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Marafiki - Friendship and Art presents

Ulrich Moehwald



Retrospective

写真の 40 周年

Part Two



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

Retrospective

Part II: 1987-2000

ウルリッヒ・モーワルト

写真の 40 周年

第 2 部：1987 年～2000 年

Presented by

Marafiki – Friendship and Art

マラフィキ — 友情とアート

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Introduction

The year 1987 marks an important turning point in my life. At the time I had been working for three years at the East Asian Institute of the Free University of West Berlin. In hindsight these three years were a period of transition from student life into becoming a professional researcher and university teacher. It was also a period of disengagement from photography, because the exigencies of university work didn't leave me much time for going out to shoot, and because I didn't dig the shift from mainly black and white films to color slides and missed the creative thrill of working in the lab.

The most important part of my work at the East Asian Institute was that it gave me the opportunity for one year of research at the Institute of Social Science of Tokyo University with a professional scholarship from the Japan Foundation. I embarked for Tokyo on August 30, 1987 and I plunged there into a very vibrant, stimulating, and exiting life of research and participation in various Japanese learned societies and research groups, and the communities of foreign scholars at the Institute of Social Science, the Japan Foundation, the International House of Japan, and the German Culture Center. I also plunged into the circles of friends in Tachikawa City in western Tokyo Prefecture who were active in the peace movement and in various groups of social education. I also came back to photography. But now its task was to shoot slides of Japanese everyday life as visual material for teaching about Japan, hence the focus was on photography as a tool to acquire material for teaching and research and longer as an artistic activity.

The year of research at the Institute of Social Science led directly to my work as a researcher with the German Institute for Japanese Studies in Tokyo from May 1989 to September 1993, and out of this work I was hired by Chubu University in October 1993. And this together with my wife starting to work as a German teacher at various universities starting in October 1994 led to our indefinite stay in Japan and our decision to finally apply for permanent residence in 2004. Of course the real story didn't develop as smooth as this. There were a lot of twists and turns involved, but I will not go into detail here about those. That will be the task of another biographical reflection.

The 1990s were very important for my development as a photographer. When I came back to Tokyo in order to work as a full-time researcher for the German Institute for Japanese Studies on April 30, 1989 after six months in West Berlin and two months in West Germany, photographing Japanese life for obtaining material for teaching and research was still on my agenda. My initial contract was limited to two years with the possibility of extensions of the contract up to a maximum of five years. My wife Brigitte and I were in silent agreement that we would leave Japan after that and pursue our academic career elsewhere, but it was clear to me that such a career would always include teaching about Japan. So I continued to shoot slides, and from the several thousand slides I had shot in Japan between September 1987 and December 1990 we selected sixty shots, displayed in forty-eight panels, for the exhibition in Tachikawa City in 1991 and another sixty for the lectures with slide-show accompanying these exhibitions. During the exhibition my wife proposed something else. After I had come back to Germany in 1988, our friends and family always asked about Japan, but they had no nerves for lengthy explanations or slide shows. So Brigitte proposed to translate the captions of the photos into German and prepare a photo album with prints from the slides of the photos in the exhibition and presentation. So I ordered three sets of reversal prints of the

slides, and bought three beautiful big-size photo albums of the kind in which wedding photos were presented in Japan. One set we wanted to take to Germany in the summer as a present for my parents, one set we wanted to keep for ourselves, and the third set we wanted to give to the Yoshizawas for our friends in Tachikawa. The latter two sets became important later.

But slowly and without any conscious effort and without really noticing it, photography as an artistic activity slipped back into my life. The first thing that happened was new cameras. As a public servant dispatched overseas I earned a lot of money at the German Institute for Japanese Studies. All allowances and benefits included it was close to 20,000 U.S. dollars per month. Brigitte's paranoia about a future life in poverty prevented us from becoming dependent upon a too extravagant life-style and we saved roughly half of my income, but still we had a lot of money left to burn. So I started to visit Shinjuku's second hand camera shops and bought all the cameras I ever wanted to possess. But I didn't buy cameras as a collector I bought them in order to use them and tried out every camera that I bought. This gave a strong incentive to go out shooting, and I also restarted to use black and white films.

When we invited the group of our friends from Tachikawa City to our house in 1990, I showed them a selection of my slides from Japan. They also looked through the albums with my black and white photos from Germany. They were enticed by the beauty of black and white photography, but most of all, they were overwhelmed by my slides and the strange way this foreigner looks at their country. And they proposed to make an exhibition of my photos from Japan. In two ways this dinner party at my house changed my stance towards photography again. First, it led to my first photo exhibition. Second, the comments on my black and white photos convinced me that I should try out the quality of the black and white work at the lab where I had my slides developed. And when the results were satisfying, I started to use black and white films again from time to time. But before the advent of affordable film and picture scanners, presentation software, and video projectors, shooting in black and white could not be justified by providing teaching material; it rather meant that my interest in photography as an artistic activity had reawakened.

Another important thing was expanding my photographic vision. The comments that Sonobe Kiyoshi had made on the photos of my 1991 exhibition had reinforced my own awareness concerning the deficiencies of some of the photos, which had arisen during the preparation of the exhibition. But more important was that the 1990s were a period of rediscovery of Western street photography from the 1920s to the 1950s and of Japanese documentary photography from the 1940s to the 1960s. Starting with the early exhibitions of the Tokyo Metropolitan Museum of Photography in 1990, still in a temporary prefab structure before the completion of Ebisu Garden Place, we saw many retrospective exhibitions, and there were an incredible number of books and catalogues published. All these exhibitions and books had a profound influence on my own photographic vision that I translated subconsciously into my own shooting. This also led to a slow but steady increase in the number of black and white films that I used (especially after laptop computers, new presentation software, scanners and projectors for computers became an alternative to overhead and slide projectors for using visual material in class in the late 1990s).

Further influence came through my change to Chubu University in October 1993. At Chubu University the focus of my teaching changed from Japanese studies to comparative sociology, but especially in life-long learning lectures, Europe and Germany also became an important topic. Now I needed visual material not only from Japan, but also from Europe, and that

brought me back into the streets shooting when we visited our home country. And in 1997, after visiting the Documenta X in Kassel, I started a purely artistic project: *Underground People* that continued on and off until October 2002.

Part 2 of this retrospective covers the years 1987 to 2000. I choose this time frame for several reasons. The year 1987 is self-evident. After the break in 1986 I went back to shoot slides in West Berlin in summer, and of course it is the year I went to Japan and earnestly started to shoot slides as material for research and teaching. The year 2000 is a more voluntary boundary. It is the last year that was covered in my exhibition in *Sayû* in Tachikawa City in 2001, which became a more profound turning point in my photographic work than the exhibition in 1991, and the following years eventually led me to my recognition of photography as a secondary independent activity in its own right, no longer subordinated to research and teaching. Nevertheless photos for this task still account for a considerable part of my shooting.

The difference between 1991 and 2001 was that the 2001 exhibition and its preparation became an occasion for a deep reflection on my relation with photography. The first point that became evident when we started the selection of the photos for the exhibition was that the style of my street photography had evolved considerably during the 1990s. As I have already noted, the artist's view had silently crept back into my photographic vision. This point became even more evident during the discussions after my slide show and presentation on the opening day of the exhibition, especially with the Japanese photographer Nagakura Hiromi who attended this session and basically treated me as a colleague (as do most Japanese professional photographers who have seen my work). The result of this reflection was that I no longer could regard my photography as merely an adjunct to my work as a researcher and educator, but that it had to be seen as an independent professional activity that needed the same kind concern for building up my reputation as my professional activities as a scholar. After the 1991 exhibition I had not yet been ready for this move into uncharted territory. The follow-up exhibitions were not planned, happened more by accident and used the same prints. Of course, Sonobe's comments strongly influenced my photographic style, as did the exhibitions and photo books, but this influence remained largely unconscious until my 1997 decision to recreate Walker Evans' subway photos in Japan (funnily, in my last year in Tokyo I bought a 1930s Contax II, the same camera that Evans used in New York's subways in 1938/39, when I saw it in the window of a second-hand shop on my way home from work). Now with all the professional recognition I had received during the exhibition in *Sayû*, I was hungry for additional exhibitions, and that led to the Foreign Artists' Exhibition and my friendship with Julius Njau, Francis Marie, and Joe Sichi and a continuing activity as an artist.

On the level over our personal life, 2000 is also the year in which we started to accept that our stay in Japan was not a temporary one and started to seriously contemplate to apply for permanent residence. I had turned forty-nine and Brigitte thirty-nine in that year. And while we were very aware of the fact that the opportunities for a career change back to Europe had definitely run out for me and were quickly running out for Brigitte too, I had just become head of the Department of Comparative Culture of the College of International Studies at Chubu University and was on a stable career track, and Brigitte was in a full-time position at Mie University.

Compared to part one of this retrospective, the second part contains more color photos than

black and white shots. Especially during the first few years I was exclusively shooting color reversal films and also increasingly color negative films, while the number of black and white films per year was very limited throughout the whole period and started to increase only after 2001. In the selection of the photos for this part I have only included very few of the photos that were shown in the exhibitions of 1991 and 2001, because those form the core of another book (*Japan Day by Day – A Picture Book for My Sister Dagmar*). Therefore I decided to rather include shots that were sidelined in those exhibitions and the accompanying slide shows. Until 1991 the photos are overwhelmingly shots from Japan. I had shot only two slide films in Germany in 1987 before I left for Japan on August 30, and only three and a half films during the seven months before we came back to Tokyo, and we didn't leave Japan again until the summer of 1991. The number of photos from other countries only started to increase in 1996.

Finally, for restraints of time and space, the texts in part 2 are limited to the English version, but additional Japanese texts are in preparation.



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West Berlin, Germany 1987
西ベルリン、ドイツ、1987 年



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West Berlin, Germany 1987
西ベルリン、ドイツ、1987 年



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West Berlin, Germany 1987
西ベルリン、ドイツ、1987 年



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West Berlin, Germany, 1987
西ベルリン、ドイツ、1987 年



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Tokyo, Japan, 1987
東京、日本、1987 年



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Tokyo, Japan, 1987
東京、日本、1987 年



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Tokyo, Japan, 1987
東京、日本、1987 年



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Tokyo, Japan, 1987
東京、日本、1987 年



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Tokyo, Japan, 1987
東京、日本、1987 年



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Miyagi, Japan, 1987
宮城、日本、1987 年



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Miyagi, Japan, 1987
宮城、日本、1987 年



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Tachikawa City, Tokyo, Japan, 1988
立川市、東京、日本、1988 年



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Matsumoto, Nagano, Japan, 1988
松本市、長野、日本、1988 年



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Kamakura, Kanagawa, Japan, 1988
鎌倉、神奈川、日本、1988 年



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Yonezawa, Yamagata, Japan, 1988
米沢、山形、日本、1988 年



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Morioka, Iwate, Japan, 1988
森岡、岩手、日本、1988 年



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Ameyoko, Tokyo, Japan, 1988
アメ横、東京、日本、1988 年



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Approaching Anchorage, 1988
アンカレッジに接近して、1988 年



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West Berlin, Germany, 1988
西ベルリン、ドイツ、1988 年



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West Berlin, Germany, 1988
西ベルリン、ドイツ、1988 年



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West Berlin, Germany, 1988
西ベルリン、ドイツ、1988 年



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West Berlin, Germany, 1988
西ベルリン、ドイツ、1988 年



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Fritzlar, Germany, 1988
フリツラー、ドイツ、1988 年



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West Berlin, Germany, 1988
西ベルリン、ドイツ、1988 年



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West Berlin, Germany, 1989
西ベルリン、ドイツ、1989 年



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West Berlin, Germany, 1989
西ベルリン、ドイツ、1989



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West Berlin, Germany, 1989
西ベルリン、ドイツ、1989



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West Berlin, Germany, 1989

西ベルリン、ドイツ、1989



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Ōwakudani, Hakone, Japan, 1989

大涌谷、箱根、日本、1989 年



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Yokohama, Japan, 1989
横浜、日本、1989 年



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Iri and Toshi Maruki in their home, Higashi-Murayama, Saitama, Japan
丸木位里と丸木俊、埼玉県東村山市、日本、1989 年



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Kôenji, Suginami Ward, Tokyo, Japan, 1989
東京都杉並区高円寺、日本、1989年



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Miyamae, Suginami-ku, Tokyo, Japan, 1990
東京都、杉並区、宮前、日本、1990年



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Hamura, Tokyo Prefecture, Japan, 1990
東京都、羽村、日本、1990年



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Mogami River, Yamagata Prefecture, Japan, 1990
山形県、最上川、日本、1990 年



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Monzen Naka Chō, Kōtō-ku, Tokyo, Japan, 1990
東京都、江東区、門前仲町、日本、1990 年



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Monzen Naka Chô, Kôtô-ku, Tokyo, Japan, 1990
東京都、江東区、門前仲町、日本、1990 年



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Kushiro Marshes, Hokkaidô, Japan, 1990
北海道、釧路湿原、日本、1990 年



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Lake Mashû, Hokkaidô, Japan, 1990
北海道、摩周湖、日本、1990 年



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Mt. Atosanupuri, Hokkaidô, Japan, 1990
北海道、アトサヌプリ、日本、1990 年



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Mt. Atosanupuri, Hokkaidô, Japan, 1990
北海道、アトサヌプリ、日本、1990 年



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Mt. Atosanupuri, Hokkaidô, Japan, 1990
北海道、アトサヌプリ、日本、1990 年



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Sado, Niigata Prefecture, Japan, 1990
新潟県、佐渡島、日本、1990 年



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Mt. Takao, Tokyo Prefecture, Japan, 1990
東京都、高尾山、日本、1990 年



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Mt. Takao, Tokyo Prefecture, Japan, 1990
東京都、高尾山、日本、1990年



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Mitake-san, Ōme-shi, Tokyo Prefecture, Japan, 1991
東京都、青梅市、御岳山、日本、1991年



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Unryūji, Yamada-chō, Hachioji-shi, Tokyo Prefecture,
Japan, 1991
東京都、八王子市、山田町、雲龍寺、日本、1991年



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Shibuya, Tokyo, Japan, 1991

東京都渋谷区、澁谷センター街、日本、1991 年



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Tachikawa, Tokyo Prefecture, Japan, 1991

東京都、立川市、日本、1991 年



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Kugayama, Sugiyama-ku Tokyo, Japan, 1991
東京都、杉並区、久我山、日本、1991 年



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Hata-no-Chaya, Hakone, Kanagawa, Japan 1991
神奈川県、箱根本町、日本、1991 年



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München, Germany, 1991

ミュンヘン、ドイツ、1991 年



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München, Germany, 1991

ミュンヘン、ドイツ、1991 年



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Kugayama, Suginami-ku, Tokyo, Japan, 1991
東京都、杉並区、久我山、日本、1991 年



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Kugayama, Suginami-ku, Tokyo, Japan, 1991
東京都、杉並区、久我山、日本、1991 年



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Inokashira Park, Musashino, Tokyo Prefecture, Japan, 1991
東京都、武蔵野市、井の頭公園、日本、1991 年



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Inokashira Park, Musashino, Tokyo Prefecture, Japan, 1991

東京都、武蔵野市、井の頭公園、日本、1991 年



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Kunitachi, Tokyo Prefecture, Japan, 1991

東京都、国立市、1991 年



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Berlin, Germany, 1991

ベルリン、ドイツ、1991 年



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Berlin, Germany, 1991

ベルリン、ドイツ、1991 年



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Berlin, Germany, 1991

ベルリン、ドイツ、1991 年



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Brandenburg Gate, Berlin, Germany, 1991

ベルリン、ブランデンブルク門、ドイツ、1991 年



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Gyeongbokgung Palace, Seoul, South Korea, 1991
景福宮、ソウル、韓国、1991 年



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Dongdaemun Market, Seoul, South Korea, 1991
東大門市場、ソウル、韓国、1991 年



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Dongdaemun Market, Seoul, South Korea, 1991
東大門市場、ソウル、韓国、1991 年



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Jeju Isle, South Korea, 1991
濟州島、韓国、1991 年



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Jeju Isle, South Korea, 1991
濟州島、韓國、1991 年



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Jeju Isle, South Korea, 1991
濟州島、韓國、1991 年



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Sokcho, South Korea, 1991
東草市、韓国、1991 年



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Inokashira Park, Musashino, Tokyo Prefecture, Japan, 1991
東京都、武蔵野市、井の頭公園、日本、1991 年



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Kanazawa, Ishikawa Prefecture, Japan, 1991
石川県、金沢市、日本、1991 年



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Kanazawa, Ishikawa Prefecture, Japan, 1991
石川県、金沢市、日本、1991 年



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Sakunami-onsen, Miyagi Prefecture, Japan, 1992
宮城県、作並温泉、日本、1992 年



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Asakusa Kannon, Taitô-ku, Tokyo, Japan, 1992
東京都、台東区、浅草観音、日本、1992 年



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Hotaka, Gunma Prefecture, Japan, 1992
群馬県、武尊、日本、1992 年



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Tokyo, Japan, 1992
東京、日本、1992 年



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Fritzlar, Hessen, Germany, 1992
フリツラール、ヘッセン、ドイツ、1992 年



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Fritzlar, Hessen, Germany, 1992
フリツラル、ヘッセン、ドイツ、1992 年



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Mannheim, Germany, 1992
マンハイム、ドイツ、1992 年



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Frankfurt, Germany, 1992

フランクフルト、ドイツ、1992 年



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Sendai, Japan, 1992

仙台、日本、1992 年



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Akigawa, Tokyo Prefecture, Japan, 1992
東京都、秋川市、日本、1992 年



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Akigawa, Tokyo Prefecture, Japan, 1992
東京都、秋川市、日本、1992 年



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Shinjuku, Tokyo, Japan, 1992
東京都、新宿区、日本、1992 年



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Shinjuku, Tokyo, Japan, 1992
東京都、新宿区、日本、1992 年



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Shinjuku, Tokyo, Japan, 1992
東京都、新宿区、日本、1992 年



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Yunishigawa Onsen, Tochigi Prefecture, Japan, 1993
栃木県、湯西川温泉、日本、1993 年



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Tokyo, Japan, 1993
東京、日本、1993 年



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Holzburg, Hessen, Germany, 1993
ホルツブルク、ヘッセン、ドイツ、1993 年



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Ishiga, Toba, Mie, Japan
三重県、鳥羽市、石鐘



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Ishiga, Toba, Mie, Japan
三重県、鳥羽市、石鐘



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Nagoya, Japan, 1993

愛知県、名古屋市、日本、1993 年



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Nagoya, Japan, 1993

愛知県、名古屋市、日本、1993 年



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Nagoya, Japan, 1993

愛知県、名古屋市、日本、1993 年



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Tokoname, Aichi, Japan, 1994

愛知県、常滑市、日本、1994 年



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Tokoname, Aichi, Japan, 1994
愛知県、常滑市、日本、1994 年



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Tokoname, Aichi, Japan, 1994
愛知県、常滑市、日本、1994 年



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Tokoname, Aichi, Japan, 1994
愛知県、常滑市、日本、1994 年



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Chita Peninsula, Aichi, Japan, 1994
愛知県、知多半島、日本、1994 年



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Chita Peninsula, Aichi, Japan, 1994
愛知県、知多半島、日本、1994 年



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Nagoya, Japan, 1994
名古屋、日本、1994 年



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Nagoya, Japan, 1994
名古屋、日本、1994 年



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Nagoya, Japan, 1994
名古屋、日本、1994 年



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Tokyo, Japan, 1994
東京、日本、1994 年



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Yokohama, Japan, 1994
横浜、日本、1994 年



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Seto, Aichi, Japan, 1994

愛知県、瀬戸氏、日本、1994 年



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Nagoya, Japan, 1994

名古屋、日本、1994 年



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Nagoya, Japan, 1995
名古屋、日本、1995 年



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Chubu University, Kasugai, Aichi, Japan, 1995
愛知県、春日井市、中部大学、1995 年



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Korankei Gorge, Asuke, Aichi, 1995
愛知県、足助町、香嵐溪、日本、1995 年



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Nagoya, Japan, 1995
名古屋、日本、1995 年



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Nagoya, Japan, 1995
名古屋、日本、1995 年



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Ena, Gifu, Japan, 1996
岐阜県、恵那市、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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St. Gilles, Gard, France, 1996
サン・ジル、ガール、フランス、1996 年



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St. Gilles, Gard, France, 1996
サン・ジル、ガール、フランス、1996 年



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Martigues, Bouches-du-Rhone, France, 1996

マルティエグ、ブーシュ・デュ・ローヌ、フランス、1996 年



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Oberhausen, NRW, Germany, 1996

オーバーハウゼン、NRW、ドイツ、1996 年



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Oberhausen, NRW, Germany, 1996
 オーバーハウゼン、NRW、ドイツ、1996 年



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Hiroshima, Japan, 1996
 広島、日本、1996 年



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Hiroshima, Japan, 1996
 広島、日本、1996 年



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Hiroshima, Japan, 1996

広島、日本、1996 年



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Hiroshima, Japan, 1996

広島、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Minami-Chita, Aichi, Japan, 1996
愛知県、南知多市、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Nagoya, Japan, 1996
名古屋、日本、1996 年



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Kasugai, Aichi, Japan, 1997
愛知県、春日井市、日本、1997年



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Asuke, Aichi, Japan, 1997
愛知県、足助町、1997年



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Asoke, Aichi, Japan, 1997
愛知県、足助町、1997 年



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Asoke, Aichi, Japan, 1997
愛知県、足助町、1997 年



370

Asuke, Aichi, Japan, 1997
愛知県、足助町、1997 年



371

Tenri, Nara, 1997
奈良県、天理市、日本、1997 年



372

Kyôto, Japan, 1997
京都、日本、1997 年



373

Maui, Hawaii, USA, 1997
マウイ島、ハワイ州、アメリカ合衆国、1997 年



374

Maui, Hawaii, USA, 1997

マウイ島、ハワイ州、アメリカ合衆国、1997 年



375

Maui, Hawaii, USA, 1997

マウイ島、ハワイ州、アメリカ合衆国、1997 年



376

Maui, Hawaii, USA, 1997

マウイ島、ハワイ州、アメリカ合衆国、1997 年



377

Maui, Hawaii, USA, 1997

マウイ島、ハワイ州、アメリカ合衆国、1997 年



378

Maui, Hawaii, USA, 1997

マウイ島、ハワイ州、アメリカ合衆国、1997 年



379

Maui, Hawaii, USA, 1997

マウイ島、ハワイ州、アメリカ合衆国、1997 年



380

San Francisco, CA, USA, 1997

サンフランシスコ、カリフォルニア、アメリカ合衆国、1997年



381

San Francisco, CA, USA, 1997

サンフランシスコ、カリフォルニア、アメリカ合衆国、1997年



382

San Francisco, CA, USA, 1997

サンフランシスコ、カリフォルニア、アメリカ合衆国、1997年



383

San Francisco, CA, USA, 1997

サンフランシスコ、カリフォルニア、アメリカ合衆国、1997年



384

San Francisco, CA, USA, 1997

サンフランシスコ、カリフォルニア、アメリカ合衆国、
1997 年



385

San Francisco, CA, USA, 1997

サンフランシスコ、カリフォルニア、アメリカ合衆国、
1997 年



386

Boston, MA, USA, 1997

ボストン、マサチューセッツ、アメリカ合衆国、1997 年



387

Boston, MA, USA, 1997

ボストン、マサチューセッツ、アメリカ合衆国、1997 年



388

Boston, MA, USA, 1997

ボストン、マサチューセッツ、アメリカ合衆国、1997
年



389

Budapest, Hungary, 1997

ブダペスト、ハンガリー、1997 年



390
Bonn, Germany, 1997
ボン、ドイツ、1997 年



391
Bonn, Germany, 1997
ボン、ドイツ、1997 年



392
Hiroshima, Japan, 1997
広島、日本、1997 年



393
Chubu University, Kasugai, Aichi, Japan, 1997
中部大学、愛知県、春日井市、日本、1997 年



394
Nagoya, Japan. 1998
名古屋、日本、1998 年



395

Fritzlar, Hessen, Germany, 1998
フリツラール、ヘッセン、ドイツ、1998 年



396

Sausset-Les-Pins, Bouches-du-Rhône
ソセ・レ・ペイン、ブーシュ・デュ・ローヌ、フランス、1998 年



397

Marseilles, France, 1998
マルセイユ、フランス、1998 年



398

Marseilles, France, 1998
マルセイユ、フランス、1998 年



399

Marseilles, France, 1998

マルセイユ、フランス、1998 年



400

Marseilles, France, 1998

マルセイユ、フランス、1998 年



401

Marseilles, France, 1998
マルセイユ、フランス、1998 年



402

St. Rémy de Provence, Bouches-du-Rhône, France, 1998
サン・レミー・ド・プロヴァンス、ブーシュ・デュ・ローヌ、フランス、1998 年



403

St. Rémy de Provence, Bouches-du-Rhône,
France, 1998

サン・レミー・ド・プロヴァンス、ブーシュ・デュ・ロ
ース、フランス、1998 年



404

München, Germany, 1998
ミュンヘン、ドイツ、1998 年



405

Fritzlar, Hessen, Germany, 1999
フリツラール、ヘッセン、ドイツ、1999 年



406

Fritzlar, Hessen, Germany, 1999
フリツラール、ヘッセン、ドイツ、1999 年



407

Nagoya, Japan, 1999
名古屋、日本、1999 年



408
Nagoya, Japan, 1999
名古屋、日本、1999 年



409
Tokyo, Japan, 1999
東京、日本、1999 年



410
Nagoya, Japan, 1999
名古屋、日本、1999 年



411

Nagoya, Japan, 1999
名古屋、日本、1999 年



412

Tsumagô, Nagano, Japan, 1999
長野県、妻籠、日本、1999 年



413
Nagoya, Japan, 1999
名古屋、日本、1999 年



414
Nagoya, Japan, 2000
名古屋、日本、2000 年



415

Fritzlar, Hessen, Germany, 2000
フリツラール、ヘッセン、ドイツ、2000 年



416

Trockenerfurth, Hessen, Germany, 2000
トロッケンエルフルト、ヘッセン、ドイツ、2000 年



417

Fritzlar, Hessen, Germany, 2000
フリツラール、ヘッセン、ドイツ、2000 年



418

Trockenerfurth, Hessen, Germany, 2000
 トロッケンエルフルト、ヘッセン、ドイツ、2000 年



419

Marburg, Hessen, Germany, 2000
 マールブルグ、ヘッセン、ドイツ、2000 年



420
Nagasaki, Japan, 2000
長崎、日本、2000 年



421
Sanage, Aichi, Japan, 2000
愛知県、猿投山、日本、2000 年



422
Nagoya, Japan, 2000
名古屋、日本、2000 年



423
Nagoya, Japan, 2000
名古屋、日本、2000 年



424
Nagoya, Japan, 2000
名古屋、日本、2000 年



425

Nagoya, Japan, 2000
名古屋、日本、2000 年



426

Fritzlar, Hessen, Germany, 2000
フリツラール、ヘッセン、ドイツ、2000 年



427

Trockenerfurth, Hessen, Germany, 2000
トロッケンエルフルト、ヘッセン、ドイツ、2000 年



428

Edertal-Kleinern, Hessen, Germany, 2000
エーダータール・クライネルン、ヘッセン、ドイツ、2000 年



429

Kuta, Bali, Indonesia, 2000
クタ、バリ島。インドネシア、2000 年



429

Mengwi, Bali, Indonesia, 2000
クタ、バリ島。インドネシア、2000 年



430

Bedugul, Bali, Indonesia, 2000
クタ、バリ島。インドネシア、2000 年



431

Bedugul, Bali, Indonesia, 2000
クタ、バリ島。インドネシア、2000 年

Information on the Photos Part 2

写真に関する情報 第2部

231. Brigitte in my room in our apartment in West Berlin.
Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21. CS135-01786-1987.
232. A small grocery shop on the Schillerpromenade in Berlin Neukölln. This shop was located about a 100 meters from our house. Once, this kind of shops had been the typical neighborhood grocery shops in Berlin. Because the shop owners were closely integrated in the local community, this kind of shops was called *Tante-Emma-Läden* (aunt Emma shops). With the advent of super markets in the 1960s and 1970s most of these shops closed. The owners of this shop were well into their seventies, and it was the only one left in our quarter. All others had closed or been replaced by Turkish grocery shops catering to the special needs of the Turkish minority, which accounted for 25% of the population in our quarter.
Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21. CS135-01826-1987.
233. Brigitte during a walk at the *Wannsee*. The park area around the *Wannsee* in the Southwestern corner of West Berlin was a favorite area for recreation that Brigitte liked very much.
Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21. CS135-018231-1987.
234. Glienicker Brücke. This bridge across the *Havel* connecting Potsdam in East Germany and the Southwestern corner of West Berlin was built in 1911. It became famous after World War II when it served four times as the location for the exchange of captured spies between the United States and the Soviet Union, and it appeared frequently in fiction and movies, especially in John Le Carré's novels.
Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21. CS135-01835-1987
235. View from Kôenji in the direction of Ikebukuro. When I came to Japan in 1987, I didn't bring a camera. I thought, you could buy a used Nikon in Japan. But during my first week in Tokyo I was much too busy to visit a used camera shop, and on the weekends these shops are closed. But the many new impressions increased the motivation to start shooting, hence I bought a new camera on my first Sunday off. This frame stems from the first film. It was taken after a typhoon in the late afternoon from the roof of the building in which I lived during my first two months.
Pentax A2 Date S, Cosmicar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-01877-1987.
236. Showcase of a *sushi* restaurant. During the first few months in Tokyo I had some difficulties in understanding the menus in Japanese restaurants. So it helped a lot that many restaurants put models of their menu in their showcase window. I thought it funny that in the showcase of this *sushi* restaurant an ET puppet was included among the menu.
Pentax A2 Date S, Cosmicar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-01907-1987.
237. Kôenji's central shopping street at night. In the evening Kôenji's shopping streets bustled with life and the shops were open until 10 p.m., which was astonishing for me because in Germany closing hours were regulated by law at 6 p.m.
Pentax A2 Date S, Cosmicar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-01914-1987.
238. Shrine festival of the Umahashi-Inari Shrine in Kôenji. Less than two weeks in my stay in Tokyo I saw my first Japanese shrine festival with *o-mikoshi* parading through the streets.
Pentax A2 Date S, Cosmicar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-02001-1987.
239. Young people listening to music and dancing in the street. On weekends the Inokashiradôri was closed to traffic between Yoyogikôen and Harajuku and young people assembled there, bands were playing, groups were making dance performances and everybody had a good time. This lasted until the death of Shôwa Tennô.
Pentax A2 Date S, Cosmicar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-02028-1987.
- 240/241. Miyagi Landscape III and VIII. Until 2010 my shots of landscapes, cityscapes and various objects remained largely neglected, at least what concerns exhibitions. In Nagoya's International Artists' Exhibition of 2010 I showed two black and white shots of Mt. Fuji taken in a hurry from the Shinkansen, and in 2011 I showed several landscapes and cityscapes from slides and monochrome films and some of the promoters of the exhibition really took to these photos. These are two photos from a series that I shot in late afternoon during my first visit to my friends in Sendai, when one of them took me out with a car into the mountains.
Pentax A2 Date S, Cosmicar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-02439-1987, CS135-02444-1987.
242. A party with friends. On January 24, 1988 I went to Tachikawa City for a public lecture on European and German conditions. It was the first time ever that I had prepared a lecture in Japanese, and I was nervous as hell. By the time of the Tachikawa lecture I had already been scheduled several other lectures, some in Japanese, some in German, some in English, but while the other lectures had been arranged either through the Japan Foundation or through some of the professors to whom I was indebted, this one was different. I had brought it on to me all by myself. In late November 1987 I had been to a concert by Okabayashi Nobuyasu, and the guy sitting next to me was taking secretly photos of the show, just like me, and he was also recording the show with a Walkman, and I could feel that he was really curious about that foreigner attending the first concert since many years by one of the folk singers who had been involved with the Japanese peace movement of the early 1970s. During the break we got a chance to talk a bit, and we decided to have a coffee together after the show. We found out that we were of the same age and that we both had been engaged in the Anti-Vietnam-War and Peace Movements of the late 1960s and early 1970s in our respective countries. Somehow we immediately felt connected, and when he asked me whether I would be willing to give a talk about Germany to his friends in Tachikawa, I spontaneously said yes. The talk went very well and the party afterwards was a lot of fun and the whole thing eventually emerged into a long lasting friendship between Brigitte and me and the circles in Tachikawa, which also draw us into various life-long learning activities in the Tama region and led to my first exhibition in 1991.
Pentax A2 Date S, Cosmicar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-03160-1988.
243. Brigitte in the park around Matsumoto Castle. In April 1988 Brigitte came to visit me in Japan. She brought Japan Rail Passes and for three weeks we traveled around Japan.
Pentax A2 Date S, Cosmicar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-03747-1988.

244. A high-school student in front of the Great Buddha of Kamakura. We visited Kamakura just during the season of the spring school excursions and there were masses of middle school and high school students from all over Japan. This guy was from a high school in Kumamoto.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-03656-1988.
245. Internationalization of Japan. "Internationalization" was the big buzz word in Japan during the end of the 1980s, and everywhere people were trying to implement their version of it. This shot was taken during the festival of the Uesugi Shrine in Yonezawa, Yamagata Prefecture. The city has a twinning with Moses Lake in Washington State, U.S.A. and a delegation from Mose Lake including the beauty queen of the city was visiting Yonezawa during the festival. Her participation in the festival events was very popular.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-03892-1988.
246. Cherry blossoms. Brigitte and I traveled the whole length of Japan from Kagoshima to Aomori, and everywhere the cherry blossoms were just in full bloom. This shot was taken in the park of the site of Morioka castle.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-04023-1988.
247. Market street. Between Ueno and Okachimachi stations in Tokyo along and under the Yamanote line exists a market street of about two kilometers length. It is called *ameyoko* because during the occupation this was a street of bars catering to American soldiers. In this street you can buy any kind of foodstuffs, but also imported watches, jewelry, cosmetics, stationary, clothes, liquors etc. It definitely has the flair of an oriental bazaar.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-04120-1988.
248. Approaching Anchorage. This is a shot from the plane on my way back to Germany. The first leg of the trip went from Tokyo to Anchorage, then from there over the North Pole to Hamburg. While approaching Anchorage, I was able to get a few good shots from the plane.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-04460-1988.
249. Brigitte on the market at *Winterfeldplatz* in West Berlin.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-04486-1988.
250. Street urinal. Street urinals (*vespasiennes*) were first introduced in Paris in 1834 in order to regulate public male pissing in the streets in a more hygienic way. They spread around European cities in the late 19th Century. In West Berlin several street urinals of the classic style have survived until today. This photo was taken at the *Heinrichplatz* in the *Kreuzberg* SO36 quarter.
Pentax Spotmatic F, Takumar 50 mm, 3M Scotchchrome CS 100, ISO 100/21. CS135-04486-1988.
- 251/252. Morning Market on the Winterfeldplatz. Morning markets exist in most German cities. In West Berlin there were several morning markets in every quarters twice a week, there was even a small one close to our apartment on *Schillerpromenade*. One of the bigger ones that Brigitte liked very much took place on the *Winterfeldplatz* in *Kreuzberg* SO 36.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-04488-1988. Pentax Spotmatic F, Takumar 50 mm, 3M Scotchchrome CS 100, ISO 100/21. CS135-04527-1988.
253. My sister Dagmar preparing potato salad at my parents' house. Home-made potato salad was a staple at various occasions at my parents house. This was for my father's birthday, and my sister had come to help my mother before the guests arrived.
Pentax Spotmatic F, Takumar 50 mm, 3M Scotchchrome CS 100, ISO 100/21. CS135-04508-1988.
254. Brigitte during a break from a walk in *Kreuzberg*.
Pentax Spotmatic F, Takumar 50 mm, 3M Scotchchrome CS 100, ISO 100/21. CS135-04577-1988.
255. The Allied Kommandatura Berlin in Berlin-Dahlem. The Allied Kommandatura Berlin was the Allied command center for the whole of Berlin, which worked in this building from July 25, 1945 until the Soviet withdrawal on June 16, 1948. The building remained to be used by the Western Allies for the administration of the three Western sectors of Berlin and it officially remained the seat of the Allied Command for the whole of Berlin until March 15, 1991. It now houses the office of the President of the Free University of Berlin.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-04591-1989.
256. Brigitte on the *Kurfürstendamm* in West Berlin close to the entrance of the zoo, in the background one can see the West-Berlin office of the Soviet airline *Aeroflot*.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-04594-1989.
257. The Vierling Family during a walk in Berlin-Wilmersdorf. This was a shot from our last visit with the Vierling Family, it is dated April 8, 1989. A few days later we left West Berlin to spend the final weeks in Germany with our families in Hessen. I did not visit West Berlin again until 1991, but at that time I was on a close schedule attending a conference of Japanese Studies and did not have the time to visit with friends.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-04602-1989.
258. Students in the *Gestern, Heute, Morgen* in Berlin-Neukölln. This part of Neukölln was a working-class residential area, but the *Gestern, Morgen, Heute* was not a typical working-class pub. Its guests were rather drawn from the young intellectual scene and included a number of young Turkish immigrants, because the husband of the bi-cultural couple that owned the bar was one of them who grew up in West-Berlin. I found the bar when I was living alone in the *ARWO-Bau* apartment in the beginning of my employment in West-Berlin, while returning home from another bar at the *Karl-Marx-Platz*, which had not pleased me much. It was also a bit more convenient for me, because it was located about a kilometer closer to my apartment. We became regulars at this bar and made a number of friends.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome 100, ISO 100/21. CS135-04607-1989.
259. Ōwakudani, Hakone. We arrived back in Tokyo on May 1st, 1989 and it was raining horribly for the next whole week. Then the weather got a bit better. May 1st was a German holiday, so I started to work at the German Institute for Japanese Studies on the 2nd. Most of my first two weeks was spent on administrative matters and arranging for finding a place for living. There existed certain rules controlled by the embassy concerning our accommodation, and we needed a real estate agent who was

flexible enough to deal with these rules and the ways to circumvent them, fortunately, one of my new colleagues was able to introduce us to such an agency. Coming to Tokyo in 1989 was very different from 1987, not only because of the weather, but also because the climate at the German Institute of Japanese Studies was very different from that in the Japan Foundation and the Institute of Social Science. The Institute had already started to work in Tokyo in November 1988, and there had developed strange alliances and animosities between the colleagues, in part because some of them were very close to the director by being recruited from his own Bonn University, and others were not. Nevertheless, as a means to better relations between the colleagues, a company outing to Hakone's hot springs had been planned from May 18th to 20th. It was a nice trip, we spent two nights in a lodge belonging to Chiyoda Ward, which was possible, because the Institute was located there and was treated like any company located in the ward. Passing over the "Great Boiling Valley" with the Hakone Ropeway was really impressive. We visited Hakone again several times while living in Tokyo.

Pentax A2 Date S, Cosmimar 35-70 mm, Kodak Ektachrome 100, ISO 100/21. CS135-04633-1989.

260. Brigitte loved Yokohama. The climate in this city was quite different from Tokyo. While Tokyo was stiffly bureaucratic and rules had to be strictly followed, Yokohama was laid back with an almost Southern European flair, and rules could be bent. Yokohamas self-image at the time was that of swinging "Bay City". On that day we went there with our friends Oliver and his Chinese fiancé Peipei, and had a gorgeous dinner in China Town. In 1991 I also started to use color negative films more regularly. They were easy to get anywhere and prints could also be got almost anywhere within an hour. The major reason for using color negative films was that the exchange of prints of memory photos was an important Japanese custom at the time, and while prints from color negative films were cheap and easy to get, prints from slides were expensive, were processed only in specialized shops, and took at least a week.

Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 100, ISO 100/21. CN135-00053-1989.

261. Iri and Toshi Maruki at their home in Higashi-Murayama, Saitama Prefecture. In the summer of 1989 the German Peace Boat visited Japan and its activists participated in the memorial ceremonies in Hiroshima and Nagasaki. Most of the activists had flown in and out of Japan through Narita Airport, and had been taken care of by members of the Japanese peace movement that had grown out of the *Beheiren*, and by the Japanese-German Peace Forum led by Makoto Oda. I knew Oda from West-Berlin, where he had stayed from 1985 on as a guest of the DAAD Cultural Exchange Program, but Oda was also connected to several of our friends from Tachikawa. So when the Germans came to Tokyo, I was asked to act as an interpreter and advisor and I spend several days with the group and participated in the program planned for them. It included a visit of the Maruki Gallery for the Hiroshima Panels and a lengthy discussion with the artists. The visit was impressive. At the time the Marukis were not in the good graces of the Japanese government and bureaucrats. They were harassed in various ways concerning the building of their museum, which was finally finished in 1991, and in establishing a foundation to run it. In the photo one can see a big candle in front of the couple. This was due to the fact that electricity had been cut off from their home and from the museum. Iri and Toshi participated in a campaign against nuclear energy, which included holding back the proportion of their fees for electricity that amounted to the proportion of nuclear produced electricity by paying it into a trustee account. As highly visible and symbolic representatives of the campaign, the Marukis were especially targeted by TEPCO with illegally cutting of their electricity. Several months later their electricity was reinstituted on a court order. What was important during this meeting was that neither the Marukis nor Oda saw Japan as simply the victims of atomic bombing, but acknowledged Japan's past aggression and war crimes. This was a position that was deeply at odds with Japan's official stance towards its past at the time, and it was also a stance that at the time only slowly started to seep into the organization of the memorials in Hiroshima and Nagasaki.

Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 100, ISO 100/21. CN135-00060-1989.

262. The *Awa Odori* in Kōenji. In the late 1980s this street dance festival had already become a quite famous summer event in the Kanto region. The Awa Dance Festival originated from Tokushima Prefecture. The festival in Kōenji was proposed by the youth organization of the Kōenji Association of Shops as a means to counter the popular Tanabata Festival in neighboring Asagaya. It started in 1957. Nowadays it is the biggest Awa Dance Festival outside of Tokushima Prefecture with up to 12,000 dance team participants and over 1.2 million visitors over the two days of the event.

Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 100, ISO 100/21. CN135-00065-1989

263. Winter in Tokyo, a shot I took while walking through our neighborhood. It seems like a lot of snow, but in Tokyo, as well as in Nagoya, it snows only once or twice during the winter, and the snow is mostly gone the next day..

Pentax Spotmatic F, Takumar 50 mm, Fujicolor 100, ISO 100/21. CN135-00112-1990.

264. Hanami in Hamura. Brigitte's brother Heinrich had come to visit us in Tokyo, and we showed him various places in the Kanto region. A friend had told us that this riverside in Hamura would be a good place for *hanami*, and in fact there were a lot of Japanese doing it and they spontaneously invited us to participate.

Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 100, ISO 100/21. CN135-00179-1990.

265. In March 1990 we visited a farmer's family in the Shōnai region of Yamagata Prefecture and at that time were introduced to various places in this region, which are worth to be visited. It also included a boat trip down the Mogami river to Sakata. The boat driver explained the traditional voyages down the river to deliver rice from the Shōnai plain to Sakata port. The trip was really fun.

Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 100, ISO 100/21. CN135-00168-1990.

- 266/267. In 1990 we had twice visitors from Germany. Brigitte's brother Heinrich came in April during the Easter school holidays and Brigitte's friend Petra from Berlin came in August. Both visits gave us an occasion to show our visitors around in the Kanto area and to travel throughout Japan, and gave me a chance to shoot photos. Monzen Naka Chō in Tokyo's Kōtō Ward is famous for the number of its temples and shrines and its festivals during summer. Here I saw for the first time women porting an *o-mikoshi*. In 1990 I also started to use black and white films again.

Pentax Spotmatic F, Takumar 50 mm, Kodak Tri-X 400, ISO 400/27. MN-135-FILM0003-N10-1990, MN-135-FILM0003-N11-1990.

- 268/269/270. Since my first exhibition in 1991 I always stated that my main photographic interest were people, especially Street Photography. Although I conceded that I took photos of other themes from time to time, I kept those photos out of my

- exhibitions, even after the number of my exhibitions increased after 2002. Then I was invited to participate in the exhibition "New Bridge" in Gallery Jin in Nagoya in 2006 by Julius Njau and two young Japanese ladies, Sonoko Ohashi and Mariko Morishima, who specialized in *Nihonga*. Actually I was a bit at a loss what to show, I had no new photos, and black and white street photography didn't seem to fit with the other works presented. So I looked through my archive and came up with these three photos and for the first time I exhibited something different from my regular stuff. Only during the exhibition I learned that the second photo revoked images associated with Akira Fuse's 1966 song about Lake Mashû in the fog.
Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 400, ISO 400/27. CN135-00270-1990, CN135-00271-1990, CN135-00281-1990.
271. "Hotspring Eggs", eggs boiled in the hot volcanic fumes rising from the earth, are sold at most hot springs and other places of volcanic activities that are open for tourists. I tasted them for the first time when we visited Hakone in 1989.
Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 400, ISO 400/27. CN135-00278-1990.
272. The Japanese just love to visit places with volcanic activities and fumes coming out of the earth. The places stink horribly from hydrogen sulfide, and they are actually quite dangerous because the fumes are highly toxic and even might explode. There are always signs that advice the people to leave the place immediately if they start to feel dizzy, because the concentration of the toxic fumes can change any time.
Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 400, ISO 400/27. CN135-00276-1990.
273. Traveling with Petra, we first flew from Haneda to Kushiro early in the morning, rented a car at Kushiro Airport then drove to the Kushiro Marsh and Lake Mashu, close to which we spent the night in a nice pension. The next day we drove to Mt. Atosanupuri and from there to Cape Nosappu, where we spent the night in a Japanese inn that belonged to relatives of one of our friends from Tachikawa. From there we followed the cost line and drove to Utoro on the coast of the Sea of Okhotsk where we met with a German friend who did fieldwork close to Abashiri and who then guided us into the interior of Hokkaidô. Our final leg was Sapporo, from where we took the night train to Niigata and visited Sado Island. After Sado Brigitte and I went back to Tokyo and Petra traveled alone through Japan for two weeks.
Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 100, ISO 100/21. CN135-0383-1990.
274. Mt. Takao could easily be reached by train from our home in Miyamae, so when we wanted to get out of the city on the weekend, we often visited Mt. Takao. Close to the station and the ropeway to the top, local farmers were selling their products. This was quite normal at any rural tourist spots.
Pentax A2 Date S, Cosmimar 35-70 mm. Fujicolor 400, ISO 400/27. CN135-00416-1990.
275. A group of elementary school children with their teachers and parents on a trip to the park on top of Mt. Takao. There were playgrounds for children and there was a kind of zoo with Japanese monkeys.
Pentax Spotmatic F, Takumar 50 mm, Kodak Tri-X 400, ISO 400/27. MN-135-FILM0003-N18-1990.
276. We made a trip to Mt. Mitake in Tokyo Prefecture where we saw this group of Yamabushi. The esoteric cult of the *Yamabushi*, which hold their rites deep in the mountains evolved during the Edo period through the intermingling of esoteric Buddhism and Shintô colored by shamanistic practices. The most famous among the *Yamabushi* are those from Haguro in Yamagata, but one can also see them in other places from time to time if one visits temples or shrines that are located deep in the mountains.
Pentax A2 Date-S, Cosmimar 35-70 mm, Fujicolor HG 400, ISO 400/27. CN135-00746-1991.
277. When we visited Prof. Tsuneo Yamane at his home in Mejirodai, Hachijôji in May 1991, we made a long walk through the neighborhood during which we came upon a brand-new temple. When we entered its compound, we found in the back a strange collection of three over-life-size statues, including this one of General Douglas MacArthur's arrival in Japan.
Pentax A2 Date-S, Cosmimar 35-70 mm, Fujicolor HG 400, ISO 400/27. CN135-00774-1991.
278. During the late 1980 and early 1990s the area around Shibuya Station was perhaps the most popular amusement area in Tokyo. We went there quite often, because it was very convenient to reach from our home by the Inogashira Line.
Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21. CS135-04821-1991.
279. The office of the regional newspaper *Asahi Taunzu* in Tachikawa. When I entered the first Japanese office in September 1987, I got a shock. Japan's image in Germany at the time, which was founded on the products Japanese companies sold in Europe, was that she was at the apex of office automation. But there was not a single PC in that office; instead there were mountains of paper on every table. Office automation in Europe already started in the second Half of the 19th Century with the introduction of mechanical typewriters and calculators. From there it was an easy step to electrical and electronic machines and to PCs. In Japan the typewriter was lacking, and when affordable PCs, Word Processing and Table Calculation software became available in the second half of the 1980s, Japanese companies introduced so called *word processors*, small computers, which incorporated word processing and table calculation software, but Japanese office workers were very slow in adopting the new technology in their work places. Until the mid-1990s it was the domain of the Office Ladies, while especially older men were unable to learn to use the machines.
Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 200, ISO 200/24. CS135-04866-1991.
280. A toy shop in front of Kugayama Station. This was a nice old building and I decided to take several shots before it would be torn down after the death of the old couple that owned the shop.
Pentax Spotmatic F, Takumar 50 mm, Fujichrome 400 D, ISO 400/27. CS135-04884-1991.
281. Hakone is famous for its boxes with complex intarsia. On one of our visits to Hakone we spent some time in this shop and I took several shots, unfortunately I didn't have a flash.
Pentax Spotmatic F, Takumar 50 mm, Fujichrome 400 D, ISO 400/27. CS135-04897-1991.
282. In June 1991 we went back to Germany for the first time in three years. A lot had happened there. When we left Germany at the end of April 1989, nobody would have believed that the Berlin Wall would come down eight months later and Germany would be reunited one year after this. We went to Germany for two weddings, that of Brigitte's elder brother Heinrich and that of my cousin Petra who lived in München. This is a shot of the beer-garden *Hirschgarten* in which my cousin's wedding reception took place.

- Pentax A2 Date-S, Cosmimar 35-70 mm, Kodak EL 400, ISO 400/27. CS135-05154-1991.
283. The *Hirschgarten* is part of a larger park. There were a lot of activities on this nice Saturday. These men playing ice stock sport (Bavarian curling), which is normally done during the winter on ice, but there exist special prepared tarmacs for the summer.
Pentax A2 Date-S, Cosmimar 35-70 mm, Kodak EL 400, ISO 400/27. CS135-05159-1991.
- 284/285. *Bon Odori* in Kugayama. The *Bon Odori* are dances that are organized as part of the *O-Bon Festival of the Dead* during summer. We loved the *Bon Odori* in our neighborhood in Tokyo. There were actually two, separated by week, one organized by the Organization of Shops of Kugayama, the other by the Association of Shops of Fujigaoka. Both were very vibrant events with young and old participating. The *Bon Odori* in our Neighborhood in Nagoya are organized by the local PTA, and quite dull.
Pentax A2 Date-S, Cosmimar 35-70 mm, Fujicrome 400, ISO 400/27. CS135-05271-1991, CS135-05274-1991.
- 286/287. Two shots that I took while passing through the Inokashira Park in early morning. Normally this very popular park close to Kichijōji Station is full of people. That day we were on our way to Tachikawa and had decided to take breakfast in Kichijōji and were passing through the park on our way to a hotel. In 1991 I finally bought a second-hand Nikon F2.
Nikon F2, Nikkor 50 mm, F 1:1.4, Kodak Tri-X 400, ISO 400/27. MN-135-FILM0004-N02-1991, MN-135-FILM0004-N03-1991.
288. This shot was taken at the home of a German potter who lived in Kunitachi and was married to a relative of one of our friends from Tachikawa who was a potter himself. The pots on the table were left to dry before they could be fired.
Nikon F2, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN-135-FILM0004-N18-1991.
- 289/290/291. In September 1991 I was dispatched by the German Institute of Japanese Studies to participate in conference in Berlin. It was a strange feeling noticing the black belt without any light crossing through Berlin where the Wall once had been while flying into Berlin Tegel Airport at night, because the wall had been extremely well illuminated. When I got a day off, I went to Kreuzberg to have a look at the area where the Wall once stood, and walked the area of the Wall from the former Checkpoint Heinrichstraße to Checkpoint Charlie and took these shots on the way. The Rollei 35 E was another camera I bought second-hand in 1991. It was very handy because of its small size, but it didn't work well with high-sensitivity films.
Rollei 35 E, Rollei Sonnar 40 mm, Fujicrome 400, ISO 400/27. CS135-05340-1991, CS135-05341-1991, CS135-05342-1991.
292. The Brandenburg Gate from the east. We had seen it only from the West with the Wall in front. Now I could walk right through the gate from the *Potsdamer Platz* to *Unter den Linden*.
Rollei 35 E, Rollei Sonnar 40 mm, Kodak Ektachrome 400, ISO 400/27. CS135-05362-1991.
293. Elementary school children visiting Gyeongbokgung Palace. They all were sitting on the ground with paper and crayons and depicting their experience of this famous place.
Pentax A2 Date-S, Cosmimar 35-70 mm, Fujicrome 400, ISO 400/27. CS135-05401-1991,
- 294/295. In 1991, there was an incredible food market at Dongdaemun market. It enticed the photographers in our Seoul-Tour group to shoot. Unfortunately my own film's sensitivity was not very effective in the low light, and I hadn't brought a flash. When I visited Dongdaemun market again with Professor Shibuya in 2010, almost twenty years later the ambiance of 1991 didn't exist anymore.
Pentax A2 Date-S, Cosmimar 35-70 mm, Kodak Ektachrome 200, ISO 200/24. CS135-05322-1991, CS135-05333-1991.
296. When I was working in West Berlin, I became acquainted with a young South Korean doctoral student, Young-Man, Kô who was under the tutelage of Prof. Park. He was working on industrial and development policies comparing South Korea and Japan, and while an interesting topic, this was essentially Prof. Park's field and not mine. While I was in Tokyo in 1987/88 he came for two weeks to the Institute of Social Science, and I took him under my wings. His English was good, but his Japanese and knowledge about Japan poor, but it was an interesting time, because he related to me about his problems with Japanese and German society and how much he felt isolated and lonely in West Berlin. He really was close to an emerging depression. When I came back to Berlin, his parents had reacted to his obvious psychological problems while he was visiting Korea on his way back from Japan. The solution was to get him married. Hilarious! I thought, now we have not only one, but two people facing culture shock. The West-Berlin East-Asian scene was not very comforting for timid people. But when I got back to West Berlin in September 1988, we invited each other several times and we and our wives got well acquainted, so before we left West Berlin in March 1989 with the final destination of Tokyo, he and his wife invited us very sincerely to visit them in Seoul after they returned to South Korea. Then in the summer of 1989 I became an involuntary witness of a telephone call of Prof. Park to Prof. Toshitani when I visited Toshitani at the Institute of Social Science. Young-Man had received a three months scholarship from the Japan Foundation and the Institute of Social Science was glad to take care of him, but there was a problem with finding accommodation, because the Tokyo University International Lodge had no free rooms. After the call I commented to Toshitani that the International Lodge always had free rooms, but that Young-Man's schedule was not in line with their normal procedure, nevertheless, I had experienced that they sometimes bent the rules if there was a certain necessity, but that it would also mean that he might have to change rooms once or twice during his stay. This comment caused a flurry of activities. Toshitani had become the director of the Institute, now he contacted the head of the Institute's administration, and together they contacted the head of the International Lodge. I learned something important about Japan's state universities in the process. Research and education, administration, and property management constituted three different branches within the Ministry of Education and Culture, completely independent from each other. Cutting a deal across these different branches involved *nemawashi*, but the high ranking persons of the three institutions could not be officially included in the process. So they chose the youngest employees of the office and of the International Lodge, and me who had the status of a foreign guest researcher to cut and organize a deal for bending the rules. Everything went well, and Young-Man was very grateful for my help, and invited us again. He finished his thesis quickly, got his degree, and was hired by Kyung Hee University in Seoul in 1990, and in his letters he invited us again and again. So we decided to visit them in October 1991. But our visit to South Korea was not very well planned by us. We were not prepared to be interrogated by military police upon our arrival suspicious about our claim to be tourists, because we had official passports, but planned to

stay in a private home instead of an expensive hotel. We were not prepared to come to a country where we couldn't speak the language or read and write it, and few people spoke foreign languages. There were some elder people who could understand Japanese, but many high-school graduates had some kind of education in classical Chinese, so sometimes we communicated in writing that. And with our many friends among Korean emigrants in Germany, we were not prepared for many people's suspicions towards white people. But on the whole it was an interesting trip. We spent the first two days in Seoul with Young-Man and his family, on the first day he showed the Gyeongbokgung Palace and we visited the campus of his University. On the second day we joined a bus tour of Seoul. Then we spent several days on Jeju Island in a condominium owned by Young-Man's family. This is a shot taken in Jeju City on our first day there.

Pentax A2 Date-S, Cosmocar 35-70 mm, Fujicrome 400, ISO 400/27. CS135-05414-1991

297/298. Photographically, the trip to Jeju Island was not very satisfying. On our first day there, we moved around freely through Jeju City and I took several interesting shots. We found a fishing harbor sheltered by a rocky coastline where female divers brought up fish, especially octopus and squid, which were cut up immediately and eaten raw by the tourists who had come in masses for this treat. Jeju Island was a popular tourist destination. In 1991 the exchange of the won and the issue of passports was still strictly regulated, and only very few South Koreans were allowed to travel abroad. Under these circumstances Jeju Island had become the most popular spot for South Korean honeymoon travels. It also had a considerable influx of Japanese tourists, because it was the only place in South Korea to which Japanese could enter without a prior visa, and because of the casino located there. The favorite way to visit Jeju Island for the honeymooners was to rent a taxi for several days and be driven around to all the famous scenic spots, at each of which the driver then took several photos of the young couple for their honeymoon album. The same kind of tour was arranged for us, but this meant that I had no control about the photos and was quickly running out of slide films. So the second photo, taken on our last day, when we were free again, uses a color negative film.

Pentax A2 Date-S, Cosmocar 35-70 mm, Fujicrome 400, ISO 400/27, CS135-05422-1991, Fujicolor 100, ISO 100/21, CN135-00819-1991.

299. After our visit to Jeju Island we flew back to Seoul, where I was able to buy some slide films. We stayed again at Young-Man's home. The next day we took a highway bus to Sokcho from where we entered into the Soraksan National Park. We spent the night in a Korean Inn in a small town in the mountains and returned to Sokcho on the next day and visited its fishing boats' harbor, where I took this shot. Impressive, fish was sold directly in the harbor, and the harbor was surrounded by restaurants specializing in raw fish. We had lunch there, then returned with bus to Seoul and flew back to Tokyo on the next day.

Pentax A2 Date-S, Cosmocar 35-70 mm, Fujicrome 400, ISO 400/27, CS135-05509-1991.

300. One of our favorite tours for walking on the weekend went from Kugayama along the Kandagawa to Inokashira Park and Kichijōji. That was the nicest stretch for walking along the Kandagawa. This photo was actually already taken in May. There were always artists in Inokashira Park depicting its various seasons.

Nikon F2, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN-135-FILM0005-N24-1991.

301/302. 1991 was a year of traveling. In March we made trip to Hakone, in June and July we traveled to Germany and France, in September I traveled to Germany again to attend an international conference, in October we traveled to South Korea, and in December we traveled together with our friends from Tachikawa to Kanazawa. These two shots are from the morning market in Kanazawa, on which an incredible variety of fresh fish was offered (actually winter is the best season for fish on the Sea of Japan).

Pentax A2 Date-S, Cosmocar 35-70 mm, Fujicrome 400, ISO 400/27, CS135-05560-1991, CS135-05567-1991.

303. The *Kokeshi*-doll carver Hiraga Ken'ichi in his workshop in Sakunami-Onsen. We had visited our friends in Sendai and wanted to spend a day at a spa before going back to Tokyo. There wasn't much around the resort hotel, but I took several shots of the shop selling *Kokeshi* dolls.

Pentax A2 Date-S, Cosmocar 35-70 mm, Fujicolor HG 400. CN135-00944-1992.

304. A group of salary men reading their fortunes in front of an *o-mikuji* shop at Sensōji Temple in Asakusa. We went to Asakusa quite regularly, sometimes to show it to visitors, sometimes to buy presents to take overseas, and sometimes just because we liked its flair.

Nikon F2, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN-135-FILM0007-N26-1992.

305. Several times a year we made a trip with our friends from Tachikawa to Mt. Hotaka in Gunma Prefecture. There was a village of pensions taking its name from the mountain. We always stayed at the same pension. These two boys, the grandsons of one of our friends, really had fun playing outside.

Rollei 35 E, Rollei Sonnar 40 mm, Fuji HG 400, ISO 400/27. CN135-01037-1992.

306. Ochanomizu Station on the Maronouchi subway line. For some reason I tried out a series of high-sensitivity films in 1992, but did not use them exclusively in low-light conditions. Nevertheless I took a number of shots in the subway, but was not satisfied with the extreme color cast of the daylight films.

Nikon F2, Nikkor 35-70 mm. Fujichrome P 1600 D, ISO 1600/33. CS135-05785-1992

307. This is a rather favorite view of Fritzlar. I have shot the city from this place several times over the years with different cameras, lenses, angles, and weather and light conditions. In the 1991s Fritzlar became our primary base when visiting Europe with my sister living there since 1979 and my parents since 1985. But also in 1990s I started to take photos in this old town. The point in this scene is the visibility of three towers on the right in row.

Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06272-1992.

308. Another view of Fritzlar, the old mill. This was an interesting structure composed of a 17th Century building with an enlargement from the second half of the 19th Century. At the time it was unused, but since then it has been renovated into a quite sumptuous house.

Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06274-1992.

309. The main reason for our trip to Germany in 1992 had been the participation in a conference and me meeting with German

- sociologists in Heidelberg and Mannheim. In between we also had two weeks for visiting our families. But this meant that I arrived in Heidelberg and Mannheim just at the start of the Advent and the Christmas Markets, I visited the Christmas Market in Mannheim, where I took this shot.
Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06308-1992.
310. Weekly market in Frankfurt-Bornheim. We visited our friends in Frankfurt before returning back to Japan. Markets had already drawn my attention in the early 1980s, and they did more so in Japan.
Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06319-1992.
311. The old women selling flowers and vegetables at the fringes of the morning market in Sendai's Chûô-ku attracted my attention. She reminded me of the old farm women on Marburg's market.
Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06335-1992.
- 312/313. We went to Akigawa with our friends from Tachikawa to see a performance of rural Kabuki. My friends thought that it might be a good idea to shoot some photos behind the scene. So I shot two black & white films and two slide films. The shots from the Kabuki performance made it into the 2001 exhibition. These two shots, taken close to Akigawa station were not included in the exhibition.
Nikon F2, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN-135-FILM0006-N02-1992, MN-135-FILM0006-N01-1992.
- 314/315/316. At the end of December 1992 we visited the new Metropolitan Government building on the west side of Shinjuku Station, and we went up to the visitor's platform on the 60th floor of the building, where I took several slides and black & white photos. The two black and white photos were included in an exhibition in 2011 that only showed landscapes and city scapes.
Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06343-1992. Nikon F2, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN-135-FILM0008-N04-1992, MN-135-FILM0008-N02-1992.
317. 1993 became a very busy year. In February I traveled to Nagoya to meet the top of Chubu University and my transfer to that university was finalized. In March we spend Brigitte's birthday in Yunishigawa Onsen, where I took this shot. In April I started to spend two days a week at Chubu University as part-time teacher. The final decision of Chubu University's top had come to late to finish the procedures for my employment in April, so my regular employment started on October 1st. In July I accompanied Shun'ichi Mukasa to fieldwork in a fishing village in Mie Prefecture, in August we traveled to Germany, in September we moved from Tokyo to Nagoya, and in October I started to work as an assistant professor at Chubu University and had to prepare two lectures every week. Accordingly, the numbers of films I shot in that year was quite limited and most of the interesting shots were included in the 2001 exhibition. We had bought the Pentax Espio 115 in 1992 as an easy to use camera for Brigitte.
Pentax Espio 115, Pentax IQZoom 115, 38-115 mm, Fujicolor 400, ISO 400/27. CN135-01147-1993.
318. This is a shot from Penguin House, a live house and bar in Kôenji, Suginami-ku. I had discovered this bar in September 1987 while I was living in Kôenji at an apartment of Prof. Tsuneo Yamane, and I became a regular at the bar even after I moved to Shirokanedai in Minato-ku, because I became friends with its master and the members of its house-band, Nakada Shûko & Midnight Special. We tried to attend all of her concerts there, and this is a shot of another regular of the bar during one of the concerts.
Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06469-1993.
319. During our visit in Germany in 1993, we spend most of our time with our families. Our decision to stay in Japan indefinitely longer had caused some apprehension and anxiety, especially for Brigitte's mother. So we took only the Pentax Espio 115 with us to Germany, and mostly shot memory photos of family and friends. This shot was taken at the kitchen of Brigitte's mother's home. The old woman was a neighbor and close friend of the family. She always wore the local traditional folk costume and hairstyle.
Pentax Espio 115, Pentax IQZoom 115, 38-115 mm, Fujicolor 100, ISO 100/21. CN135-01243-1993.
320. I took quite a lot of photos during our fieldwork in Ishika, Toba, Mie Prefecture. Mukasa was conducting life history interviews with the *ama* of this village. His primary informant told a story of hard and dangerous work, which let the older *ama* to refuse their daughters to continue their profession. After the *ama* returned from diving, they first delivered their catch to the fishery cooperative, and then they took a long hot bath and ate in their bath house. After bathing they returned and registered their catch with the fishery cooperative. Their catch was alive, mostly abalone, sea urchin, *Ise* lobster, and octopus. It was sold alive to tank trucks from Osaka and Tokyo for delivery to *sushi* restaurants in these cities.
Nikon F2, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN-135-FILM0009-N34-1993.
321. The work of the *ama* was not finished after registering their catch. They did repair works, and prepared part of the catch that was not sold to the tank trucks.
Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06550-1993.
- 322/323. While I was quite busy at Chubu University, Brigitte explored Nagoya, and on the weekend she showed me the places she found interesting. One of the things that we didn't know from Tokyo and discovered in Nagoya was markets. There was a regular market at on the 4th, 14th and 24th day of every month at the Kôshôji in Yagoto, but Brigitte discovered other markets later.
Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06615-1993. Nikon F2, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN-135-FILM0010-N12-1993.
324. This photo was taken at the Shiroyama Hachimangu in Chikusa-ku. Mothers with their children practice festival. We found the festivals in our basically residential neighborhood in Nagoya quite sterile when compared to Tokyo. They were organized by the PTAs and only included schoolchildren and their parents.
Pentax A2 Date-S, Cosmocar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06580-1993.
325. 1994 was a terrible year for us. It became a bit better in the second half, but it started quite bad. We had not yet acquired many friends in Nagoya, and Brigitte decided in the autumn of 1993 that she wanted to quickly finish her doctoral research. She had already done a number of interviews and collected a lot of Japanese material while we were living in Tokyo, but now she needed more recent information from Germany. Therefore she wanted to go at least for half a year to Germany for

fieldwork and the collection of material. We spent Christmas and the New Year in Japan, but afterwards she departed for Germany in early January. I was to join her in February immediately after entrance exams, because the 70th birthday of her mother was on the 8th and the 75th birthday of my mother was on the 13th. But then everything went wrong. Within an hour after she arrived at her mother's home, her mother had a severe stroke. The doctor came as quickly as he could and immediately ordered an ambulance. But in a small village twenty kilometers from the closest hospital, everything took a tremendous time. She lost consciousness before arriving at the closest hospital from where she was immediately transferred to the closest brain-trauma center sixty kilometers away. She never woke up from the coma and eventually died one day after her 70th birthday. Gratefully, I could finish my grading quickly and Chubu University gave me emergency leave, dispensing me from entrance exam duties. Further bad news reached us when I attended my mother's birthday: my godmother and my sister's husband had both been diagnosed with terminal cancer and both died later in the year. Brigitte stayed in Germany when I went back to Japan, she still wanted to do her research, and a lot of things had to be cleared concerning inheritance. But then things got tense with her brothers and she decided in April to come back to get some relief. After she was back, we continued to explore Nagoya and its surroundings. In May we made a trip to Chita Peninsula and especially took time in Tokoname, which is famous for its pottery. This house was a typical sight to the work places of potters. Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06739-1994.

326. The Tokoname region produces red colored clay and Tokoname became a center for the production of clay pipes and other industrial ceramics. When we visited the city most of the big industrial kilns were no longer in use and had become quite decrepit, or they were equipped with other fuel sources. Nowadays the biggest and oldest of those industrial kilns has been designed as a cultural heritage.

Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06742-1994.

327/328. A potter in his workshop. He produced fine earthenware, especially for tea ceremony. He explained to us some of the specifics of the clay he used, which came from places where rice fields existed for several hundred years above the clay. According to him, this clay was rich with gold traces, and due to an electrolytic reaction with the *matcha* used in the tea ceremony, the bottoms of the deeply red tea cups became sprinkled with gold after prolonged use.

Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome 400, ISO 400/27. CS135-06748-1994. Nikon F2, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0011-N32-1994.

329. After we visited Tokoname, Brigitte wanted to see the sea. It was impossible in Tokoname itself, so after consulting the map, we boarded the train back to Nagoya and got off at a station that seemed close enough to walk to the beach. But there was only a small strip of beach under the seaside walls. Little children were playing there and we were able to walk a couple of hundred meters barefoot in the surf.

Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0012-N03-1994.

330. The next place was even worse, no beach at all. Brigitte was quite disappointed. We should have checked out some tourist guide, but anyway, we would have needed a car to get to interesting places. On the second place people were fishing, which was a very popular past-time activity in Japan at the time.

Nikon F2, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0012-N18-1994.

331. This is a shot from Heiwa Park in Nagoya. Most of the park is a big cemetery, but there was some nature style park left close to Hoshigaoka. Nevertheless a big portion of this area was used by squatters for vegetable gardens, a practice the dated back to the immediate post-war period, and which could be seen in other nature park areas too. In 1994 the city just started to clear these areas and to evict the squatters, something they have managed sometime in the early 2000s.

Pentax Spotmatic F, Takumar 50 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM0014-N18-1994.

332. I tried high-speed films again for shots at night and work in Nagoya's underground areas. A lot of those shots were for acquiring teaching materials. This was a gasoline stand on the Meitō Hondōri close to our home. It still exists, but changed from ESSO to Cosmo.

Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome P 1600D, ISO 1600/33. CS135-06802-1994.

333. This shot was taken at the subway station Nagoya where you have also a very big underground mall. I was still not satisfied with the color cast, but I could only get daylight high-sensitivity films.

Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome P 1600D, ISO 1600/33. CS135-06819-1994.

334. This shot shows the escalators at the B1 entrance of the Tōbu Department Store in Ikebukuro. I liked the view.

Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome P 1600D, ISO 1600/33. CS135-06827-1994.

335. At the end of July we went to Tokyo mainly to pick up our cousins at Narita airport, because they came to Japan for the first time and we thought it would be quite difficult for them to travel from there to Nagoya without help. Because Brigitte still loved Tokyo and Yokohama, we spend some time for ourselves to visit both places before the arrival of our cousins. This shot shows street vendors in Yokohama's China Town.

Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome P 1600D, ISO 1600/33. CS135-06852-1994.

336. With my cousins we visited various places around Nagoya. Seto is the second famous place for pottery in Aichi Prefecture. In the Meiji period they started to produce porcelain with European design for export to the United States, and porcelain still is important, although the whole Chubu area is now engaged in the production of industrial ceramics. We looked in many of the pottery shops and when I looked into one of the bigger factories, we were invited in and got an impromptu guided tour.

Nikon F2, Nikkor 35-70 mm, Fujichrome Provia 400, ISO 400/27. CS135-06874-1994.

337. Children on a playground close to our home in Meitō-ku Takama-chō.

Nikon F2, Nikkor 35-70 mm, Fujichrome Provia 400, ISO 400/27. CS135-06921-1994.

338. This shot was taken in the Heiwa Park in Chikusa-ku. In 1995 only a small portion of this area was already transformed into a park, there were still quite a lot of squatters. In the park area a considerable part was set aside for eucalyptus trees for feeding the Koalas in Nagoya's Higashiyama Zoo.

Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome Provia 400, ISO 400/27. CS135-06935-1995.

339. Already in 1993 I started to take photos of events and campus life of Chubu University. Most of them are not included in the

- online photo archive or used for exhibitions. Some were included in the 2001 exhibition; this shot is one of those that were not.
Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome Provia 400, ISO 400/27. CS135-06941-1995.
340. In 1995 I did not shoot many photos. We had become very busy. Brigitte had started teaching German as a part-time lecturer at Yokkaichi University in the autumn of 1994 and in March 1995 was asked by other universities to teach at their place too. I was not only teaching at Chubu University, but also as a part-time teacher at other universities. I was still engaged in research with the German Institute of Japanese Studies and in several other research projects. I was busy doing research and publishing. We had acquired friends in Nagoya, especially through the Nagoya German Culture Forum. This shot was taken at a barbecue party with friends from the German Culture Forum and their families.
Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome Provia 400, ISO 400/27. CS135-06968-1995.
341. In 1995 I shot only two black and white films. I had bought a second-hand Nikon F3 and wanted to try it, therefore I did a long walk around our neighborhood on a Saturday. This shot is from the first film. I had already seen similar scenes of boys playing video games in front of a toy shop in Tokyo.
Nikon F3, Nikkor 50 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0015-N02-1995.
342. On the same walk, I saw an amateur-league baseball game in a park nearby. This is an alternative shot of one that had been included in the 2001 exhibition.
Nikon F3, Nikkor 50 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0015-N32-1995.
343. Every year at the beginning of the summer term the freshmen of Chubu University participate in a two-day orientation at the university's training center in Ena. As a new faculty member I had to participate in the event in 1994, and in 1995 I was in charge of the event for my department. This is a shot taken upon arrival at the training center.
Pentax Espio 115, Pentax IQZoom 115, 38-115 mm, Kodakcolor Gold 100-S, ISO 100/21. CN135-01396-1996.
344. The second market that Brigitte discovered in Nagoya is held on the 20th day of every month at the Nittaiji in Kakuôsan. Since it was easier to reach from our home, we visited it several times. I had already seen old women gossiping on the market on the outskirts of Sendai,
Nikon F3, Nikkor 50 mm. Fujichrome Provia 400, ISO 400/27. CS135-07080-1996.
- 345/346. In 1996 Brigitte went to Greece with a friend already in the second half of July, but I could not leave Japan before my work was finished at Chubu University on August 12. So I went to Europe after Brigitte got back to Japan. This time I wanted some kind of vacation like Brigitte and not only visit my family. So I joined my French friends who were vacationing in the Provence. This shot was taken during a festival in which the young bulls that are raised in the Camargue for bullfight were shown to the public. This also gave an occasion to show off to the cowboys who took care of the bulls in the wild.
Pentax A2 Date-S, Cosmimar 35-70 mm, Kodak Ektachrome 400, ISO 400/27. CS135-07146-1996, CS135-07149-1996.
347. The old part of Martigues is very nice. Old men fishing in the harbor seemed to me to be symbolic for the laid-back way of life in southern France. The settlement at Martigues is as old as that of neighboring Marseille, but while Marseille was founded as a Greek colony, Martigues started as a Celtic settlement.
Pentax A2 Date-S, Cosmimar 35-70 mm, Kodak Ektachrome 400, ISO 400/27. CS135-07116-1996.
348. My grandparents lived in Oberhausen since the early 1950s and when we were kids, we visited them together with our parents every year. Between fourteen and sixteen I also spent my summer holidays there. It was an industrial city famous for coal, steel, and chemical industry, but these industries declined after 1975 and the mines and most of the steel factories were closed during the 1980s. I had not visited the city since the death of my grandmother in 1968 when my sister and I were invited to attend the birthday of my cousin's husband in late August of 1996. Visiting the city almost thirty years later and after having lived in Tokyo, what once had seemed to me to be a formidable example of urbanity now looked rather provincial.
Pentax A2 Date-S, Cosmimar 35-70 mm, Kodak Ektachrome 400, ISO 400/27.
349. The only pit-tower of the Osterfeld mine that still exists. The area of the mine was used for the *Landesgartenschau* (State Horticultural Show) 1999 and has become a park. The work on that event had already begun when I took this photo.
Pentax A2 Date-S, Cosmimar 35-70 mm, Kodak Ektachrome 400, CS135-07170-1996.
- 350/351. The Hiroshima Peace Memorial, as it is named since it was designed a UNESCO World Heritage Site in 1996. It is more commonly known as the Atomic Bomb Dome. Designed by the Czech architect Jan Letzel it was built in 1915 to house the Hiroshima Prefectural Commercial Exhibition, which became the Hiroshima Prefectural Industrial Promotion Hall in 1933. The building was located 160 meters from the hypocenter of the atomic blast and it was the only building that remained still standing tall in the area close to the hypocenter. For many years after 1945 there had been efforts to demolish it, but in 1966 the Hiroshima City Council decided ultimately to preserve the ruin as a memorial to the atomic bombing.
Nikon F3, Nikkor 50 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0020-N28-1996, MN135-FILM0020-N29-1996.
352. Several days after I came back to Japan, Brigitte's brother Hans visited us in Nagoya. Since Brigitte was still recovering from surgery, I accompanied Hans to visit Hiroshima. It was not my first visit of the city. I had come here in October 1987 and again with Brigitte in April 1988. What astonished me during this third visit was that the exhibition at the Peace Memorial Museum had become much better after its renovation in 1994. Formerly it only showed Hiroshima as a victim of the war, now it also included Hiroshima's history as a military command center from which the wars in East Asia had been directed since 1894. But this is a street scene I shot on our way to the Peace Memorial Park.
Nikon F3, Nikkor 50 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0020-N19-1996.
353. With Hans I also visited the famous shrine on Miyajima close to Hiroshima for the first time. During my prior visits to Hiroshima I had been rather oblivious of its existence. I knew of Miyajima, but I was not aware how close to Hiroshima it is located.
Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome Provia 400, ISO 400/27. CS135-07211-1996.
- 354/355. The *Rokumonsen* in Imaike, a typical Japanese *izakaya*, was our favorite drinking place in Nagoya until its master retired in the late 1990s. During this time we were not strongly involved with the foreigners' Diaspora in Nagoya. Our social

- network was mainly based in the academia of the universities where we worked.
Nikon F3, Nikkor 35-70 mm, Nikon Speedlight SB 17. Kodak Tri-X 400, ISO 400/27. MN135-FILM0016-N21-1996, MN135-FILM0016-N23-1996.
356. A shot taken on the Meitô Hondôri in the afternoon. Elementary schoolchildren on their way home from school.
Nikon F3, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0017-N05-1996.
357. This is a shot I took in the Hoshigaoka Danchi. This public housing complex was planned in the 1950s and finished in the 1960s. In the early 1990s the houses not only had become quite old and a bit delapidated, unit sizes, ceiling heights, and facilities had also become quite outdated. So around 1994 the housing company started to stop renting-out units that had become free, and it was clear that sooner or later these buildings were to be torn down. So I went there to document public housing of the early 1960s. Unfortunately the empty buildings were barred and I couldn't get any shots of the units themselves.
Nikon F3, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0018-N28-1996.
- 358/359/360/361. This is a series of shots from the monthly market at Nittaiji in Kakuôsan. We quickly noticed that there were children at these markets, but that the overwhelming majority of the customers were elder people. Young people were conspicuously absent.
Nikon F3, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0019-N19-1996, MN135-FILM0019- N20-1996, MN135-FILM0019-N32-1996, MN135-FILM0019-N36-1996.
362. This is a shot from the yearly staff outing of the College of International Studies of Chubu University. These outings always went to some nice place close enough to Nagoya for a one-day-trip; they included some sightseeing and invariably ended with a wining and dining party. In later years they were organized as three- to four-days trips to neighboring countries, but since these were not fully covered by the budget allowed from the university and required a certain amount of money from the participants, participation did not include all of the staff.
Pentax A2 Date-S, Cosmimar 35-70 mm, Fujichrome Provia 400, ISO 400/27. CS135-07233-1996.
- 363/364/365. Three shots taken during the Street Performers' Festival (*Ôsu Daidô Chônin Matsuri*) at Ôsu Kannon. This festival takes place every year on the first weekend in October. The Ôsu Kannon area is a rather traditional shopping area with a strong downtown flair and the festivals in this area are very lively. This street performers' festival has become quite famous nationwide and internationally. I visited the festival several times and a number of the shots from 1996 and 1997 were included in my 2001 exhibition.
Nikon F3, Nikkor 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM0021-N26-1996, MN135-FILM0021- N27-1996, MN135-FILM0022-N11-1996.
366. Commuting to Chubu University by train, I was sometimes quite amazed at the cityscapes that were visible from the train. The picture changed with the season. In winter the paper factory Ôji Seiji located between the Kachigawa and Kasugai stations was an impressive sight, unfortunately it was quite difficult to get an unobstructed view from the ground. Then I noticed a pedestrian bridge over the railway just after Kachigawa station. Eventually I took the time to get off the train at Kachigawa and had a look at the scene from this bridge. This is one of nine shots I took from the bridge on that day.
Pentax A2 Date-S, Cosmimar 35-70 mm, Kodak Ektachrome 400, ISO 400/27. CS135-07367-1997.
- 367/368/369/370. On a weekend in April Brigitte decided that a) she had an appetite for roasted broiler, something that was quite difficult to get in Japan at the time, and b) that she wanted to get out of the city. From the year before we knew that there was a place specializing in roasted broilers close to Korankei Gorge, we didn't know the exact location, but we asked our friend Mutsuo to come with us hiking around at Korankei, Mutsuo has the worst sense of direction of anybody I know, but during our hiking we spotted the place. But first our trip was delayed in Asuke, because there was a festival of the Asuke Hachimangu shrine. So we parked our car and observed the festival until the road was free again.
Contax G2, Zeiss Planar 45 mm. Fujicolor 400, ISO 400/27. CN135-01591-1997, CN135-01593-1997, CN135- 01597-1997, CN135-01615-1997.
371. In 1997 on most railway and subway lines the wickets were automated. So when I was working with a research group from Tenri University and arrived at Tenri Station of the Kintetsu line for the first time, I was quite astonished that they still had manned wickets, and I immediately took a shot.
Contax G2, Zeiss Planar 45 mm. Fujicolor 400, ISO 400/27. CN135-01622-1997.
372. On our way back from Tenri, we took a break in Kyoto and I went with Prof. Kimura Hidenori from Aichi Gakuin University to visit Minami-ku Higashi 9-jô. There were the barracks that during WW II had housed Korean forced laborers on the premises of a Mitsubishi factory and had become a squattered area for the Korean minority in Japan. Actually in 1997 there were plans to redevelop the area and to expulse the squatters.
Contax G2, Zeiss Planar 45 mm. Fujicolor 400, ISO 400/27. CN135-01625-1997.
- 373/374/375/376. 1997 became a year of traveling again. In late January/early February we went to Germany for the Golden Wedding of my parents. Then we were invited to a wedding of friends in Boston and I was to attend the European Association of Japanese Studies' conference in Budapest, Hungary. So we decided to buy an around-the-world ticket, spend one week on Maui, Hawaii, one week in San Francisco and one week in Boston before we moved on to Germany to visit my parents. There Brigitte and I parted, I went to Budapest and she stayed in Germany before we met again in Amsterdam's Schiphol airport for our flight back to Japan. On Maui we spend the first few days driving around on the southern coast close to Lahaina, where I took these shots.
Rollei 35 E, Rollei Sonnar 40 mm, Fujichrome Sensia 100, ISO 100/21. CS135-07404-1997, CS135-07405-1997, CS135-07408-1997, CS135-07412-1997.
377. We drove around Maui quite a lot. One of the more adventurous trips took us along the Hana Road from P'aia to Ke'anae Point and back. The road, mostly only one lane with an incredible number of curves and switch-backs, was hell to drive, but the landscape was extremely beautiful. It was one of the better trips we made on Maui. This shot was taken at Ke'anae Point, the cap at the end of the peninsula.

Rollei 35 E, Rollei Sonnar 40 mm, Kodak Gold 100-6, ISO 100/21. CN135-01682-1997.

378/379. When we arrived back in P'aia, Brigitte was exhausted. I didn't have a driver's license at the time and driving the Hana Road alone had taken its toll. So we decided to take a rest and explored P'aia. In 1997 P'ai was quite a desolate place. We only saw a few old people and most shops were abandoned. But we found a nice restaurant and bar where we had an excellent dinner, and since there were only a few guests, the master told us the story of the place. In the first half of the 20th Century P'ai had been a bustling place, a settlement mainly for Japanese immigrant workers of the sugar-cane fields. Then the work in the sugar-cane fields became more and more mechanized, while the second and third generation of the Japanese immigrants became better and better educated and moved on to economically more prosperous places. P'aia became more or less depopulated since the 1970s. It also lacked beaches to attract resort development. But off the P'aia coast there existed incredible waves which started to attract surfers from all around the world since the 1980s and it was slowly becoming a surfer's paradise. The owner and chef of the restaurant was proof of this. He was a former chef of the King of Sweden and had spent his vacation every year in P'aia for surfing, and after several years he had decided to stay in P'aia and bought the place. These two shots give an impression of how we saw the place.

Rollei 35 E, Rollei Sonnar 40 mm, Kodak Gold 100-6, ISO 100/21. CN135-01688-1997, CN135-01692-1997.

380/381/382/383/384/385. San Francisco was a very interesting place that we liked very much. We walked the whole downtown area, North Beach, Telegraph Hill, and the harbor. We made trips to Alcatraz and to the Muir Woods. Nos. 380 and 385 were taken in San Francisco's China town. An interesting place, but compared to Yokohama, the restaurants did not impress us. But we found more satisfying restaurants downtown and on North Beach. Nos. 381 and 384 were taken on Alcatraz. It was a very popular spot after the release of the movie *The Rock* in 1996. But the guides told us that in difference to the story in the movie, Alcatraz did not have any underground level facilities. No. 382 was taken on Telegraph Hill and No. 383 is a shot from North Beach.

Pentax Espio 115, Pentax IQZoom 115, 38-115 mm, Fujichrome 400, ISO 400/27, CS135-07459-1997, CS135-07498-1997, Rollei 35 E, Rollei Sonnar 40 mm, Kodak Plus X, ISO 125/22. MN135-FILM0023-N05-1997, MN135-FILM0023-N14-1997, MN135-FILM0023-N28-1997. Pentax Espio 115, Pentax IQZoom 115, 38-115 mm, Fujichrome 400, ISO 400/27, CS135-07458-1997.

386, 387, 388. Compared to San Francisco, Boston was much less interesting. But the food, lobsters and clam chowder, was good. We had come to Boston mainly to attend the wedding of friends, and we did not rent a car. That proved a bit unfortunate, because we stayed in a hotel in Wellesley. Actually we had a chance to make it on time to the wedding. Originally, we were booked with Northwest Airlines, and they did not have a direct flight to Boston. But when we went to check-in, the flight was cancelled because the plane had been hit by a car on the tarmac and had to be repaired. So they booked us inter-airlines courtesy on a direct flight to Boston with United Airlines, and we arrived just in time to catch the last limousine bus to Wellesley. Our major impression from Boston was traffic congestion and resulting delays, because the tunnel from the airport was under construction.

Rollei 35 E, Rollei Sonnar 40 mm, Kodak Plus X, ISO 125/22. MN135-FILM0024-N02-1997, MN135-FILM0024-N11-1997, MN135-FILM0024-N01-1997.

389. Budapest was on the last leg of my travel. This is a shot in the bus from the tarmac to the terminal. I did not take any more shots in Budapest and didn't see much of the city as I was busy with the conference.

Rollei 35 E, Rollei Sonnar 40 mm, Kodak Plus X, ISO 125/22. MN135-FILM0024-N31-1997.

390/391. After we arrived in Germany, I spent about one week with my parents and then went to Bonn to meet with the guy with whom I was to do the presentation at the conference in Budapest. These are two shots in the favorite bar of the guys of the Institute for Japanese Studies at Bonn University.

Rollei 35 E, Rollei Sonnar 40 mm, Kodak Plus X, ISO 125/22. MN135-FILM0024-N18-1997, MN135-FILM0024-N25-1997.

392. We were not finished with travelling after we returned to Japan in late August. In September we had visitors from Germany, my sister Dagmar and her friend Carmen, and we accompanied them to Hiroshima, Kyoto, and Tokyo. This is a shot from Hiroshima. There were a number of more photos taken in this year, but most of them are included in other books.

Contax G2, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM0026-N09-1997.

393. On a holiday in December there was a fire drill for the College of International Studies of Chubu University. I was not involved in the drill, but I was for some other reasons at the university on that day, and I took several shots of the event. On this day I used a Contax II from the 1930s, which I had used for subway photos and the film was not yet complete.

Contax II, Sonnar 50 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0027-N22-1997.

394. There had been a big construction project of a Nagoya City Highway junction and interchange at Kamiyashiro, close to our home. The evolving structures intrigued me, so on a Sunday morning I went there and took a number of shots from various angles.

Contax G2, Planar 45 mm, Fujichrome Provia 100, ISO 100/21. CS135-07733-1998.

395. This is a shot of Fritzlar from a viewpoint that I like very much. So I have taken a number of shots of this viewpoint over time. No. 307 was one of them. In 1998 I mostly shot slide films, I only shot one black and white film with subway photos and no color negative films at all.

Contax G2, Planar 45 mm, Fujichrome Provia 400, ISO 400/27. CS135-07819-1998.

396. In the summer of 1998 we did our usual tour of duty to Germany. But were sick of spending a lot of money and time just to see our family and relatives and we wanted to have some kind of real vacation. So we decided to join our French friends in the Provence and Brigitte's brother Hans was to join us later. He came by night train to Marseille where he had reserved a rental car. So we went to Marseille from Sausset-Les-Pins with the first train in the morning (there were only three trains a day) to pick him up. This is a shot on the station of Sausset-Les-Pins while waiting for the train.

Contax G2, Planar 45 mm, Fujichrome Provia 400, ISO 400/27. CS135-07850-1998.

397. After we picked up Hans at the station, we had breakfast at a café close to *Vieu Port*, the harbor of the fishing boats. They sold part of their catch directly on the docks, mainly to customers from restaurants.

- Contax G2, Planar 45 mm, Fujichrome Provia 400, ISO 400/27. CS135-07855-1998.
- 398/399/400/401. Marseille can be called the immigration capital of France. Immigrants came in various waves since the 19th Century. There are no clear statistics about migration background of the population of France, but it is safe to assume that the vast majority of the population of Marseille has a migration background in the last three generations. This gives the city a distinct multi-ethnic and multi-cultural flair.
Contax G2, Planar 45 mm, Fujichrome Provia 400, ISO 400/27. CS135-07861-1998, CS135-07862-1998, CS135-07863-1998, CS135-07873-1998.
- 402/403. We liked St. Rémy very much, not for the famous monuments in and around the city, but for its laid-back flair of a provincial town that was enhanced by the tourists, especially when they were taking a rest from the summer heat in the cafés. We also found some very nice restaurants.
Contax G2, Planar 45, Sonnar 90 mm, Fujichrome Sensia II 400, ISO 400/27. CS135-07949-1998, CS135-07947-1998.
404. Our flight back from Marseille went through Munich, where we had to change plane for Frankfurt. So we decided to spend several days there with my cousins. Joseph Ratzinger, the later pope Benedict XVI, had been archbishop of Munich before he was appointed Prefect of the Congregation for the Doctrine of Faith in 1981, and Munich became the center of conservative Catholicism in Germany, in the administration of the Church as well as in political Catholicism. Priests were everywhere.
Contax G2, Planar 45, Fujichrome Sensia II 400, ISO 400/27. CS135-08041-1998.
- 405/406. Normally we tried to avoid travelling to Germany in the winter. But it was my mother's 80th birthday on February 13, so we were in Germany for the carnival. Fritzlar is a catholic enclave in a protestant region, so carnival is very lively here. On Rose Monday revelers dressed-up in costumes party in the streets until late night.
Nikon F3, Nikkor 35-70 mm, Fujichrome Provia 400, ISO 400/27. CS135-08220-1999, CS135-08249-1999.
407. This shot was taken during *hanami* in Tsurumai Park. On that occasion I took a number of black & white shots and color slides. I took a lot of photos in 1999, but most are included in other books.
Contax G2, Planar 90 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0031-N35-1999.
408. Brigitte loved to hike on Higashiyama and visit the Higashiyama Zoo and Botanical Garden. This shot was taken in the zoo.
Contax G2, Planar 90 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0031-N11-1999.
409. In 1999 I had much fewer occasions to visit Tokyo, but sometimes I was called there to participate in research meetings. When I stayed overnight, I always tried to visit Penguin House in Kôenji where this shot of the band leader was taken after a concert of a funk-rock band.
Pentax Spotmatic F, SMC Takumar 50 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0035-N13-1999.
- 410/411. These two shots were taken at the Kakuôzan Summer Festival late in July. In 1999 there were a lot of children with their parents having fun.
Contax G1, Planar 45 mm, Fujichrome Provia 400, ISO 400/27. CS135-08306-1999. Pentax Spotmatic F, SMC Takumar 50 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0037-N27-1999.
412. In the summer of 1999 we stayed in Japan, but during the summer we made trips with Japanese friends into the mountains of Gifu and Nagano prefectures. During one of them we also visited the old postal town of Tsumago, where I took this shot.
Pentax Spotmatic F, SMC Takumar 50 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0038-N13-1999.
413. In the second half of the 1990s the Japanese economy suffered from the Heisei Recession. A lot of people lost their jobs and the number of homeless people increased considerably and they became very visible in the parks of the big cities. Nevertheless begging still remained rare. So this scene of a mendicant Santa Claus in Nagoya's posh business center of Sakae was impressive.
Contax G1, Planar 45 mm, Fujichrome Provia 400, ISO 400/27. CS135-08357-1999.
414. This photo of my wife Brigitte is one of the first shots that I took with my first digital camera, a Sony Cybershot DSC-F505. Actually I used my university budget to buy the camera, because I had too much money left that I had to burn before the end of the fiscal year. At the time the camera caused a stir because of the picture size and the Zeiss lens, and together with the Nikon Coolpix 950 this camera led the breakthrough of digital cameras in the early 2000s.
Sony Cybershot DSC-F505, 2.1 Mega Pixels, Zeiss Vario Sonnar 7.1-33.5 mm. DIGI-00004-2000.
415. In 2000 I started earnestly to collect material for lectures about Europe. Shops are quite different from Japan. This is a bakery in Fritzlar where my parents used to buy their bread. I accompanied my father to get freshly baked *Brötchen* for breakfast.
Contax G2, Planar 45 mm, Fujichrome Provia 400, ISO 400/27. CS135-08377-2000.
- 416/418. These are two shots from the butcher's shop in my home village. My parents used to go there at least once a week to buy meat and sausages, and my sister still goes there regularly and I also visit the shop when I am in the region. We know the owners since our childhood and are quite close to them. The shop is famous all over Germany for the quality of its sausages and hams.
Contax G2, Planar 45 mm, Fujichrome Provia 400, ISO 400/27. CS135-08386-2000. CS135-08388-2000.
417. In 2000 I traveled a lot again. It started in February/March with a trip to Germany for a symposium in Bonn. As always this also gave an occasion for a short visit of my parents. And it was carnival again.
Contax G1, Sonnar 90 mm, Fujichrome Provia 400, ISO 400/27. CS135-08405-2000.
419. This shot was taken on the platform of Marburg's central station while waiting for the train to take me back to Fritzlar. Traveling by train from the countryside had become quite inconvenient since the 1980s. Many regional lines had been closed, and the number of trains per day had been reduced. So a trip that would take about one hour by car, would take a half a day by train.
Contax G, Planar 45 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0039-N06-2000.
420. My next trip came right after I was back in Japan. We traveled to Nagasaki together with our friend Mutsuo Ohkawa. It was

my first trip to Nagasaki, and while I was a bit disappointed by the Peace Park, especially its museum, we liked the city as a whole very much. This is a quite famous view of Nagasaki, the *meganebashi*, Spectacles Bridge, were the bridge mirrored in the river looks like a pair of spectacles. I took a number of shots, black and white and color slides, from various angles.
Contax G2, Planar 45 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0040-N07-2000.

421. After we came back to Nagoya, we spent the next weekend hiking on Mt. Sanage located between Nagoya and Toyota. On our way back from the mountain, we met a group of farmers preparing the rice paddies for the rice transplantation. Actually they provided a good example of what became to be called *san-chan* agriculture in the 1970s, a type of sideline agriculture in which the bulk of agricultural work is performed by the mother (*o-kâ-chan*), the grandmother (*o-bâ-chan*) and the grandfather (*o-jî-chan*), while the father (*o-tô-san*) is regularly employed outside of agriculture and only helps during the busy season.
Contax G, Sonnar 90 mm, Fujichrome Provia 100, ISO 100/21. CS135-08532-2000.
422. While living everyday in Japan and taking photos on the streets, I rarely reflected the changes in the life of the people. Change happened gradually and was incorporated into our everyday life routines and experiences. And unlike the changes in Germany after 1989, it was not bound to spectacular events like the fall of the Wall and the collapse of the Soviet system. Even the Great Hanshin earthquake and the Tokyo subway sarin attack of 1995 or the short lived non-LDP coalition governments of 1993 to 1996 rather signified perpetuity of bureaucratic routines and not major caesuras. For me that changed when I prepared a photo book for my sister Dagmar between 2001 and 2003, because my photos revealed how much life in Japan had changed. Despite "value change" being the major topic of my research during the whole period, until this time, my perception of social change remained rather abstract. The first thing that became obvious in the photos was the changes in the mores and lifestyle of young people. When I came to Japan in 1987, a scene like this had been simply impossible under the rule of controlled education and the schools' interference with every aspect of students' life.
Contax G, Sonnar 90 mm, Fujichrome Provia 400, ISO 400/27. CS135-08583-2000.
423. Another thing that changed was telephones. When I came to Japan in 1987, telephones in private homes were rare. Landlines were expensive; you had to invest roughly USD 2000.00 to acquire a landline and a telephone, and service fees were very high. Public telephones were everywhere; many shops had a phone that also could be used as a pay telephone in front of them. Portable telephones started to appear around 1991, but they were heavy and big machines and expensive too. When I started to work at Chubu University in 1993, so called *pocket bells* (pagers, beepers) that allowed the owner to send and receive very short short-mails became popular among high school and university students. Then came a certain deregulation of the wireless telecommunication market, which led to a cutthroat competition between cell phone providers, prices tumbled, and by 2000 cell phones had become ubiquitous and a major nuisance.
Contax T VS III, Vario-Sonnar 30-60 mm, Fujichrome Provia 400, ISO 400/27. CS135-08601-2000.
424. After it had become clear that I would have another exhibition in Tachikawa in 2001, I took a lot of shots in Japan and roamed the streets of Nagoya on every weekend. This shot was taken in Kakuôsan on the day of a festival in the area.
Contax G, Sonnar 90 mm, Fujichrome Provia 400, ISO 400/27. CS135-08611-2000.
425. This shot was taken at the summer festival of the Nagoya International School. It was taken during my first visit of the school. My friend Ron Doughty wanted to do some advertisement for his new shop and asked me to accompany him to the school. It is a nice place, the school opened in 1964 in a building of Nanzan University and moved to its contemporary location in Moriyama-ku, a completely rural area in the period, in 1968. The new school buildings had been designed by Antonin Raymond.
Sony Cybershot DSC-F505, 2.1 Mega Pixels, Zeiss Vario Sonnar 7.1-33.5 mm. DIGI-00164-2000.
426. In August I was back in Germany for the regular summer visit. Brigitte had traveled earlier that year through Germany together with her friend Nakamura Hiroko. Her holidays at Mie University started several weeks earlier than those at Chubu University and I could not leave Japan before August 16 due to my managerial duties as head of the Department of Comparative Culture. Brigitte and I met later in Fritzlar. This is shot of my sister Dagmar harvesting grapes from the wine that climbed on her house. This was the only year the wine produced grapes like these.
Leica Z 2X, Vario Elmar 35-70 mm. Fujicolor 400, ISO 400/27. CN135-02018-2000.
427. I continued to take photos in shops. It was no problem in small shops, where the owners and staff mostly agreed to have photos taken, but I was more apprehensive to shooting in big shopping centers, because I remembered from the 1980s that the companies owning these shops largely regard their display of commodities as business secrets and do not agree to having unknown photographers shooting in their shops. This is another shot from the butcher's shop in my natal village.
Contax T VS III, Vario-Sonnar 30-60 mm, Fujichrome Provia 400, ISO 400/27. CS135-08648-2000.
428. The region around lake Edersee is characterized by low- and mid-range mountains covered with forests. It is actually a quite beautiful region. This region became a tourist spot, especially for people from the industrial regions of Northwestern Germany and from the Netherlands. Edertal-Kleinern is one of the villages for which tourism has become a major economic resource and they have designed various events to attract tourists. One of them is the so-called *Almabtrieb* (drive from the mountain pasture) in late August is one them. Actually, while the milk cows are traditionally kept in hill pastures during summer in this region of Northern Hessen, this has not the same impact as in the alpine regions of Germany, Austria, and Switzerland where the cows are taken care of by special herders while on the mountain range and do not return to their village until late September or early October. In our region, the cows return daily for milking. But Kleinern's people observed the impact of the *Almabtrieb* as a tourist event in their Austrian partner village and then decided to mimic this custom.
Contax T VS III, Vario-Sonnar 30-60 mm, Fujichrome Provia 400, ISO 400/27. CS135-08699-2000.
- 429/430/431/432. While in Fritzlar in August, we had met my cousins from Munich, and talking with them, we decided to spend Christmas together in the Bali Imperial Hotel. It was a very interesting and pleasurable trip. They had organized tours around the island with a German speaking guide. We learned a lot about the island and about the guides who were all well trained and multilingual. I shot two slide films while in Bali, but took not so many shots of its people.
Contax T VS III, Vario-Sonnar 30-60 mm, Fujichrome Provia 400, ISO 400/27. CS135-08748-2000, CS135-08768-2000, CS135-08775-2000, CS135-08776-2000.



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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