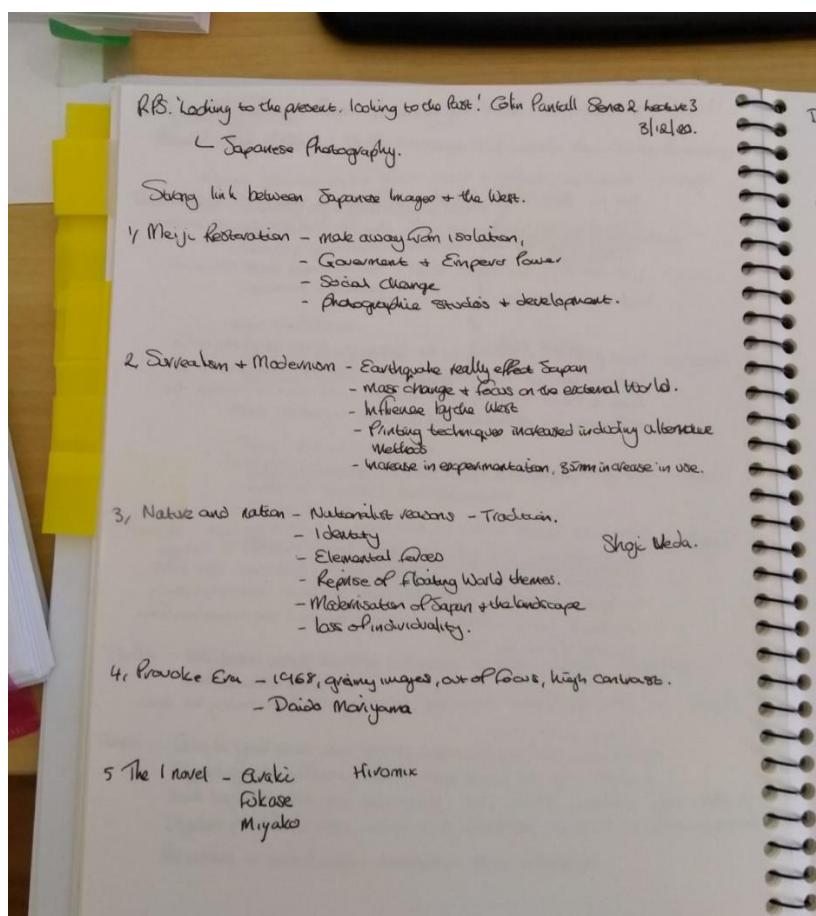


Lecture Notes series 2 no. 3 - Japanese photography



RPS Series 2 – Lecture 3

Japanese Photography



Hokusai (1760 -1849)

- Made Ukiyo-e pictures (pictures of the floating world – the ‘floating world’ was the world of leisure and pleasure in Edo Japan))
- Most famous for 36 views of Mount Fuji (1831)
- Also made shunga pictures (illustrated porn)
- Japanese illustrated scrolls were a precursor to anime





The Fifty-Three Stations of the Tōkaidō (1834),

The Tokyo – Kyoto road (so it's a road trip)

Noble life

Daily life

Nature

It is the most successful set of ukiyo-e prints ever made.

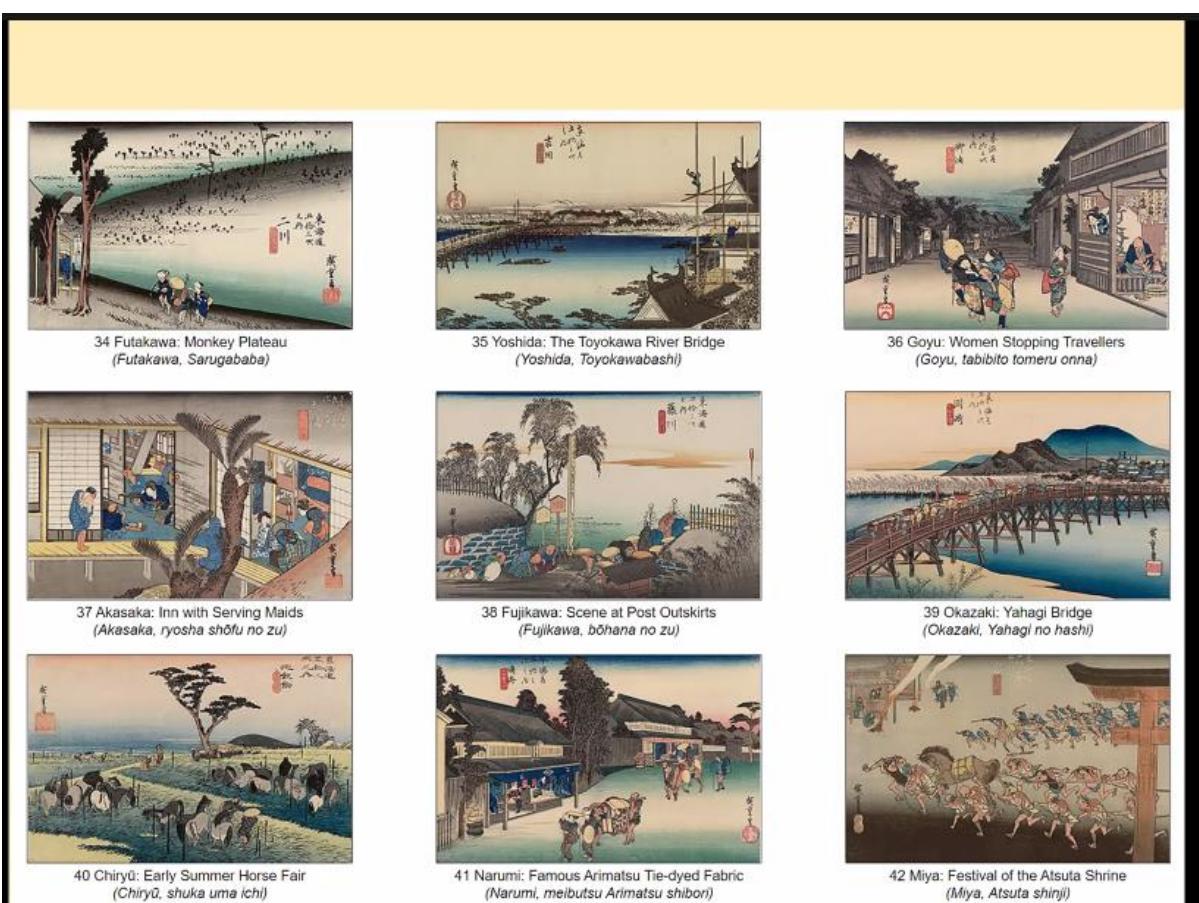
It used perspective.

The scenes of famous landscapes/landmarks influenced photography

https://www.hiroshige.org.uk/Tokaido_Series/Tokaido_Great.htm



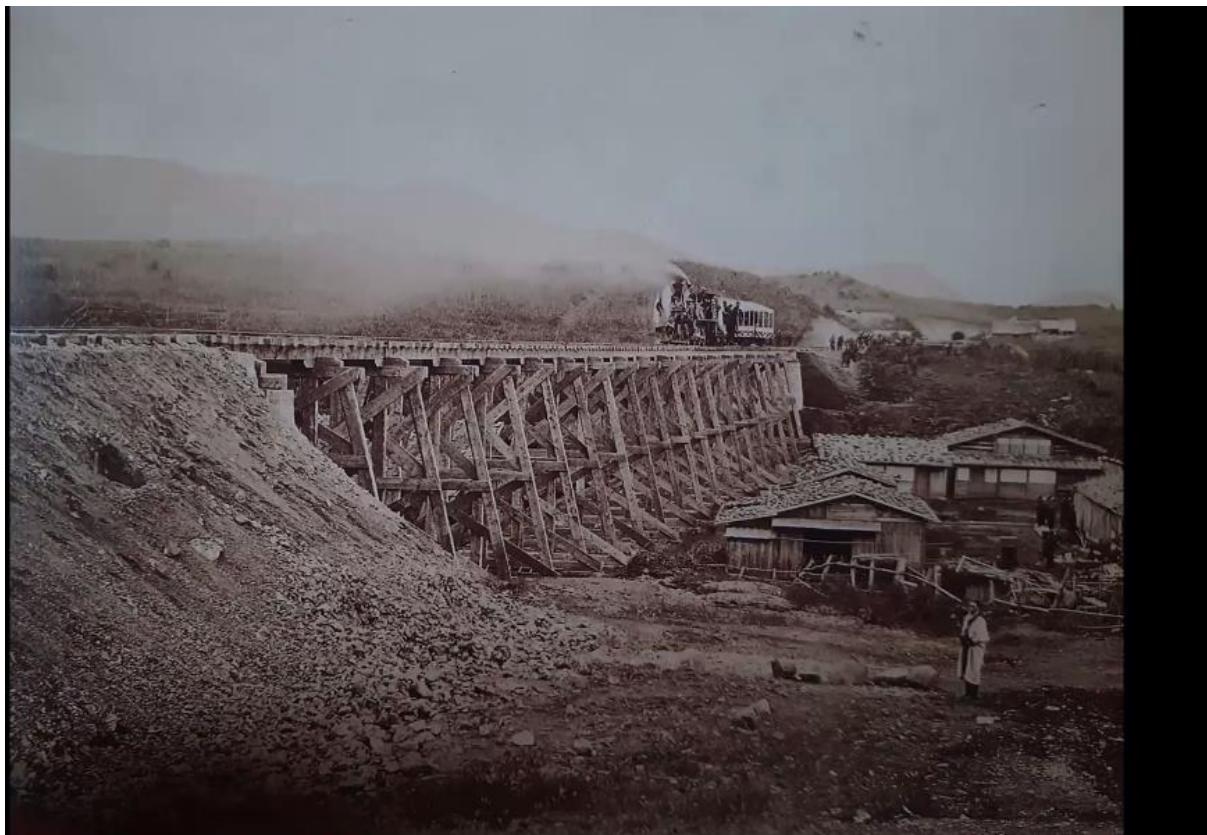
34

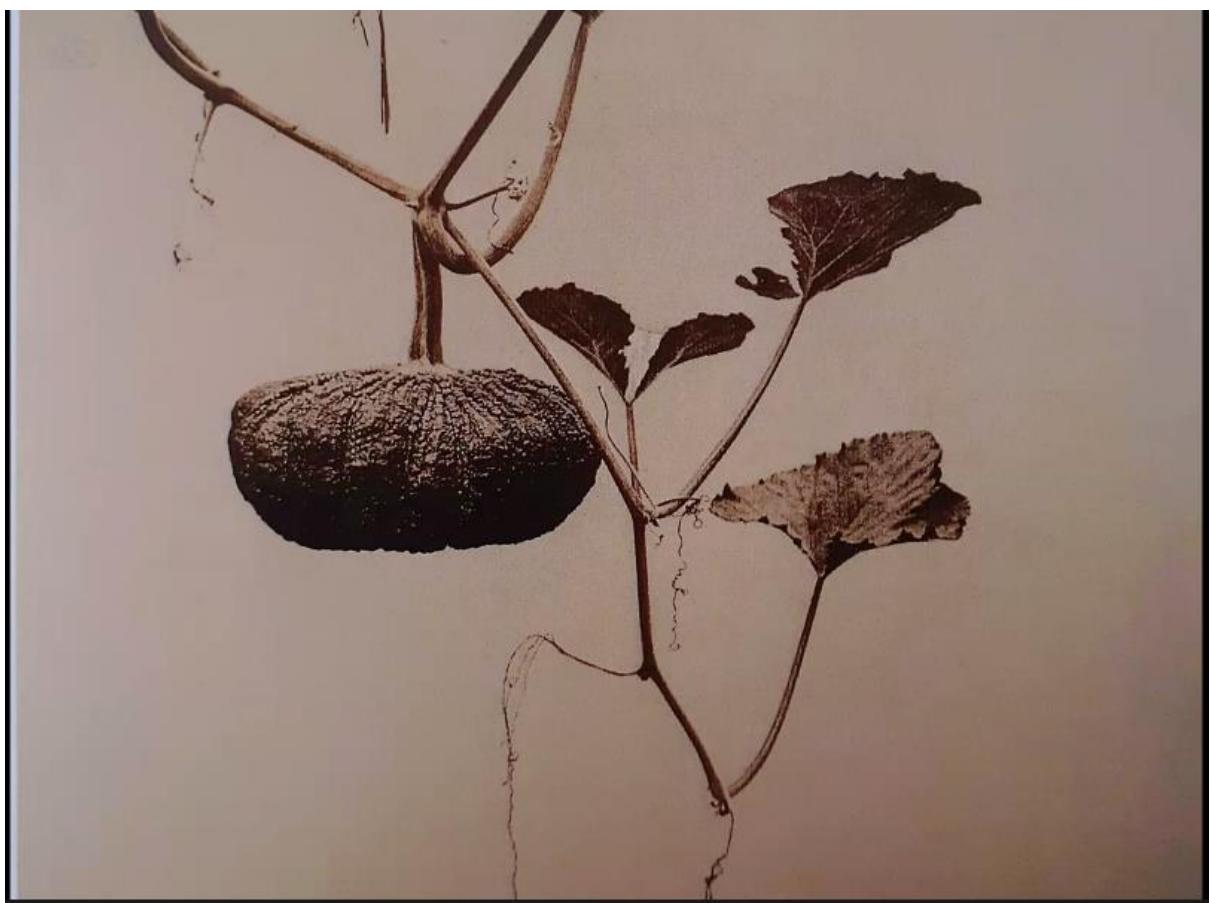
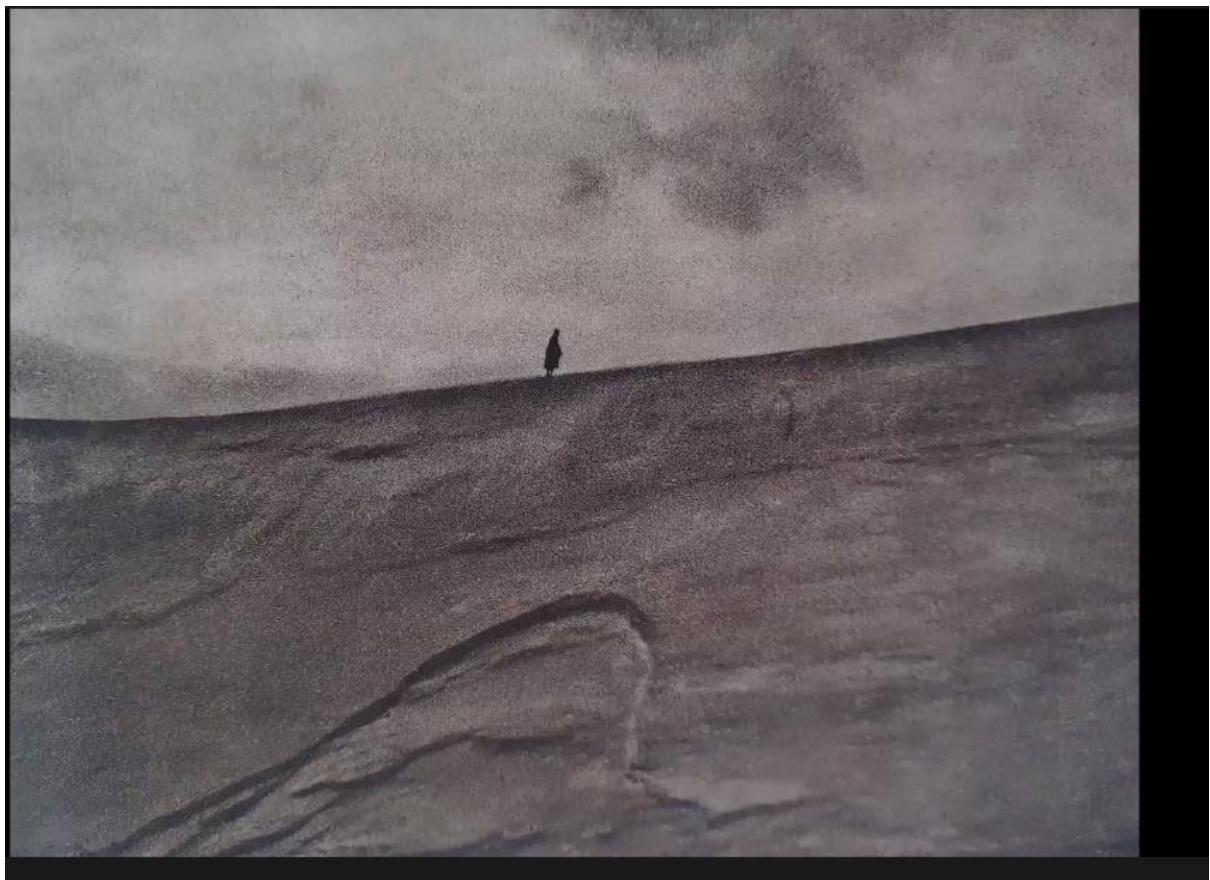


1. The Meiji Restoration
2. Surrealism and Modernism
3. Nature and nation
3. Hiroshima and Nagasaki
5. Provoke
6. The I novel

The Meiji Restoration

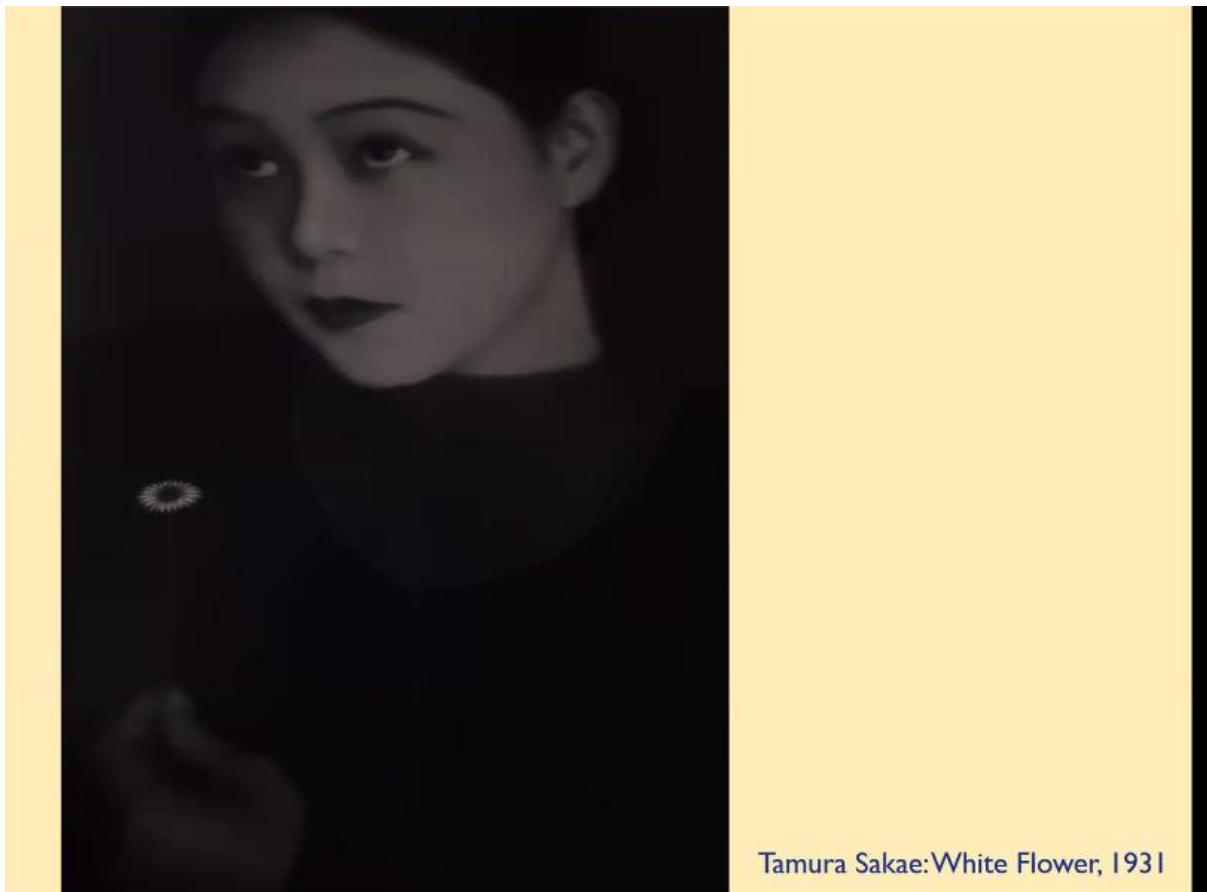
- Restoration of the Emperor to power
- End of Japanese isolation
- Japan saw they were economically and technologically behind
- Imported ideas from the West – law, government, military (but clothed it in Japanese characteristics).
- Led to rapid industrialisation and militarisation
- And the development of photographic industries, studios, practice



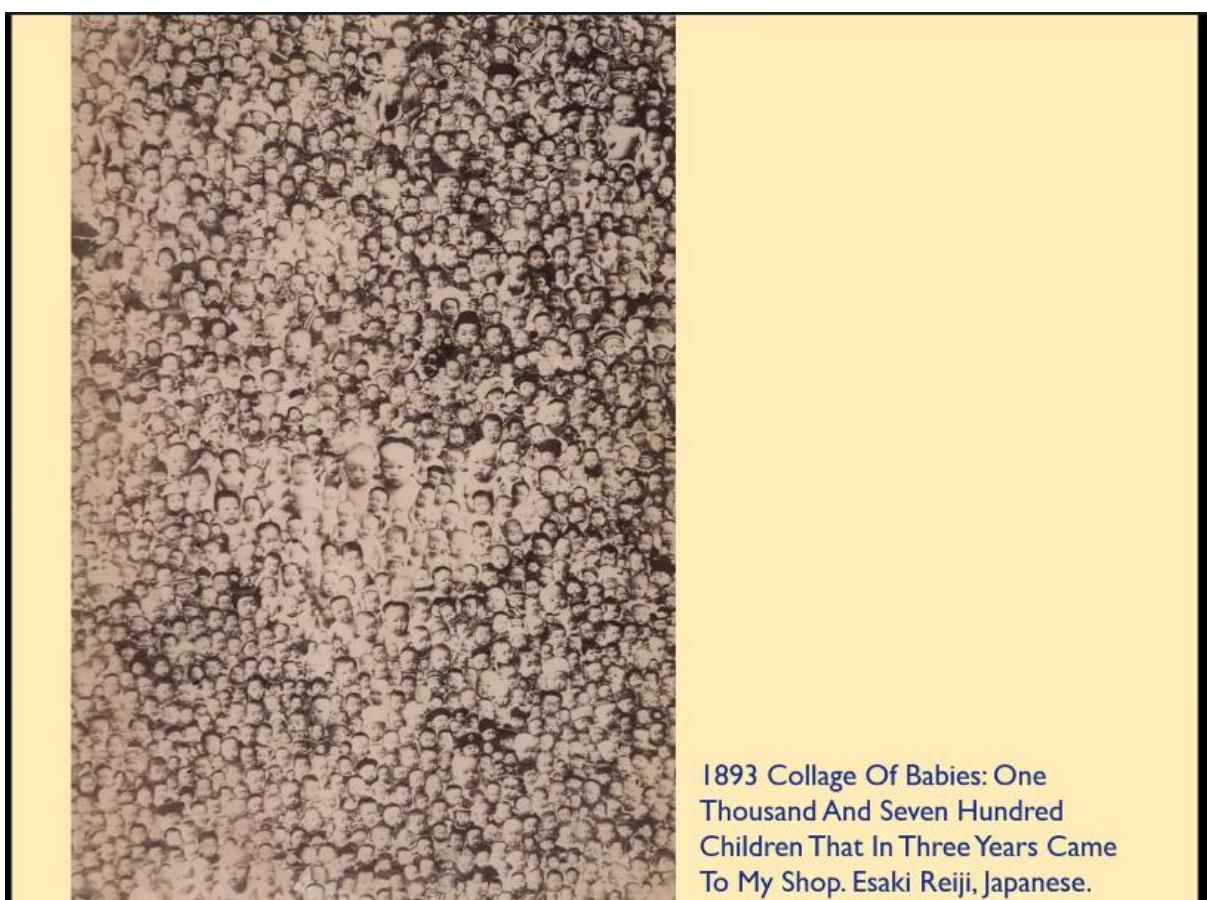


Masao Yamamoto

1. Sakumo Hanzo, Test run of the Benkei, 1880
2. Kamei Koreaki, Burying the enemy dead, 1894-1895
3. Fukumori Hakuyo, Solitary Walker, 1925
4. Umesaka Ori, Pumpkin 1930 (Gum-Bichromate photograph)



Tamura Sakae: White Flower, 1931



1893 Collage Of Babies: One Thousand And Seven Hundred Children That In Three Years Came To My Shop. Esaki Reiji, Japanese.

Shima Ryū



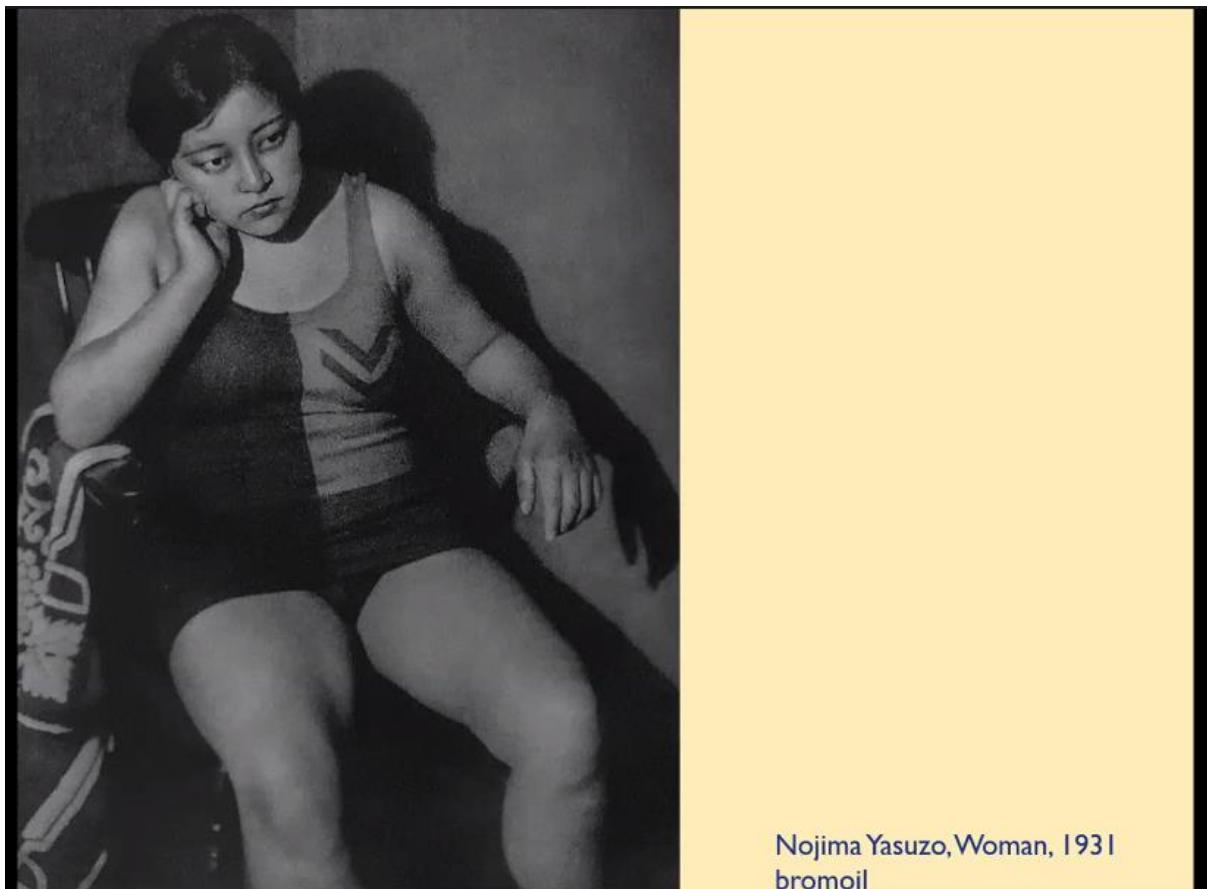
Surrealism and Modernism

The Modernist Period (1924 -1945) – began with the modernisation of Tokyo following the 1923 earthquake

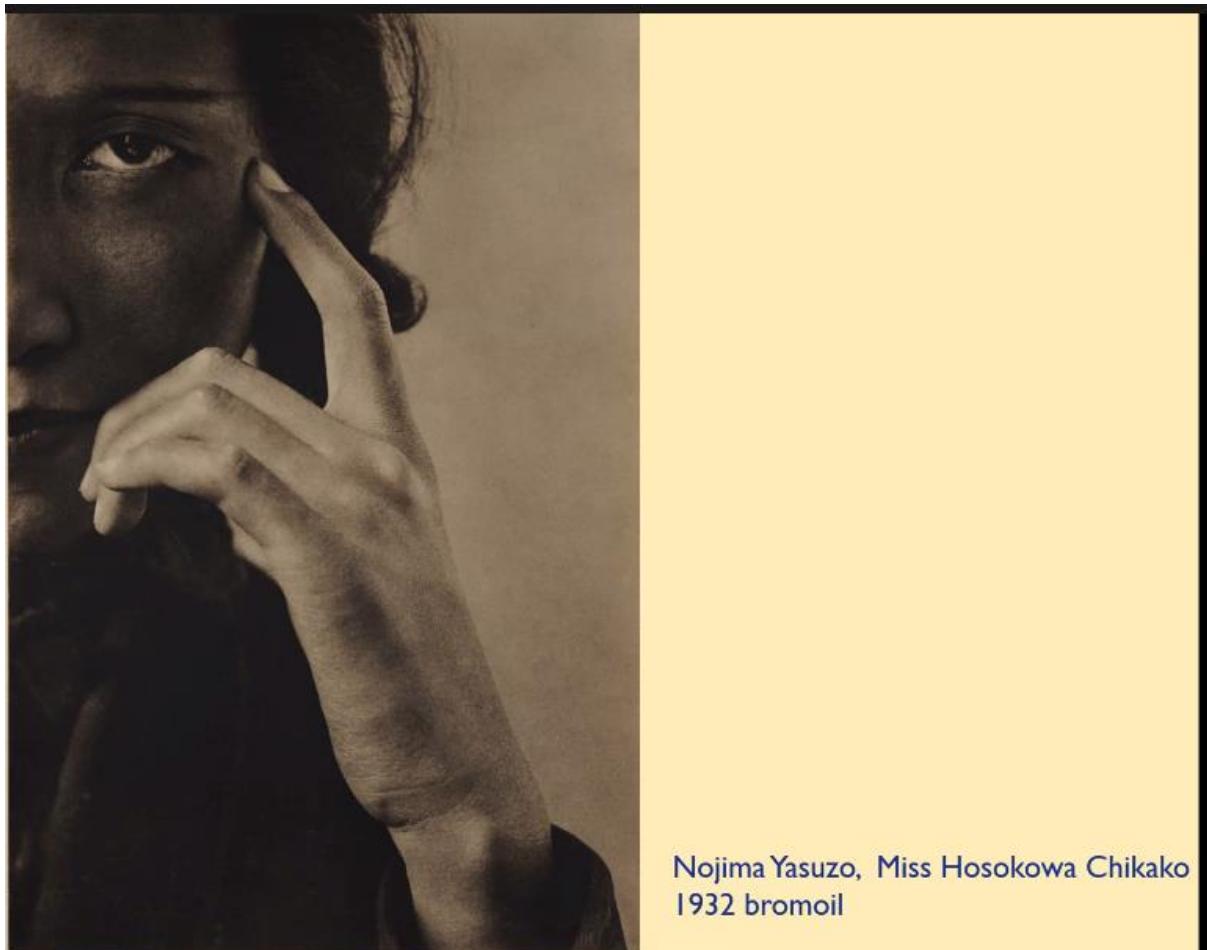
19th century photography was characterised by a focus on the external world

Pictorialism pursued romantic expressions of landscape and aesthetics

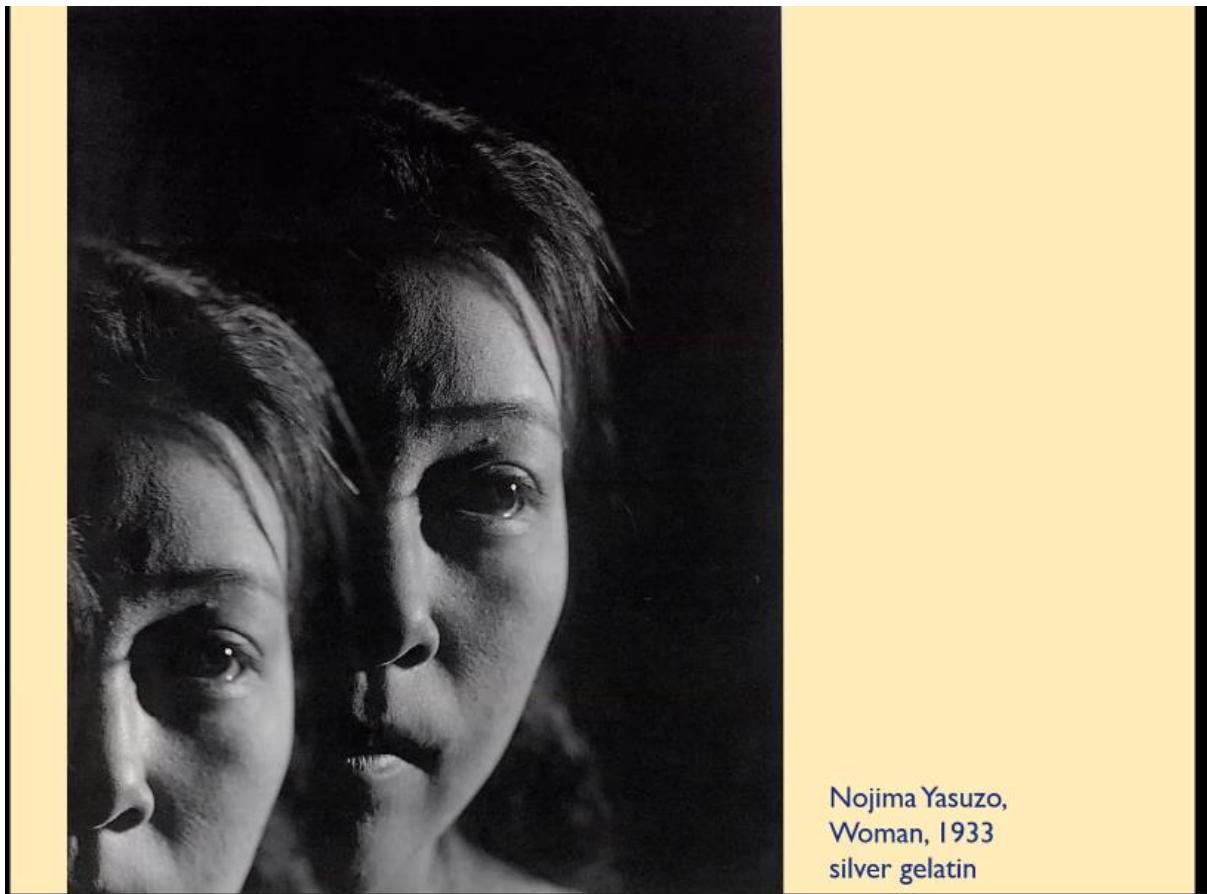
Modernism embraced a more direct experimentation



Nojima Yasuzo, Woman, 1931
bromoil

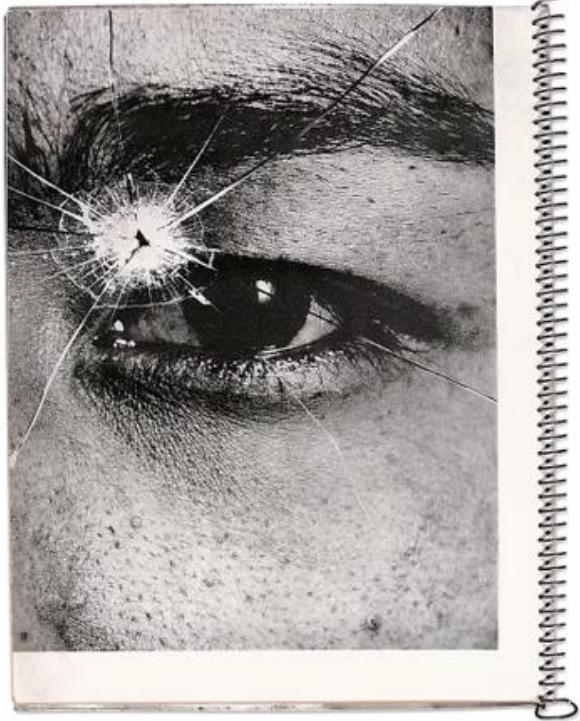


Nojima Yasuko, Miss Hosokawa Chikako
1932 bromoil



Nojima Yasuzo,
Woman, 1933
silver gelatin

Koishi Kiyoshi: Early Summer Nerves, 1933



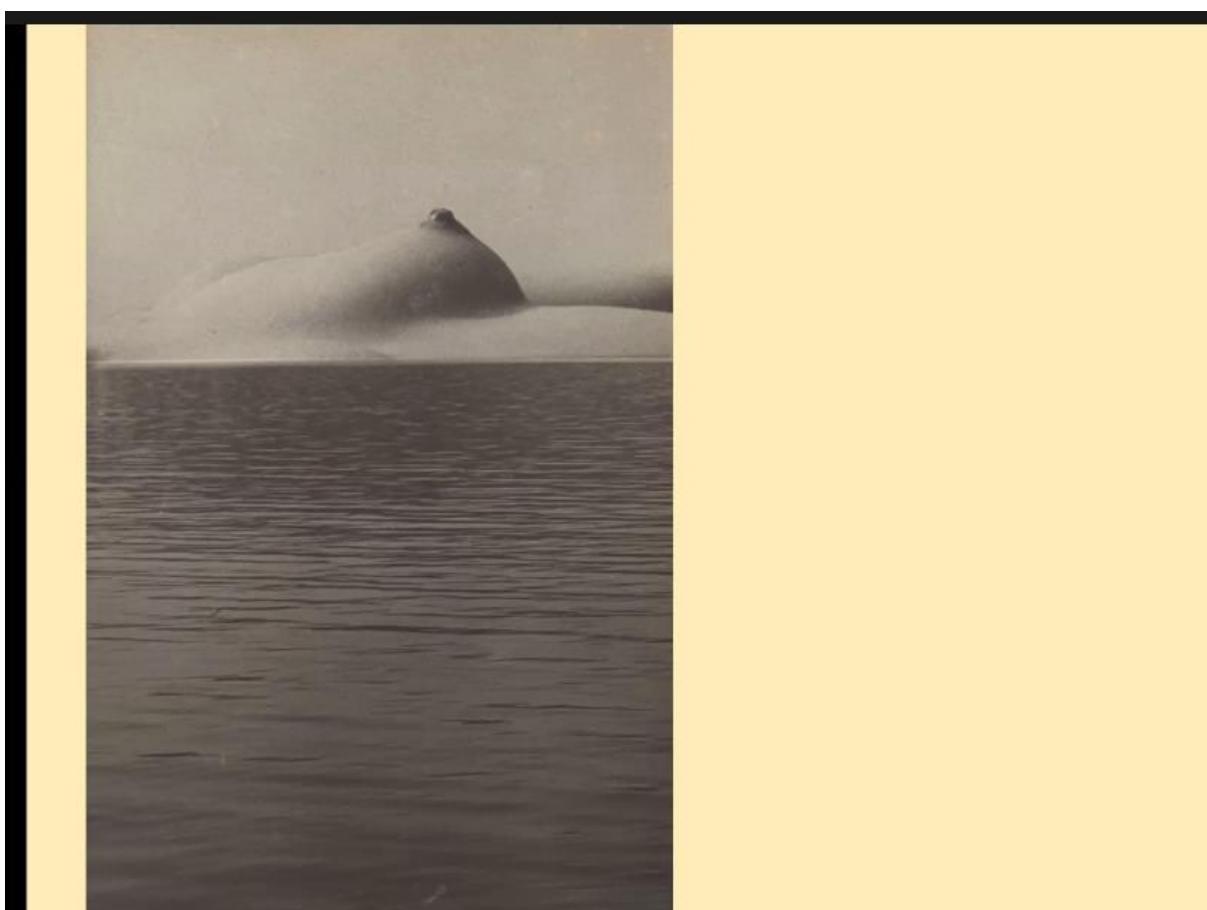
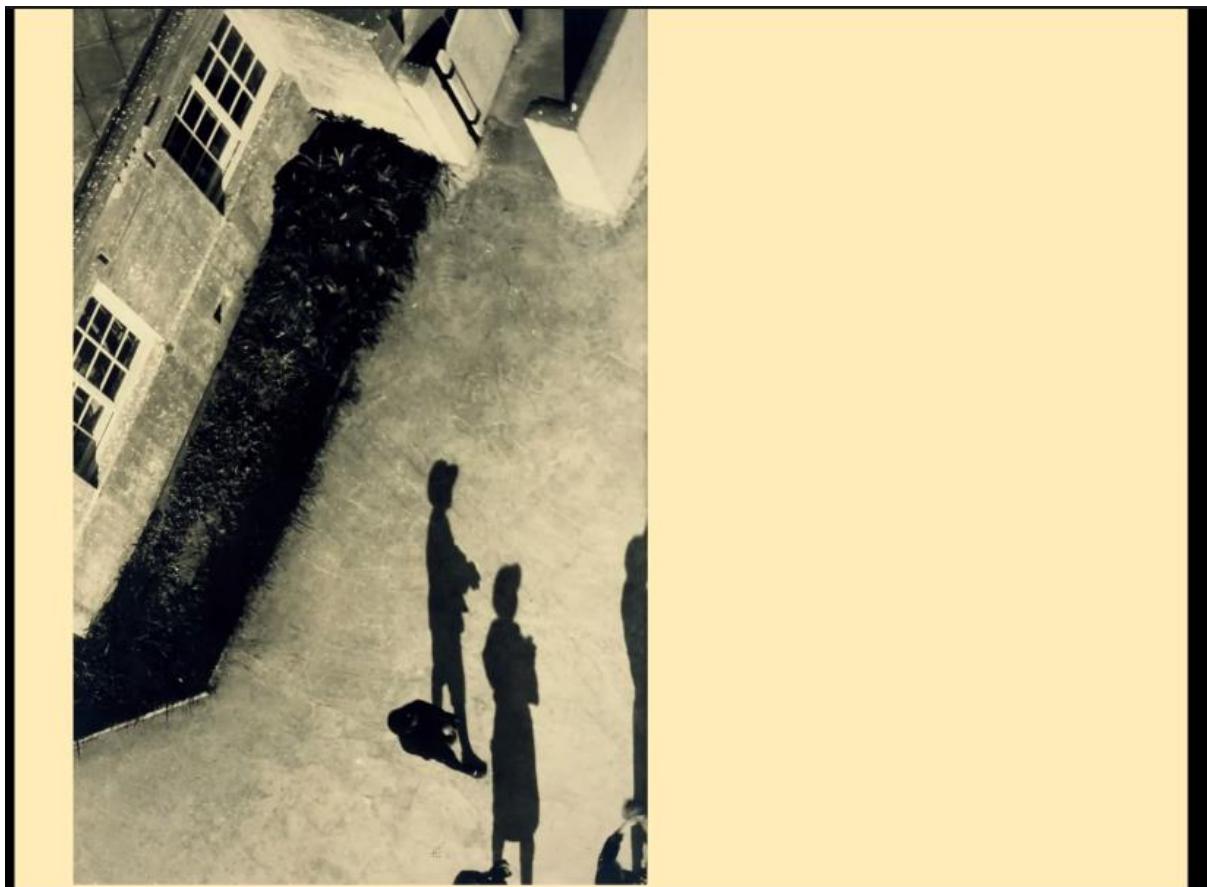
Kansuke Yamamoto

Part of the *Dokuritsu* (Independent) Group of photographers, a group with a manifesto that in 1931 stated, '...we must stop creating photography in pursuit of Pictorialism as in the past... photography must be a complete reproduction of an image drawn uninhibitedly by each artist's individuality.'

<https://blog.photoeye.com/2013/07/book-review-japans-modern-divide.html>

Hamaya and Yamamoto emerged from the 'new photography' of 1930s Japan. Heavily influenced by experimental European photography, Hamaya wrote that 'The possibilities of photography and its future were dazzling to me.... I was stimulated by László Moholy-Nagy's various experiments and creations at the Bauhaus, and I imagined a surrealistic world through André Breton's poems.'

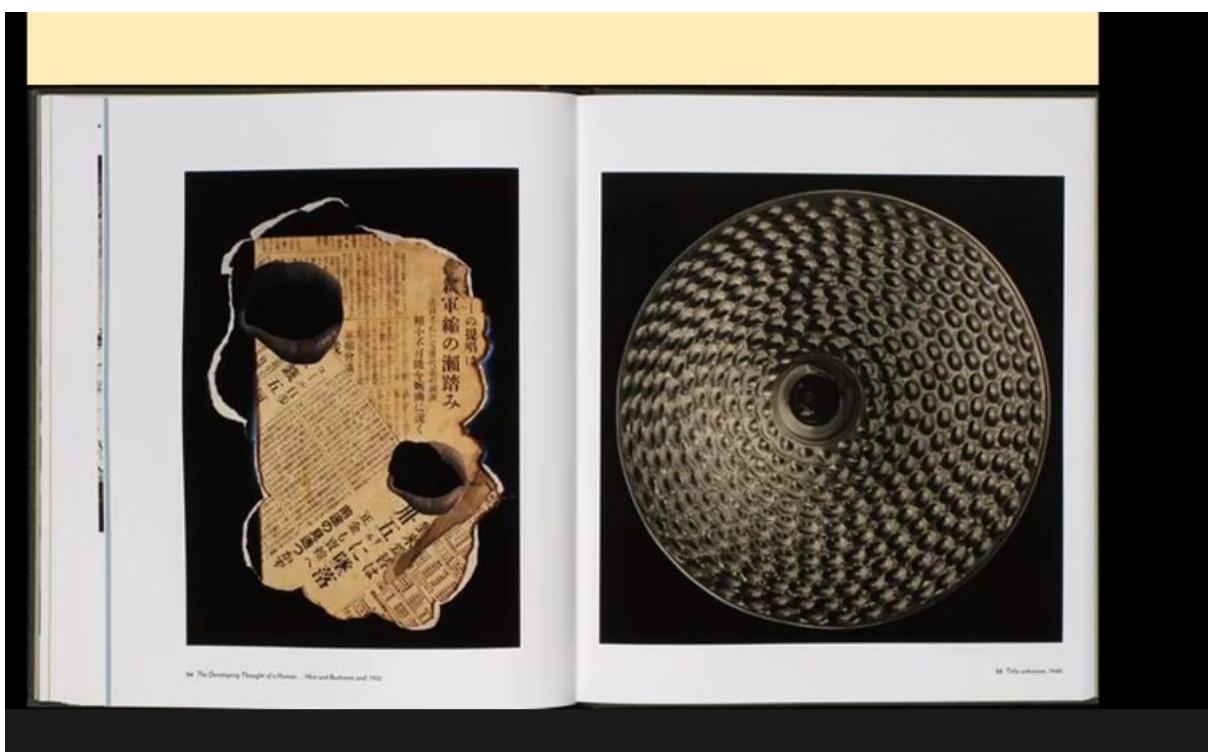
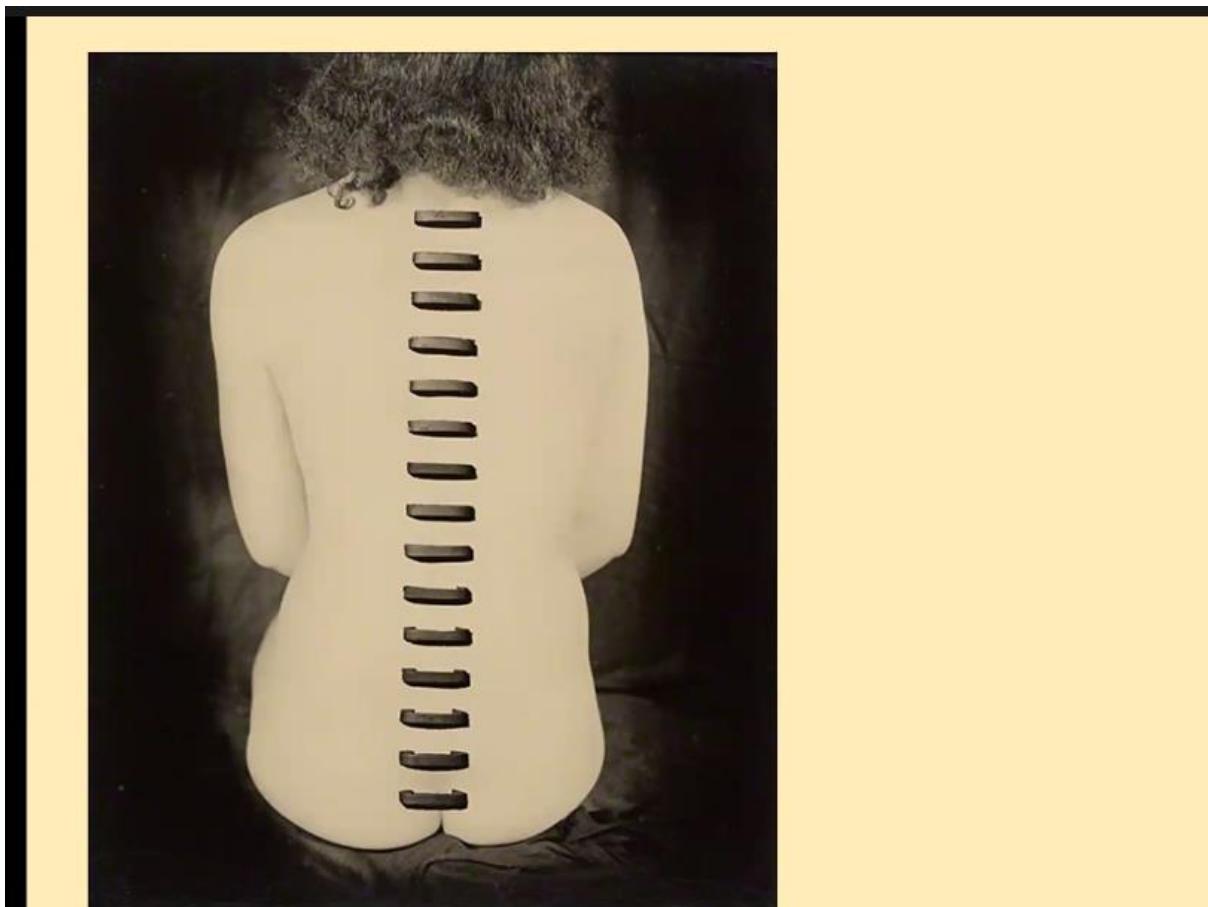
<https://blog.photoeye.com/2013/07/book-review-japans-modern-divide.html>





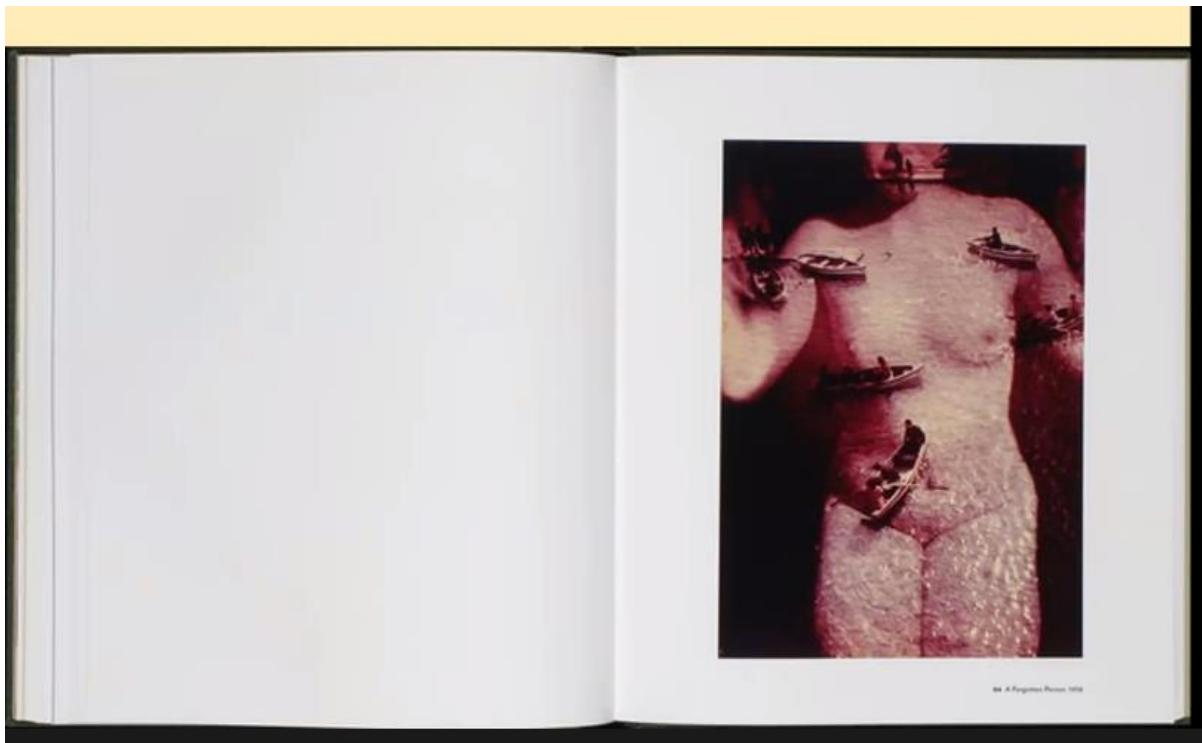
1925: Peace Preservation law targets ‘individuals linked to communist or leftist activities’

The ‘Tokko’ (...known as the Thought Police) persecuted artists... artists stripped their work of ‘any liberal, potentially subversive content’









Nature and nation

- Pre-war focus on 'tradition' for nationalist reasons
- Japanese identity over westernized identity
- Elemental forces emphasized
- Reprise of Floating World themes

Hamaya Hiroshi

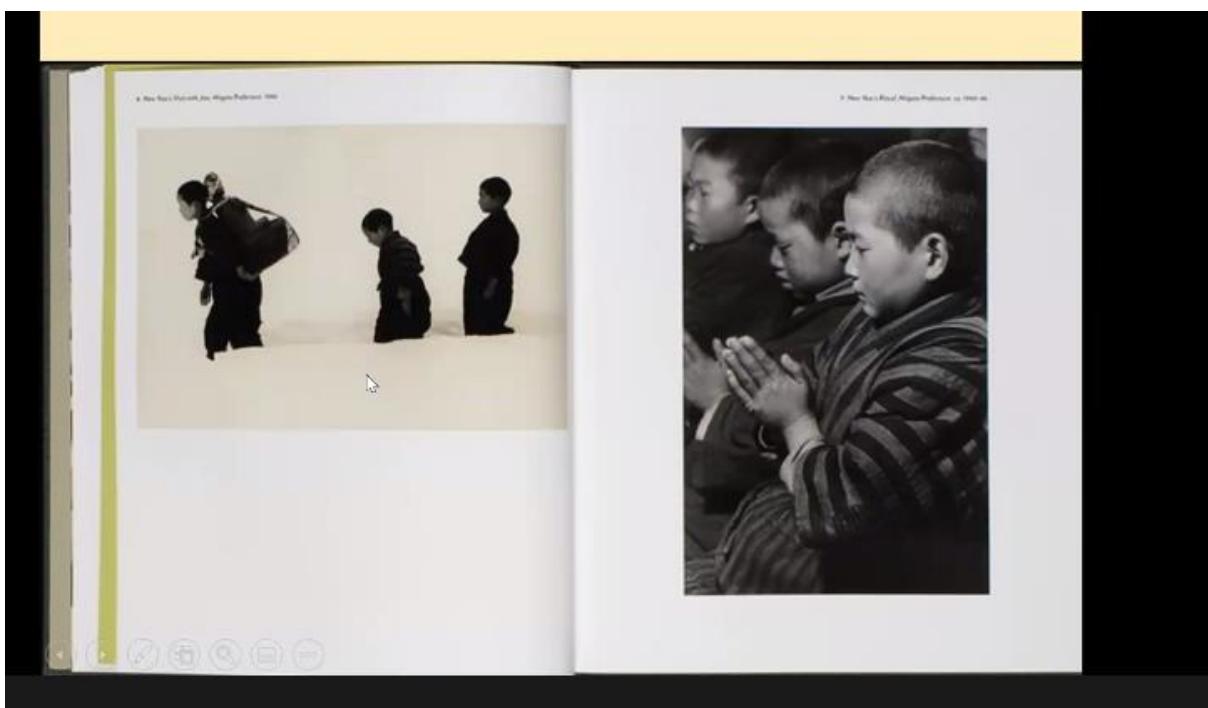
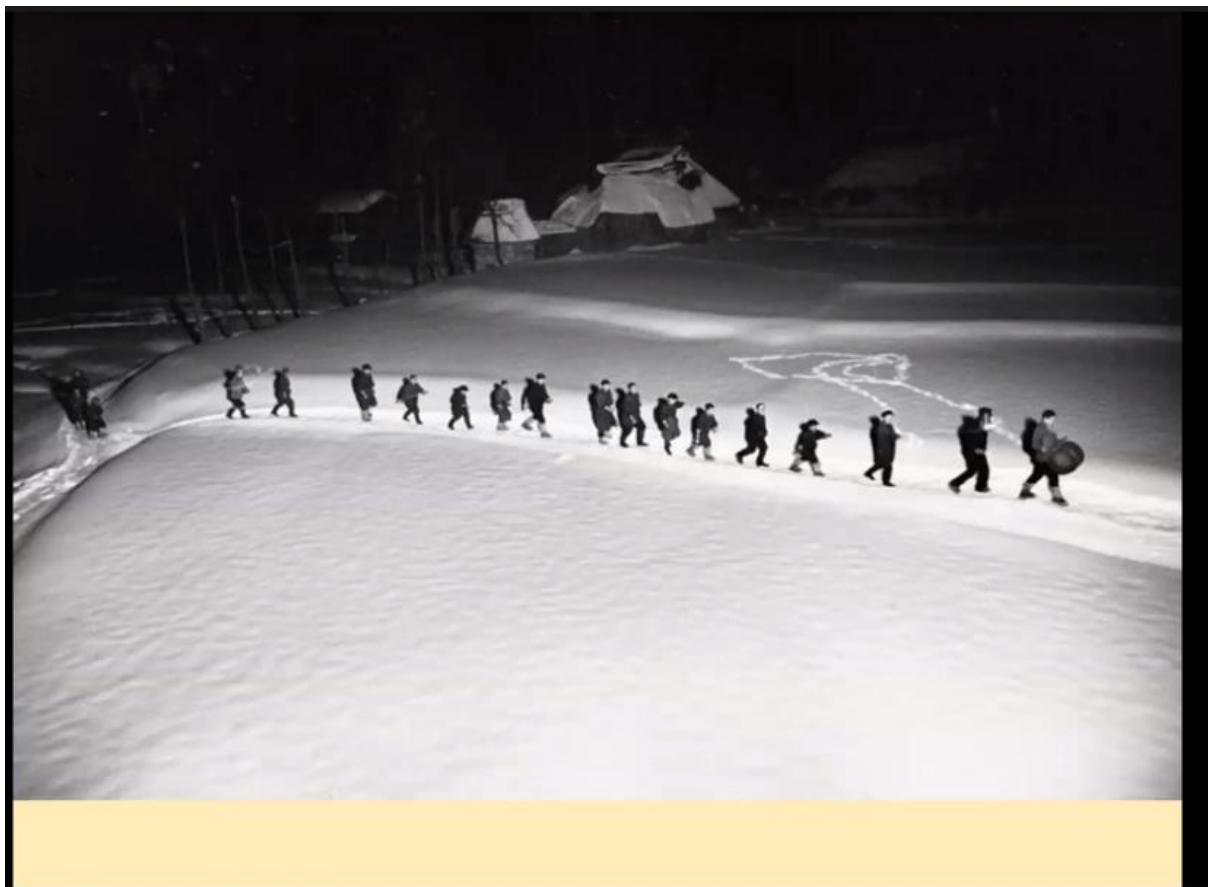
- Made his book Snow Country
- Showed the rural side of Japan
- Worked for Front Magazine during the war
- Avoided the directly political

Should be Hiroshi Hamaya – 'Snow Country'

Hamaya continued to photograph Japanese customs and traditions, with climate and landscape looming large. His book Yukiguni (Snow Country) featured his pictures of rural Japan in Winter. These are images rich in a hardy nostalgia...

There are pictures of bathhouses, rice planting and festivals, and more photojournalistic images of the growing protests against the occupying American forces. 'Take your bases & your U-2 too' reads one banner...

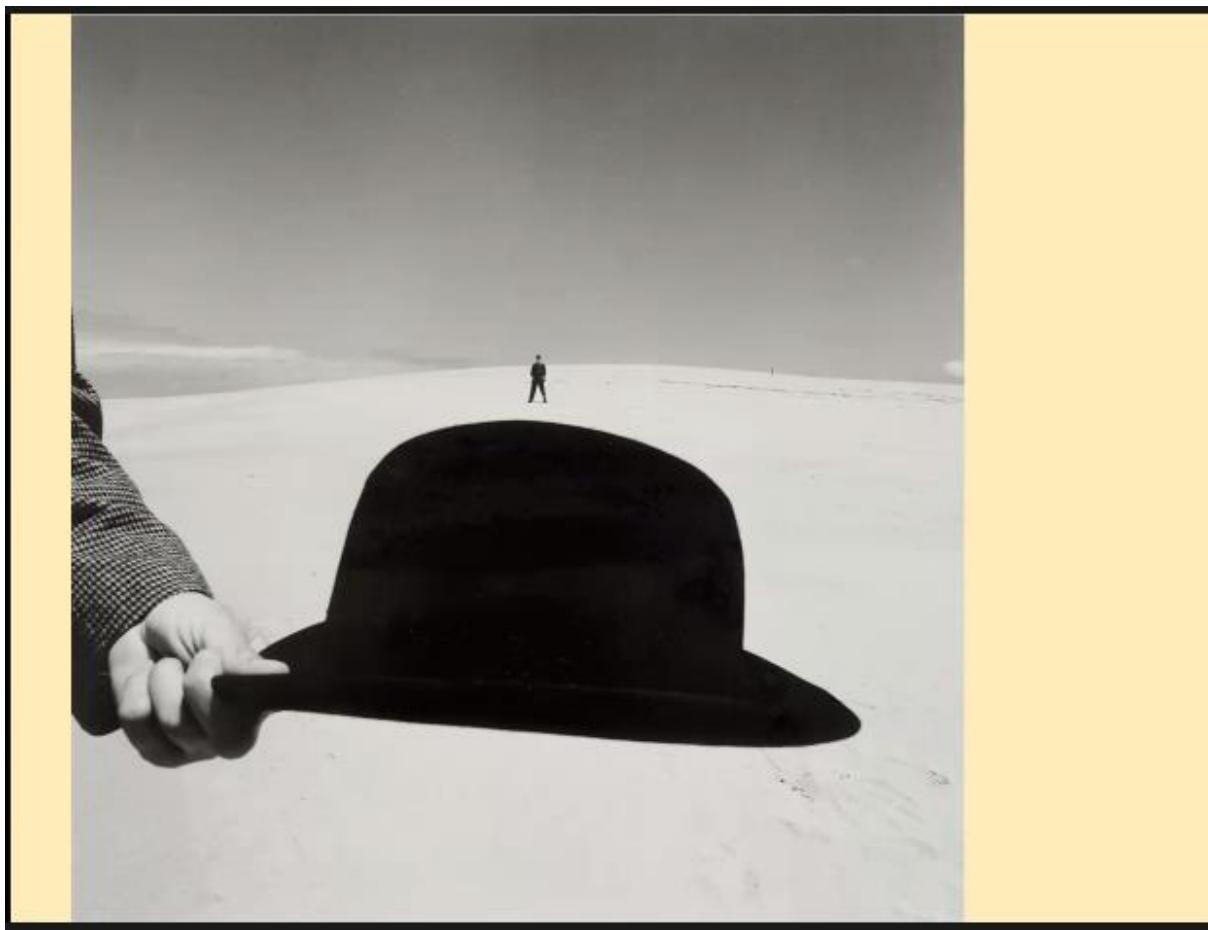
<https://blog.photoeye.com/2013/07/book-review-japans-modern-divide.html>





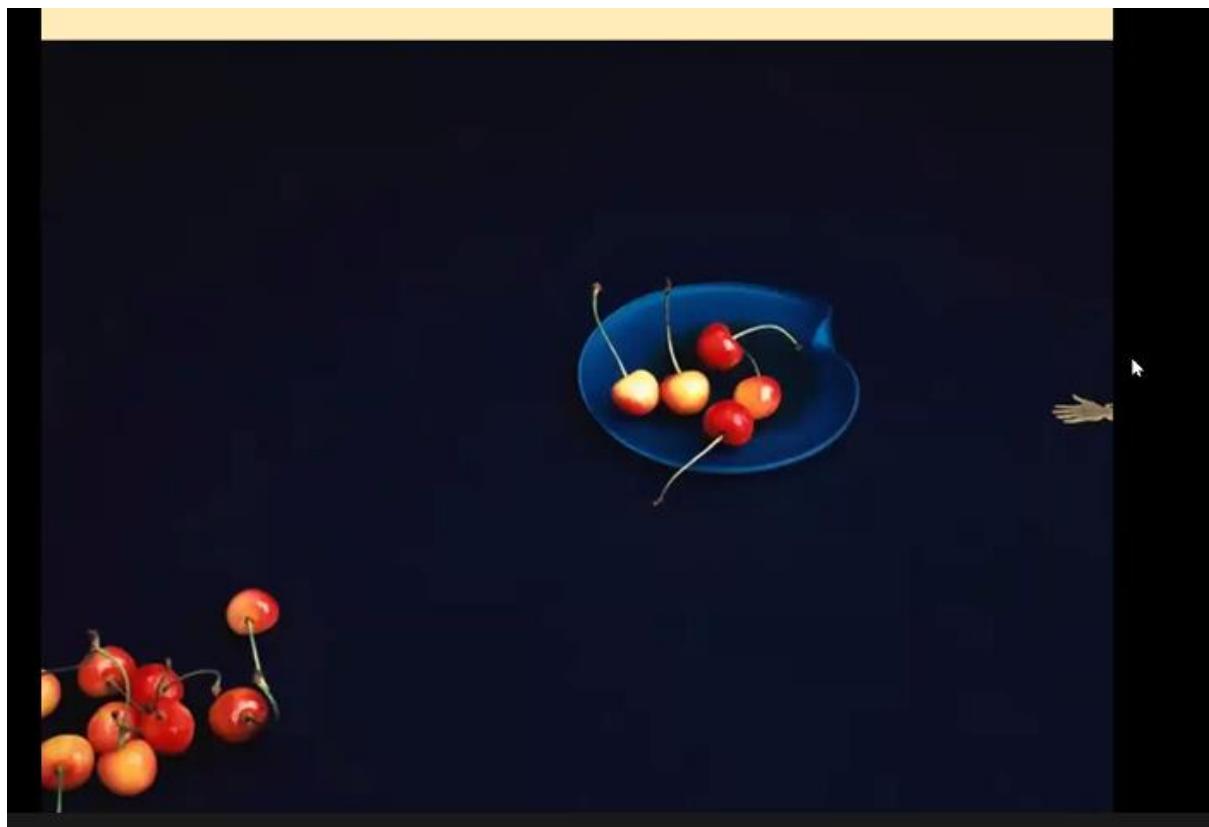
Shoji Ueda







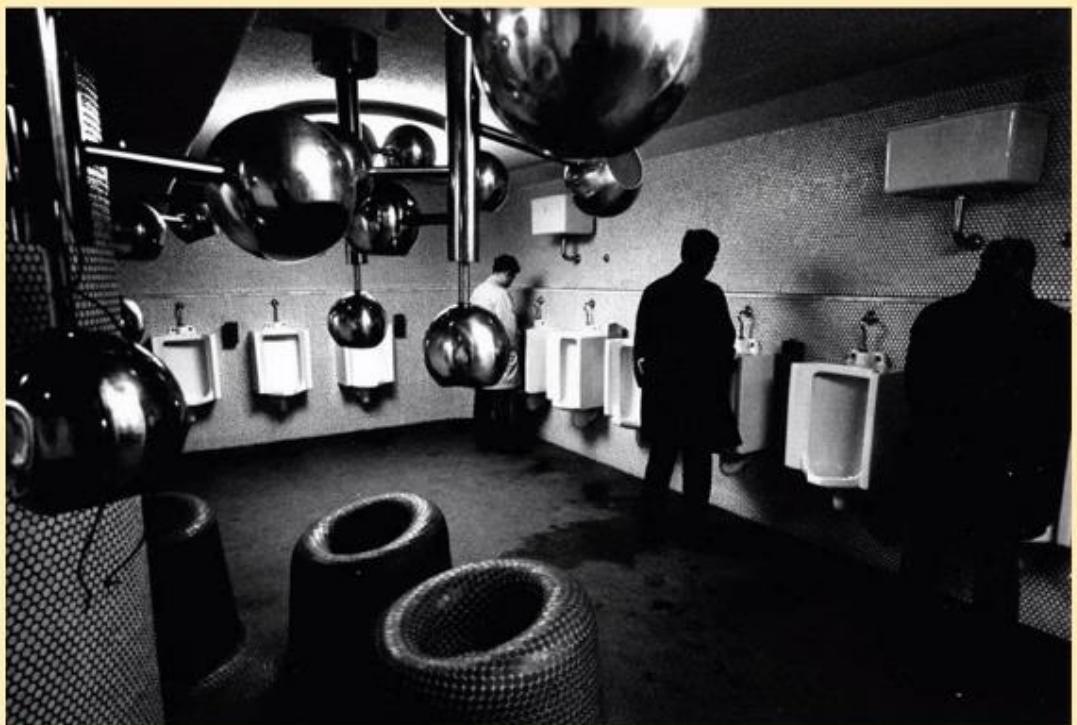
From Small Biography 1974 - 1985



Nagano Shigeichi

- Photographed the modernisation of Japan
- And also the Americanisation of Japan
- Contained in that is the loss of 'Japaneseness'





Toshio Shibata

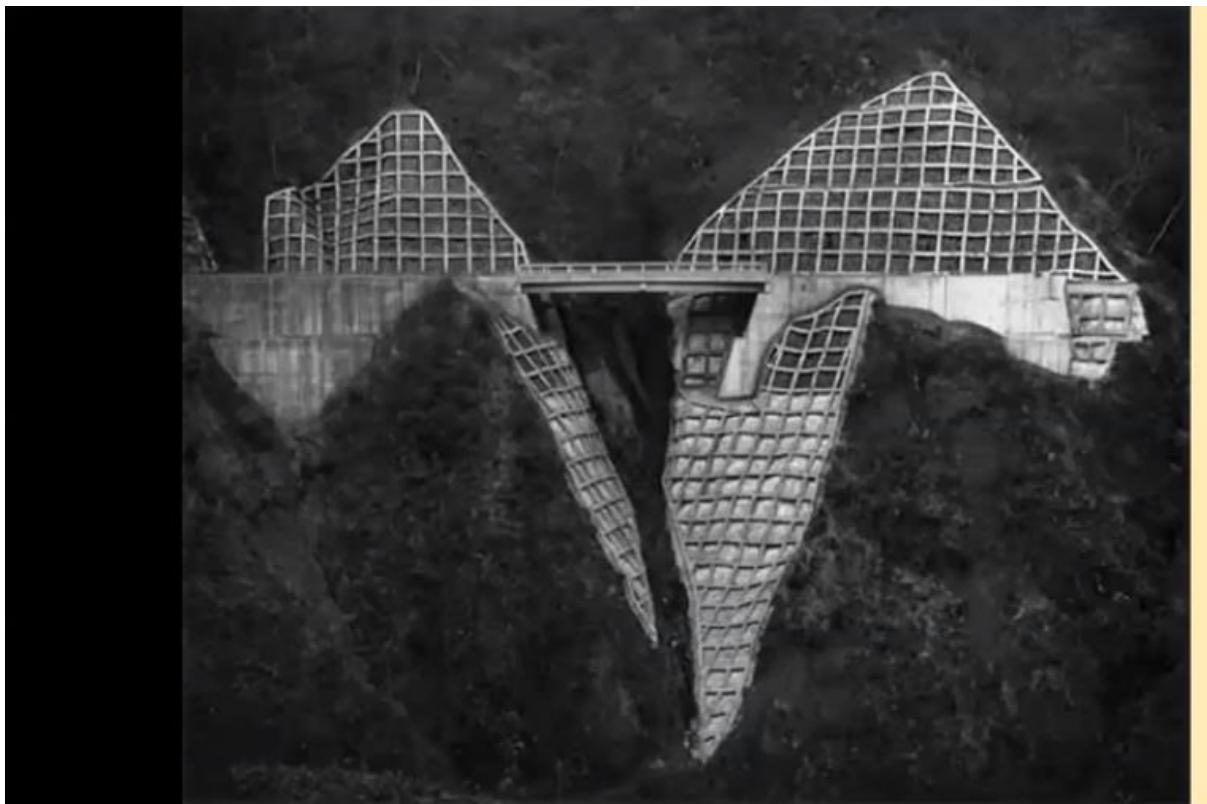


Nikko City, Tochigi Prefecture, 2013



Kitashiobara Village, Fukushima, 2016

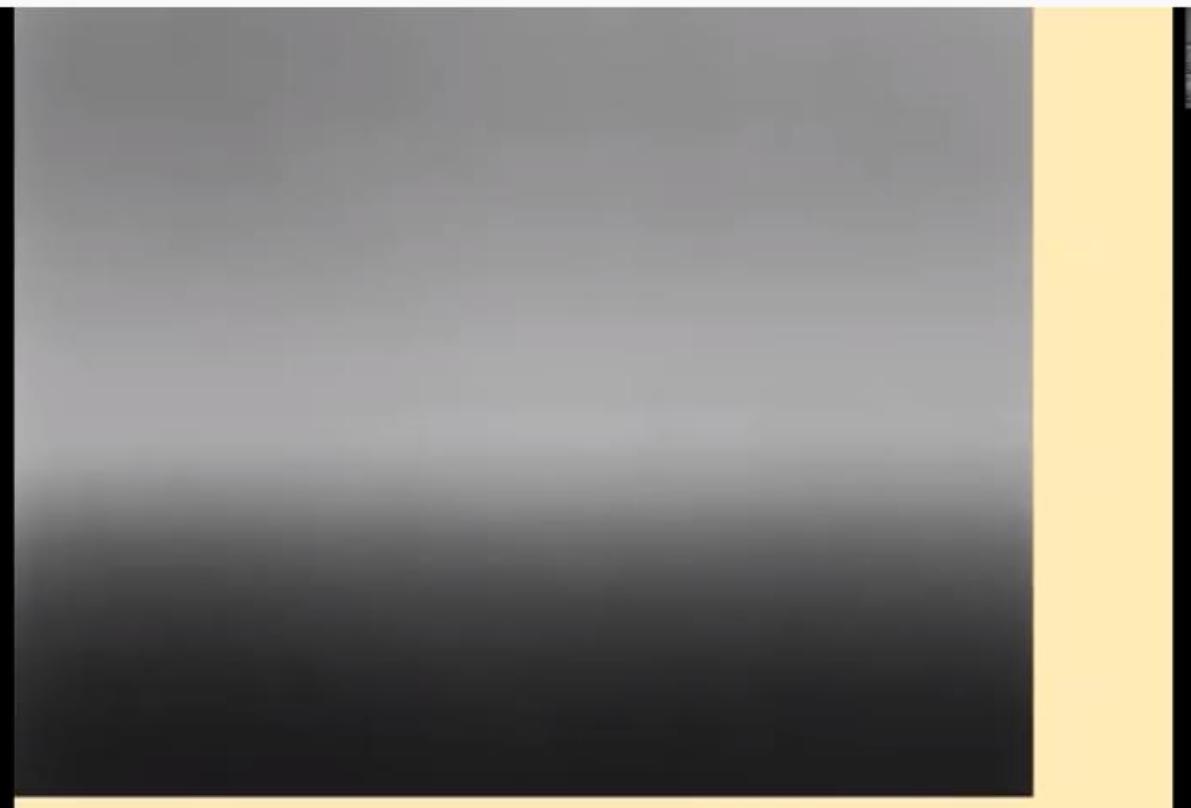




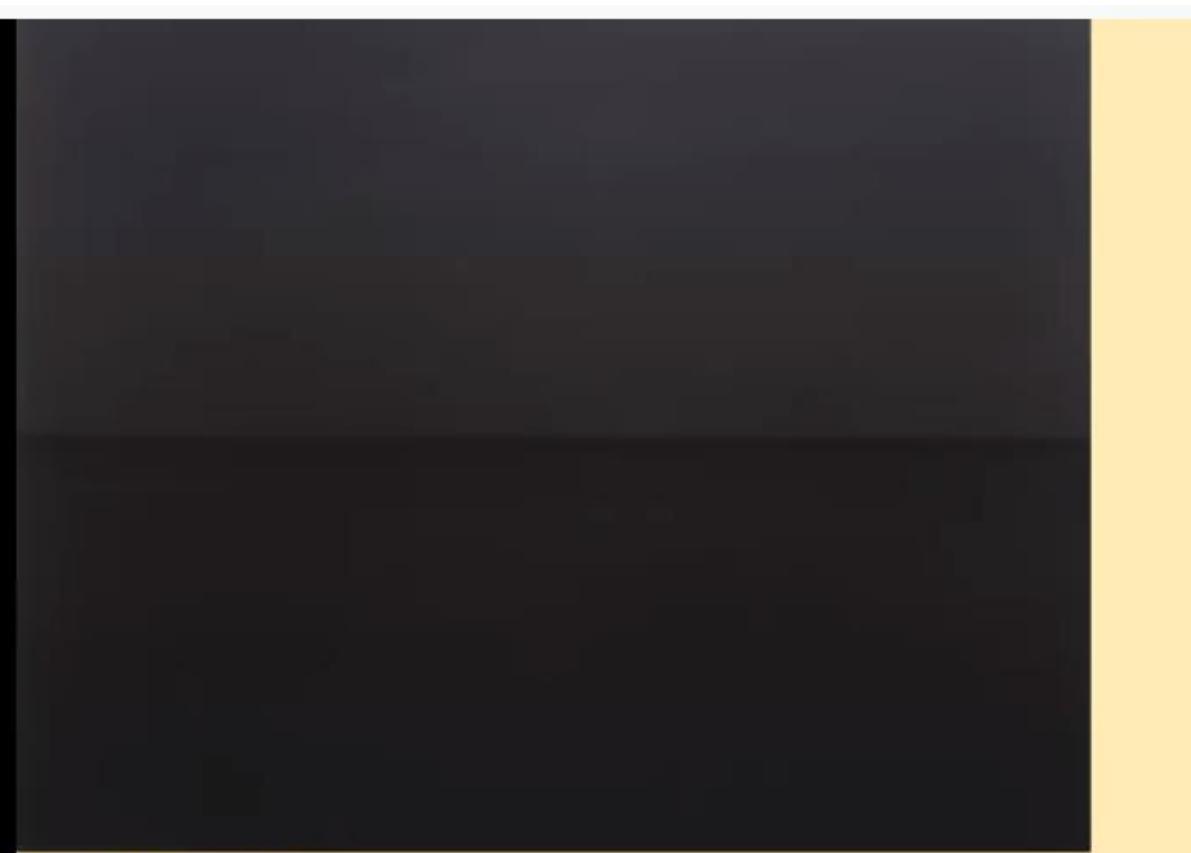
Hiroshi Sugimoto



Caribbean Sea, Jamaica, 1980



Ligurian Sea, Saviore, 1993



Baltic Sea, Rügen, 1996

‘Mystery of mysteries, water and air are right there before us in the sea. Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.’

Rinko Kawauchi



Hiroshima and Nagasaki

‘The trauma of losing the war, especially the devastation of two atomic bombs and the firebombing of major cities, combined with the occupation by the US military until 1952, had a tremendous influence on the photographic images made after 1945.’

The History of Japanese photography

Shomei Tomatsu

- 11:02 Nagasaki
- Photographed Occupation of Okinawa etc
- Photographed anti-American riots
- Photographed the eroticism of Oh Shinjuku
- Developed the visual voice that led to Provoke





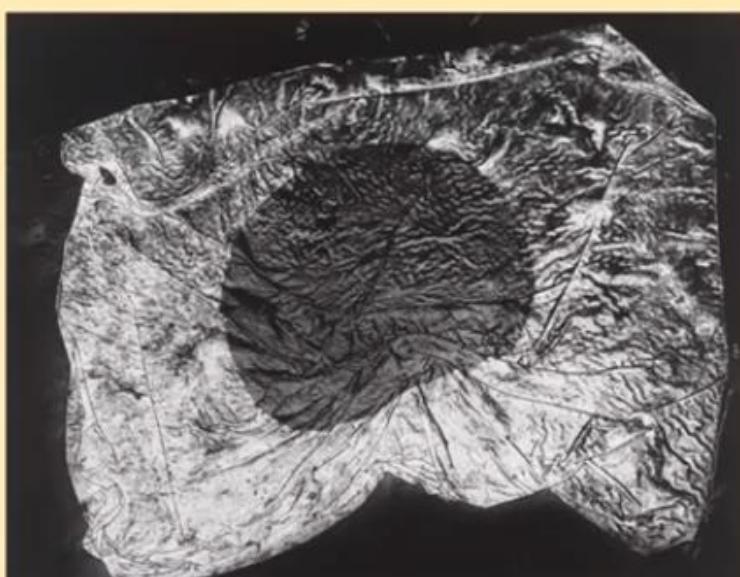






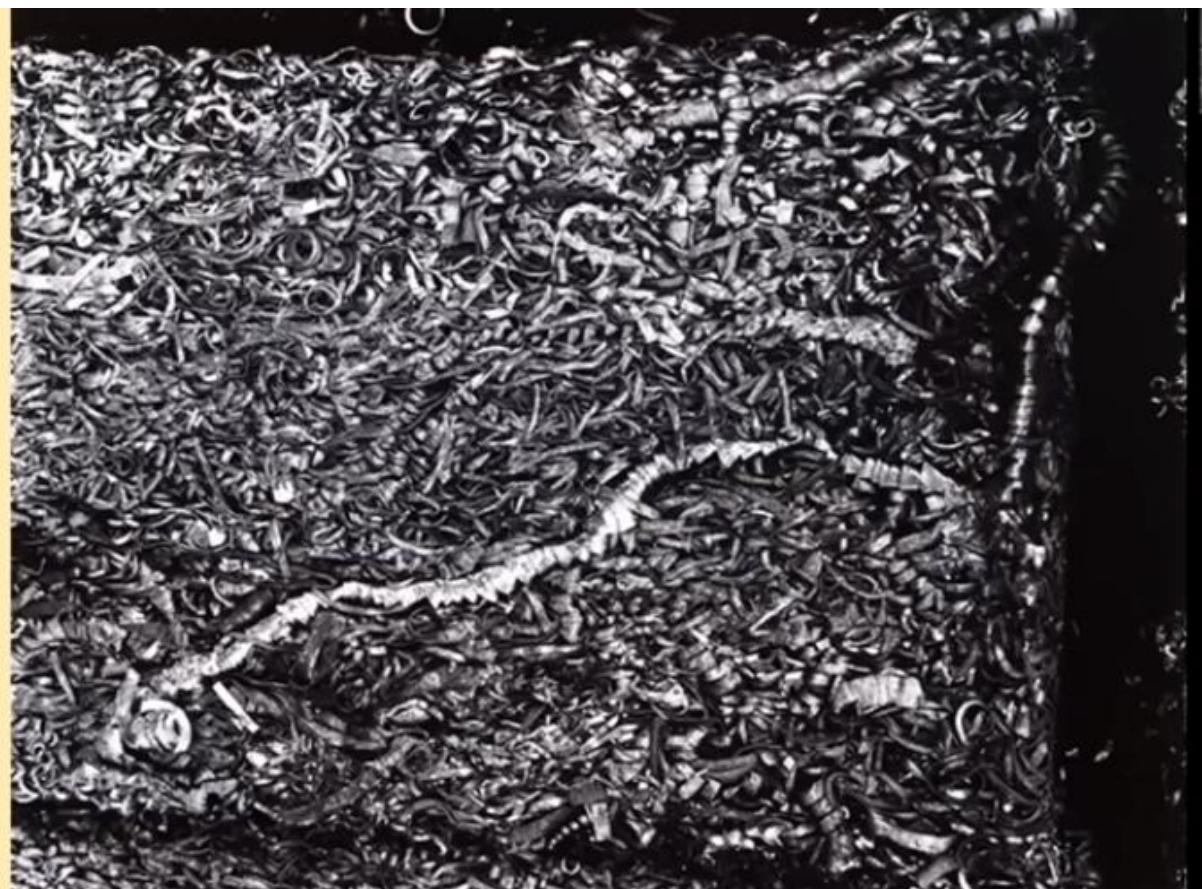
Kawada Kikuji

- Chizu (The Map)



"No photobook has been more successful in combining graphic design with complex photographic narrative... [as its] various layers inside [are] peeled away like archaeological strata, the whole process of viewing the book becomes one of uncovering and contemplating the ramifications of recent Japanese history — especially the country's tangled relationship with the United States... His photographs are a masterly amalgam of abstraction and realism, of the specific and the ineffable, woven into a tapestry that makes the act of reading them a process of re-creation in itself. In the central metaphor of the map, in the idea of the map as a series of interlocking trace marks, Kawada has conjured a brilliant simile for the photograph itself: scientific record, memory trace, cultural repository, puzzle and guide..."

The Photobook: A History, Volume 1, by Martin Parr and Gerry Badger





Eikoh Hosoe

- Experimental photographer
- In 1963 Did the ultimate portrait collaboration with Yukio Mishima – Barakei or Ordeal by Roses
- Used fantastic designers Tadanori Yokoo
- Made a book about a supernatural being. Collaborated with a dancer. Kamaitachi 1969





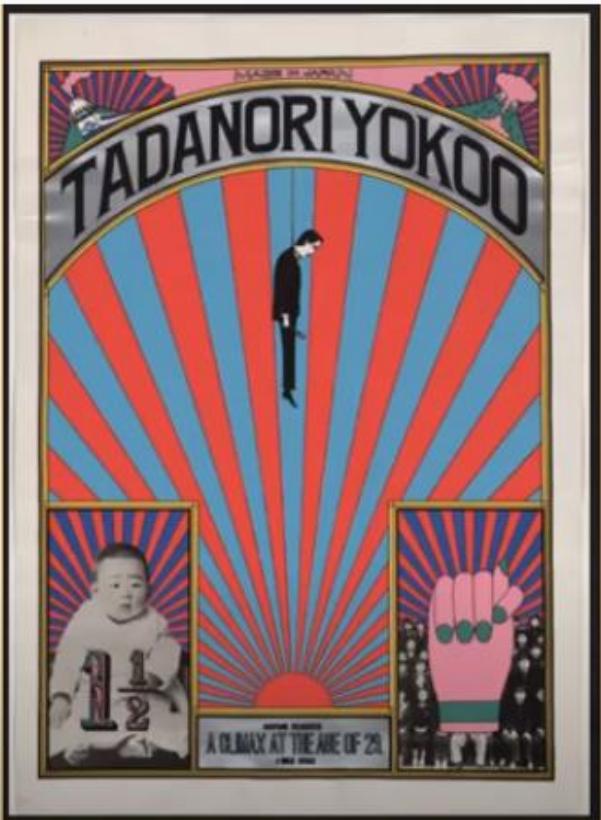








Taddanori Yohoo



Made in Japan, Tadanori Yokoo, Having Reached a Climax at the Age of 29, Was Dead
1-04-07 / 1-04-50



Ballad Dedicated To An Amputated Little Finger

1967

Provoke era

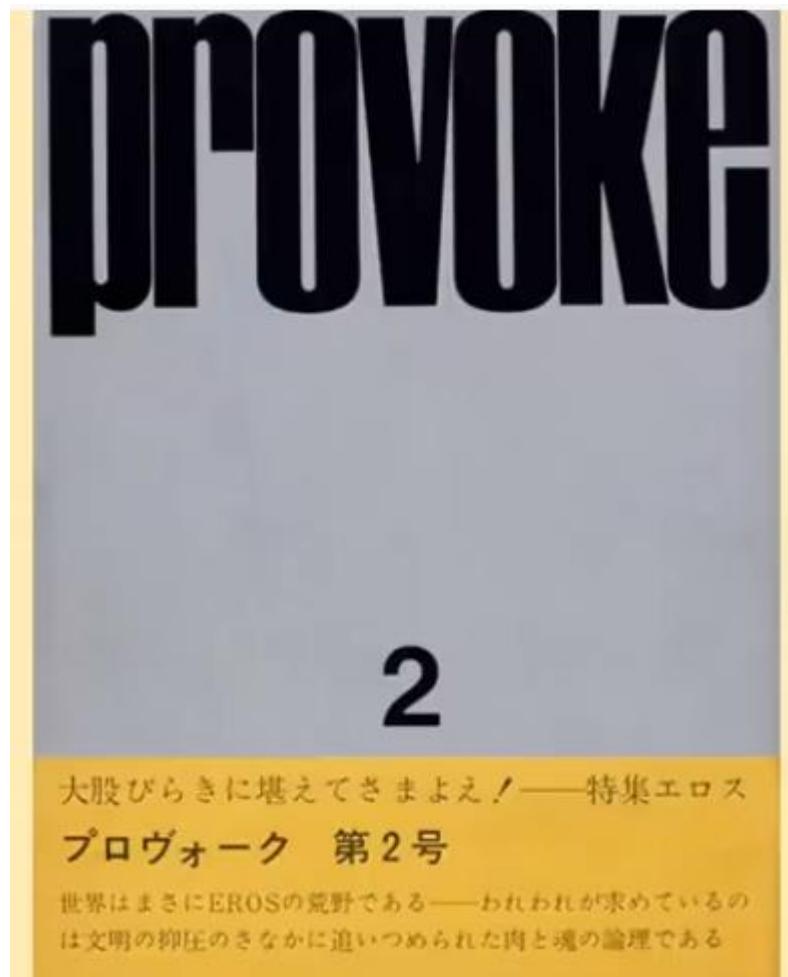
Hugely influential magazine founded in 1968

Ran for 3 issues

Featured a distinctly subject blurry, grainy, out-of-focus style printed in high contrast

Questioned what photography is

Hugely copied. Still



Daido Moriyama

Assisted Hosoe in early 1960s

Heavily influenced by William Klein

Used a blurred and grainy technique (are, bure, bokeh)

Became disillusioned with photography: Made Bye Bye Photography as a result

Wrote Memories of a Dog

Copied far too much









'The features of this style can be listed: fragmentariness, a sense of speed, images appearing to be damaged, wildness, traces, a sense of unbalance, printing failures, time-lapse, scraps of negatives, scenes that come out of the dark only through the flash, no viewfinder etc.'

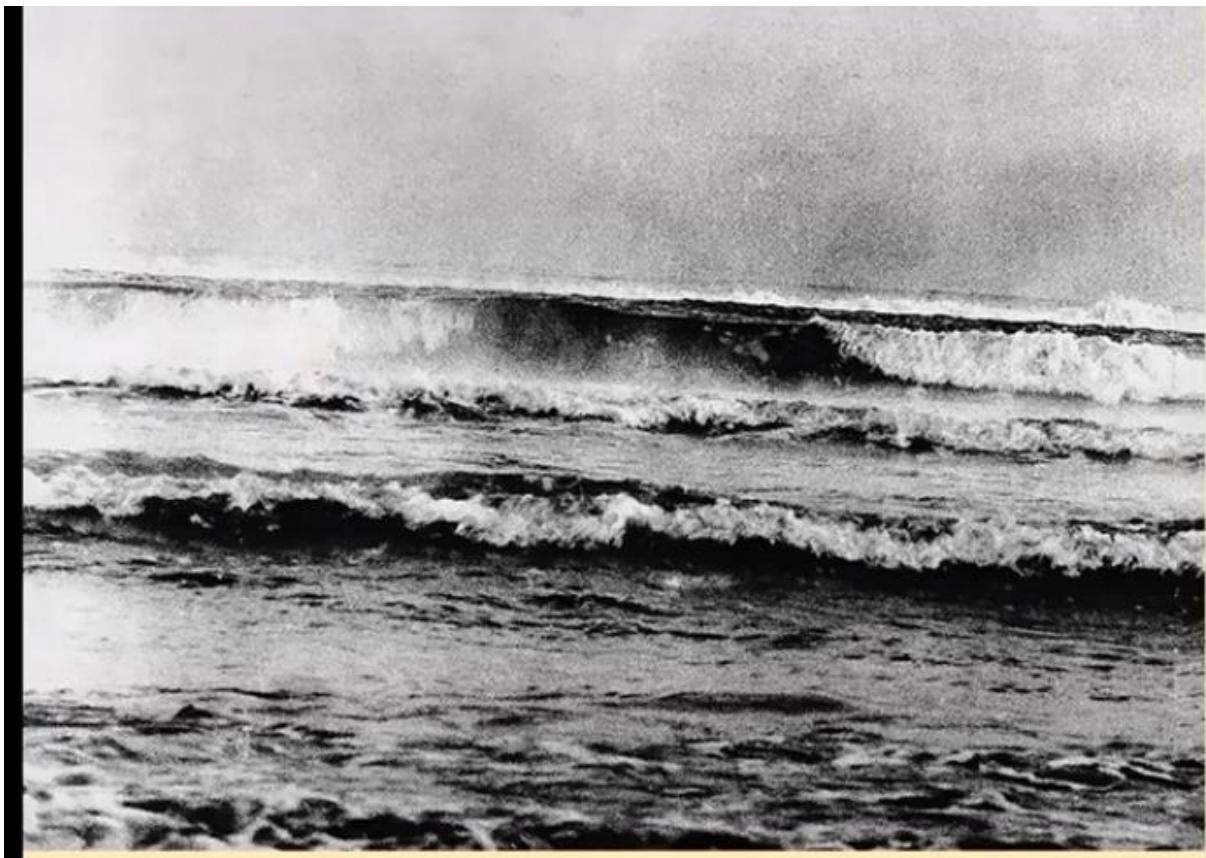
Minoru Shimizu, Grainy, Blurry, Out-of-Focus: Daido Moriyama's 'Farewell Photography'



Takuma Nakahira

- Part of early 1970s Provoke era
- Became very cynical about photography
- Made For a Language to Come





"Extremely grainy images and intentionally unfocussed photographs in particular, have already become mere decoration."

The I novel

- Araki: Sentimental Journey
- Fukase: A Solitude of Ravens
- Miyako Ishiuchi: Mother series
- Hiromix: Blue (diaristic)
- Reminders Photography Stronghold

'No westerner can easily understand the shock that these photographs and those by Fukase Masahisa of his wife Yoko provoked in Japan because they revealed the intimate home life and personal emotional states of their subjects.

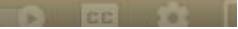
Although Araki related this work to a confessional style of literature in Japan in the early twentieth century identified as the i-novel (shi-shosetsu), revealing one's personal, most private life had no precedent in Japanese photography other than Fukase's work. P.12

Araki: Sentimental Journey/Winter Journey

“It is simply that I made love my beginning as a photographer, and it just so happens that its beginning was the I-novel. Though in my case, I think it will always be an I-novel. This is because I think I-novel is what is closest to the photography.”

From Setting Sun: Writings by Japanese Photographers

1:35:34 / 1:50:50



セントメンタルな旅



45年を経て甦る、妻陽子との4泊5日新婚旅行。

荒木経惟

伝説の写真集を限定復刻

Sentimental Journey Nobuyoshi Araki

1971年、私家版としてのみ刊行され、

これまで見ることのできなかったオリジナル版・全108枚!!

特製ポストカード入り

河出書房新社 2006.6.18発行 1000





She's curled up like a fetus, don't you think? She's only taking a nap because she's tired...Yōko and I had been really having sex – that's why she's asleep in the boat like that, but the impression is of a boat of death.

Looking back on it now, it's almost as if on our honeymoon we were setting out on a journey towards death.

Fuyumi Namioka. "Nobuyoshi Araki, Three Sentimental Journeys." In Araki : Love and Death, ed. Francesca Bernasconi and Fuyumi Namioka (Cinisello Balsamo Milano: Silvana, 2010)



Mahasiswa Fukase: Ravens

Made in terrible light
Journey to Hokkaido
Divorced from his wife

Ties in to his family work in some ways





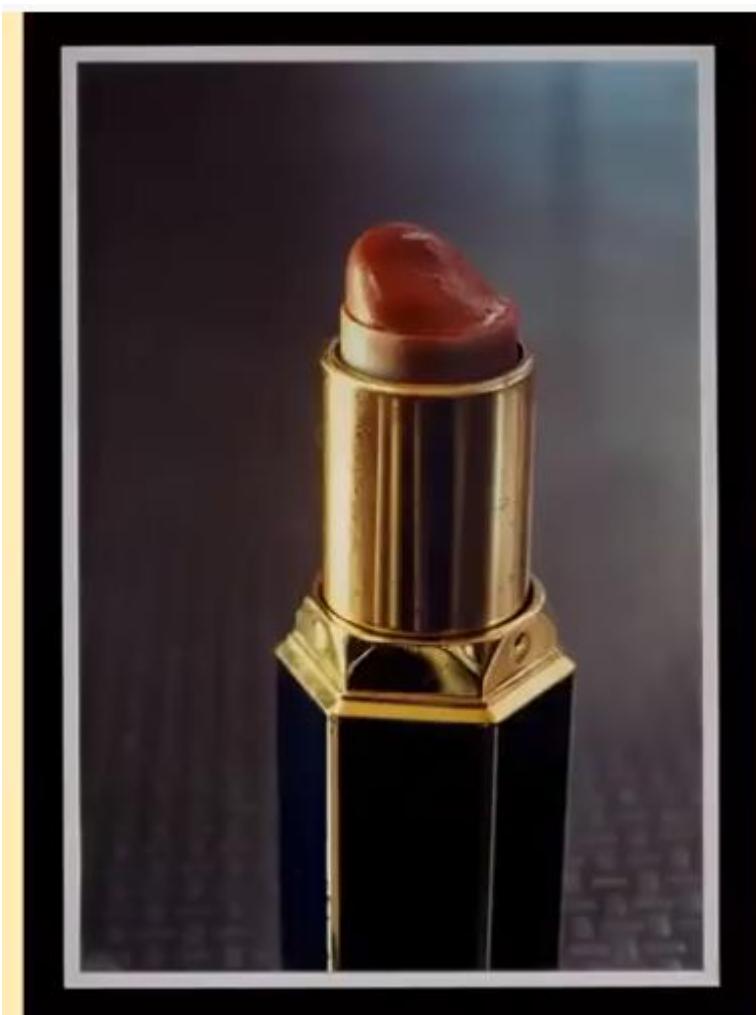


Hiromix



Ischiuchi Miyako





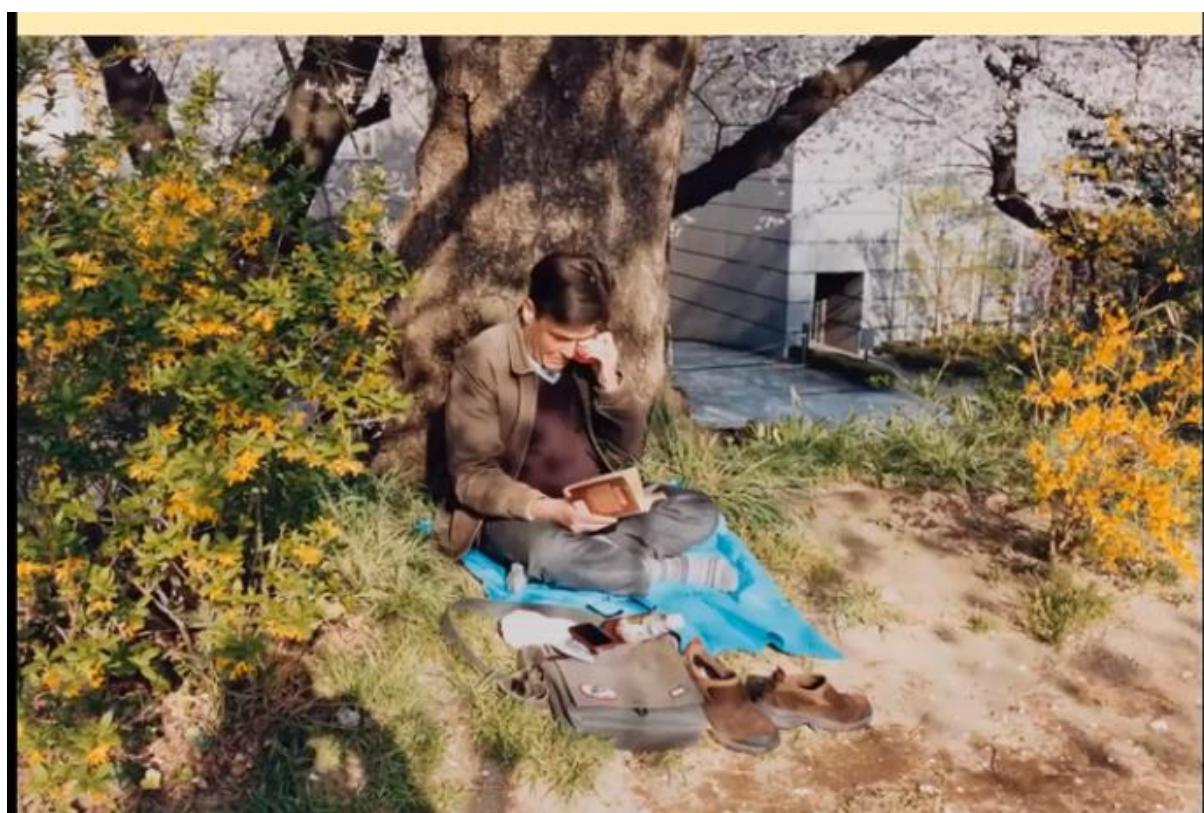


IM: In 1968 the men were on the barricades while the women were kept in the kitchens. Uprisings were always led by men, and this traditional allocation of roles didn't sit well with me. So I quickly gave up on that commitment. On the other hand, I was engaged in the women's liberation movement from its very beginning.

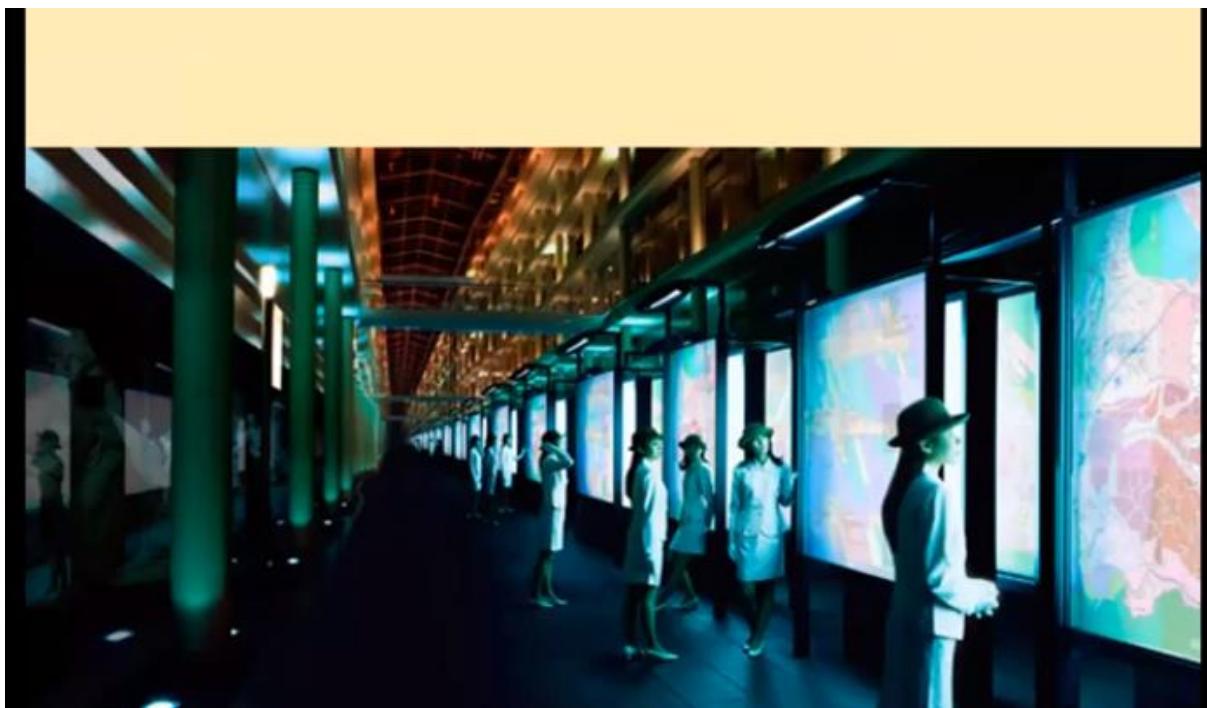
In 1976 I organised the exhibition *Hyakka Ryōran* [A hundred flowers bloom] at the Shimizu Gallery in Yokohama, which showed the works of ten women photographers, including myself.

<https://awarewomenartists.com/en/magazine/is-hiuchi-miyako-la-photographie-comme-trace/>

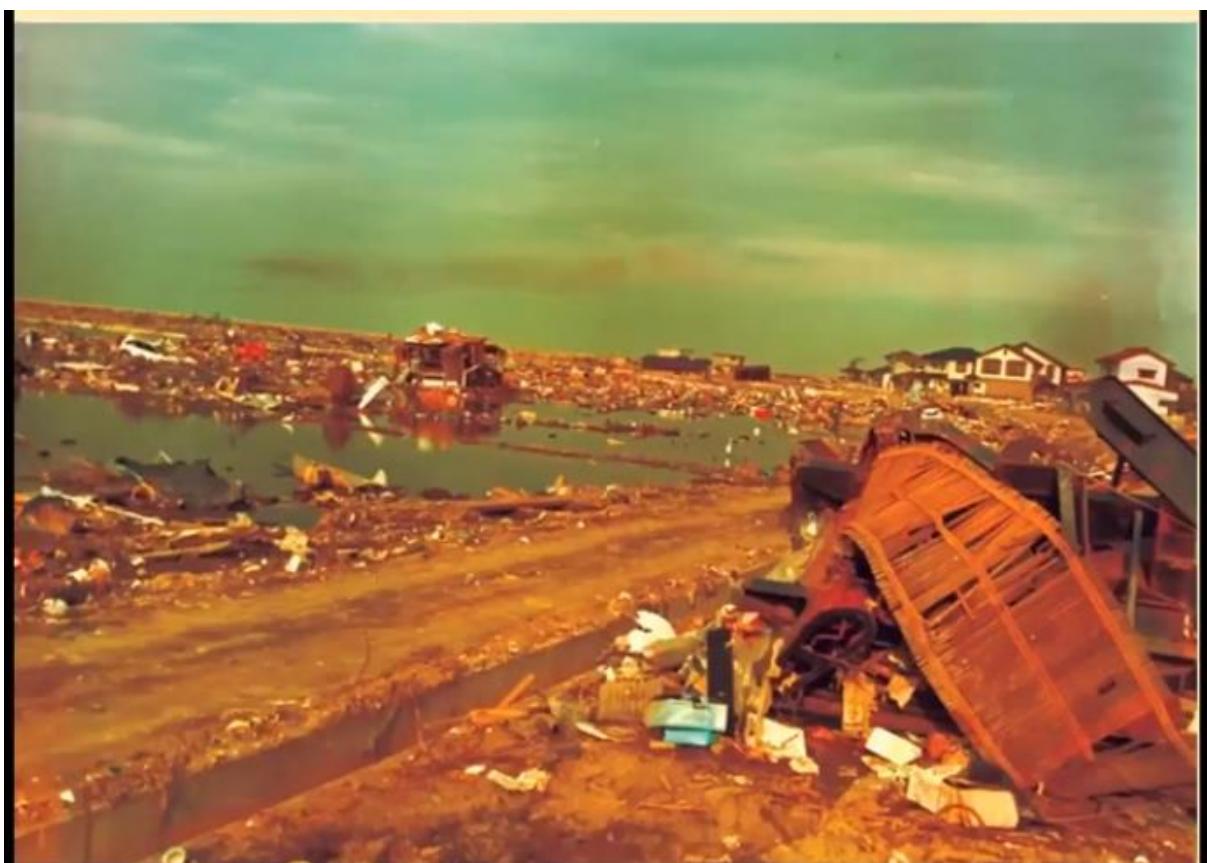
Masumi Kura: Men are Beautiful



Yanagi Miwa: Elevator Girl



Momo Okabe





Artist Statement

My mother was always half-asleep by 8:00 p.m.
Each morning, she woke at 3:00 to begin the day's chores.

My mother always knew when I did something bad.
Even when I did those bad things far away,
Somehow she knew by the time I came home.
She never got angry, but always looked sad.
When I peeked into the kitchen later,
I saw her crying alone.

My mother took sedatives.
One time she overdosed.
And I found her—
Passed out in the very bathtub
She had been cleaning.

My mother often went missing.
Sometimes it was for as short as one week.
Sometimes it was for as long as three years.
When I turned 28, she left for good.
She jumped from a tall building, and killed herself.
Everyone cried at the funeral.
Everyone except me.
They cried not understanding
The real meaning of her death...

Yumi Goto: Reminders Photography Stronghold





Yukari Chikura: Zaido

