

Ulrich Moehwald Nagoya in Black and White

Photos 1993-2017





www.marafiki.org

Group Marafiki — Friendship and Art

The name of the group comes from Swahili and it stands for “friendship and art”. Promoting international friendship and understanding through art is the main purpose of the group. **Marafiki** is composed of artists from various countries who have close ties to Japan.

Marafiki has the following major objectives:

1. Promoting cultural exchange between foreign artists and the Japanese community.
2. Furthering the dialogue between Japanese and foreign artists.
3. Providing mutual cooperation and assistance among foreign artists in Japan.
4. Organizing exhibitions and other art events that further international friendship and understanding.

グループ マラフィキ — 友情とアート

マラフィキというグループの名称はスワヒリー語から由来し、「友情と芸術」を表わします。マラフィキの主な目的は芸術を通して国際的な友情と相互理解を促進することです。マラフィキは日本との親密な関係を持つ、様々な国々から来た芸術家によって構成されています。

マラフィキの主な活動目標は以下の通りです。

- 外国人の芸術家と一般住民の間における文化交流を促進する。
- 日本人と外国人の芸術家の間における交換を促進する。
- 日本に滞在する外国人芸術家の相互協力・相互援助の場を提供する。
- 国際的な友情と相互理解を助長するために、展覧会とその他の芸術イベントを開催する。

Ulrich Moehwald

**Nagoya in Black and
White**

Photos 1993-2017

ウルリッヒ・メーワルト

白黒の名古屋

写真 1993 年～2017 年

Presented by

Marafiki – Friendship and Art

マラフィキ — 友情とアート

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Preface

Nagoya en noir et blanc – Nagoya in Black and White – was an idea that came to me suddenly in late February of 2017. At the time I was finishing up part four of my retrospective and had just received the developed negatives of my last two black and white films shot in Nagoya in November and December 2016, which impressed me a lot. So I got the spontaneous idea to do a book for my French friends Daniel and Christine to show them a bit the city in which I have lived since September 1993, and which they had not been able to visit and now perhaps never would be able to do so, since Daniel has been diagnosed with a brain tumor in 2016. The original idea was to write all the texts in French – the working title still is French. But I gave up on that idea, since I have not written a French paper since 1985, and although I have quite a lot of chances to speak and read French, writing is a completely different matter – I even have problems writing in German nowadays. I also thought that writing in English would reach out to more people, and most of my friends have at least a rudimentary command of written English.

The other problem was that I wanted to cover the whole period since 1993 in the book. And albeit I had started to occasionally shoot black and white films again in 1990, until 1996 the vast majority of my work was in color slide films to acquire material for teaching and research. As I looked into my archive, there were actually very few black and white shots included in the selection for the early years in Nagoya. So I went down into the basement of my archive and had a second look at the films shot in Nagoya between 1993 and 1996, and I actually found quite a number of shots, which I would have included in the selection based on my contemporary standards. Some of the shots also have quite a historical value because many of the places and scenes in these shots have disappeared during the twenty-four years I live in Nagoya. Nevertheless, in 2000 I shot only two black and white photos in Nagoya, and in 2013 I shot none at all, in the latter year because health problems prevented me from going out to shoot. I actually shot only two photos in Nagoya that year, and have included one of them after changing the color information into grey scale.

Of course, the photos do not cover each and every aspect of Nagoya. Going out shooting, certain locations did become favorite places to visit; while a lot of Nagoya I have never visited. Some places have also been covered only in color photos, but these will not be included here. A certain pattern developed in the early years in Nagoya. Most of the places had first been explored by my wife Brigitte while I was busy with university work. She would introduce me to these places later when the events there coincided with my holiday schedule. Because I was only able to go out shooting during university holidays and also had a lot of duties on weekends, this pattern sometimes put severe restrictions on my chances to visit the places again. For instance my first black and white shots of Nagoya were taken on December 5, 1993, on the market at the Kôshôji temple in Yagoto, which takes place on the 5th, 15th, and 25th day of every month. Not only fell these days seldom on a day when I was free to go out shooting and the weather was good, until the construction of the subway between Motoyama and Yagoto was finished in 2005, the place was also quite inconvenient to reach from our home. I actually never visited this market again. Nowadays I can drive to places that could not easily be reached with public transport, but then it is sometimes a problem to find parking

space.

Shooting in Nagoya has not been a continuous effort. It has occurred in clusters often related to certain projects. Between 1997 and 2001 the vast majority of my black and white photos from Nagoya were taken in the subway. These shots have been published separately and only very few of them are included in this book. Then between 2001 and 2003 I was focused on shooting in the two foreigner's bars *Pelican Pete's* in Ikeshita and *Misfits* in Imaike for an exhibition project in February 2003. Thereafter until 2010 photos from the foreign community and its events dominated my shooting in black and white in Nagoya. Again I have only included few of these shots here because I want to spare them for different projects upon which I am still contemplating.

This is not the first time I have published photos of Nagoya. In 2005 I was asked to contribute a portfolio of my photos from Nagoya to a special issue on Nagoya of Chubu University's journal *Arena*.¹ This photographic history included forty photos in black and white. But only seventeen of the selected shots were originally taken with black and white film, the rest had been shot on color slide film and then changed digitally into black and white, because they could not print color photos. Some of those originally black and white shots are included here; other shots included here are also included in my *Retrospective*, in *Underground People*, or in *Japan Day by Day*.² There is some overlapping, but that could not be helped. What I largely avoided to include in this volume are the great number of shots from the Nagoya international community, because of the reasons cited above.

The last photos in this volume were taken on May 5th, and the film was processed on May 20th. This coincided well with my schedule to finish the book in May 2017. But I'm not done yet. There are films still in the camera with photos from Nagoya, and there are plans to go to places that have not yet been included in this book. But from my vast experience with publishing, one has to stop at a certain moment and leave further additions to the second edition. The last photos were taken at the *Tôganji* temple in Chikusaku. This was my wife Brigitte's favorite temple in Nagoya, and so it is an appropriate point to take a break. A final note: The *Nagoya Daibutsu* at the *Tôganji* is, as far as I know, not listed in any guide book on Nagoya. It is not advertised by the *Tôganji* and it is well hidden in a small valley behind the temple. Not many people know about it. Brigitte found it by accident when she explored a different route from the temple to Motoyama Station and showed it to me on the next weekend.

¹ 「私の名古屋写真史」、『アリーナ』、2005年、14～23頁。

² For downloads of the PDF files of these books cf. my homepage www.moehwald.jp.



1

Market at the Kôshôji Temple in Yagoto. My first black and white shots in Nagoya, December 5, 1993. Nikon F2, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0010-N03-1993.



2

Market at the Kôshôji Temple in Yagoto. Nikon F2, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0010-N06-1993.



3

Market at the Kôshôji Temple in Yagoto. Nikon F2, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0010-N09-1993.



4

Market at the Kôshôji Temple in Yagoto. Nikon F2, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0010-N12-1993.



5

Market at the Kôshôji Temple in Yagoto. Nikon F2, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0010-N13-1993.



6

A guardman regulating traffic into the parking lot of *Hello 2 International Supermarket* in Yomogidai, Meitôku.. This supermarket catered to the tastes of the upper-middle class and upper class customers who had settled in this area during the 1950s and 1960s, but were rapidly aging after 2000. Because of changes in the population of the area and in the retail business after 2000, this supermarket went out of business around 2010. We went there shopping once or twice a month, because they got a good selection of European foodstuffs. Nikon F2, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0011-N08-1994.



7

Another shot of a guardman at *Hello 2 International*. Nikon F2, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0011-N10-1994.



8

Higashiyama Dôri in the direction of Issha from the pedestrian bridge in Hoshigaoka. Pentax Spotmatic F, Takumar 50 mm, Kodak Tri-X 400. MN135-FILM0014-N10-1994.



9

Higashiyama Dôri in the direction of Higashiyama Kôen from the pedestrian bridge in Hoshigaoka. On the top of the Hoshigaoka *Mitsukoshi* one can still see the sign of *Tôkai Bank*. Like other City Banks, this bank too had been strongly exposed to non-performin loans from the bubble years, and in 2006 it was merged with the *Bank of Tokyo* and the *Mitsubishi Bank* to form UFJ. Pentax Spotmatic F, Takumar 50 mm, Kodak Tri-X 400. MN135-FILM0014-N10-1994.



10

The southern part of Heiwa Kôen which is designed as a *ryokuchi* (green area). This had originally been a dump for waste from Nagoya harbor and from military bases and then greened over. In the 1950s squatters moved into the area to use it for vegetable gardens and rice fields, but they were forcibly evicted in the 1990s against strong protests of the users. Anyway, the area is contaminated with heavy metals from the original dump. In the least contaminated part of the park Eucalyptus trees to feed the pandas in Higashiyama Zoo are planted. Pentax Spotmatic F, Takumar 50 mm, Kodak Tri-X 400. MN135-FILM0014-N18-1994.



11

Another shot from Heiwa Kôen. During the 1990s Heiwa Kôen together with the area around Hagashiyama Zoo and Botanical Garden and the Idaka Ryokuchi in eastern Meitôku became one of our favorite places for hiking on the weekend. Pentax Spotmatic F, Takumar 50 mm, Kodak Tri-X 400. MN135-FILM0014-N21-1994.



12

In 1995 I shot only parts of one black and white film in Nagoya. I went out alone on a Sunday in the direction of Issha to shoot and found some worthwhile objects at Nishi Issha Chûô Park and its vicinity. Nikon F3, Nikkor 50 mm, Kodak Tri-X 400. MN135-FILM0015-N02-1995.



13

In the park a baseball game of the amateurs league was going on and I used most of my film there, but only want to include this shot. Nikon F3, Nikkor 50 mm, Kodak Tri-X 400. MN135-FILM0015-N32-1995.



14

Amateur league baseball game, Nishi Issha Chûô Kôen. Nikon F3, Nikkor 50 mm, Kodak Tri-X 400. MN135-FILM0015-N37-1995.



15

The *Rokumonsen* in Imaike was a typical Japanese *izakaya* with food mainly prepared on a grill at the counter. I was introduced to the place by a librarian from our university and went there quite regularly until it was closed around 2000. Nikon F3, Nikkor 50 mm, Nikon Speedlight SB17, Kodak Tri-X 400. MN135-FILM0016-N08-1996.



16

Rokumonsen in Imaike. Nikon F3, Nikkor 50 mm, Nikon Speedlight SB17, Kodak Tri-X 400. MN135-FILM0016-N21-1996.



17

Another shot of the master of the *Rokumonsen*. He was quite well educated, having graduated in philosophy from Nagoya University and working as a salary man before opening the bar. He wrote an interesting book about drinking places in Imaike.
Nikon F3, Nikkor 50 mm, Nikon Speedlight SB17, Kodak Tri-X 400. MN135-FILM0016-N23-1996.



18

Between Meitô Hondôr 3 and 4. When I had time and the weather was fine, I grabbed a camera and explored the area around our neighborhood. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0017-N03-1996.



19

Nishiyamaguchi, Meitô Hondôri. The shots on Meitô Hondôri were taken on a Sunday in February. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0017-N04-1996.



20

Nishiyamaguchi, Meitô Hondôri. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0017-N05-1996.



21

Hoshigaoka Danchi was perhaps the oldest public housing complex in the eastern part of Chikusaku and in Meitōku. Building of the complex started in 1955 and was completed in 1959. Upon completion the complex was linked to the Nagoya City Tram system, later City bus lines were also extended into the area and in 1967 the Hoshigaoka subwaystation on the Higashiyama Line was opened. With the construction of Hoshigaoka Danchi the whole area along the Higashiyama Dōri in the direction of Issha and the Meitō Hondōri in the direction of Takabaribashi was opened up to residential development, mainly for upper-middle class residents. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0017-N09-1996.



22

Hoshigaoka Danchi. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0017-N10-1996.



23

Hoshigaoka Danchi. When we moved to Nagoya in September 1993, the Hoshigaoka Danchi looked already quite old, and actually its design and facilities no longer fit with the changing lifestyle of the Japanese. Around 1995 while walking from Hoshigaoka Station back to our home in Takamachō, I noticed that some of the apartments looked empty and the buildings looked more delapidated than before. The Japan Housing Corporation had started to empty the apartments in order to tear down the old buildings and construct new mansion-type public housing. When the first construction companies moved in to tear down buildings that were already empty and rebuild new ones, I decided to take a look, and also hoped I could take some photos of the interior, but the latter proved to be impossible. Nevertheless I took a number of shots in the housing complex. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0018-N09-1996.



24.

Hoshigaoka Danchi. I did my shooting spree in the housing complex in early April, just when the cherry blossoms went into full bloom. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0018-N10-1996.



25

Hoshigaoka Danchi. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0018-N27-1996.



26

Hoshigaoka Danchi. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0018-N28-1996.



27

Hoshigaoka Danchi. On this photo one can already see some of the new constructions. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0018-N35-1996.



28

Ōsu. This shot was taken during one of our first visits to the shopping streets in Ōsu. My wife wanted to buy audio equipment for her room. From this time on we went quite regularly to Ōsu and it became one of my favorite locations for shooting. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N01-1996.



29

Market at the Nittaiji Temple in Kakuōsan. We went there the day after we had visited Ōsu. The market takes places on the 21st day of every month. This area also became one of my favorite locations for shooting. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N10-1996.



30

Market at the Nittaiji Temple in Kakuôsan. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N18-1996.



31

Market at the Nittaiji Temple in Kakuôsan. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N19-1996.



32

Market at the Nittaiji Temple in Kakuōsan. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N20-1996.



33

Market at the Nittaiji Temple in Kakuōsan. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N22-1996.



34

Market at the Nittaiji Temple in Kakuôsan. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N25-1996



35

Market at the Nittaiji Temple in Kakuôsan. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N30-1996



36

Market at the Nittaiji Temple in Kakuôsan. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N32-1996



37

Market at the Nittaiji Temple in Kakuôsan. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N33-1996



38

Market at the Nittaiji Temple in Kakuôsan. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0019-N36-1996.



39

The Shinkansen home of Nagoya Station. MN135-FILM0020-N11-1996. On that day I went to Hiroshima with my brother-in-law. But it was also the period of middle school excursions and hordes of middle school students fill the station and the Shinkansen homes. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0020-N11-1996.



40

ÔSU. In October we went to Ôsu again to visit the *Daidô chônin matsuri*, the Ôsu Street Performer's Festival, which is held in mid-October, formerly on the second weekend in October. Since most of the shots have been included in other books, I include only two here. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0021-N25-1996.



41

Ôsu Daidô Chônin Matsuri. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0021-N26-1996



42

Ôsu Daidô Chônin Matsuri. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0021-N27-1996



43

Ôsu Daidô Chônin Matsuri. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0021-N37-1996



44

Ôsu Daidô Chônin Matsuri. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0022-N06-1996



45

Ôsu Daidô Chônin Matsuri. Nikon F3, Nikkor 35-70 mm, Kodak Tri-X 400. MN135-FILM0022-N11-1996.



46

At one of the entrances to the Subway Station Shiyakusho on the Meijō Line. In the mid 1990s the styles of middle-school students started rapidly to change after Japan signed the UN Convention on the Rights of the Child and parents' protests had led to the abolition of the 'controlled education' (*kanri kyōiku*). "Loose socks" became a fad among the girls. Contax GII, Planar 45 mm, Kodak Tri-X 400. MN135-FILM0025-N28-1997.



47

Rokumonsen in Imaike. Contax GII, Planar 45 mm, Contax TLA 140, Kodak Tri-X 400. MN135-FILM0026-N01-1997.



48

Rokumonsen in Imai. This noight we had been out to Rokumonsen with my sister Dagmar and her friend Carmen who had come to visit us in Nagoya. Contax GII, Planar 45 mm, Contax TLA 140, Kodak Tri-X 400. MN135-FILM0026-N30-1997.



49

Subway Higashiyama Line. In late 1997 I started a project of subway portraits, which eventually became *Undergroun People*. Contax II, Zeiss Sonnar 50 mm, Kodak T-MAX 400. MN135-FILM0027-N01-1997.



50

Subway Higashiyama Line. Contax II, Zeiss Sonnar 50 mm, Kodak T-MAX 400. MN135-FILM0028-N07-1998.



51

Subway Higashiyama Line. Contax II, Zeiss Sonnar 50 mm, Kodak T-MAX 400. MN135-FILM0028-N31-1998.



52

Higashiyama Zoo. We sometimes walked in the Higashiyama Botanical Garden and then moved into the Zoo. Contax GII, Sonnar 90 mm, Kodak T-MAX 400. MN135-FILM0031-N11-1999.



53

Hanami in Tsurumai Kôen. Contax GII, Sonnar 90 mm, Kodak T-MAX 400. MN135-FILM0031-N28-1999.



54

Hanami in Tsurumai Kôen. Contax GII, Sonnar 90 mm, Kodak T-MAX 400. MN135-FILM0031-N35-1999.



55

Hanami in Tsurumai Kôen. Contax II, Zeiss Sonnar 50 mm, Kodak T-MAX 400. MN135-FILM0031-N35-1999.



56

Hoshigaoka. A teacher and two middle-school students on their way to school. There are a number of schools around Hoshigaoka. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0033-N12-1999.



57

JR Chikusa Station. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0033-N23-1999.



58

Kakuôsan Summer Festival. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0037-N31-1999.



59

Kakuôsan Summer Festival. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0037-N08-1999.



60

Kakuôsan Summer Festival. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0037-N13-1999.



61

Kakuōsan Summer Festival. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0037-N16-1999.



62

Kakuōsan Summer Festival. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0037-N27-1999.



63

Kakuôsan Summer Festival. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0037-N34-1999.



64

Kakuôsan Summer Festival. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0037-N11-1999.



65

During a concert in the Terminal Building Hall in the subway station Kamiyashiso. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0035-N28-1999



66

Sakae Chikagai. In 2000 I shot only two black and white photos in Nagoya. Contax G, Planar 45 mm, Kodak T-MAX 400. MN135-FILM0039-N00-2000.



67

Subway station Nagoya on the Higashiyama Line. Contax G, Planar 45 mm, Kodak T-MAX 400. MN135-FILM0041-N13-2001,



68

After a fire in Takamachō, Meitōku. Contax G, II Planar 45 mm, Kodak T-MAX 400. MN135-FILM0043-N20-2001



69

Subway station Nagoya. Contax G, Planar 45 mm, Kodak T-MAX 400. MN135-FILM0041-N22-2001.



70

Subway station Ikeshita on the Higashiyama Line. Contax G, Planar 45 mm, Kodak T-MAX 400. MN135-FILM0041-N35-2001.



71

Subway Higashiyama Line. Contax II, Zeiss Sonnar 50 mm. Kodak T-MAX 400. MN135-FILM0047-N20-2002.



72

Subway station Issha on the Higashiyama Line. Contax II, Zeiss Sonnar 50 mm. Kodak T-MASX 400.
MN135-FILM0047-N37-2002.



73

Sakura-dōri in Front of Nagoya Station. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0048-N07-2002.



74

Sakuradōri in Front of Nagoya Station. Pentax Spotmatic F, Takumar 50 mm, Kodak T-MAX 400. MN135-FILM0048-N08-2002.



75

Fujigaoka. Contax G I, Sonnar 90 mm, Kodak T-MAX 100. MN135-Film0055-N09-2003.I



76

Fujigaoka. We went to Fujigaoka to have a look at the cherry blossoms and to shop for some groceries. When we arrived we found that a lot of work was going on next to the station. They built a new station buildin for the monorail that would connect to the 2005 EXPO site. Contax G I, Sonnar 90 mm, Kodak T-MAX 100. MN135-FILM0055-N12-2003.



77

Sakae. Contax G I, Sonnar 90 mm, Kodak T-MAX 100. MN135-FILM0055-N27-2003.



78

Ikeshita Kita crossing. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-FILM0056-N00-2003.



79

Walkathon im Meijô Kôen., The Walkathon is a yearly fundraising for charity event that is sponsored by the Nagoya American Chamber of Commerce and the Nagoya International School. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-FILM0057-N17-2003.



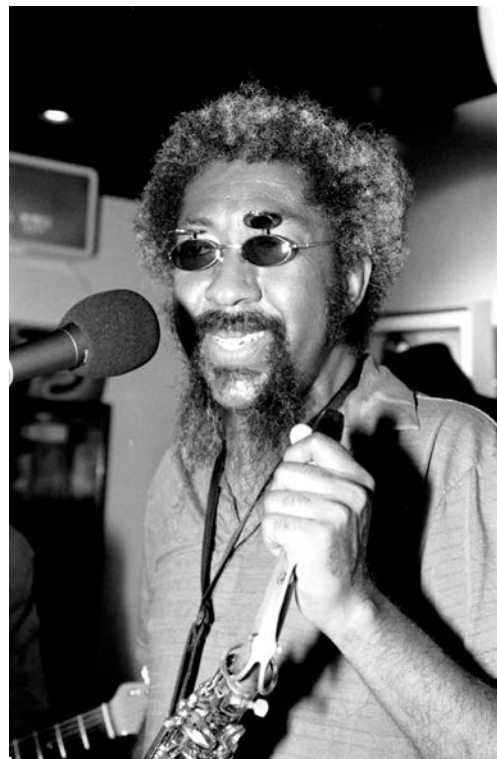
80

Walkathon im Meijō Kōen. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-FILM0057-N18-2003.



81

Walkathon im Meijō Kōen. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-FILM0057-N28-2003.



82

Live in the bar *Misfits* in Imaike. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Kodak T-MAX 400. MN135-FILM059-N21-2003.



83

Marafiki Exhibition in the Nagoya International Center. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3 Kodak T-MAX 400. MN135-FILM059-N02-2003.



84

Takamachō, Meitōku. MN135-FILM076-N14-2004. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-FILM076-N14-2004.



85

Shinikechô, Chikusaku. We had an exhibition in Gallery Jin there and this shot of Joe Sichi was taken outside of the gallery. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-FILM076-N16-2004.



86

Kamenoi, Meitôku. The collection of empty beer cans gives homeless a small income. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-FILM076-N33-2004,



87

Hosho In, Ōsu. Leica R9, Vario-Elma Rr 28-70 mm. Kodak T-MAX 400. MN135-Film078-N00X-2004.



88

Hosho In, Ōsu. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-Film078-N00Y-2004.



89

Ôsu. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-Film078-N02-2004.



90

Ôsu. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-Film078-N03-2004



91

Ôsu. Leica R9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-Film078-N04-2004



92

Fujigaoka. Leica R 9, Vario-Elmar R 28-70 mm. Kodak T-MAX 400. MN135-Film078-N12-2004.



93

Ôsu. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Fujifilm Neopan 400 Presto. MN135-Film081-N00-2004.



94

Ôsu. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Fujifilm Neopan 400 Presto. MN135-Film081-N05-2004



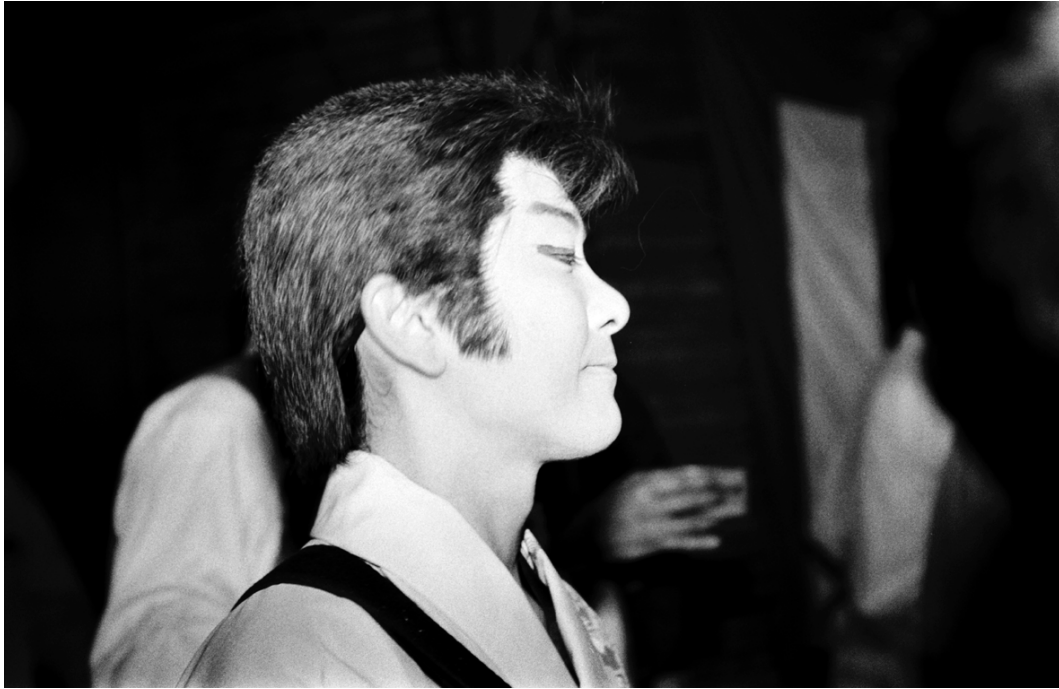
95

Ōsu. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Fujifilm Neopan 400 Presto. MN135-Film081-N06-2004



96

Ōsu Daidō Chōnin Matsuri. In October 2004 I went with a group of friends for the first time since many years to the Ōsu Street Performer's Festival. These two were working with the *Chindonya*. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Fujifilm Neopan 400 Presto. MN135-Film081-N08-2004.



97

Ôsu Daidô Chônin Matsuri. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Fujifilm Neopan 400 Presto.
MN135-Film081-N12-2004.



98

Ôsu Daidô Chônin Matsuri. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Fujifilm Neopan 400 Presto.
MN135-Film081-N15-2004.



99

Ōsu Daidō Chōnin Matsuri. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Fujifilm Neopan 400 Presto.
MN135-Film081-N20-2004.



100

Ōsu Daidō Chōnin Matsuri. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Fujifilm Neopan 400 Presto.
MN135-Film081-N22-2004.



101

Ōsu Daidō Chōnin Matsuri. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Fujifilm Neopan 400 Presto. MN135-Film082-N03-2004.



102

Foreigner's bar Pelican Pete's in Ikeshita. Leica R9, Vario-Elmar R 28-70 mm. Metz Mecablitz 54 MZ-3, Kodak T-MAX 400. MN135-FILM085-N30-2005.



103

The master of Bar Zero in Imaike. Contax TVS III, Vario-Sonnar 30-60 mm. Kodak T-MAX 400. MN135-FILM090-N01-2005.



104

Sakae. Contax G II, Sonnar 90 mm. Kodak T-MAX 400. MN135-FILM0095-N30-2006.



105

Sakae. Contax G II, Sonnar 90 mm. Kodak T-MAX 400. MN135-FILM0095-N32-2006.



106

Australian Bar and Grill The Red Rock, Sakae. Contax G II, Sonnar 90 mm, Contax TLA 140, Kodak T-MAX 400.
MN135-FILM0100-N30-2006.



107

Australian Bar and Grill The Red Rock, Sakae. Contax G II, Sonnar 90 mm, Contax TLA 140, Kodak T-MAX 400.
MN135-FILM0100-N36-2006



108

Sakae. Leica Z2X, Vario-Elmar 35-70 mm. Kodak T-MAX 400. MN135-FILM0101-N35-2007.



109

Sakae. Leica Z2X, Vario-Elmar 35-70 mm. Kodak T-MAX 400. MN135-FILM0101-N37-2007.



110

Kamenoi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM0104-N22-2007.



111

Kamenoi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM0104-N28-2007.



112

In front of JR Chikusa Station. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM0105-N07-2007.



113

Takamachô, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM0105-N15-2007.



114

Takamachô, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM0105-N17-2007.



115

Takamachô, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM0105-N20-2007.



116

Fushimi, Nakaku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0121-N24-2008.



117

Fushimi, Nakaku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0121-N28-2008.



118

Fushimi, Nakaku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0121-N31-2008.



119

Fushimi, Nakaku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0121-N36-2008.



120

Gasolin stand at Meitō Hondōri 4 crossing. Leica Z2X, Vario-Elmar 35-70 mm, Kodak Tri-X 400. MN135-FILM0123-N16-2009.



121

Noritakeshinchō, Nishiku. Leica Z2X, Vario-Elmar 35-70 mm, Kodak Tri-X 400. MN135-FILM0124-N13-2009.



122

Nagoya Walkathon in Tsurumai Kôen. Contax G II, Sonnar 90 mm, Contax TLA 200. Kodak Tri-X 400.
MN135-FILM0127-N13-2009.



123

Nagoya Walkathon in Tsurumai Kôen. Contax G II, Sonnar 90 mm, Contax TLA 200. Kodak Tri-X 400.
MN135-FILM0127-N29-2009.



124

Shinsakaemachi. Leica Z2X, Vario-Elmar 35-70 mm. Kodak Tri-X 400. MN135-FILM0128-N16-2009.



125

Ōsu. Leica Z2X, Vario-Elmar 35-70 mm, Kodak T-MAX 400. MN135-FILM0130-N05-2009.



126

Sakae. Leica Z2X, Vario-Elmar 35-70 mm, Kodak Tri-X 400. MN135-FILM0131-N12-2009.



127

Subway station Sakae. Leica Z2X, Vario-Elmar 35-70 mm, Kodak Tri-X 400. MN135-FILM0131-N24-2009.



128

Australien Bar and Grill The Redrock, Sakae. Leica Z2X, Vario-Elmar 35-70 mm, Kodak Tri-X 400. MN135-FILM0133-N16-2010



129

Sakae. Leica Z2X, Vario-Elmar 35-70 mm, Kodak Tri-X 400. MN135-FILM0134-N13-2010.



130

Park at the Maruyama Jinmeisha, Chikusaku. Contax G II, Sonnar 90 mm, Contax TLA 200. Kodak Tri-X 400.
MN135-FILM0135-N06-2010.



131

Takamachô. Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0147-N28-2011.



132

Takamachô. Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0147-N33-2011.



133

Ôsu. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0148-N09-2011



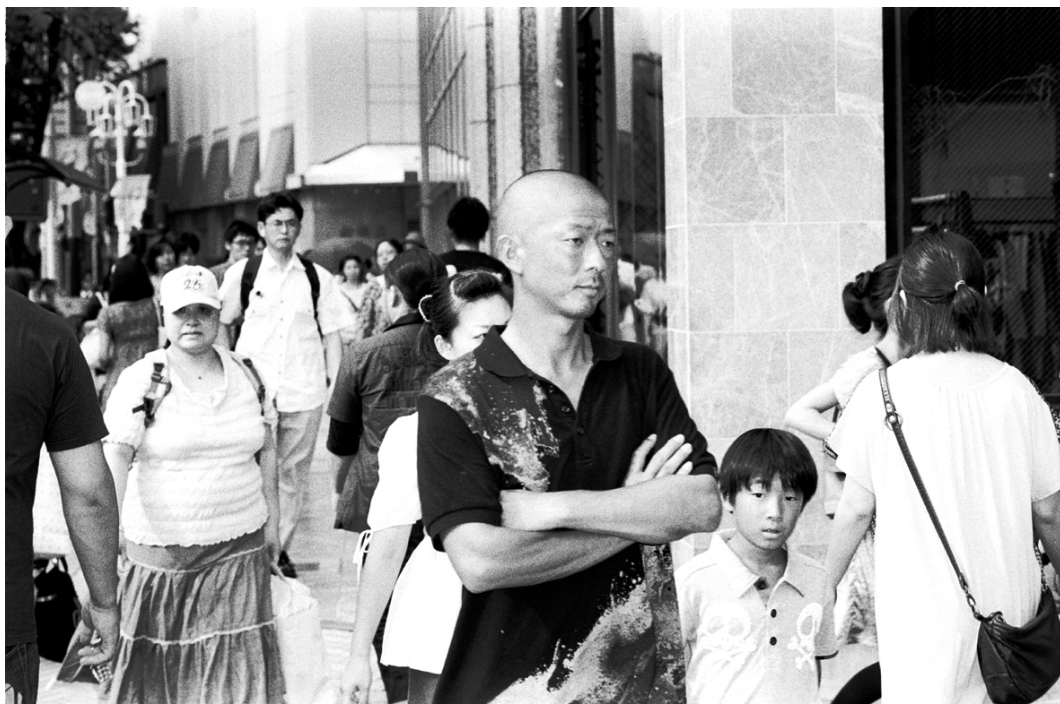
134

Ôsu. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0148-N13-2011



135

Ōsu. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0148-N21-2011



136

Sakae. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM0148-N34-2011.



137

Kamimaezu, Nakaku. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N09-2012.



138

Kamimaezu, Nakaku. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N10-2012.



139

Sakae. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N13-2012.



140

Sakae. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N14-2012.



141

Matsuichō, Meitōku. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N21-2012.



142

Matsuichō, Meitōku. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N23-2012.



143

Fushimi. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N27-2012.



144

Kifune Jinja, Meitôku. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N29-2012



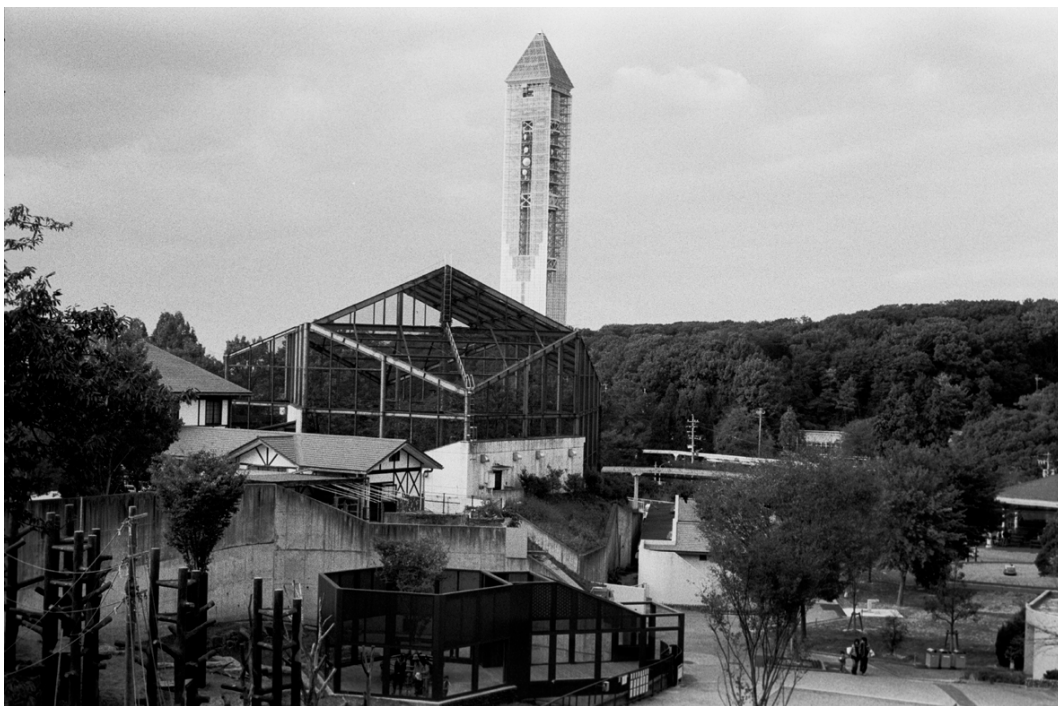
145

Kifune Jinja, Meitôku. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N33-2012r



146

Kifune Jinja, Meitôku. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0150-N31-2012.



147

The Higashiyama Tower from Tempakuchô Ueda. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0154-N08-2012.



145

Idaka Ryokuchi, Meitôku. Contax G II, Planar 45 mm. Kodak Tri-X 400. MN135-FILM0154-N21-2012.



146

Hongô Crossing, Meitôku. Sony Cybershot DSC H-3, Zeiss Vario-Tessar 6.3-63 mm. DSC02881-2013-grey



147

Takabaridai, Meitôku. Due to my error, this film was completely underexposed. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM157-N05-2014.



148

Takabaridai, Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM157-N10-2014.



149

Takabaridai, Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM157-N14-2014.



150

Takabaridai, Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM157-N16-2014.



151

Yashirogaoka, Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM159-N11-2015.



152

Yashirogaoka, Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM159-N13-2015.



153

Sakae. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM159-N28-2015.



154

Sakae. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM159-N29-2015



155

Sakae. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM159-N32-2015.



156

Sakae. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM159-N34-2015.



157

Sakae. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM159-N35-2015.



158

Sakae. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM159-N36-2015.



159

Sakae. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM159-N37-2015.



160

Takabaridai, Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM160-N31-2015.



161

Takabaridai, Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM160-N34-2015.



162

Takabaridai, Meitôku. Contax G II, Sonnar 90 mm. Kodak Tri-X 400. MN135-FILM160-N37-2015.



163

Takabari, Meitôku. Contax G II, Sonnar 90 mm, Kodak TX 400. MN135-FILM169-N07-2016.



164

Hôunrenkyôji, Takabari, Meitô-ku. Contax G II, Sonnar 90 mm, Kodak TX 400. MN135-FILM169-N09-2016



165

Takabari, Meitôku. Contax G II, Sonnar 90 mm, Kodak TX 400. MN135-FILM169-N13-2016.



166

Sumiyoshi Jinja, Kamiyashiro, Meitôku. Contax G II, Sonnar 90 mm, Kodak TX 400. MN135-FILM169-N17-2016.



167

Kamiyashiro, Meitôku. Contax G II, Sonnar 90 mm, Kodak TX 400. MN135-FILM169-N18-2016.



168

Kamiyashiro, Meitôku. Contax G II, Sonnar 90 mm, Kodak TX 400. MN135-FILM169-N19-2016.



169

Kamiyashiro Kôen, Meitôku. Contax G II, Sonnar 90 mm, Kodak TX 400. MN135-FILM169-N22-2016.



170

Contax G II, Sonnar 90 mm, Kodak TX 400. MN135-FILM169-N23-2016.



171

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N03-2016.



172

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N04-2016.



173

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N05-2016.



174

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N07-2016.



175

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N09-2016.



176

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N10-2016.



177

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N12-2016.



178

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N14-2016.



179

Meieki, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N15-2016.



180

Meieki, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N16-2016.



181

Meieki, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N17-2016.



182

Meieki, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N18-2016.



183

Meieki, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N20-2016.



184

Meieki, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N21-2016.



185

Meieki, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N22-2016.



186

Meieki, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N24-2016.



187

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N28-2016.



188

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N29-2016.



189

Nagono, Nishiku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N30-2016.



190

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N33-2016.



191

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N35-2016.



192

Heiwa Kōen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N36-2016.



193

Heiwa Kōen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM170-N37-2016.



194

Takabaridai, Meitōku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM171-N01-2016.



195

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM171-N10-2016.



196

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM171-N11-2016.



197

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM171-N12-2016.



198

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM171-N16-2016.



199

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM171-N17-2016.



200

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N00-2016.



201

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N01-2016.



202

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N02-2016.



203

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N03-2016.



204

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N04-2016.



205

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N05-2016.



206

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N06-2016.



207

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N06-2016.



208

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N08-2016.



209

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N09-2016.



210

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N10-2016.



211

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N11-2016.



212

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N12-2016.



213

Sakae. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N13-2016.



214

Issha, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N15-2016.



215

Higashiyamadôri between Uchikoshi and Hoshigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400.
MN135-FILM172-N16-2016.



216

Higashiyamadôri between Uchikoshi and Hoshigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400.
MN135-FILM172-N17-2016.



217

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N26-2016.



218

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N27-2016.



219

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N28-2016.



220

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N29-2016.



221

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N30-2016.



222

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N31-2016.



223

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N32-2016.



224

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N33-2016.



225

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N34-2016.



226

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N35-2016.



227

Fujigaoka. Leica R9, Vario-Elmar R 28-70 mm, Kodak TX 400. MN135-FILM172-N36-2016.



228

Heiwa Kôen, Chikusaku. Contax TVS III, Vario-Sonnar 30-60 mm, Kodak TX 400. MN135-FILM174-N20-2017.



229

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N01-2017.



230

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N02-2017.



231

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N03-2017.



232

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N04-2017.



233

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N05-2017.



234

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N06-2017.



235

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N07-2017.



236

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N08-2017.



237

Heiwa Kôen, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N09-2017.



238

Hongô, Meitôku. Contax TVS III, Vario-Sonnar 30-60 mm, Kodak TX 400. MN135-FILM174-N37-2017.



239

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N25-2017.



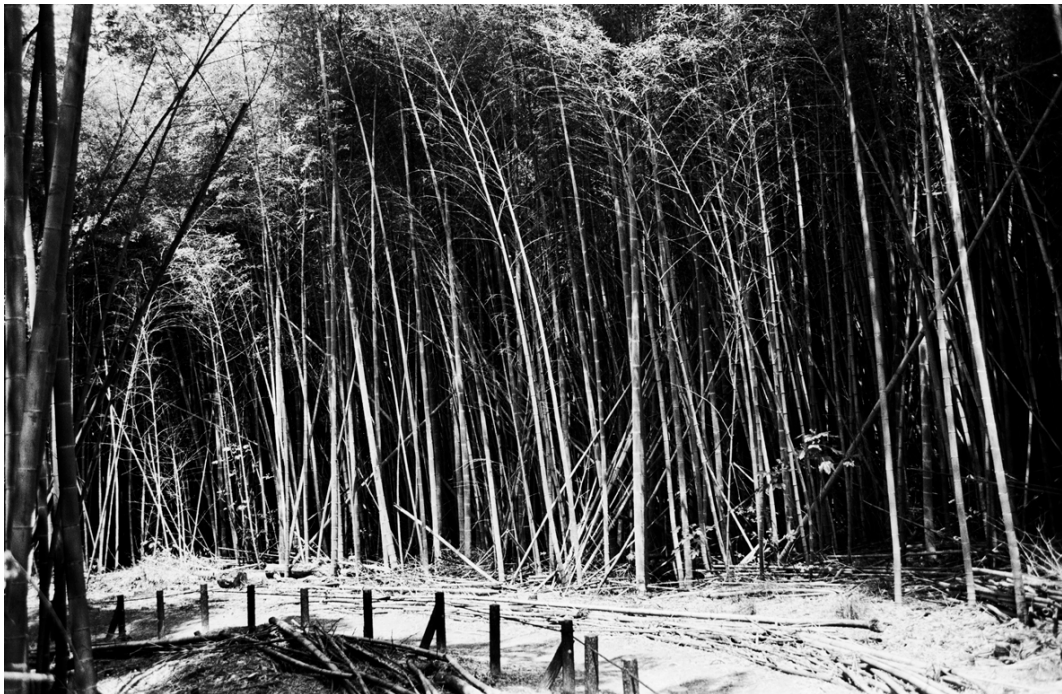
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Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N27-2017



241

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N28-2017



242

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N29-2017



243

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N30-2017



244

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N31-2017



245

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N32-2017



246

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N33-2017



247

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N34-2017



248

Idaka Ryokuchi, Meitôku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM175-N30-2017



249

Tôganji, Asaokachô, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM176-N01-2017



250

Tôganji, Asaokachô, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM176-N02-2017



251

Tôganji, Asaokachô, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM176-N03-2017



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Tôganji, Asaokachô, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM176-N04-2017



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Tôganji, Asaokachô, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM176-N05-2017



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Tôganji, Asaokachô, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM176-N06-2017



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Tôganji, Asaokachô, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM176-N07-2017



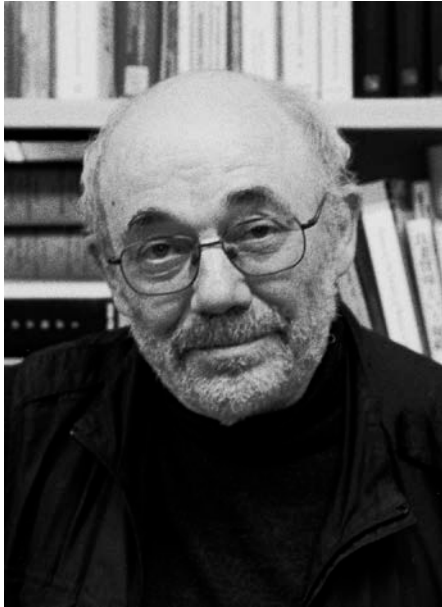
256

Tôganji, Asaokachô, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM176-N08-2017



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Tôganji, Asaokachô, Chikusaku. Leica R9, Vario-Elmar R 28-70 mm, Kodak T-MAX 400. MN135-FILM176-N09-2017



Ulrich Moehwald

Ulrich Moehwald was born in the countryside of northern Hessen, West Germany in 1951.

After graduating from Marburg University, he lived in West Berlin and Tokyo before moving to Nagoya in 1993. He is currently a professor of sociology at the College of International Studies of Chubu University.

Ulrich Moehwald took up photography in 1972. His photographic interest always centered on photographing people, but since the late 1970s, his main theme has been “street photography” — documenting the life of people in their everyday environment. After coming to Japan in 1987, he has traveled extensively throughout Japan and started to shoot Japanese life in order to acquire material for teaching and research. From these photos resulted his first exhibition in Tachikawa City in 1991. Ulrich Moehwald’s street photography is less inspired by the search for the spectacular and exotic, but by the alien sociologist’s look for the typical in ordinary life situations. It thus presents a distinctive view of the familiar routines of everyday life that largely have moved beyond our conscious perception.

Ulrich Moehwald is a founding member and secretary of Marafiki – Friendship and Art

Ulrich Moehwald は 1951 年にドイツ・ヘッセン州北部の田舎に生まれる。

マルブルグ大学大学院卒業後、彼は西ベルリンと東京に住み、1993 年に名古屋に移住した。現在中部大学国際関係学部にて、社会学を教える。

1972 年から写真を撮り始める。その初期から人物の写真は彼の関心の中心をなしたが、1970 年代後半以来、「ストリート・フォトグラフィー」つまり人間の生活をその日常的な環境において記録することが彼の写真のメイン・テーマとなっている。1987 年に来日して以来、日本の各地を旅行し、教材と研究資料を得るため日常生活を写している。この写真に基づいて、1991 年、彼の最初の展覧会が立川市で開催された。Ulrich Moehwald の記録写真はエキゾチックで、異質な出来事の探求によるのではなく、外国人社会学者の日常の生活状況における典型的な出来事の探索により靈感を受けている。彼の写真は、普段我々の意識的な観察の対象にならない日常生活の出来事の見慣れぬ一見を提供している。

Ulrich Moehwald はマラフィキ — 友情とアートの創設会員と書記である。

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