

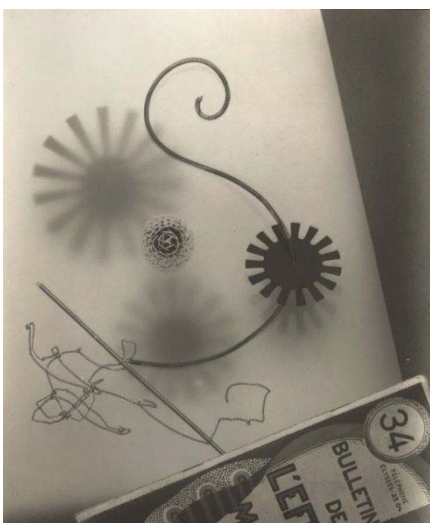
## The Magazine and the New Photography *Kōga* and Japanese Modernism

Mar. 6—May. 6, 2018

*Shinkō Shashin*, the New Photography, influenced by Germany's *Neue Sachlichkeit*, the New Objectivity, and by Surrealism, differed strikingly from Pictorialism, which had been the leading form of art photography in Japan. The goal of the New Photography movement, which flourished from about 1930 on, was creative expression possible only through photography, making effective use of the mechanistic nature of the camera and lens.

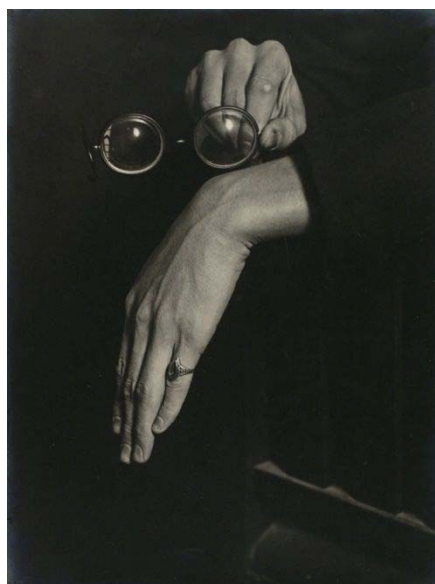
The photography magazine *Kōga* was a small-press publication that remained in print for less than two years, from 1932 to 1933. Founded by Nojima Yasuzō, its central figures were Kimura Ihei and Nakayama Iwata. *Kōga* also involved amateur photographers, largely from the Kansai region (members of the Naniwa Photography Club and the Ashiya Camera Club, for example) and spurred on the New Photography movement. The New Photography Research Society, of which Kimura Sen'ichi, the editor-in-chief of the magazine *Photo Times*, was the central figure, had been formed in 1931, with participation by Horino Masao and Watanabe Yoshio. It published its own journal, *New Photography Studies*, for only three issues.

Because the New Photography ran counter, in many ways, to Realism, the dominant photography movement in Japan after World War II, opportunities to focus on it have been limited. The body of work produced by New Photography participants, however, includes many experimental approaches and inventive devices. Moreover, the methodology and theory behind the New Photography has had impact not only on photography itself as a means of expression but also by expanding the use of photography to advertising, journalism, and other fields.



NAKAYAMA Iwata ···· 1932

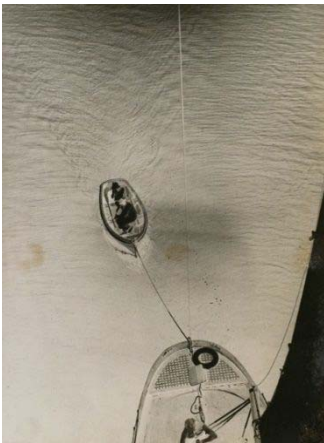
The Iwata Nakayama Foundation (on deposit at the Hyogo Prefectural Museum of Art



KIMURA Sen'ichi,  
from the series *Foto-auge*  
c.1930

## Section 1 Trends Overseas

The photography from other countries that influenced the Shinko Shashin (New Photography) movement in Japan began being introduced here from the mid-1920s. At that time, Pictorialism, photography that sought to create painting-like images rather than documenting reality, was the dominant approach among those championing photography as an art form. Japanese photographers who had felt stifled by Pictorialism were influenced by new styles then emerging overseas, which they learned about through imported photobooks and magazines as well as exhibitions. This section introduces the photographs included in the photobook *Photo-Eye*, which was published in conjunction with the Film und Foto exhibition held in Stuttgart, Germany, in 1929. It also presents photographs that Kimura Sen'ichi and other photographers acquired during a study tour of Europe and America that began in 1931.



MOHOLY-NAGY, Laszlo  
Kahn  
1927



FUNKAT, Walter  
Glaskugen  
1929



UMBO  
Title Unknown  
c. 1929

## Section 2 The New Photography

*Shinko Shashin*, the New Photography, influenced by Germany's *Neue Sachlichkeit*, the New Objectivity, and by Surrealism, differed strikingly from Pictorialism, which had been the principal form of art photography in Japan. The goal of the New Photography movement, which flourished from the latter half of the 1920s to the mid-1930s, was creative expression possible only through photography, by making effective use of the mechanistic nature of the camera and lens.

Ina Nobuo (Photo Critic) classified the New Photography into the following three types:

1. A mode of expression that aims to grasp the subject objectively and accurately and discover new beauty;
2. That aims to document lifestyles and report on human lives;
3. That uses the photogram and photomontage, creating with light.

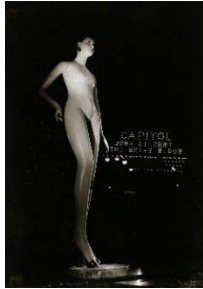
The New Photography was thus not a movement with a single style and objective. It used a melange of expressive techniques.



FURUKAWA Narutoshi  
Montage  
1931



OKANO Hajime  
Face  
1932



NAKAYAMA Iwata  
.....  
1933



SAKUMA Hyoue  
*Koga* Cover (Vol. 2-4)  
1933



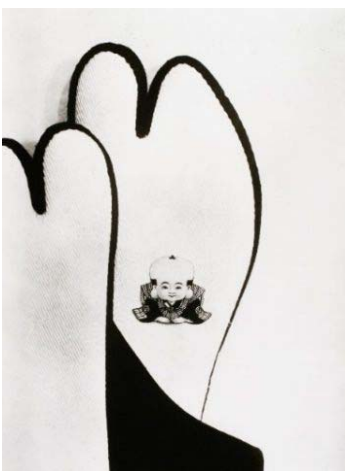
SAKUMA Hyoue  
.....  
1932

### Section 3 After the New Photography

The New Photography gradually began to move in two directions, dividing into a purely individual means of artistic expression and an orientation towards enhancing its utility as a social tool.

Photography as art gradually drew closer to Surrealism and Abstract Art and involved painters and poets as well; it came to be called “avant-garde photography.” The Nagoya Photo Gruppe, which did research on avant-garde photography, was organized in 1934 with Sakata Minoru as its nucleus. In 1937, Hanawa Gingo, a radical member of the Naniwa Photography Club, was central in forming the Avant-Garde Image Group. In Tokyo, Takiguchi Shuzo led in organizing the Avant-Garde Photography Association in 1938, while Yoshizaki Hitori organized the Société Irf in Fukuoka in 1939.

Photography using experimental techniques that had emerged in the context of the New Objectivity and the Bauhaus movements also came to be used widely as graphic design materials and to adorn the covers and advertising pages of illustrated magazines. In addition, photojournalism, which developed in the context of Japan’s New Photography, was extensively utilized in *NIPPON* and *FRONT*, propaganda magazines directed at foreign audiences.



NAKAYAMA Iwata  
Fukusuke Tabi  
1930



KOISHI Kiyoshi  
Club Soap  
1931



KIMURA Ihee  
Mukden (Shenyang)  
1940

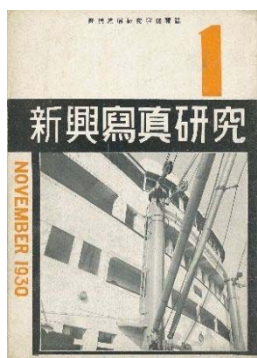
#### >The Kimura Sen'ichi Collection

In 1931 and 1932, Kimura Sen'ichi, editor-in-chief of the magazine *Photo Times*, went with Yamada Eikichi, Nakayama Seiichi, and Yasumoto Koyo on a study tour of the United States and Europe. The Kimura Sen'ichi Collection consists of photographs that they acquired on that trip, in most cases directly from the photographers. They were later published in *Photo Times*, in its Modern Photo Section and other parts of the magazine.

#### >Photo-Eye

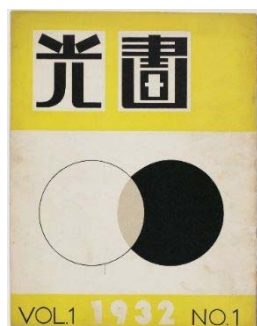
The *Film und Foto* exhibition opened in Stuttgart, Germany, in 1929 and traveled to several other locations in Europe. On the occasion of that exhibition, Franz Roh and Jan Tschihold edited and published the book *Photo-Eye*, which introduced the New Photography. In Japan, Murayama Tomoyoshi and Yamauchi Hikaru (Okada Sozo's art name) presented a plan to the *Asahi Shimbun* newspaper to bring the exhibition to Japan. As a result, the *German International Traveling Photography Exhibition*, based on the photography section of *Film und Foto*, opened in Tokyo (at the Tokyo Asahi Shimbun-sha Hall) and in Osaka (at the Osaka Asahi Shimbun-sha Hall) and caused a considerable sensation.

#### >Shinko Shashin Kenkyu (New Photography Studies)



*Shinko Shashin Kenkyu* (New Photography Studies), the journal of the New Photography Research Society, which Kimura Sen'ichi played a key role in launching, was published for a mere three issues, from November, 1930, to July, 1931. Many of the members of the society were associated with Oriental Kogyo (now Cyber Graphics), where Kimura Sen'ichi worked, but photographers who were affiliated with the Naniwa Photography Club in the Kansai and the Independent Photography Research Association in Nagoya also participated. The journal included, in addition to members' photographs, articles and essays by Horino Masao, Kimura Sen'ichi, and Itagaki Takao, among others. Few copies of this not-for-sale journal for members of the society, which recorded about 80 members in total by the third issue, were printed. The actual print run is estimated to have been slightly over 200 copies per issue.

#### >Koga



Nojima Yasuzo, Kimura Ihee, and Nakayama Iwata were the small coterie of colleagues who founded and edited the magazine *Koga*. (Ina Nobuo joined them from the second issue on.) *Koga* published not just work by that group but also by Horino Masao and Iida Kojiro, who were affiliated with with New Photography Research Society, Yasui Nakaji and Hanawa Gingo of the Naniwa Photography Club, and Hanaya Kambee of the Ashiya Camera Club, in the Kansai, and other photographers. In total, it published 196 plates (including the cover photograph, from the second volume on), work by about 70 photographers. It also included articles with information from overseas, including photographs by John Heartfield, Edward Steichen, Eugène Atget, and other photographers and translations of articles by, for example, Franz Roh and Moholy-Nagy László. *Koga* also published articles and essays by Ina Nobuo, Shimizu Hikaru, and Hara Hiromu. Ina's essay in the first issue, "*Shashin ni kaere*" (Return to Photography!) is regarded as a critically important photography manifesto exemplifying its period.

>*Photo Times*

This magazine was launched by Oriental Kogyo (now Cyber Graphics) in 1924. With Kimura Sen'ichi as its editor-in-chief, *Photo Times* actively introduced new developments in photography from Europe and America from 1929 on, through special sections on, for example, "The Modern Photo-Secession." In the latter half of the 1930s, the magazine supported the Avant-garde Photography Research Association and the Young People's Photojournalism Research Association. With the 1941 consolidation of photography magazines, it was renamed *Hodo Shashin (Photo Journalism)*.

>*Early Summer Nerves*

Published by the Naniwa Photography Club in 1933, this book is composed of a series of ten works shown at the twenty-first Naniwa Photography Club exhibition, held in August, 1932. The photographs use new techniques such as photomontage and the photogram and are accompanied by the photographer's own poems. Who designed the book is unknown; it is spiral bound, with steel rings and covers made of metal plates.

>*FRONT*

Ten issues of this pictorial propaganda magazine directed at international readers was appeared from 1942 to 1945. It was published by Toho-sha with the backing of the Japanese government's Cabinet Intelligence Department. The contents celebrated Japan's national prestige and military might and were translated into other languages, with the number of target languages varying according to the objective of each issue. Hara Hiromi and Tagawa Seiichi were responsible for its design, and Kimura Ihei, Watanabe Yoshio, Kikuchi Shunkichi, and Hamaya Hiroshi were in charge of the photography.

>*Nippon*

Between 1934 and 1944, thirty-six issues of this pictorial propaganda magazine introducing Japanese culture and directed at an international readership were published. Originally funded by Kanebo, Ltd., then a major textile manufacturer, it later received support from the Kokusai Bunka Shinkokai (Society for International Cultural Relations), whereupon Nihon Kobo, led by Natori Yonosuke, produced it. Yamana Ayao, Kono Takashi, and Kamekura Yusaku were responsible for the magazine's design, and Natori, Domon Ken, and Fujimoto Shihachi were in charge of the photography.

>*Shashin Shuho (Photo Weekly)*

This pictorial weekly, which publicized Japanese government policies, was published between 1938 and 1945. It was sold at government journal shops, bookstores, and other locations, with press runs of about 200,000 copies. Because it was published by the Cabinet Intelligence Department (later the Cabinet Intelligence Bureau), it is unclear who was responsible for the design of the weekly. Kimura Ihei, Koishi Kiyoshi, and Domon Ken were in charge of the photography, but photographs submitted by readers in response to a public call for entries were also published.

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