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## Library Award for Undergraduate Research Winners

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New Japanese Photography (1974): An Introduction to Postwar Japanese Photography

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# LIBRARY AWARD FOR UNDERGRADUATE RESEARCH

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Stephanie Ando  
UCSB Library Award Reflective Essay

As a *yonsei*, fourth generation Japanese American, I have been actively involved in researching my family history and culture. In particular, I am interested in Japanese photography as a form of political activism and expression. Professor McLemore's Survey of Contemporary Photography at the Museum of Modern Art Seminar allowed me to apply my personal research to a formal academic setting. I chose to study *New Japanese Photography* (1974), curated by John Szarkowski and *Camera Mainichi* editor, Shoji Yamagishi. This project required academic sources and show reviews from established newspapers or magazines. In order to succeed in this project and my future research goals in graduate school, I was determined to solely find scholarly sources. At first, my initial Google and JSTOR search appeared promising, but I could not find formal reviews of the photography show from established newspapers or magazines. Moreover, the exhibition date of 1974 appeared to serve as an additional hurdle because of the lack of digitized materials. I began to feel defeated until I recalled a presentation Chizu Morihara gave during Professor Carole Paul's seminar *Museums in Transition: From the Early Modern to the Modern Period* during Fall Quarter of 2020.

In this presentation, Chizu provided an in-depth tutorial on how to utilize UC Santa Barbara Library's website with an emphasis on how to find digital archives as the library's in-person services were temporarily unavailable. The physical library restrictions from the COVID-19 pandemic proved to be painless as Chizu explained the steps for how to utilize the Research Guides for art and architecture. The class guide served as an incredible resource for Professor Paul's seminar, as well as using the Advanced Search for books and article pdfs. The introduction to diving beyond JSTOR and Google Scholar aided me in my future courses.

Chizu's presentation provided a foundation for in-depth art and architecture research, but I began to experience additional difficulties in researching dated, unusual material. Finding academic sources on a smaller scale photography show in the 1970s proved to be a challenge beyond the basic Research Guide or ArtStor search. Initially, I tried to perform a search on ArtStor for my project's images. However, prior to the 1970s, Japanese photography primarily existed as series in print books instead of in galleries or museums. After hours of frustration, I finally made a research appointment with Chizu. She introduced me to utilizing ArtStor through the library website, searching historical newspapers through a power search with ARTbibliographies Modern, and how to access UC E-links for digitized versions of the sources.

After practicing the research process Chizu introduced, I found photography magazines I read as assigned class readings but struggled to find on my own. For example, I found multiple interviews for the photographer Daido Moriyama with *Aperture* magazine, a highly-regarded photography magazine that enriched my personal understanding of Moriyama's work. The UCSB Library also introduced me to *Artforum*, an international contemporary art magazine, where I found Max Kozloff's understanding of the show as denying white middle-class viewers confirmation bias on Japanese photography. Without access to the *Aperture* or *Artforum* articles, my research would be limited to the show's press release and completely disregard the public's relationship with *New Japanese Photography* (1974). The UCSB Library's materials and access to other institutions provide full coverage of niche topics that are equally deserving of attention and research.

As a senior graduating with degrees in art history and political science, writing papers rich with academic discourse and high-quality images is imperative for my academic and career goals. The library has enhanced my research skills by offering an incredible collection of

physical and digital materials. However, I found the class presentation and my research appointment with Chizu Morihara as advantageous as the materials themselves. I believe working directly with library researchers improves accessibility in higher education, especially as a first-generation college student like myself. Despite remote requirements to ensure everyone's safety in the COVID-19 pandemic, the library continues to provide an expansive collection of resources for students. Although I am graduating, I will take the research skills I learned from the UCSB Library to every professional setting and provide this academic accessibility in my career.

Stephanie Ando

McLemore

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*New Japanese Photography* (1974): An Introduction to Postwar Japanese Photography

John Szarkowski, curator of the photography department at the Museum of Modern Art (MoMA) from 1962 to 1991, and Shoji Yamagishi, editor of *Camera Mainichi* magazine from 1963 to 1978, collaborated to produce MoMA's *New Japanese Photography, 1974* (*New Japanese Photography* 1974). *New Japanese Photography*, studies the evolution of postwar Japanese photography from traditional Japanese media to documentary photographs outside of Japan in 187 black and white images from fifteen male photographers (*New Japanese Photography* 1974). The Museum of Modern Art's book dedicated to the show begins with Ken Domon's classic interpretation of the eighth-century Muro-ji temple and transitions to photography dictating the westernization of Japan (*New Japanese Photography* 1974). This paper will focus on the three of the most featured artists, Shomei Tomatsu, Daido Moriyama, and Eikoh Hosoe, as they represent the result of Japanese photography's evolution in the 1970s. While Szarkowski and Yamagishi's show, *New Japanese Photography, 1974*, is limited in scope to 187 images, the photographers defy the Japanese photography stereotypes through their perspectives from postwar Japan.

As Japanese life changes postwar, photographers capture the developments that surround them. The introduction of the show argues Japanese photography preceding the show in the previous two decades were the result of, "three factors: the patent bankruptcy of the prewar tradition of photographic pictorialism, the national fascination with as a technique, and the

stunning speed with which the character of Japanese life itself has been transformed” (*New Japanese Photography* 1974). The velocity at which Japan developed following World War II intrigued Szarkowski and he wished to share the way in which Japanese photographers documented this economic, political, and social marvel. Szarkowski’s interest in Japanese photography began in 1965 after receiving a letter from Yasuhiro Ishimoto, a photographer who studied at the Institute of Design in Chicago and whose work was exhibited in the Museum of Modern Art’s *Diagenese with a Camera V* exhibition (Kai 2013). During his two-week research visit to Japan in May 1971, he was interviewed by *Camera Mainichi*, where Yamagishi was working as an editor (Kai 2013). Found in his correspondence with the magazine following the trip, Szarkowski expresses his intention for Tomatsu as the lead figure in the exhibition. Art historian Yoshiaki Kai translates Yamagishi’s Japanese written text in the show’s catalog to find his intention with the show does not rest upon proving a Japanese identity, rather, “it was a part of habitual work that seeks out the common significance of today’s photography, based on contemporary concerns and unrestricted ideas” (Kai 2013). The English text translation in the introduction is not accurate and misleads readers into understanding the works presented.

In alignment with Szarkowski’s other shows, *New Japanese Photography* is not centered around a thematic framework and includes works from different series from each artist (Kai 2013). Since Japanese photography was typically shown in prints, Szarkowski framed each photograph individually and tilted the frames to mimic a bookshelf (Kai 2013). While the intent of the display has been made clear to the public through documents left behind, the choice of each photograph has not. However, the letters from Szarkowski note Shomei Tomatsu, a photographer Yamagashi featured in *Camera Mainichi*, was always intended to be the pivotal figure of the exhibition (Kai 2013). The press release reveals the intention to give focus to Daido

Moriyama for his occultist lens and Eikoh Hosoe's striking images surrounding sex ("New Japanese Photography" 1974). The absence of a forthright theme gives agency to the Japanese photographers and their images to stand alone instead of speak in turn.

Shomei Tomatsu is the show's main focus as he exposes a Japanese documentary perspective of World War II to an international audience. Born in 1930, Tomatsu is one of the youngest photographers featured in the show yet has published four photography books: *11:02 Nagasaki* (1966), *Nippon* (1967), *Après-Guerre* (1971), and *I Am a King* (1972) ("New Japanese Photography" 1974). Szarkowski found Tomatsu's work as, "not the rejection of traditional journalism but the acceptance of a larger and more difficult problem that defines Tomatsu's identity as a photographer" ("New Japanese Photography" 1974). His personal approach to documentary photography pushes against older photographers' works in the show, such as Ken Domon and Ihei Kimura, through a radical small story captured without a journalist's eye. Featured from *11:02 Nagasaki*, Szarkowski includes *Beer Bottle After the Atomic Bomb Explosion*, 1961, picturing a black and white warped image of a beer bottle with a smoke-like background (fig. 1). *Nagasaki 11:02* earns its title from the exact minute the United States dropped the atomic bomb on Nagasaki, Japan ("Shomei Tomatsu" 2021). Without focusing on a human subject, Tomatsu exposes the mass violence against average citizens through an unrecognizable common object of joy. The one rigid glass mimics the curvature of a human body with the neck twisted as if they are legs entwined and the side a curved woman's back. The absence of a human narrative opens a space for the viewer to feel the void of an entire population that was obliterated from the atomic bomb. While Tomatsu possesses the ability to portray inanimate storytelling, his images centering around this imagery are hung alongside portraits as well.



Szarkowski and Yamagishi continue to show Tomatsu's dark documentation of World War II through his portrait of Senji Yamaguchi by displaying *Christian with Keloidal Scars*, 1961 (fig. 2). This picture is also selected from *Nagasaki 11:02*, portraying a young survivor of the atomic bomb ("Shomei Tomatsu" 2021). Yamaguchi's permanently scarred face and the intentional shadow Tomatsu casts upon him sharply highlights his scars as a metaphor for the violence and suffering of an entire city ("Shomei Tomatsu" 2021). The date of the photograph establishes its own significance because it is taken during the period of vast economic growth in Japan post World War II (MoMA) Yamaguchi's gaze meets the audience, with his scars reaching the eyes first, as a call to the memory to the Japanese people ("Shomei Tomatsu" 2021). The contrast of the jet black hair, vague background, and uneasy look in Yamaguchi's eyes directs the viewer to acknowledge the victim's physically scarring and premature wrinkles who otherwise would be swept under the umbrella of statistics or population descriptions in textbooks. Tomatsu reminds people of the devastation and addresses the meaning behind the tragedy that continues to shape the lives of survivors and their descendants. After thirty years of America's triumphant celebration over winning the war, Tomatsu forces the recognition of civilians in Japan, those of the same status that view his images in this exhibition, through expressing the direct external consequences of the atomic bomb in Nagasaki.

Tomatsu finds the war is never-ending in its generational trauma that is visible through the state and population. He grew up near a military base in Nagoya but visited Nagasaki during his service with the Japan Council against Atomic and Hydrogen Bombs, *Gensuikyo*, and continued to visit annually ("Shomei Tomatsu" 2021). The immense suffering of the *hibakusha*, survivors of the atomic bombings, motivated his visits and passion for telling their stories to the world ("Shomei Tomatsu" 2021). Four hibakusha documentary photographs, *portrait* is too

glamorizing of a word to describe their poignant depth, earn a place in the show. One of which is of Senji Yamaguchi again but of his scarred neck as he strains his face out of the borders of the photograph. *Hibakusha Senji Yamaguchi*, 1962, presents a different perspective of the same man that once met the camera's lens (fig.3). The light abruptly hits the right side of Yamaguchi's bare shoulder, neck, and cheek without allowing either eye to remain visible to the viewer. The subject's face is completely hidden despite the subject facing forward and leaning one-quarter of his face out of the frame. The permanent scarring, deep and difficult to imagine without direct experience, is the focus of the photograph without the subject's autonomy. The ear is damaged almost beyond recognition with the general knowledge and context of what a human body should consist of in an ableist lens. The ear is flattened with ridges that resemble organic materials often unseen on a human's exterior. Yamaguchi and what the hibakusha represent to Tomatsu are, "not only the scars of war, but a never-ending postwar. I, who had thought of ruins as the transmutation of the cityscape, learned that ruins lie within people as well" ("Shomei Tomatsu" 2021). His images reflect the continuing presence of the atomic bomb in spite of the praise Japan earned during the immediate postwar period for its near-immediate economic success. While Szarkowski did not curate the show with a direct thematic approach, Tomatsu's photographs envelop their own messages that are broader than a simplistic label of *Japanese*. As a young photographer during the time of the exhibition, Tomatsu's work fulfills Szarkowski and Yamagishi's role of emerging Japanese photography styles. Moreover, *Japanese* is not simply a blanket term for an old enemy but a diverse population that did not directly participate in the violence of war as much as the American public did not.

Born 1938, Daido Moriyama is another young photographer the curators dedicate a substantial space of twenty-six photographs to demonstrate a new form of Japanese photography

(Kai 2013). In the press release, Moriyama is introduced as one of the most influential younger Japanese photographers whose work, “presents in the clearest terms the tendency of Japanese work of the period to favor an intensely autobiographic, intuitive, and fragmented expressionism” (“New Japanese Photography” 1974). Szarkowski found his work to inspire younger photographers to seek alternative approaches in documentary photography (“New Japanese Photography” 1974). Moriyama strikes the viewer with a sense of strangeness to common subject matter. *Underground Actress*, 1968, demonstrates his provocative quality by capturing a woman grinning with misshapen teeth and movement without the context of her actions (fig.4). The light illuminates her chest and the top half of her face as her misshapen teeth shine through the shadows that hang under her high cheekbones. The image was produced for *Nippon Theater* and Moriyama accepts all understandings it has undertaken in the different media in which it is presented. In an interview with Ivan Vartanian for the Aperture Foundation, he clarifies, “All work is subject to format, ways of looking, editorial style -- all of which influence and alter the work. In essence, through the process of recomposing the work, the photograph is revitalized as something that is contemporary -- *now*... A single photograph contains different images (Moriyama 2011). Although his work does not directly engage in the World War II discourse of Tomatsu’s, Moriyama provides the audience with another perspective of what Japanese photography could be. His blunt rejection of giving an answer to viewers’ questions ignores the colonial tendency to expect performance from people of different cultures. Rather, he plays with what brings him satisfaction in his work without the reliance on widespread acceptance.

Daido does not project the role as a representative of Japanese photographers and does not offer another title to brand himself for the comfort of others. Instead, he “confronts the

conflict between sentimental self-contradiction and violent self-destruction” in his work as means of a photographer of any origin (*New Japanese Photography*). In *Gambling in the Dressing Room*, 1966, from his *Nippon Theater* series, he photographed a pair of legs stretched out on the floor with a throw pillow covered in gambling cards in between (fig.5). There are miscellaneous objects besides the left leg that do not add context to the story at play. Unlike Tomatsu’s emotional photographs, Daido does not directly ask for intentional engagement. Daido admits, “I cannot explain every image that I have taken. If I tried to, it would be a sham and boring; it would come across as trivial. That’s not the intention” (Moriyama 2011). Similar to Szarkowski’s rejection of overtly thematic approaches to photography, Moriyama allows for viewers to write the narrative. Paradoxically, without direct philosophical engagement with the audience, Moriyama demands the viewer to spend more time with the image to find individual thought. In the interview with Vartanian, he explicitly states there are no themes in his work because the theological framework is too limiting (Moriyama 2011). Although he does not offer philosophical explanations for his images, he recognizes his choices in black and white photographs. He admits, “black-and-white photography has an erotic charge. It doesn’t have so much to do with what is being photographed...I haven’t yet seen a color photograph that has given me shivers, That is the difference between the two” (Moriyama 2011). The choice of rejecting color photography does not offer a direct narrative or message for the viewer to manage. It introduces the direction of the magnitude in which he engages with photography, both his and others, but *Gambling in the Dressing Room* remains an individual’s game. Daido Moriyama’s avant-garde approach to photography resulted from his time as an assistant with Eikoh Hosoe in Tokyo (Dykstra 2003).

Although Daido Moriyama worked under Eikoh Hosoe, they differ in their approaches in shooting and their relationships with their subjects. Hosoe's method of photography is founded on his belief that it is "not enough to just take photographs...you [have] to be searching for something as you shoot" (Kawada 2015). His photographs and titles are constructed with narratives in mind, and Szarkowski and Yamagishi images with the series serving as the title. In his series, *Man and Woman*, 1961, the curators choose a photograph of the backside of a feminine figure lying on her side and legs presumably tucked in front without the camera to catch them. Three masculine fists forcibly rest beside her with the camera cutting off all other parts of his body. From the biography provided in Szarkowski and Yamagishi's book on the show, the audience is alerted that this is sexually charged, resulting in a violent assumption of the story being told in the image. The female figure is lying, vulnerable while three muscular arms reach near her. Audiences are shown a violent and unromantic vision of sexual tension without an entire story available, thus allowing for a discourse of sex in Japanese culture to emerge. What lies beyond the camera's lens is as important as what is provided from it. The artist nor the curators offer an explicit explanation as to why this image specifically is included, which ironically demonstrates the purpose of the show -- to ask, not to answer.

Eikoh Hosoe, although not featured as much in the show as Tomatsu or Moriyama, is a pioneer in photography in his own right through the five one-man exhibitions and six books he published prior to the show (*New Japanese Photography* 1974). Hosoe's work is known for new attitudes towards sex and using a pictorial approach to which he denotes as a performative act (Baker 2015). In his work, *Ordeal by Roses*, 1963, Hosoe, "superimposed Botticelli's Venus onto an interpretation of Bataille's model of perverted vision (1928)" (Baker 2015). The image is absent of environmental context but the light hits two couples entwined with a pitch-black

background (fig.7). A man's face with his hands folded on his head looks up without meeting the camera's gaze but places the photographer at an aerial view of the bodies. The eroticism in this image does not evoke romance or tenderness from the subjects. However, the provocative nature of the image invites viewers to grasp a Japanese perspective on sex during a period of the sexual revolution. Introducing Hosoe's concept of sex to an international stage gives viewers an opportunity to question how Japanese culture views sex, whether it be the norm or a rebellion against the status quo. The purpose of the show is not to establish a defining narrative but directs the audience to question what a Japanese narrative is in a postwar era.

Prior to the accessibility of photography today, Japanese photographers post World War II were content in remaining in Japan to display their work to Japanese audiences (Kai 2013). Thus, the role of mediators in the art world, such as museums and curators, played a key role in exposing Japanese photography to different audiences (Kai 2013). The importance of introducing Japanese photography to an international audience is significant because the nuances within the works go unnoticed by Japanese viewers that strike international interest. The role of *New Japanese Photography*, a collaboration between one of America's most highly regarded museums and the editor of a well-established photography magazine, cannot be overlooked as it one of the earliest international introductions to postwar Japanese photography. In a 1974 response to the critiques of the show, Max Kozloff from *Artforum Magazine* accepts that the westernization of photographic aesthetics are hinted at in the show (Kozloff 1974). He describes the relationship between the expectations of the show with the westernization of photography as a whole by analyzing, "the exhibits are at odds with the middle-class environment and seek to amplify the stresses in terms of mythic hysteria" (Kozloff 1974). Yamagishi's intention to question, "What is photography?" is ignored by a significant number of critics and replaced with

the disdain for the photographers not fitting into their ideals of Japanese imagery (*New Japanese Photography* 1974). Although the identity of the photographers is imperative to the curation of the exhibition, confining their work to fulfill standards is hypocritical in a country that relies on individualism.

Despite the show's release being in 1974, a postwar and growing globalizing world, critics of the show express disappointment and analyze the lack of *Japaneseness* within the images shown. Bordering an orientalist narrative, the *Village Voice* points with disgust that the show represents, "a tepid rehash of the American style popular with MOMA." (Kai 2013). Following in suit, Douglas Davis, a reviewer for *Newsweek* argues with disdain that, "much of this uneven show is blatantly imitative in both style and content" (Kai 2013). Yamagishi's intent of the show explicitly questions *what is photography* and does not try to fit the Japanese identity within the borders of frames. The demand for a more Japanese experience after the United States decimated Japan during World War II perpetuates colonial tendencies to demand performance of a population for entertainment. This criticism is widely expressed despite the show's press release explicitly describing Tomatsu's work as, "detailed in large part with the westernization of Japan, [transforming] the materials of photojournalism into an intensely personal and intuitive statement" ("New Japanese Photography" 1974). Demanding an escapist experience to a country that is emerging from devastation, heavily imposed by Western powers, expresses an ironic request.

In the same vein, other critics blatantly note Orientalist expectations of the show that were not met. Ruth Tager, who saw the touring exhibition in the Krannert Art Museum at the University of Illinois at Urbana-Champaign, writes, "These photographs effectively dispel any illusions one may still cherish of cherry blossoms in the spring and the quiet decorum of the tea

drinking ceremony” (Kai 2013). While many of the photographs showcased by all fifteen photographers do reject the stereotype of a serene, conflictless utopia of soft flowers and winds, Moriyama includes a black and white image of cherry blossoms (“Daido Moriyama” 2021). Tager is accurate in reporting the overall shift in Japanese photography that has been exposed to Western audiences but to ignore the subtle calls to its past is inaccurate. Refuting the ugly truth of postwar Japan documented by people who live through this reality is misreading the title of the show altogether. Expecting traditional art from a show that aims to educate the public on *New Japanese* photography does not reflect the quality of the show but that of the author’s understanding of the curator’s intention. However, despite the underwhelming fulfillment of Japanese stereotypes, the responsibility of the disappointment in the photographs chosen may not fall upon the public but the institution itself.

In the face of a show containing 187 photographs, Alan Douglass Coleman criticized the success of the show in his New York Times review titled, *It Doesn’t Tell the Whole Story* (Coleman 1974). Due to Japanese photography finding space in print instead of physical spaces, most of the photographers worked in serial imagery which were not shown in their entirety at the Museum of Modern Art. Coleman writes Shomei Tomatsu dominates the exhibition with thirty-nine prints and Daido Moriyama earning a spot of twenty-six (Coleman 1974). The other thirteen photographers are given a dozen photographs, but Coleman does not find Tomatsu or Moriyama to be fully appreciated either (Coleman 1974). In comparison to the Museum of Modern Art’s first show, *Photography 1839-1937*, showing 834 works, this show does falter in extensive representation (McLemore 2021). Given the spatial constraints, Coleman is unimpressed with the curators’ choices in photographs to display and their reliance on straight, black and white photography to define an entire generation of Japanese photographers (Coleman



1974). The reasoning behind the decision for the number of images is not clear and cannot be tied to its exhibition date as the first show the photography department the MoMA displayed is eight times the amount of *New Japanese Photography*. Regardless of the magnitude and mass critiques of the show, the curators were successful in exposing the changes in Japanese photography to an international audience.

*New Japanese Photography* does not pretend to be an inclusive representation of an entire Japanese identity but invites an international audience to learn and find curiosity in postwar Japanese photography. Szarkowski and Yamagishi chose to break the norm of Japanese photography to remain in print books and open a space for physical discourse between artists and the public and within the public itself. In addition, the Museum of Modern Art's book covering the exhibition complements the in-person exhibition and continues to teach readers of postwar Japanese photography. Shomei Tomatsu's unapologetic approach to the devastation from the war in a booming economy remains a valuable lesson in the importance of listening to Japanese voices from a war of immense loss and suffering. Placing Daido Moriyama in discussion with Tomatsu provides the audience with contrasting Japanese ideologies, diversifying the understanding of what it means to be a Japanese photographer. Similarly, adding Eikoh Hosoe's purposeful images with Moriyama's clear defiance against thematic approaches serves as another example of how one culture is not one way of understanding a culture. The other twelve photographers further enrich this discussion, despite critics finding fault in their limited amount of works. While the exhibition is not fitting to the Western notion of *Japaneseness*, the purpose is to spark an interest and curiosity, not to define an entire generation. Critics are correct in noting not every photographers' work is fully recognized, however, they fail to acknowledge the purpose of the exhibition is not a retrospective. While additional photographs could only aid in

achieving Szarkowski and Yamagishi's goals, critics serve as evidence that the show is a success  
-- the international audience is engaging with new Japanese photography.

## Images



Fig. 1. Tomatsu, Shomei, Japanese, 1930–2012. Beer Bottle After the Atomic Bomb Explosion from the series 11:02 Nagasaki, Overall view of image. 1961, printed later, Image: 2002. Artstor, [library.artstor.org/asset/AWSS35953\\_35953\\_41452556](https://library.artstor.org/asset/AWSS35953_35953_41452556).



Fig. 2. Shomei Tomatsu (Japanese photographer, 1930-2012 ). Hibakusha Tsuyo Kataoka, Alternate: Bomb Victim (Nagasaki), Full view, Part of: Nagasaki (Series). Artstor, [library.artstor.org/asset/27097129](https://library.artstor.org/asset/27097129).



Fig. 3. Tomatsu, Shomei (Japanese, 1930- 2012). (1961). Victims of the atomic bomb, sixteen years later. [photograph]. Retrieved from [https://library.artstor.org/asset/HIRVINE\\_112212406165](https://library.artstor.org/asset/HIRVINE_112212406165).



Fig. 4. Moriyama, Daido (Japanese photographer and writer, born 1938) photographer. (1968 (creation)). *Underground Actress*, Tokyo, none, from Nippon Theater series. [photographs; Arts--2-D Des--Photo]. Retrieved from <https://library.artstor.org/asset/21389348>

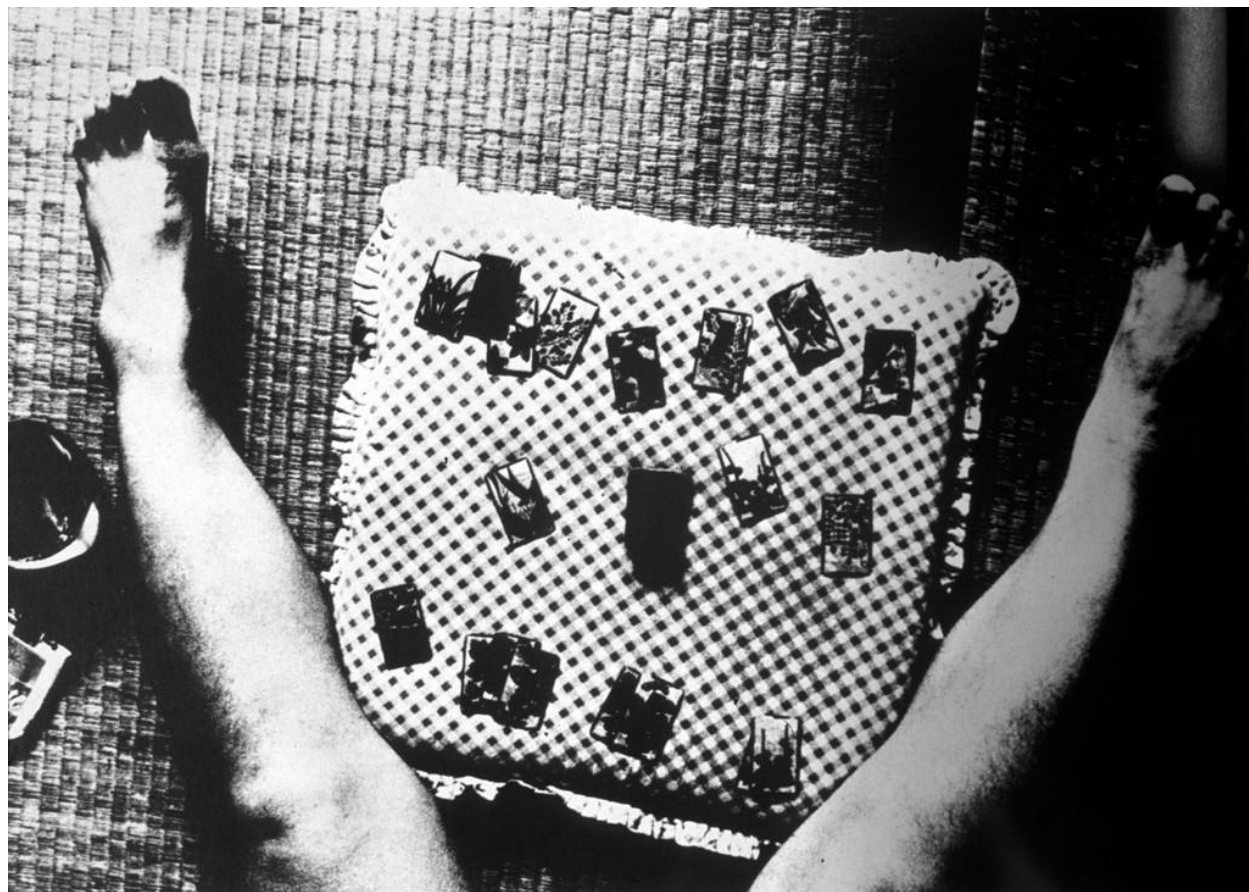


Fig. 5. Moriyama, Daido (Japanese photographer and writer, born 1938) photographer. (1966 (creation)). *Gambling in the Dressing Room*, Tokyo, none, from Nippon Theater series. [photographs; Arts--2-D Des--Photo]. Retrieved from <https://library.artstor.org/asset/21379040>.



Fig. 6. Hosoe, Eikoh. *Man and Woman*, #24, 1960. 1960. Artstor,  
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Fig. 7. Hosoe, Eikoh. *Barakei #16: Ordeal by Roses*, 1961. 1963. Artstor, [library.artstor.org/asset/AWSS35953\\_35953\\_37989661](https://library.artstor.org/asset/AWSS35953_35953_37989661).

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