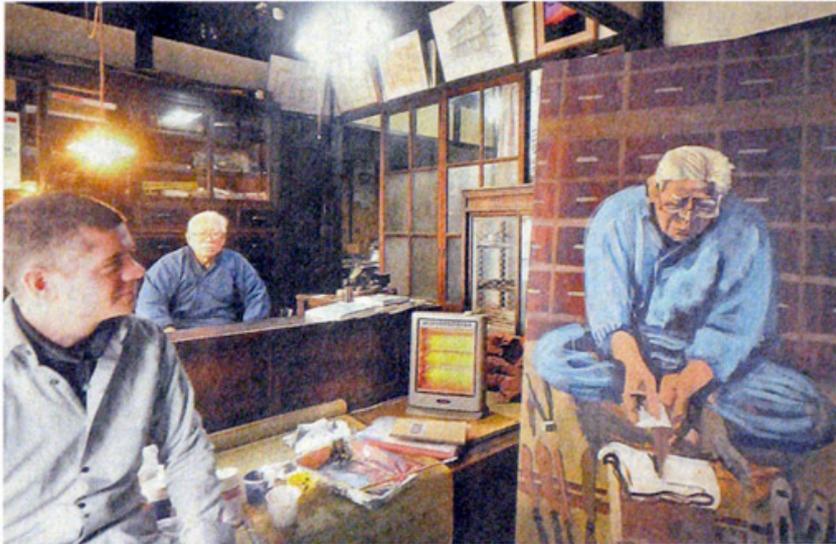
"Kyo to e to oto" is a space in which they create artworks, and organise events, concerts and live painting, to build a fabric of social relationships. Also, it is an entity that lets them to be involved in various public events in the Kansai area, such as *fête de la musique*, the Osaka France Fair, charity concerts, and more.

The implementation of the *Kyoto portraits 100* project marks the completion of one collaborative work, and in 2014, *Kyo to e to oto* became a publisher in order to spread this experience.

Following the concepts underlying the *Kyoto portraits 100*, a new art project is currently in formation, the expected date of completion being 2015. This project will commemorate the atomic bombing of Hiroshima, with an installation of 70 portraits and an original painting work to reflect the colours of today's Hiroshima.

仏画家描く「京の100人」

職人、漁師、杜氏…感じた誇り表現



自身が手がけた職人の絵を見つめるルガルさん(左)

||京都市上京区

京都市上京区在住のフランス人画家が、京都で暮らし、働く人たち100人を描く「京都人ポートレート」に取り組んでいる。外国人である自身の目から見た人々の思いや日常を肖像画で表現する。「絵画を通じて見える京の人々の魅力を伝えたい」と話す。

9月公開 「魅力伝えたい」

ヤン・ルガルさん(40)。16歳から絵画をはじめ、妻・美穂さん(41)との結婚を機に2011年に来日し、12年4月に上京区元誓願寺通七本松東入ルにアトリエ「きょうとえとおと」を開いた。西陣織の職人らが住む一帯は、古里のシャバンニュー地方と重なり、いい、「時間をかけた仕事や信念を持って過ごす暮らしへの誇りを感じる」とい

う。その魅力を発信しようとして昨年6月から制作を始めた。知人や公募したモデルにインタビューした上で、高さ約180センチ幅90センチの板に筆を走らせる。徐々に対象を広げ、これまで京都府内の80人以上の作品を完成させた。80歳を超えた漁師の軽い身のこなしに「自然の中に生きる精神的なたくましさ」を感じ、

仕込みを続ける杜氏に「ミスが許されない環境で誠実に完璧を求める熱心さ」を見た。織機に使う道具「杼」を製作する職人からは「目の前の作業を黙々と続ける集中力」が浮かんだ。いずれも作品の中の表情や色合い、背景にその意味を込めたという。

ルガルさんは「質の高い仕事を続け、地域に思い入れを持って暮らしている人たちばかり。その良さを伝えたい」と意気込む。100人分の作品は今年9月、京都文化博物館(中京区)で開く個展で公開する。モデルとなる5人を募集している。問い合わせはアトリエの携帯電話080(2451)0172。(宇都寿)

Kyoto Shimbun report during an assignment with model in Kyoto city, edition of 3d March 2014 No. 80, Junichi Hasegawa, shuttle manufacturer to loom.

木津川の3人 生きざいま絵に

京都で暮らし、働く人
たち100人を描く「京
都人ポートレート」に取
り組むフランス人画家ヤ
ン・ルガルさん(40)は
京都府上京区Ⅱがこのほ
ろ、木津川市内に住む3
人の肖像画を描いた。「生
きざいまが素晴らしい人」
をテーマに描いた躍動感
あふれる絵画で、秋に芸
術祭「木津川アート」で
展示される。

ルガルさんは2年前、
京都市内にアトリエを構
え、昨年から府内で職人
や地域活動に取り組む人
たちを描き始めた。高さ
180センチ、幅90センチのコン
クリートパネルにアクリ
ル絵の具を使って、生き
ざいまとした姿を捉えてい
る。これまでに手がけた
作品の審査を経て、外国
人作家として初めて同ア
ート展の出展が決まっ
た。

木津川市で描いたの
は、公園清掃に取り組む
「緑化友の会」会長の長
岡金吾さん(76)、地域
の公園で子どもたちに紙
芝居をする塚田高司さん
(62)、緋技法を用いた
「相楽木綿」を伝承する
福岡佐江子さん(57)の3
人。先月31日、98人目の京
都人として福岡さんを描

京在住仏人画家が肖像画

秋、地元芸術祭展示へ

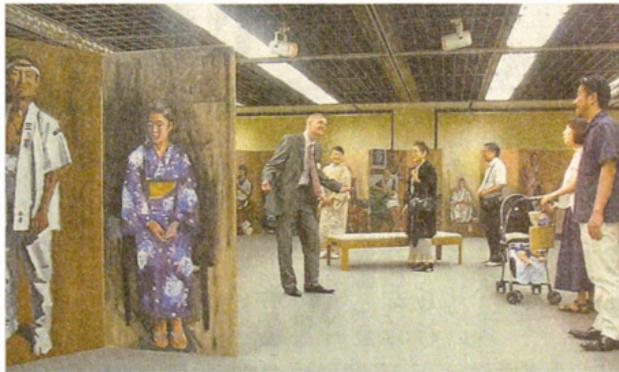


畳一畳分のパネルに筆を走らせるルガルさん
(精華町精華台・けいはんな記念公園)

いた。機を織る様子を注
意深く観察し、下書きな
りの素早い筆さばきで約
2時間ほどで仕上げた。
ルガルさんは木津川市
について「自然とモダン
が共存している土地。景
観がきれい」とアート展
の開催を心待ちにし、「個
人の果たす役割と地域社
会とのつながりを描け
た。地域の人たちの反応
が楽しみ」と話している。
(三鼓慎太郎)

Kyoto Shimbun report during an assignment with model in Kyoto city, edition of 16th June 2014.
N°98, Fukuoka Saeko, kimono weaver.

祇園祭みこし担ぎ手、伊根の漁師、女性杜氏…



描かれたアクリル画が屏風スタイルで展示された会場で、作品の説明をするル・ガルさん(左)＝京都市中京区・京都文化博物館

フランス人画家、ヤン・ル・ガルさん(41) 京都市上京区が京都で暮らし、働く100人を描いた個展「京都人ポートレート100」が10日、中京区高倉通三条上ルの京都文化博物館で始まった。2012年に来日したル・ガルさんは、絵画を通して京の人々の魅力を伝えようと、13年6月から1年かけ、京都市内や木津川市、伊根町などを歩き、出会った人や公衆のモデルなど100人を描き続けた。

京で生きる100人 パネル画100枚に

「身近な人の姿見て」 京で個人画展

会場には、祇園祭のみこしの担ぎ手や伊根の漁師、100歳で趣味の手芸を続ける女性、伊根町の女性杜氏らの仕事ぶりや人柄が伝わるアクリル画が並び、すべて畳一畳の大きさのコンパネに描き、100人を日本の伝統文化でつなぐ意味を込めて、屏風スタイルで披露し、会場中を回覧できるようにした。ル・ガルさんは「京都の人たちの仕事に打ち込む姿勢や集中力、年配の方からにじみ出る人生の深みなどを描いた。身近に尊敬すべきいろいろな生きざまがあるのを見てほしい」と話す。15日までの期間中は会場で、来場者に作品の説明をする。(今川敦士)

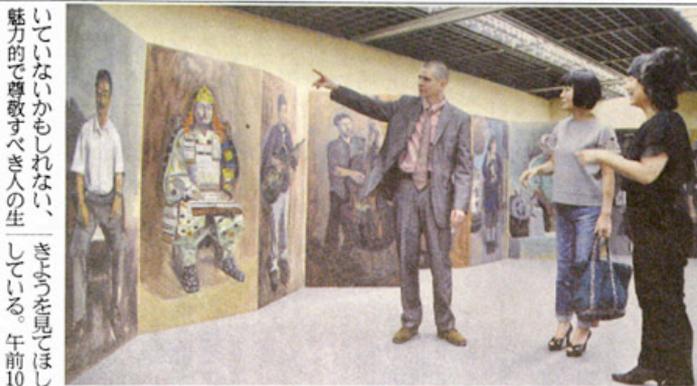
Kyoto Shimbun report during the exposure to the Kyoto Museum bunka hakutsukan edition of 11 September 2014.

<第三種美術品認定>

平成26年(2014年)9月13日 土曜日

(京阪奈・京市内)

産 経



作品の説明をする京都在住のフランス人画家、ヤン・ル・ガルさん＝京都市中京区の京都文化博物館

個性豊かな100人絵画に 京都市在住の仏人画家が個展

京都市在住のフランス人個性豊かな100人を描いている。会場では、ル・ガルさんが語る作品の魅力(41)が、京都で暮らし、さつ100人が、京都市中京区さまざまな生きようを魅せる一区の京都文化博物館で開か

いていないかもしれない、きょうを見てほしい」と話している。午前10時～午後1時、入場無料(永山準)

日本人の妻、美穂さん(41)との結婚を機に、平成24年から京都市上京区の西陣地区に移り住んだル・ガルさん。伝統工芸職人や文化人などのほか、地域で紙芝居を続ける男性など、京都での生活のなかで触れあってきたさまざまな人たちに魅力を感じ、外国人としてみた京都人の魅力を入りに伝えようと企画した。制作期間は25年6月から今年6月までの1年間。熟練した職人の、積み重なった歴史を感じさせるしべさなど、府内の知り合いや公募したモデルの魅力的な瞬間を、高さ約180センチ、幅約90センチの合板にアクリル絵の具で描いている。開催期間中は会場で作品の解説を行うというル・ガルさんは「京都の人も気付

Sankei Shimbun report during the exposure to the Kyoto Museum bunka hakutsukan edition of 13 September 2014.

木津川市

木津川アート2014

“まち”をテーマに
市民が作るアートイベント

2007年に山城町、木津町、加茂町が合併してできた木津川市。古くは万葉の時代から歴史を積み重ねてきた町が、生まれ変わって変化していく中、まちの魅力を再発見し、いいところを発信していこうという、現代アートを使っ
たまちづくり事業です。

2010年にスタートし、市内をアートで埋め尽くしてきたこのイベントは、今年で5年目。「百年の邂逅」をテーマに43組のアーティストが参加し、近鉄・JRの3駅周辺の古民家、蔵や神社の拝殿、ショッピングモールや公園など、隣り合う新田の集落が、開催会場になっています。

実はボランティアスタッフとして参加する人々は木津川市民たち。運営スタッフに指示されて動くだけでなく、作家と直接連絡を取り合い、搬入準備もするし、会場を掃除する「おそうじ隊」や会期中に道案内など来場者をもてなす「みまもり隊」などを結成し、学生から高齢者まで積極的に関わっています。まさにまちの人々が作るアートイベントなのです。

作品鑑賞するとともに、ぜひ、まちの人々の活躍ぶりにも注目してください。



ヤン・ル・ガル「京都人ポートレイト100」制作風景(2014年)



谷川夏樹(EARTH CONTAINER)
「雅楽テコトラ 歌姫街道をゆく」(2014年)



浅山美由紀「細路」(箕面の森アートウォーク 2013)



中島和俊「無題」(木津川アート 2012)



ボランティアスタッフ 福田藍さん

公園や廃校、町中の空き家など、ありとあらゆる所に現代アートが置かれます。意外にも風景にぴったりとなじんでいて面白いですよ。

週間天気		京都		宇治	
7日(金)	18/13	8日(土)	19/9	7日(金)	18/8
20/11	20/10	20/10	20/10	20/11	20/10

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京

京都人100人を描いた作品を出品した京都市在住のフランス人画家、ヤン・ル・ガルさんと作品—木津川市役所ホールで



個性きらり 作家43組 作品一堂

木津川市の芸術祭「木津川アート」が開幕した。近鉄高の原、山田川駅やJR西木津駅周辺に、43組の作家が制作した現代アートが展示されている。開幕日(2日)か

木津川アート開幕

ら日曜祝日だけでなく4日の平日も切れ目なく来場者が訪れ、好調な滑り出しとなった。15日まで、会期中には作家のワークショップ。

アップやトークショー、ライブペインティング(8日、U.R.)、コラボレーションアート「水の緒さなぎ」(13日、西ノ宮神社)などもある。問い合わせは市観光協会(0774-73-819)。



大きなアリの金属立体作品にひっそり木津川市土師山公園で



今週末まで制作活動が続けられる「MOT8」さんの壁画—木津川市のエゴキ橋で



木津川市役所ホールで

立命館宇治 健

4-8 天理、近畿大

天理は一回1死三塁から真光の左前適時打で先制する。真木の適時二塁打などで更に2点を追加した。1点差とされた五回にも真光、真木が適時打を放ち、前久保も続いて一挙に1点を奪い、突き放した。

立命館宇治は四回に

七回にも吉田の犠飛など二点を投入した。試合通じ日々成長が及ばなかった。

試合通じ日々成長

抑藤逸夫・立命館手

治主将 決勝は序盤に硬さがあった。今大会は逆転勝ちもあり、ベンチ全体でチームを盛り上げた。守備にある程度自信があるので、打撃力を付け打ち負けないようにしたい。

打撃力強化に励む

奈良祥平・立命館手

打撃力強化に励む

立命館宇治は四回に

打撃中軸が要に

橋本武徳・天理監督

選手たちがよくやってくれた。自主的に練習に取り組みなど、チームがまとまっている。打撃は中軸がしっかり打ち、多少制球に乱れも出たが投手もよく投げた。まずは神宮大会で頑張りたい。

決勝意識せず勝利

真光広登・天理主将

決勝を意識せずに戦ったことが優勝につながった。今大会は左投手との対戦が多く、打撃では体が開かないよう気を付けた。準々決勝で大板桐蔭に勝ったことで勢いが付いた。



歴史のある拝殿に飾られた志村陽子さんの作品—木津川市の西ノ宮神社で

とれとれズワイガニ 初日最高値 5匹16万円

日本海のスワイガニ漁が解禁された6日、府北部の漁港にも新鮮なカニが水揚げされた。舞鶴、宮津、京丹後各市の四つの市場では初競りが行われ、仲買人らが次々と競り落としていった。初日の最高額は舞鶴の市場で雄5匹16万円だった。漁期は雌は12月31日、雄が来年3月20日まで。

舞鶴、京丹後両市の三つの漁港から計11隻の底引き網漁船が5日夜に出漁。丹後半島沖の漁場で、日付けが替わると同時に網を下ろして漁が行われた。水揚げされたカニはトラックで各市場へ。舞鶴地方卸売市場(舞鶴市)では、仲買人約60人の威勢のいい声が響いた。最高額で競り落としたのは、道の駅・舞鶴港とれとれセンター(同)の鮮魚店「魚たつ」の藤元裕泰社長(43)。

4年連続で最高額を付けたといい、「張りやツヤがある。初日最高値となる1箱16万円で競り落とした藤元社長(舞鶴市)で



初日の最高値となる1箱16万円で競り落とした藤元社長(舞鶴市)で

って身入りがよさそう。初「気が出ていい」と満足そうに高値を付けると活「だった」。

木津川市内の寺社や公園、商業施設など約30か所で芸術作品を展示する「木津川アート2014」が開かれており、観光客らが作品と会場のユニークな組み合わせを楽しんでいる。

市が、まちの魅力を再発見し、発信していくと企画。府内をはじめ、東京、大阪などの43の個人・団体が彫刻や映像、創作物などを出品している。同市役所の1階では、京都市在住のフランス人画家、ヤン・ル・ガルさん(41)が板

街中アート楽しもう

00枚にアクリル絵の具で、府民ら100人の日常生活などを描いた絵画を展示。木津川市の着月清さん(68)は、博物館や美術館で見るよりも作

お寺や公園 作品目の前 木津川

品との距離が近く、作り手の訴えたいことが伝わってくる」と見入っていた。15日まで。問い合わせは、木津川アートプロジェクト事務局(0774-73-8191)へ。



府民らの日常生活などを描いた作品が並ぶ木津川市役所

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京佛壇
製造元
加
京都市下京区万寿寺通高

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"Kyoto portraits 100" website: <http://kyotoportraits.yannlegal.net/>

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