A Short History of Japanese Photography: Imported Technology, Local Images

0821-5800-01

סמסר ב’, תשע”ד
ד”ר אילת זוהר
סמינרים לתחום שיני

A Short History of Japanese Photography: Imported Technology, Local Images

1280-
0211-
10 סמסטר
ב’es, תשע”ד
ד”ר אילת זוהר
סמינריון לתואר שני
שעות קבלה של המרצה ומיקום: לפ”י תיאום טלפוני מואר
 טלפון: 054-9208349
דוא”ל: ayelet.zohar@mail.huji.ac.il

In this seminar, we shall consider photographic presence in Japan since its debut in the mid 19th c., while taking into account other factors, such as the presence of pre-photographic photography- orientated methods; the work of European and American photographers in Japan, who had crucial affect on the image of Japan in the West; constant flux of Japanese participants into the field. By the second-half of the Meiji Period, the local arena was ruled by hundreds of studios, from Sapporo in the north to Kagoshima in the south, with hundreds of people involved in this up-and-coming industry. This

ההיסטוריה הקטנה של הצילום ביפן: טכנולוגיה מיובאת, דימויים מוקימיים

A Short History of Japanese Photography: Imported Technology, Local Images

0821-5800-01

סמסר ב’, תשע”ד
ד”ר אילת זוהר
סמינרים לתחום שיני

A Short History of Japanese Photography: Imported Technology, Local Images

1280-
0211-
10 סמסטר
ב’es, תשע”ד
ד”ר אילת זוהר
סמינריון לתואר שני
שעות קבלה של המרצה ומיקום: לפ”י תיאום טלפוני מואר
 טלפון: 054-9208349
דוא”ל: ayelet.zohar@mail.huji.ac.il

In this seminar, we shall consider photographic presence in Japan since its debut in the mid 19th c., while taking into account other factors, such as the presence of pre-photographic photography- orientated methods; the work of European and American photographers in Japan, who had crucial affect on the image of Japan in the West; constant flux of Japanese participants into the field. By the second-half of the Meiji Period, the local arena was ruled by hundreds of studios, from Sapporo in the north to Kagoshima in the south, with hundreds of people involved in this up-and-coming industry. This
involvement created over the decades a spirit of experimentation and invention in the medium, extensive research and an abundance of writing on photography, and a desire to create specific character of Japanese photography while using elements borrowed from Japan's aesthetic language which developed over the previous centuries. With the great wars of the 20th c. - against Korea (1895 and 1937), Russia (1904), Manchuria (1931) and the Pacific War. Japanese photographers ventured into the front lines, sending images from the battles to the civil society back home.

In the post-war years, Japanese photographers started to look into evidence and memory of the great trauma of war, with the victimhood narrative being emphasised. After William Klein's visit to Japan, the new documentary styles flourished, relaying on the new genres developing in Europe and the US at that time, with emphasise of reportage and stylised snapshots. In the 70s and 80s, Japan became a "photography empire" and some of the most important and central photographers of recent decades, with great influence on global photography scene came out of Japan, including many women photographers who are consider today at the top of contemporary Japanese photography.


Ayelet Zohar (2012). Shiina Sukemasa and the Photography of Light and Darkness, Unpublished text, result of research at Hokkaido University.


Toshio Fukada, Kikujiro Fukushima, Shigeo Hayashi, Tadahiko Hayashi, Kenji Ishiguro, Shunkichi Kikuchi, Mitsugi Kishida, Eiichi Matsumoto, Kimura Ihei


Craig Roshan
http://www.exploratorium.edu/nagasaki/mainn.html


Distributed Art Publishers, 8-29.


Yoko Ono


Araki Nobuyoshi

Ijima Kaoru

Ishiuchi Miyako

Shimada Yoshiko & Bubu de la Madeleine

Kohei Yoshiyuki


Yanagi Miwa


Yanagi Miwa's Elevator Girls 3F

http://www.masarugoto.com/#a=0&at=0&mi=2&pt=1&pi=10000&s=0&p=6


Shurom 11, 12, 13 - Refrains of Akoins

Shurom 10-13, 01 Refrains of Akoins showing students projects that present the work of students in the course.

Akoins + 05 minutes. Present the presentation to the audience at the end of the course.

Shurom 14, Shurom Sikonim
Domon Ken

Tsuchida Hiromi
1. Hiroshima (1978)

Nomura Hitoshi

Hosoe Eikoh
1. Barakei (Killed by Roses), with Mishima Yukio, 1963
2. Kamaitachi, with Kazuo Ohno, 1969

Noguchi Rika

Kawada Kikuji

Eikoh Hosoe, Shomei Tomatsu, Masahisa Fukase, Daido Moriyama

Hiroshi Sugimoto
Shibata Toshio
Izima Kaoru
Roy Exley, Yuko Hasegawa (2009). Izima Kaoru: Landscape with a Corpse, Hatje Cantz

Naoya Hatakeyama
Tsuzuki Kyoichi
Kanemura Osamu
Yashiro Toshihiro
Takagi Cozue
Hayashi Natsumi
Noguchi Rika
Onodra Yuki
Taguchi Kazuna

Tomoko Sawada

Nagashima Yurie

Shirai Satomi
Takano Ryudai
Johnson, Elizabeth (2011). 'Stripping don to Endow Perception', Modernity Striped Bare:

Okada Hiroko
Lieko Shiga
Ken Kitano, Our face

Mariko Mori

Yanagi Miwa