

International
Center of
Photography

Entrance
84 Ludlow Street
New York, New York
10002

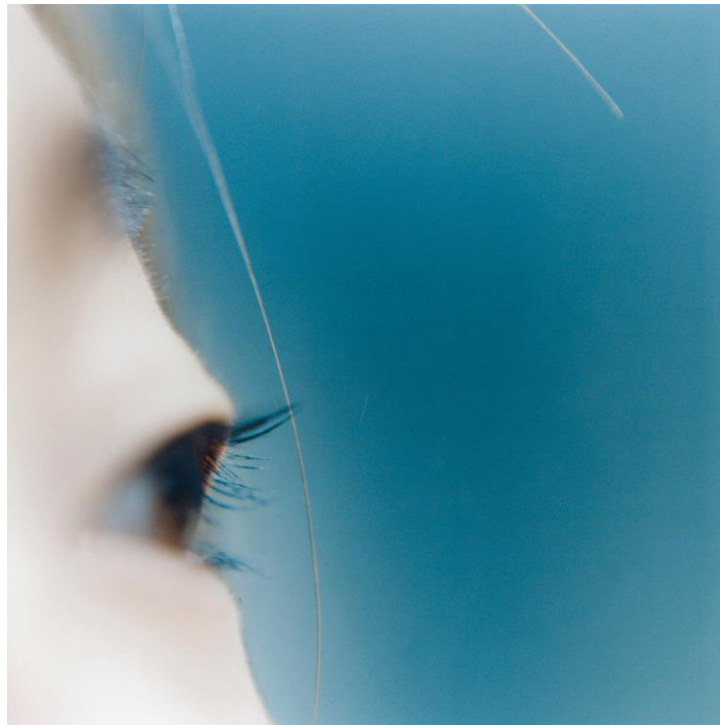
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***The International Center of Photography
Presents
I'm So Happy You Are Here:
Japanese Women Photographers from the
1950s to Now***

The International Center of Photography | 84 Ludlow Street, New York
On View October 15, 2026-January 11, 2027
Public Opening October 15 | 5–8PM



Kawauchi Rinko, Untitled, 2004; from the series the eyes, the ears. Courtesy the artist and Aperture

The International Center of Photography (ICP) is excited to present *I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now*, an exhibition organized by Aperture that highlights the extraordinary and varied work produced by twenty-eight intergenerational artists spanning post-war Japan up to the present day. This collection of historical and contemporary works by



Japanese women photographers—many of whom have been recognized for their contributions while others have gone without substantial public recognition— weaves together three major motifs: observations of everyday life that are both delicate and blunt; critical perspectives on the social roles inhabited and often reinterpreted by Japanese women; and experiments with and extensions of the photographic form. Together, these works provide a foundation for the continued study, exhibition and celebration of the contributions of Japanese women to the history of photography.

Curated by **Lesley A. Martin**, Executive Director of Printed Matter, **Takeuchi Mariko**, photography critic, curator and professor at Kyoto University of the Arts and **Pauline Vermare**, Phillip and Edith Leonian Curator, Photography, Brooklyn Museum, *I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now* marks the first US presentation of a landmark exhibition that originated with the 2024 Aperture publication and accompanying exhibition at the Rencontres d'Arles of the same name. Since then the exhibition has traveled to Fotomuseum Den Haag, The Hague, Netherlands, Fotografie Forum Frankfurt, Germany, The Photographers' Gallery, London, United Kingdom and most recently Hikarie Hall, Tokyo, Japan (Organized by Bunkamura). After its run at ICP the exhibition will continue on to additional venues internationally.

I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now features work by **Fujioka Aya, Hara Mikiko, Hiromix, Ishikawa Mao, Ishiuchi Miyako, Katayama Mari, Kawauchi Rinko, Komatsu Hiroko, Kon Michiko, Nagashima Yurie, Narahashi Asako, Ninagawa Mika, Nishimura Tamiko, Noguchi Rika, Nomura Sakiko, Okabe Momo, Okanoue Toshiko, Onodera Yuki, Sawada Tomoko, Shiga Lieko, Sugiura Kunié, Suzuki Nozomi, Tawada Yuki, Tokiwa Toyoko, Ushioda Tokuko, Watanabe Hitomi, Yamazawa Eiko and Yanagi Miwa.**

"ICP is excited to celebrate the extraordinary contributions to the field of photography made by these twenty-eight artists," said Bob Jeffery, Chief Executive Office of ICP. "With ICP and Aperture's combined resources, this partnership allows us to exhibit a boundary-pushing collection of work in New York, presented in the U.S. for the first time."

Since the 1970s, Japanese photography has become the subject of numerous



publications and international exhibitions. While recognition has primarily centered on male photographers, innumerable women have played a key part in the medium's development, though their practices have remained largely underrepresented and underappreciated both within Japan and abroad. This restorative survey presents a wide range of styles and formal approaches used by photographers to respond to the experiences and perspectives of women in Japanese society more broadly, while showcasing their creativity through key images, photobooks and magazines, along with examples of installation, sculpture and video as well. By providing a necessary and critical counterpoint to our understanding of Japanese photographic history, *I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now* also provides an electrifying expansion of photographic history writ large.

The sweeping historical scope of the exhibition shows how photography in Japan was used to both process and consider the rapidly changing nature of life throughout the country. Whether due to the post-World War II reconstruction and occupation by the United States' military, the mainstreaming of political issues such as the women's liberation movement, which advanced a radical restructuring of Japan's patriarchal society or the rise of the pop culture industry, photographers were developing new thematics and formal strategies to confront the shifting ground beneath their feet. More than simply being part of the growing industry and culture around the medium, women photographers were crucial to the development and popularity of photography in Japan during this period, specifically with regards to color photography and in legitimizing critical approaches to the commodification of women's bodies, self portraiture, performance and more.

This exhibition builds on ICP's existing legacy of efforts to highlight Japanese artists in the American context, including a major exhibition only five years after its founding. In continuation of this effort, *I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now*'s focus on women artists who historically have been overlooked further underscores ICP's commitment to championing international photographers and demonstrates a commitment to re-writing narratives in which women have historically been excluded.

The related book *I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now* is published by Aperture and is available at aperture.org.

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About Lesley A. Martin

Lesley A. Martin is executive director of Printed Matter. Most recently, she was the creative director of Aperture, where she served as editor on more than one hundred books on photography, and as founding publisher of *The PhotoBook Review*.

About Takeuchi Mariko

Takeuchi Mariko is a photography critic, curator and professor at Kyoto University of the Arts. Previously, she served as visiting researcher at the National Museum of Modern Art, Tokyo, and at the National Museum of Art, Osaka.

About Pauline Vermare

Pauline Vermare is the Phillip and Edith Leonian Curator, Photography, Brooklyn Museum. Previously, she served as the cultural director of Magnum Photos in New York, and curator at the International Center of Photography and The Museum of Modern Art, New York.

Exhibition Support

Exhibition organized by Aperture in collaboration with Les Rencontres d'Arles, with support from the Ishibashi Foundation, the Anne Levy Charitable Trust and the 1970 Japan World's Exposition Memorial Fund.

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Women
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Exhibitions at ICP are supported, in part, by Michael Clinton, Caryl Englander, Renee Harbers Liddell, Almudena Legorreta, Jessica Nagle, Ken Nicholson, Jeffrey Rosen, the ICP Board of Trustees, the Blanchette Hooker Rockefeller Fund, and public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



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About Aperture

Aperture is a nonprofit publisher that leads conversations around photography worldwide. From its new home opening this September in New York, Aperture connects global audiences and supports artists through its acclaimed quarterly magazine, books, exhibitions, digital platforms, public programs, limited-edition prints and awards. Established in 1952 to advance “creative thinking, significantly expressed in words and photographs,” Aperture champions photography’s vital role in nurturing curiosity and encouraging a more just, tolerant society. For more information, visit aperture.org.

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About The International Center of Photography

The International Center of Photography (ICP) is the world’s leading institution dedicated to photography and visual culture. Cornell Capa founded ICP in 1974 to champion ‘concerned photography’—socially and politically minded images that can educate and change the world. Through exhibitions, education programs, community outreach and public programs, ICP offers an open forum

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for dialogue about the power of the image. Since its inception, ICP has presented more than 700 exhibitions, provided thousands of classes and hosted a wide variety of public programs. ICP launched its new integrated center at 84 Ludlow Street on Manhattan's Lower East Side in January 2020. ICP pays respect to the original stewards of this land, the Lenape people and other Indigenous communities. Visit icp.org to learn more about the museum and its programs.

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