

TOP MUSEUM

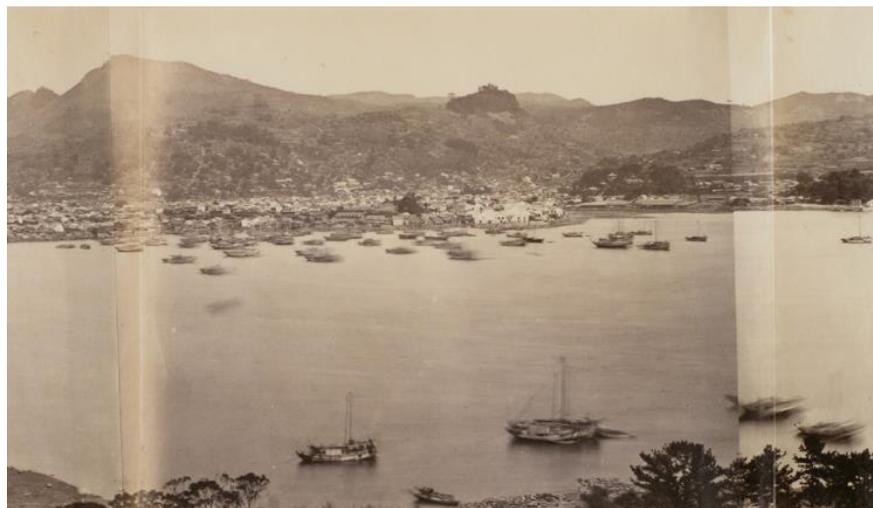
東京都写真美術館

TOKYO PHOTOGRAPHIC ART MUSEUM

153-0062 東京都目黒区三田1-13-3 恵比寿ガーデンプレイス内
Yebisu Garden Place, 1-13-3 Mita Meguro-ku Tokyo 153-0062
TEL 03-3280-0099 FAX 03-3280-0033
www.topmuseum.jp

Geneses of Photography in Japan: Nagasaki

Mar. 6—May. 6, 2018



The Prussian East Asian Expedition Photographic Team
Panorama of Nagasaki (Part)
1861
Albumen Print
Collection of Tokyo Photographic Art Museum

In celebration of the 150th anniversary of the beginning of the Meiji era, the exhibition “Geneses of Photography in Japan: Nagasaki” under the supervision of the renowned expert on Nagasaki, Professor Junichiro Himeno (Specially Appointed Professor of Nagasaki University of Foreign Studies／Professor emeritus of Nagasaki University) will have as its central focus original photographs of the period but will also include maps paintings and crafts that span both genres and eras as it seeks to reconstruct the Nagasaki of the closing years of the Tokugawa shogunate and early Meiji periods.

Closed : Monday (however, it will open on April 30 [Mon], May 1 [Tue])

Admission : Adults ¥ 700／College Students ¥ 600／High School and Junior High School Students, Over 65 ¥ 500

Gallery Talk in English Mar. 16 (Fri) 14:00～／Apr. 20 (Fri) 18:00～

As a special service for this exhibition, there will be two guided tours of the gallery conducted in English. The lecturer is Alice Gordenker, a writer and researcher in Japanese photographic history, who will provide explanation in English while guiding visitors through the exhibition for about an hour. Free with purchase of regular exhibition admission.

Catalogue

Geneses of Photography in Japan: Nagasaki

Edited by Tokyo Photographic Art Museum ¥ 2,000 (tax in)

Section

1. Nagasaki in Edo period
2. Photography of Nagasaki
3. Nagasaki Panorama
4. Close-up Nagasaki



1



2



3



4



5

1 : Pierre Joseph Rossier, Japanese rain wear near Dejima, 1860, Albumen Print, Collection of Nagasaki University Library, Central Library / 2 : Wilhelm Burger, Greeting style of samurai, 1868, Albumen Print, Collection of Nagasaki University Library, Central Library / 3: Artist unknown, Box with scenes of Nagasaki in mother-of-pearl inlay Schrenckii created Schrenckii craft, End of Edo period, Nagasaki Schrenckii craft, Collection of Nagasaki Museum of History and Culture / 4 : Kawahara Keiga, Picture of Dejima, Nagasaki, Late Edo period, Color on Paper, Collection of Nagasaki University Library, Economics Library / 5: Falice Beato, Stone Bridge at Nagasaki built by the Portuguese A.D.1587 (*Not historical fact) , c.1865, Albumen Print, Collection of Tokyo Photographic Art Museum

Organized by Tokyo Photographic Art Museum, Tokyo Metropolitan Foundation for History and Culture, Nagasaki University, The Yomiuri Shimbun, The Japan Association of Art Museums

Sponsored by Lion Corporation, Dai Nippon Printing Co., Ltd., Sompo Japan Nipponkoa Insurance Inc, Nippon Television Network Corporation, the Corporate Membership of Tokyo Photographic Art Museum

Cooperated by Nagasaki Prefecture, Nagasaki Prefecture Convention and Tourism Association, Nagasaki City, Nagasaki Museum of History and Culture

Supported by the Embassy of the Kingdom of the Netherlands

Press contacts

Kushiro Akiko, Hirasawa Ayano, Maehara Takako
 Press Section, Tokyo Photographic Art Museum
 Yebisu Garden Place, 1-13-3 Mita Meguro-ku
 Tokyo 153-0062 www.topmuseum.jp
press-info@topmuseum.jp

Foreword

This year being the celebration of “Meiji 150,” this exhibition “Geneses of Photography in Japan: Nagasaki” will be the first of a series of exhibitions focusing on the birth of Japanese photography, with the reconstruction of the closing years of the Tokugawa shogunate period and early Meiji as its core theme. This exhibition is being held together with Nagasaki University in commemoration of the twentieth year of its database of Bakumatsu and Meiji Old photographs.

Daguerreotype, the first photographic method all over the world, was published on 19 August 1839 by the French government at the time, and then history of “Photography” begun. About a decade after, Ueno Shunnojo in Nagasaki first imported into Japan a set of materials for producing photography in 1848.

The oldest photo piece preserved in Japan Portrait of Shimadzu Nariakira was taken with imported equipments by Shunnojo.

Nagasaki is the genesis of photography in Japan.

Pierre Rossier, Felice Beato and other foreign photographers attracted by the foreign “otherness” of Nagasaki, a flourishing port city open to the world outside Japan visited and took photographs there. Then, starting with the end of Tokugawa, Meiji Nagasaki was the central place for photography in Japan thriving: Ueno Hikoma, Uchida Kuichi, Setsu Shinjiro and Tamemasa Torazo these photographers worked in Nagasaki.

The more rapidly photographic techniques diffuse in a certain area, the more amount of photographs are created there. In the birthplace of photography, photographs taken at the time when Japan was opening to the outside world provide us today with a unique record of the continuously changing appearance of the day. The original pieces that people at that time saw survived through the Second World War and now are being inherited from Heisei era to the next. Through this exhibition, we hope you can go through with photographs and other materials Nagasaki changing from Bakumatsu to Meiji, and get a real sense at the time by the memorial power that photography has.

In closing, we would like to express our sincere gratitude to individuals and organizations that support and contribute us to make this exhibition possible.

The Organizers

Internet Archive of Nagasaki University

Regarding the Database of Old Japanese Photographs in Bakumatsu-Meiji Period The Nagasaki University Library has been collecting photos taken in Japan between the Bakumatsu and the Meiji periods since 1988 and currently has over 7,000 photos in its “Collection of Old Japanese Photographs of the Bakumatsu-Meiji Period”, making it the largest of its kind in the country. The “Database of Old Japanese Photographs in Bakumatsu-Meiji Period”, which we published online in 1998, is accessed over 2million times each year. In addition, an online search using the keywords ‘old Japanese photographs’, will bring up our site as one of the top results, further demonstrating its prominence in the field of digital archiving.

Photography began in Japan when Shunnojo Ueno, a Nagasaki merchant under government patronage imported the equipment needed for photography into Japan via Dejima in 1848. Photographic techniques were introduced as part of the curriculum of applied chemistry by the Dutch teachers who taught Western medicine in Nagasaki. Hikoma Ueno, a renowned chemist at the time and son of Shunnojo Ueno, would go on to become one of the first photographers in Japan. One of the Nagasaki University collections, the Bauduin Album consists of photographs collected by the Dutch medical professor A.F. Bauduin and his younger brother A.J. Bauduin, the Dutch consul to Nagasaki.

Nagasaki University looks upon the medical school, established by the Dutch military doctor Pompe van Meerdervoort on November 12, 1857 as the foundation of the university, and we are fully committed to making Nagasaki University “a global base for old Japanese photographs” one of our mid term goals. The photographs taken in the Bakumatsu-Meiji period captured Japan in the midst of an exciting period of modernization. Westerners who visited Japan at that time saw these photographs as souvenirs to show their countrymen ‘the mysterious land of the Orient’. This resulted in a lot of the photographs ending up abroad and nowadays many of the old Japanese photographs are found there. In this aspect, our internet archive is widely regarded as a crucial reference tool to actively study and record this photographic heritage.

In 2018, the 150th anniversary year of the Meiji Restoration, it has been 30 years since Nagasaki University started collecting old photos of Japan and 20 years since the opening up of our database to all interested parties. We are fully committed to continue the work of restoring and preserving old photographs in the university’s possession, many of which are in deteriorating condition. Furthermore, through collaborations with institutions domestically and abroad, we would like to improve the quality of the digital information available on old Japanese photographs to improve their academic value. This exhibition is an overview of our efforts so far as well as a first step towards this medium term objective. Finally, I would like to express my deepest gratitude to all the people involved for their hard work in making this exhibition possible.

President Nagasaki University
Shigeru Kohno