

www.marafiki.org

Marafiki - Friendship and Art presents

Ulrich Moehwald



Retrospective

写真の 40 周年

Part Three



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 III: 2001-2010

ウルリッヒ・メーワルト

写真の 40 周年

第 3 部：2001 年～2010 年

Presented by

Marafiki – Friendship and Art

マラフィキ — 友情とアート

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Fritzlar, Hessen, Germany 2003
フリツラール、ヘッセン、ドイツ、1993 年

www.marafiki.org
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Introduction

Part three of this retrospective covers the years 2001 to 2010. From the point of view of the development of my photography, this period is characterized by my integration into the foreigners' art scene in Nagoya, a flurry of exhibition activities, and a single minded concentration on street photography. The relativization of these three conditions after 2010 marks the border of the period.

In the introduction to part II of this retrospective I have already discussed the significance of the 2001 exhibition in *Sayû* in Tachikawa. A second element, which became important later, was that I was drawn more and more into the foreign community in 2001. This mainly happened by the way that I became a regular in the bar *Pelican Pete's*. Until the late 1990s my regular drinking place had been *Rokumonsen* in Imaike. After this place closed down, I went to a place called *Five Feet Café* in Ikeshita. But this place too closed in late 1999 or early 2000. In its place *Pelican Pete's* was opened during the summer of 2000 and subsequently discovered by Ron Doughty whose shop *Hello Beauty* was opened close by. I went several times there with Ron, but I really became a regular after we spent the New Year's party there. *Pelican Pete's* was a typical foreigners' bar. Until it opened, I only very rarely went to any of the foreigners' bars in Nagoya. What made *Pelican Pete's* interesting to us was the fact that its clientele tended to the older generation of overwhelmingly long-term residents in Japan, many of whom we knew from the universities where they taught foreign languages part-time, and that it lacked the meat-market ambience of other foreigners' bars. Its master Tip introduced me to the organizers of the Nagoya Foreign Artists Exhibition when we discussed the possibility of doing an exhibition in Nagoya after my exhibition in Tachikawa. I was not ready to immediately participate in 2001, I needed some contemplation on what I wanted to show, but I participated in November 2002 and, with the exception of 2008, I was a regular participant until 2011.

Participation in the 2002 Nagoya Foreign Artists Exhibition became significant in its own way. I displayed a selection of six black and white photos from my subway photos that were highly acclaimed. I also met Julius Njau and Francis Marie there and our friendship started budding. Another participant was Joe Sichi whom I already knew from *Pelican Pete's*, and our friendship intensified. Joe together with two friends and in a loose cooperation with *Pelican Pete's* had opened up a new bar in Imaike which was called *Misfits*. They also did exhibitions; so he proposed me a solo exhibition at *Misfits*. Since New Years Eve 2001 I had taken an incredible amount of shots of the customers at both *Pelican Pete's* and *Misfits*, and we decided to make an exhibition from these photos. This became *Faces from Pelican Pete's and Misfits*, and the exhibition was held from February 9 to March 8, 2003. Julius Njau and Francis Marie visited during the exhibition, and Julius proposed to form a group and hold an exhibition at the Nagoya International Center. This became the start of *Marafiki – Friendship and Art*. Joe Sichi was involved from the start with the formation of the group, but he did not participate in our exhibition *Sisi Kwa Sisi – Three Ways Encounters* that took place in early June 2003. Julius and Francis both had solo exhibitions at *Misfits* later in the year. But Tip VanMeter, the owner of *Pelican Pete's*, proposed to us after the 2003 *Foreign Artists Exhibition* to hold *Marafiki* group exhibitions at his place. We did this and organized five exhibitions there between spring 2004 and autumn 2005, when *Pelican Pete's* closed. Between June 2003 and July 2011 *Marafiki* organized seventeen group exhibitions and supported a number of solo exhibitions of its members in various places around Japan.

In another way the Foreign Artists' Exhibition became important for my photography. From the start in 2002, my major mode of expression in this exhibition was black and white photography. And with the exception of *Sisi Kwa Sisi*, in which I used the prints from my 1991 and 2001 Tachikawa exhibitions, black and white photography also was important in the *Marafiki* group exhibitions. In the selection of the photos for these exhibitions I relied heavily on my archive from Germany, which I had brought to Japan after we moved to Nagoya, but it also led to a considerable increase of the number of black and white films that I shot every year. Slides I mainly used for teaching materials, color negative films for memory photos, digital cameras increasingly as tools to look at anything interesting, but black and white films mainly as a means of artistic expression.

Things developed nicely, but big trouble was brewing on the horizon. In July 2004 my wife Brigitte was diagnosed with *glioma multiforma*, a very aggressive type of brain tumor. She was quickly operated in August, received chemo and radiation therapy and spent three months in the hospital, but she recovered so nicely that she could restart teaching in the winter term. But this type of tumor is completely unpredictable. At the end of March tumor growth relapsed and the growth proceeded with incredible speed. She died on April 20, 2005. But Brigitte was only the start. My parents' health also deteriorated rapidly after 2004. And other core members of *Marafiki* also experienced major crises in their families in 2005 and 2006.

Concerning *Marafiki*, membership became fluid after 2005. We cooperated with various new artists during the period until 2010, but foreigners are very mobile. Also changes of interest occurred. In the late 2000s my exhibition activities increasingly concentrated on cooperation with Julius Njau. Also my photographic interests changed. By 2010 I was done with exclusively focusing on street photography. Cooperation with Julius drifted towards working with an art seller from Fukuoka, and landscapes and cityscapes attracted her attention. For this reason, I started to explore more deeply into these types of photos, but I avoided to fall into the advertisement style aesthetics that is prevalent among Japanese landscape photographers. This change of my photographic interest is the major reason for ending part three in 2010.

Another element was introduced into my creative work around 2001/02. We had produced a photo album with prints from the exhibitions of 1991 and 2001 for my parents and I was struggling with finding new ideas on how to produce the promised photo book for my sister. I tried to work with *Microsoft Word*, but it proved extremely difficult to anchor photos and even more to change their position for editing the layout once they had been entered. Then I got an epiphany. I had started to experiment with *Microsoft Power Point* for producing visual materials for my lectures, and I was impressed with the easy way to edit pictures and texts in this program. Based on this experience, I decided to use *Power Point* for editing posters, catalogues etc. But for doing this, I needed digital versions of my photos. For the preparation of the 2001 exhibition I had been introduced to the professional lab *Create* and one of their services was the scanning of negatives and slides. So for a start, I ordered scans of the slides from the 1991 and 2001 exhibitions. That turned out fine, and for the Foreign Artists' Exhibition in 2002, I produced catalogues of my two prior exhibitions with caption texts in Japanese and English. But I also noted quickly that doing it this way would quickly become too expensive and time consuming. I wanted my own film scanner, and eventually bought a *Minolta Dimage Scan Multi II* with my research money at the university. This scanner allows

scanning negatives and slides of various formats up to roll film. Once there, I also started to build a digital archive of my photos.

In 2002 and 2003 I started to produce catalogues for my own and the *Marafiki* exhibitions and to work on the photo book on Japan for my sister. The *Microsoft Power Point* version of this book was finished in 2003. Then I started to translate it into English. In between I found a way to edit things in *Microsoft Word*, and I reproduced the book in the *Word* format. This work was finished in 2005. I also produced a catalogue of the *Faces of Pelican Pete's and Misfits* exhibition in *Power Point* and a small book of my subway photos: *Underground People*. I also was asked to provide a portfolio of my photos entitled as *My Nagoya Photo History* by the editors of the journal *Arena* in 2005 and another small portfolio for the Japanese journal *Komyuniti* in 2009. I also contributed photos to several other journals. After these publications I got the idea to produce a retrospective of my photos, but the work on this project has continued well beyond 2014

Finally, for restraints of time and space, the texts in part 3 are also limited to the English version, but additional Japanese texts are in preparation.



433
Nagoya, Japan, 2001
名古屋、日本、2001 年



434
Nagoya, Japan, 2001
名古屋、日本、2001 年

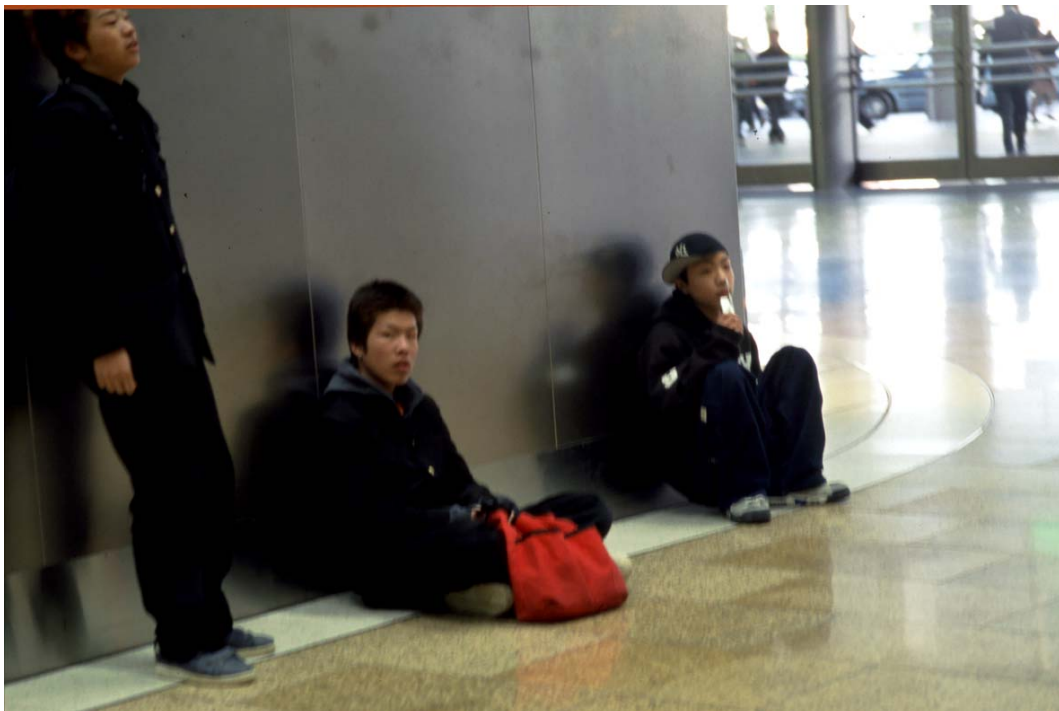


435
Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



439

Nagoya, Japan, 2001
名古屋、日本、2001 年



440

Meijimura, Inuyama, Aichi, Japan, 2001
愛知県、犬山市、明治村、2001 年



441

Ise, Mie, Japan, 2001
三重県、伊勢市、日本、2001 年



442

Ise, Mie, Japan, 2001
三重県、伊勢市、日本、2001 年



443

Ise, Mie, Japan, 2001
三重県、伊勢市、日本、2001 年



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Ise, Mie, Japan, 2001
三重県、伊勢市、日本、2001 年



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Ise, Mie, Japan, 2001
三重県、伊勢市、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Fritzlar, Hessen, Germany, 2001
フリツラール、ヘッセン、ドイツ、2001 年



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Fritzlar, Hessen, Germany, 2001
フリツラール、ヘッセン、ドイツ、2001 年



455

Rochefort, Wallonia, Belgium, 2001
ロシェフォール、ワロニー、ベルギー、2001 年



456

Colmar, Alsace, France, 2001
コルマル、アルザス、フランス、2001 年



457

Fritzlar, Hessen, Germany, 2001
フリツラル、ヘッセン、ドイツ、2001 年



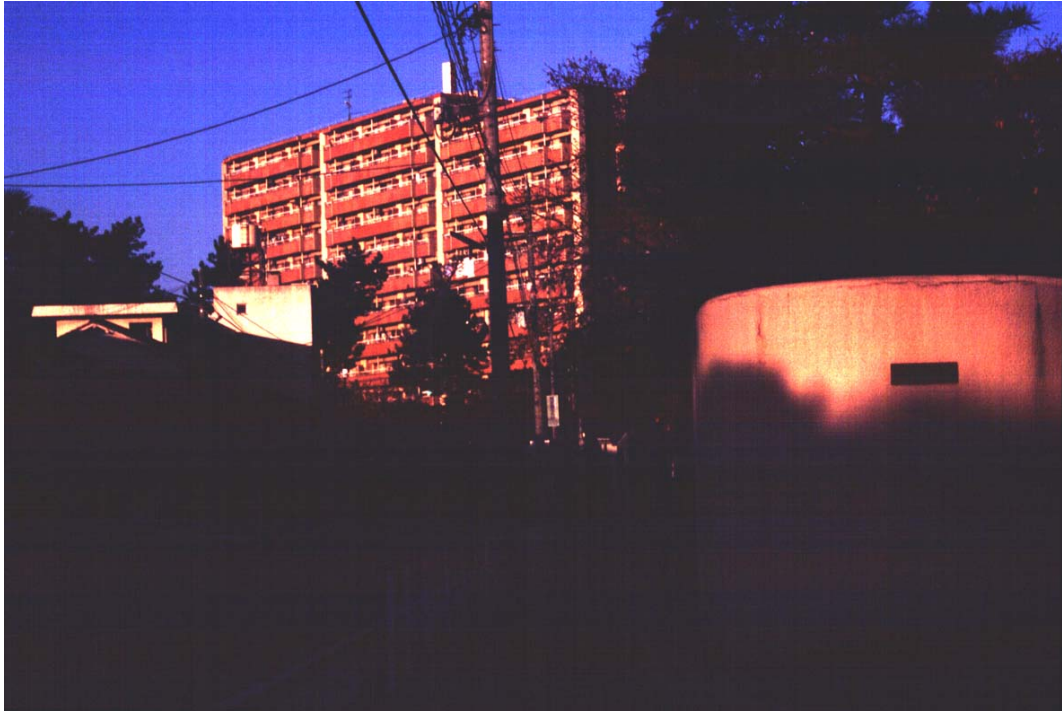
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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2001
名古屋、日本、2001 年



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Nagoya, Japan, 2002
名古屋、日本、2002 年



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Nagoya, Japan, 2002
名古屋、日本、2002 年



465

Ise, Mie, Japan, 2002
三重県、伊勢市、日本、2002 年



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Ise, Mie, Japan, 2002
三重県、伊勢市、日本、2002 年



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Ise, Mie, Japan, 2002
三重県、伊勢市、日本、2002 年



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Ise, Mie, Japan, 2002
三重県、伊勢市、日本、2002 年



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Ise, Mie, Japan, 2002
三重県、伊勢市、日本、2002 年



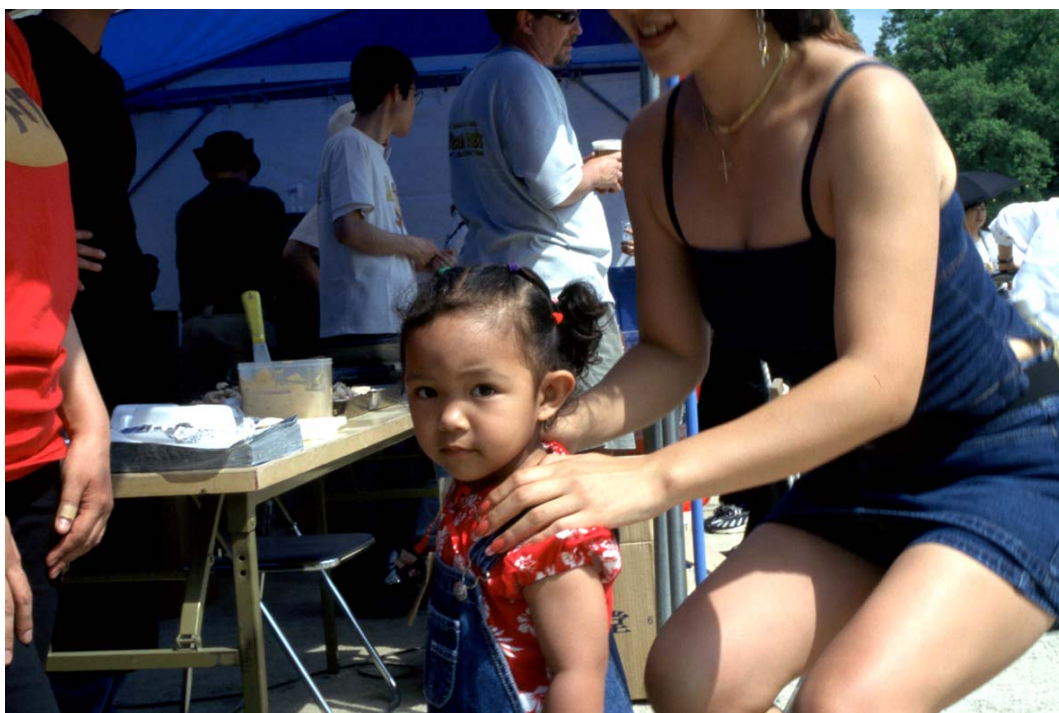
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Nagoya, Japan, 2002
名古屋、日本、2002 年



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Nagoya, Japan, 2002
名古屋、日本、2002 年



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Nagoya, Japan, 2002
名古屋、日本、2002 年



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Nagoya, Japan, 2002
名古屋、日本、2002 年



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Nagoya, Japan, 2002
名古屋、日本、2002 年



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Nagoya, Japan, 2002
名古屋、日本、2002 年



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Tokyo, Japan, 2002

東京、日本、2002 年



477

Kassel, Hessen, Germany 2002

カッセル、ヘッセン、ドイツ、2002 年



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Edersee, Waldeck, Hessen, Germany, 2002
 ワルデック、ヘッセン、ドイツ、2002 年



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Chubu University, Kasugai, Aichi, Japan, 2002
 愛知県、春日井市、中部大学、日本、2002 年



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Chubu University, Kasugai, Aichi, Japan, 2002
愛知県、春日井市、中部大学、日本、2002 年



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Chubu University, Kasugai, Aichi, Japan, 2002
愛知県、春日井市、中部大学、日本、2002 年



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Chubu University, Kasugai, Aichi, Japan, 2002
愛知県、春日井市、中部大学、日本、2002 年



483
Nagoya, Japan, 2002
名古屋、日本、2002 年



484
Aichi Forest Park, Japan, 2002
愛知県森林公園、日本、2002 年



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Aichi Forest Park, Japan, 2002
愛知県森林公園、日本、2002 年



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Aichi Forest Park, Japan, 2002
愛知県森林公園、日本、2002 年



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Aichi Forest Park, Japan, 2002
愛知県森林公園、日本、2002 年



488
Nagoya, Japan, 2003
名古屋、日本、2003 年



489
Toba, Mie, Japan, 2003
三重県、鳥羽市、日本、2003 年



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Chubu University, Kasugai, Aichi, 2003
愛知県、春日井市、中部大学、日本、2003 年



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Chubu University, Kasugai, Aichi, 2003
愛知県、春日井市、中部大学、日本、2003 年



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Nagoya, Japan, 2003
名古屋、日本、2003 年



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Chubu University, Kasugai, Aichi, 2003
愛知県、春日井市、中部大学、日本、2003 年



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Chubu University, Kasugai, Aichi, 2003
愛知県、春日井市、中部大学、日本、2003 年



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Nagoya, Japan, 2003
名古屋、日本、2003 年



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Nagoya, Japan, 2003
名古屋、日本、2003年



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Nagoya, Japan, 2003
名古屋、日本、2003年



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Nagoya, Japan, 2003
名古屋、日本、2003 年



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Nagoya, Japan, 2003
名古屋、日本、2003 年



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Fritzlar, Hessen, Germany, 2003
フリツラール、ヘッセン、ドイツ、2003 年



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Fritzlar, Hessen, Germany, 2003
フリツラール、ヘッセン、ドイツ、2003 年



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Fritzlar, Hessen, Germany, 2003
フリツラール、ヘッセン、ドイツ、2003 年



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München, Germany, 2003
ミュンヘン、ドイツ、2003 年



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München, Germany, 2003
ミュンヘン、ドイツ、2003 年



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München, Germany, 2003
ミュンヘン、ドイツ、2003 年



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München, Germany, 2003
ミュンヘン、ドイツ、2003 年



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Holzburg, Hessen, Germany, 2003
ホルツブルグ、ヘッセン、ドイツ、2003 年



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Holzburg, Hessen, Germany, 2003
ホルツブルグ、ヘッセン、ドイツ、2003 年



509

Kassel, Hessen, Germany 2003
カッセル、ヘッセン、ドイツ、2003 年



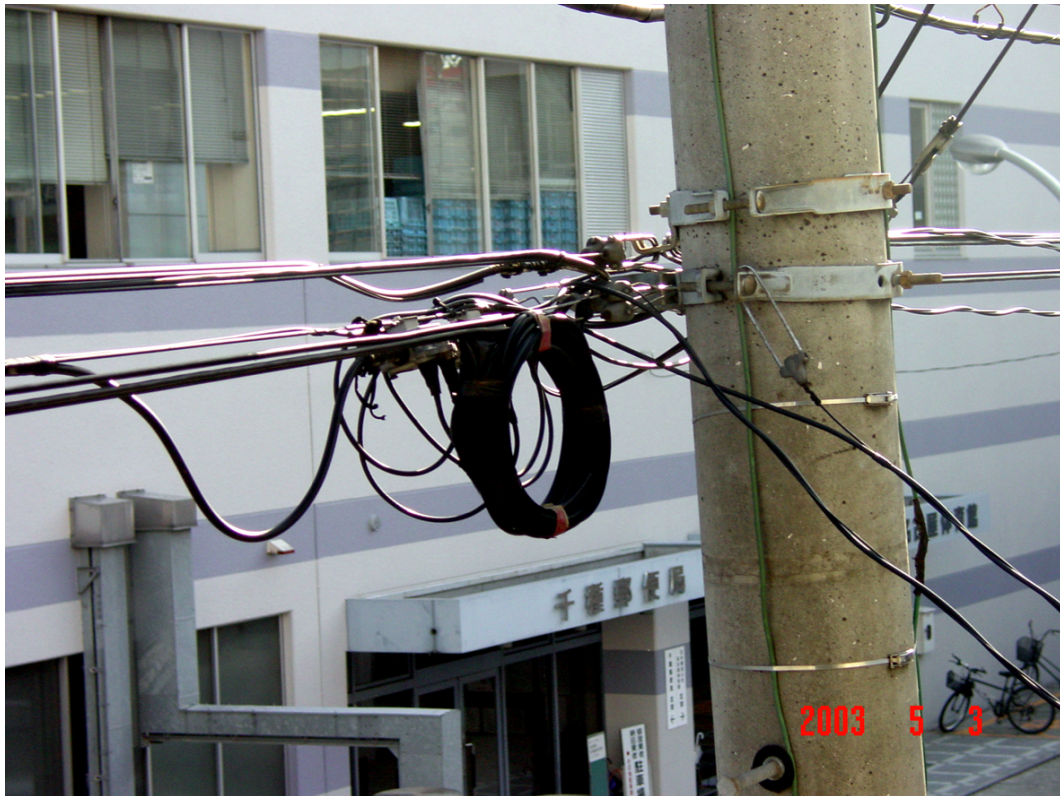
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Fritzlar, Hessen, Germany, 2003
フリツラール、ヘッセン、ドイツ、2003 年



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Fritzlar, Hessen, Germany, 2003
フリツラール、ヘッセン、ドイツ、2003 年



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Nagoya, Japan, 2003
名古屋、日本、2003 年



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Nagoya, Japan, 2003
名古屋、日本、2003 年



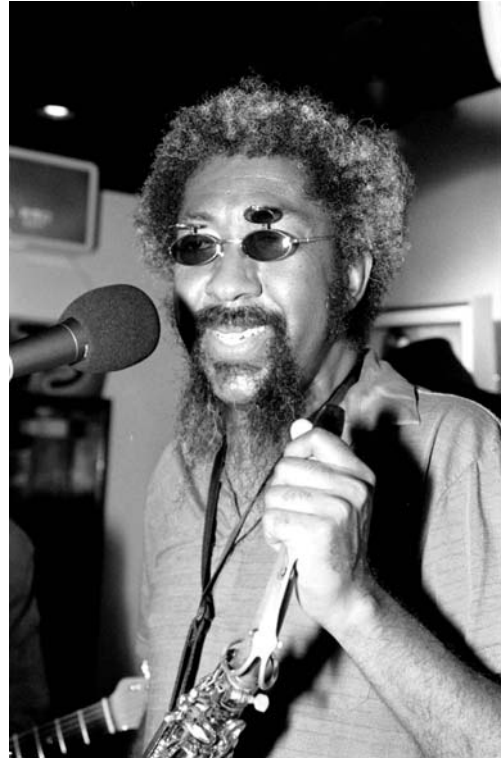
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名古屋、日本、2003 年



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名古屋、日本、2003 年



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Nagoya, Japan, 2003
名古屋、日本、2003 年



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Fritzlar, Hessen, Germany, 2004
フリツラール、ヘッセン、ドイツ、2004 年



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Borken, Hessen, Germany, 2004
 ボルケン、ヘッセン、ドイツ、2004 年



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Pontoise, Val-d'Oise, France, 2004
 ポントワーズ、ヴァル・ドワーズ、フランス、2004 年



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Pontoise, Val-d'Oise, France, 2004
ポントワーズ、ヴァル・ドワーズ、フランス、2004 年



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Pontoise, Val-d'Oise, France, 2004
ポントワーズ、ヴァル・ドワーズ、フランス、2004 年



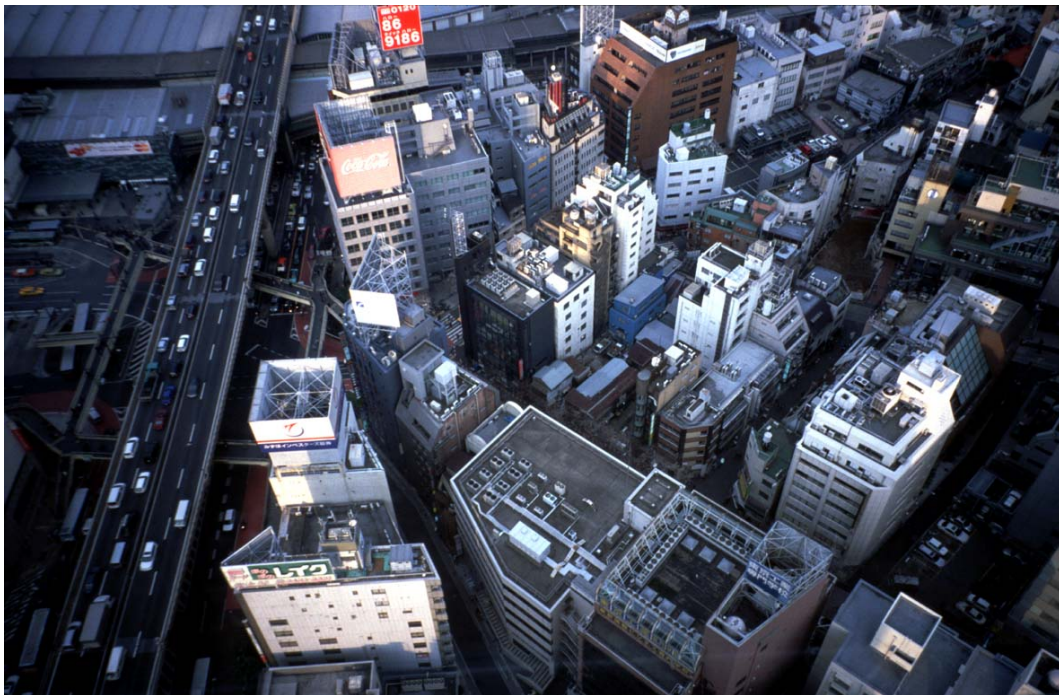
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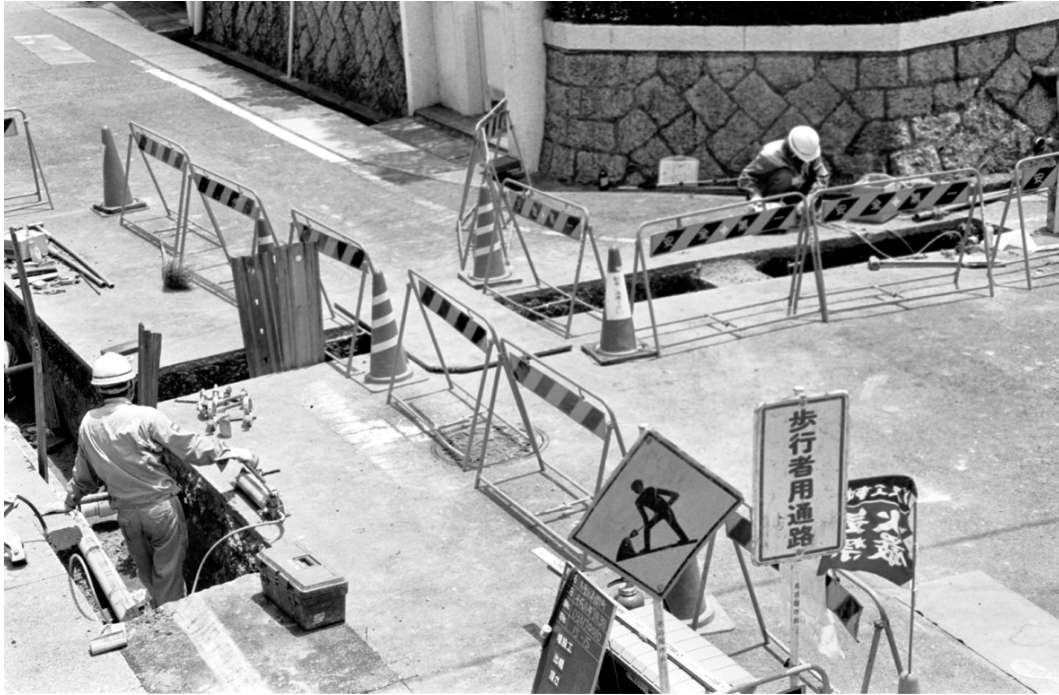
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Tokyo, Japan, 2004
東京、日本。2004 年



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Tokyo, Japan, 2004
東京、日本。2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



542

Matsuzaka, Mie, Japan 2004
三重県、松坂市、日本、2004 年



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Matsuzaka, Mie, Japan 2004
三重県、松坂市、日本、2004 年



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Matsuzaka, Mie, Japan 2004
三重県、松坂市、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2004
名古屋、日本、2004 年



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Nagoya, Japan, 2005
名古屋、日本、2005 年



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Nagoya, Japan, 2005
名古屋、日本、2005 年



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Nagoya, Japan, 2005
名古屋、日本、2005 年



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Nagoya, Japan, 2005
名古屋、日本、2005 年



556
Nagoya, Japan, 2005
名古屋、日本、2005 年



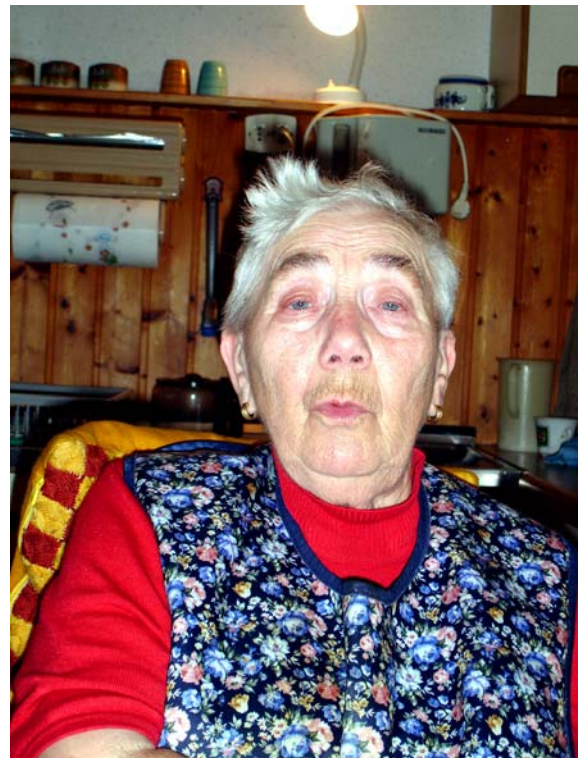
557
Firenze, Italy, 2005
フィレンツェ、イタリア、2005 年



558
Firenze, Italy, 2005
フィレンツェ、イタリア、2005 年



559
Nagoya, Japan, 2005
名古屋、日本、2005 年



560
Fritzlar, Hessen, Germany, 2001
フリツラール、ヘッセン、ドイツ、2001 年



561

Nagakute, Aichi, Japan, 2005

愛知県、長久手町、2005 年



562

Nagakute, Aichi, Japan, 2005

愛知県、長久手町、2005 年



563

Nagakute, Aichi, Japan, 2005
愛知県、長久手町、2005 年



564

Nagakute, Aichi, Japan, 2005
愛知県、長久手町、2005 年



565

Nagakute, Aichi, Japan, 2005
愛知県、長久手町、2005 年

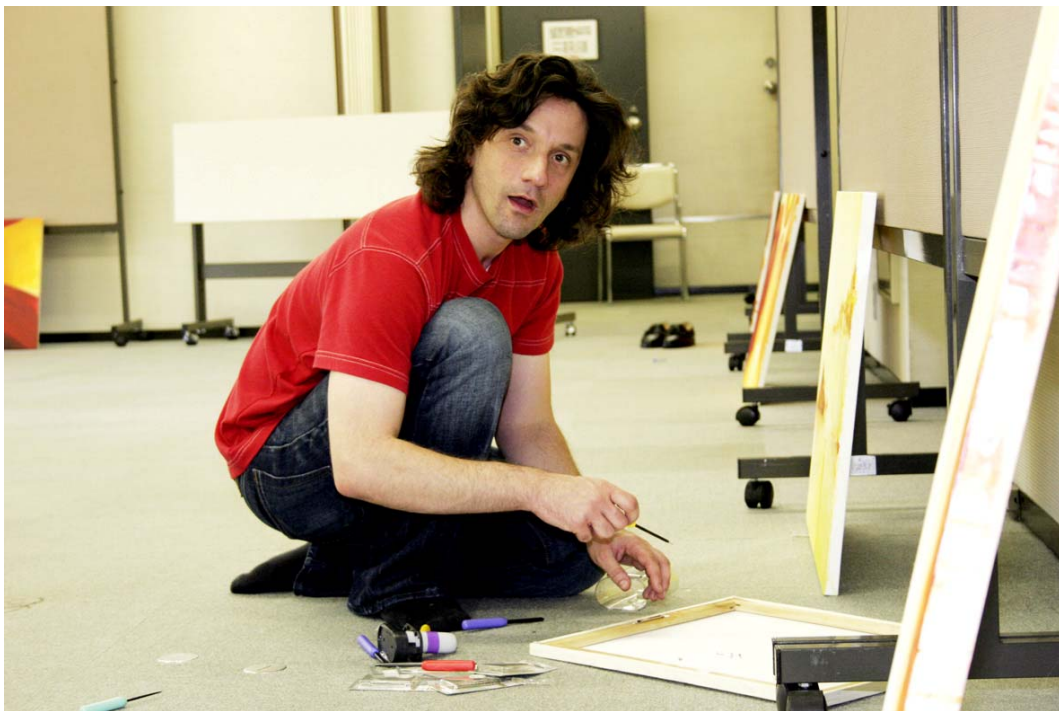


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Nagoya, Japan, 2005
名古屋、日本、2005 年



567
Nagoya, Japan, 2005
名古屋、日本、2005 年



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Nagoya, Japan, 2005
名古屋、日本、2005 年



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Fritzlar, Hessen, Germany, 2001
フリツラール、ヘッセン、ドイツ、2001 年



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Fritzlar, Hessen, Germany, 2001
フリツラール、ヘッセン、ドイツ、2001 年



571
Nagoya, Japan, 2005
名古屋、日本、2005 年



572
Bonn, Germany, 2005
ボン、ドイツ、2005 年



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Trockenerfurth, Hessen, Germany, 2005
トロッケンエルフルト、ヘッセン、ドイツ、2005 年



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Fritzlar, Hessen, Germany, 2005
フリツラール、ヘッセン、ドイツ、2005 年



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Fritzlar, Hessen, Germany, 2005
フリツラール、ヘッセン、ドイツ、2005 年



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Fritzlar, Hessen, Germany, 2005
フリツラール、ヘッセン、ドイツ、2005 年



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Fritzlar, Hessen, Germany, 2005
フリツラール、ヘッセン、ドイツ、2005 年



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Fritzlar, Hessen, Germany, 2005
フリツラル、ヘッセン、ドイツ、2005 年



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Fritzlar, Hessen, Germany, 2005
フリツラル、ヘッセン、ドイツ、2005 年



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Fritzlar, Hessen, Germany, 2005
フリツラール、ヘッセン、ドイツ、2005 年



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Fritzlar, Hessen, Germany, 2005
フリツラール、ヘッセン、ドイツ、2005 年



584

Fritzlar, Hessen, Germany, 2005
フリツラール、ヘッセン、ドイツ、2005 年



585

Fritzlar, Hessen, Germany, 2005
フリツラール、ヘッセン、ドイツ、2005 年



586

Fritzlar, Hessen, Germany, 2005
フリツラール、ヘッセン、ドイツ、2005 年



587

Passau, Bayern, Germany, 2006
パッサウ、バイエルン、ドイツ、2006 年



588

Passau, Bayern, Germany, 2006
 パッサウ、バイエルン、ドイツ、2006 年



589

Sarbrücken, Germany, 2006
 ザールブリュッケン、ドイツ、2006 年



590

Mount Fuji from the Shinkansen, Japan, 2006
新幹線から見た富士山、日本、2006 年



591

Kasugai, Aichi, Japan, 2006
愛知県、春日井市、日本、2006 年



592

Kasugai, Aichi, Japan, 2006
愛知県、春日井市、日本、2006 年



593

Kasugai, Aichi, Japan, 2006
愛知県、春日井市、日本、2006 年



594

Tachikawa, Tokyo, Japan, 2006
東京都、立川市、日本、2006 年



595

Chubu International Airport, Tokoname, Aichi, Japan, 2006
愛知県、常滑市、中部国際空港、日本、2006 年



596

Chubu International Airport, Tokoname, Aichi, Japan, 2006
愛知県、常滑市、中部国際空港、日本、2006 年



597

Nagoya, Japan, 2006
名古屋、日本、2006 年



598

Nagoya, Japan, 2006

名古屋、日本、2006 年



599

Passau, Bayern, Germany, 2006

パッサウ、バイエルン、ドイツ、2006 年



600

Fritzlar, Hessen, Germany, 2006
フリツラール、ヘッセン、ドイツ、2006 年



601

Fritzlar, Hessen, Germany, 2006
フリツラール、ヘッセン、ドイツ、2006 年



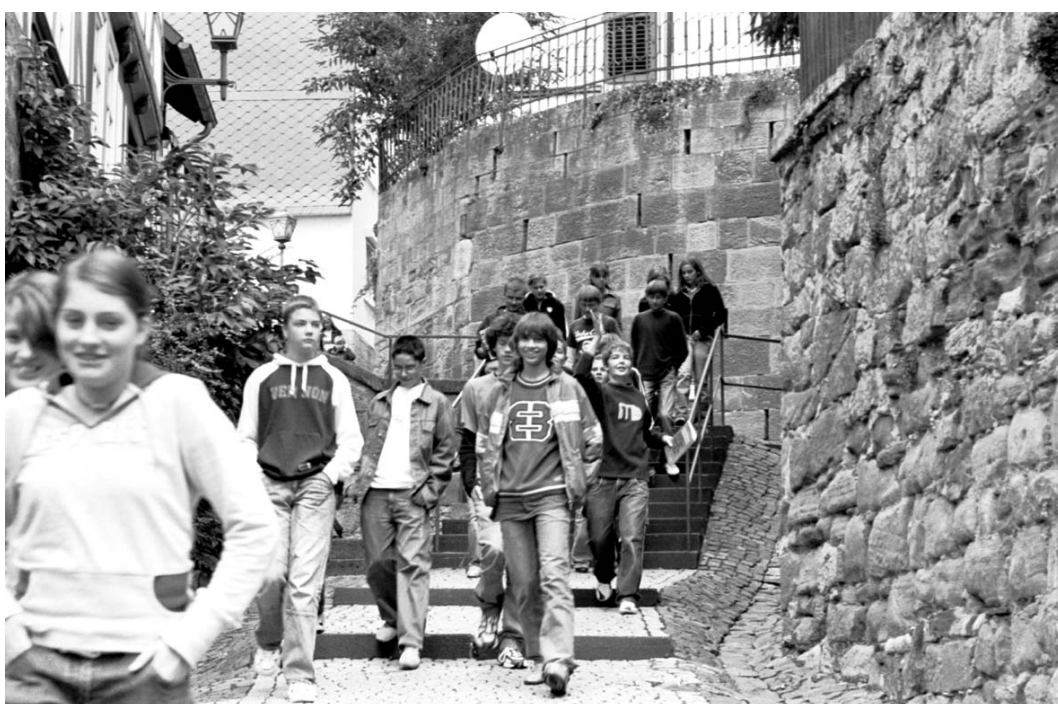
602

Fritzlar, Hessen, Germany, 2006
フリツラール、ヘッセン、ドイツ、2006 年



603

Fritzlar, Hessen, Germany, 2006
フリツラール、ヘッセン、ドイツ、2006 年



604

Fritzlar, Hessen, Germany, 2006
フリツラール、ヘッセン、ドイツ、2006 年



605

Fritzlar, Hessen, Germany, 2006
フリツラール、ヘッセン、ドイツ、2006 年



606

Fritzlar, Hessen, Germany, 2006
フリツラール、ヘッセン、ドイツ、2006 年



607

Fritzlar, Hessen, Germany, 2006
フリツラール、ヘッセン、ドイツ、2006 年



608

Pontoise, Val d'Oise, France, 2006
ポントワーズ、ヴァル・ドワーズ、フランス、2006 年



609

Pontoise, Val d'Oise, France, 2006
 ポントワーズ、ヴァル・ドワーズ、フランス、2006 年



610

Pontoise, Val d'Oise, France, 2006
 ポントワーズ、ヴァル・ドワーズ、フランス、2006 年



611

Pontoise, Val d'Oise, France, 2006
ポントワーズ、ヴァル・ドワーズ、フランス、2006 年



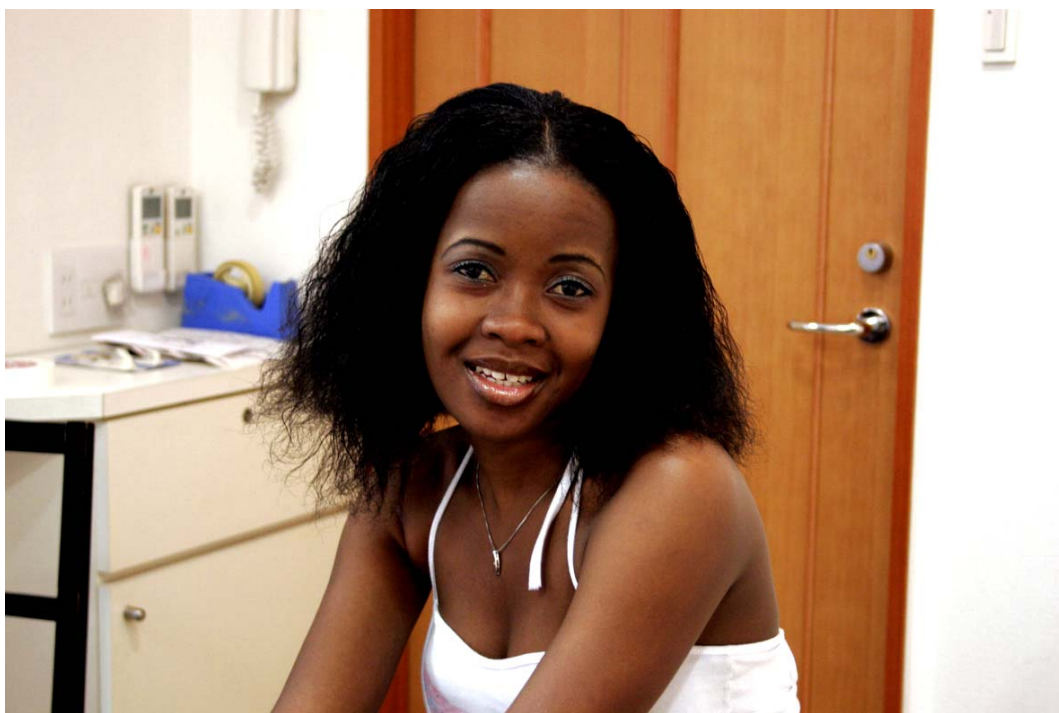
612

Borken, Hessen, Germany, 2006
ボルケン、ヘッセン、ドイツ、2006 年



613

Frankfurt, Germany, 2006
フランクフルト、ドイツ、2006 年



614

Nagoya, Japan, 2006
名古屋、日本、2006 年



615

Chubu University, Kasugai, Aichi, Japan. 2006
愛知県、春日井市、中部大学、日本、2006 年



616

Chubu University, Kasugai, Aichi, Japan. 2006
愛知県、春日井市、中部大学、日本、2006 年



617

Chubu University, Kasugai, Aichi, Japan. 2006
愛知県、春日井市、中部大学、日本、2006 年



618

Nagoya, Japan, 2006
名古屋、日本、2006 年



619

Nagoya, Japan, 2006
名古屋、日本、2006 年



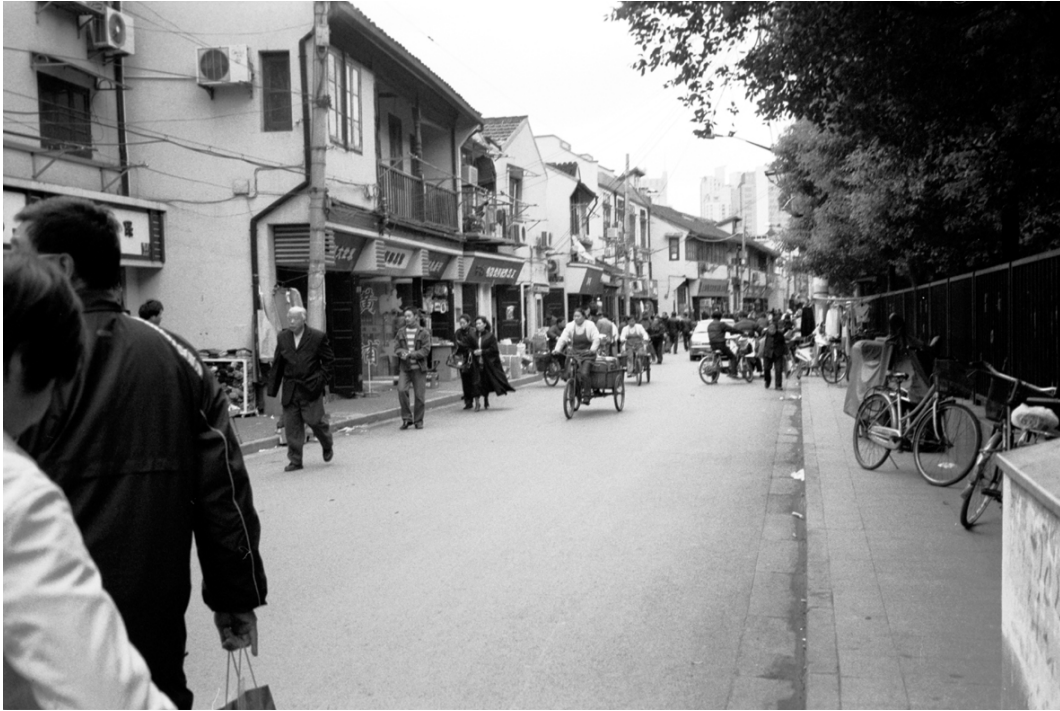
620

Nagoya, Japan, 2006
名古屋、日本、2006 年



621

Nagoya, Japan, 2006
名古屋、日本、2006 年



622
Shanghai, China, 2007
上海、中国、2007 年



623
Shanghai, China, 2007
上海、中国、2007 年



624
Shanghai, China, 2007
上海、中国、2007 年



625
Shanghai, China, 2007
上海、中国、2007 年



626

Shanghai, China, 2007
上海、中国、2007 年



627

Shanghai, China, 2007
上海、中国、2007 年



628

Shanghai, China, 2007
上海、中国、2007 年



629

Suzhou, China, 2007
蘇州、中国、2007 年



630
Suzhou, China, 2007
蘇州、中国、2007 年



631
Suzhou, China, 2007
蘇州、中国、2007 年



632
Suzhou, China, 2007
蘇州、中国、2007 年



633

Suzhou, China, 2007

蘇州、中国、2007 年



634

Chubu University, Kasugai, Aichi, Japan. 2007

愛知県、春日井市、中部大学、日本、2007 年



635

Chubu University, Kasugai, Aichi, Japan. 2007
愛知県、春日井市、中部大学、日本、2007 年



636

Chubu University, Kasugai, Aichi, Japan. 2007
愛知県、春日井市、中部大学、日本、2007 年



637

Nagoya, Japan, 2007

名古屋、日本、2007 年



638

Trockenerfurth, Hessen, Germany, 2007

トロッケンエルフルト、ヘッセン、ドイツ、2007 年



639

Trockenerfurth, Hessen, Germany, 2007
 トロッケンエルフルト、ヘッセン、ドイツ、2007 年



640

Trockenerfurth, Hessen, Germany, 2007
 トロッケンエルフルト、ヘッセン、ドイツ、2007 年



641

Trockenerfurth, Hessen, Germany, 2007
トロッケンエルフルト、ヘッセン、ドイツ、2007 年



642

Fritzlar, Hessen, Germany, 2007
フリツラール、ヘッセン、ドイツ、2007 年



643

Fritzlar, Hessen, Germany, 2007
フリツラール、ヘッセン、ドイツ、2007 年



644

Fritzlar, Hessen, Germany, 2007
フリツラール、ヘッセン、ドイツ、2007 年



645

Fritzlar, Hessen, Germany, 2007
フリツラル、ヘッセン、ドイツ、2007 年



646

Orléans, Loiret, France, 2007
オルレアン、ロワレ、フランス、2007 年



647

Orléans, Loiret, France, 2007
オルレアン、ロワレ、フランス、2007 年



648

Orléans, Loiret, France, 2007
オルレアン、ロワレ、フランス、2007 年



649

Montargis, Loiret, France, 2007
 モンタルジ、ロワレ、フランス、2007 年



650

Montargis, Loiret, France, 2007
 モンタルジ、ロワレ、フランス、2007 年



651

Nagoya, Japan, 2007
名古屋、日本、2007 年



652

Busan, Korea, 2008
釜山、韓国、2008 年



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Busan, Korea, 2008
釜山、韓国、2008 年



654

Busan, Korea, 2008
釜山、韓国、2008 年



655

Busan, Korea, 2008
釜山、韓国、2008 年



656

Busan, Korea, 2008

釜山、韓国、2008 年



657

Busan, Korea, 2008

釜山、韓国、2008 年



658

Gyeongju, Korea, 2008

慶州、韓国、2008 年



659

Chubu University, Kasugai, Aichi, Japan. 2008

愛知県、春日井市、中部大学、日本、2008 年



660

Nagoya International School, Nagoya, Japan, 2008
NIS, 名古屋、日本、2008 年



661

Nagoya, Japan, 2008
名古屋、日本、2008 年



662

Nagoya, Japan, 2008
名古屋、日本、2008 年



663

Chubu University, Kasugai, Aichi, Japan. 2008
愛知県、春日井市、中部大学、日本、2008 年



664

Montargis, Loiret, France, 2007
 モンタルジ、ロワレ、フランス、2008 年



665

Selle-sur-le-Bede, Loiret, France, 2008
 セル・シュル・ル・ベデ、ロワレ、フランス、2008 年



666

Selle-sur-le-Bede, Loiret, France, 2008
セル・シュル・ル・ベデ、ロワレ、フランス、2008 年



667

Selle-sur-le-Bede, Loiret, France, 2008
セル・シュル・ル・ベデ、ロワレ、フランス、2008 年



668

Fritzlar, Hessen, Germany, 2008
 フリツラール、ヘッセン、ドイツ、2008 年



669

Fritzlar, Hessen, Germany, 2008
 フリツラール、ヘッセン、ドイツ、2008 年



670

Fritzlar, Hessen, Germany, 2008
フリツラール、ヘッセン、ドイツ、2008 年



671

Fritzlar, Hessen, Germany, 2008
フリツラール、ヘッセン、ドイツ、2008 年



672

München, Germany, 2008
ミュンヘン、ドイツ、2008 年



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München, Germany, 2008
ミュンヘン、ドイツ、2008 年



674
München, Germany, 2008
ミュンヘン、ドイツ、2008 年



675
München, Germany, 2008
ミュンヘン、ドイツ、2008 年



676

Marburg, Hessen, Germany, 2008
マールブルグ、ヘッセン、ドイツ、2008 年



677

Fritzlar, Hessen, Germany, 2008
フリツラール、ヘッセン、ドイツ、2008 年



678

Frankfurt, Germany, 2008
フランクフルト、ドイツ、2008 年



679

Chubu University, Kasugai, Aichi, Japan. 2008
愛知県、春日井市、中部大学、日本、2008 年



680

Fukuoka, Japan, 2009
福岡、日本、2009 年



681

Fukuoka, Japan, 2009
福岡、日本、2009 年



682
Nagoya, Japan, 2009
名古屋、日本、2009 年



683
Nagoya, Japan, 2009
名古屋、日本、2009 年



684
Nagoya, Japan, 2009
名古屋、日本、2009 年



685

Nagoya, Japan, 2009

名古屋、日本、2009 年



686

Osaka, Japan, 2009

大阪、日本、2009 年



687

Osaka, Japan, 2009
大阪、日本、2009 年



688

Nagoya, Japan, 2009
名古屋、日本、2009 年



689

Nagoya, Japan, 2009
名古屋、日本、2009 年



690

From the Shinkansen passing Fuji City, Japan, 2009
富士市を通している新幹線から、日本、2009 年



691

From the Shinkansen passing Fuji City, Japan, 2009
富士市を通している新幹線から、日本、2009 年



692

Tokyo, Japan, 2009
東京、日本、2009 年



693

Nagoya, Japan, 2009
名古屋、日本、2009年



694

Seoul, Korea, 2010
ソウル、韓国、2010年



695

Seoul, Korea, 2010
ソウル、韓国、2010 年



696

Seoul, Korea, 2010
ソウル、韓国、2010 年



697

Seoul, Korea, 2010
ソウル、韓国、2010 年



698

Seoul, Korea, 2010
ソウル、韓国、2010 年



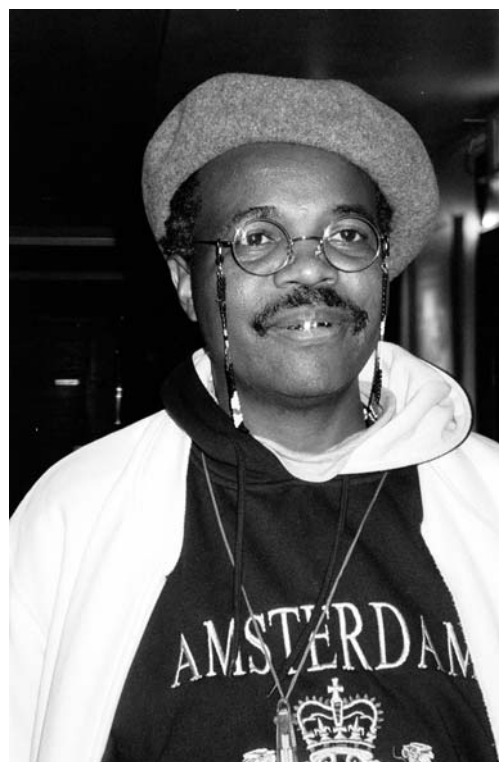
699

Seoul, Korea, 2010
ソウル、韓国、2010 年



700

Nagoya, Japan, 2010
名古屋、日本、2010 年



701

Nagoya, Japan, 2010
名古屋、日本、2010 年



702

Nagoya, Japan, 2010
名古屋、日本、2010 年



703

Nagoya, Japan, 2010
名古屋、日本、2010 年



704

Nagoya, Japan, 2010
名古屋、日本、2010 年



705

Nagoya, Japan, 2010
名古屋、日本、2010 年



706

Hida-Takayama, Gifu, Japan, 2010
岐阜県、飛騨高山、日本、2010 年



707

Hida-Takayama, Gifu, Japan, 2010
岐阜県、飛騨高山、日本、2010 年



708

Hida-Takayama, Gifu, Japan, 2010
岐阜県、飛騨高山、日本、2010 年



709

Hida-Takayama, Gifu, Japan, 2010
岐阜県、飛騨高山、日本、2010 年



710

Hida-Takayama, Gifu, Japan, 2010
岐阜県、飛騨高山、日本、2010 年



711

Marburg, Hessen, Germany, 2010
 マールブルグ、ヘッセン、ドイツ、2010 年



712

Marburg, Hessen, Germany, 2010
 マールブルグ、ヘッセン、ドイツ、2010 年



713

Marburg, Hessen, Germany, 2010
マールブルグ、ヘッセン、ドイツ、2010 年



714

Marburg, Hessen, Germany, 2010
マールブルグ、ヘッセン、ドイツ、2010 年



715

Marburg, Hessen, Germany, 2010
マールブルグ、ヘッセン、ドイツ、2010 年



716

Marburg, Hessen, Germany, 2010
マールブルグ、ヘッセン、ドイツ、2010 年



717

Marburg, Hessen, Germany, 2010
マールブルグ、ヘッセン、ドイツ、2010 年



718

Fritzlar, Hessen, Germany, 2010
フリツラール、ヘッセン、ドイツ、2010 年



719

Fritzlar, Hessen, Germany, 2010
フリツラール、ヘッセン、ドイツ、2010 年



720

Fritzlar, Hessen, Germany, 2010
フリツラール、ヘッセン、ドイツ、2010 年



721

Fritzlar, Hessen, Germany, 2010
フリツラール、ヘッセン、ドイツ、2010 年



722

Fritzlar, Hessen, Germany, 2010
フリツラール、ヘッセン、ドイツ、2010 年



723

Fritzlar, Hessen, Germany, 2010
フリツラール、ヘッセン、ドイツ、2010 年



724

Fritzlar, Hessen, Germany, 2010
フリツラール、ヘッセン、ドイツ、2010 年



725

Fritzlar, Hessen, Germany, 2010
フリツラール、ヘッセン、ドイツ、2010 年



726

Chubu University, Kasugai, Aichi, Japan. 2010
愛知県、春日井市、中部大学、日本、2010 年

Information on the Photos Part 3

433. This shot was taken on the subway about four o'clock in the morning on January 1st on our way back home from a New Year's party. The camera was a Contax T VS III which I had bought second hand in the year before. In 2000 I had seen the movie *The Public Eye*, which is loosely based on the life of Weegee (Arthur Fellig). Weegee's signature camera was a 4x5 Speed Graphic, a rather big camera (see Weegee's self portrait in WIKIPEDIA), but the movie showed that he also used to always have very small cameras in his pockets. The lesson that I got from the movie was that a lot of street photography is shots of opportunity, so it makes sense to always have a ready camera in your pocket. I had already experienced how easy it was to work with small cameras when I used the Rollei 35 E or Brigitte's Pentax Espio in the late 1990s, and that became the motivation to buy the Leica Z2 X when it was offered in Lufthansa's inflight duty-free shop, but I immediately fell in love with the Contax T VS III when I found it on the second-hand camera floor of Top Camera in Nagoya. Closed it had the size of a packet of cigarettes.
Contax T VS III, Vario-Sonnar 30-60 mm, Fujichrome Provia 400, ISO 400/27. CS135-08823-2001.
- 434/435. In 2001 I started to always have the Contax T VS III, and sometimes also the Leica Z2 X in my pockets, one loaded with color slide film, the other with black and white film. This led to a lot of opportunity shots. No. 434 was taken in the Sakae area and No. 435 was taken close to Chikusa Ward Office.
Contax T VS III, Vario-Sonnar 30-60 mm, Fujichrome Provia 400, ISO 400/27. CS135-08859-2001, CS135-08855-2001.
436. This is a shot of Higashiyama-dōri in the direction of Imaike from the pedestrian bridge connecting Ikeshita Station with Chikusa Ward Office. I was on my way to *Pelican Pete's*, which was located behind the Ward Office. I took another shot later at night on my way home.
Contax G, Planar 45 mm, Fujichrome Provia 400, ISO 400/27. CS135-08873-2001.
437. This shot was taken at the entrance to Meieki Underground Passage from Meitetsu Department Store. In the late 1990s early 2000s the Japanese public was rattled by media reports on the increase of juvenile delinquency. Especially elder people were disturbed by the change of behavior of young people sitting around in public spaces, sometimes smoking, always discussing things in loud voices.
Contax G, Sonnar 90 mm, Fujichrome Provia 400, ISO 400/27. CS135-08879-2001.
438. This is a shot from the Meieki Underground Passage Termina. It was possible because of the bright lights in the shop. Actually the daylight film comes out quite nice without a strong color cast.
Contax G, Sonnar 90 mm, Fujichrome Provia 400, ISO 400/27. CS135-08881-2001.
439. This shot of a very stylish mother and child was taken in the Sakae area.
Contax G, Sonnar 90 mm, Fujichrome Provia 400, ISO 400/27. CS135-08886-2001.
440. This whole film was taken during a visit of my sister Dagmar in Japan. It was her third visit and for the first time she came alone. In 2001 I turned fifty on February 5th and Brigitte turned forty on March 15th, and my sister arrived on March 9th to celebrate our birthdays. Since her visit fell into the university holidays, we drove around a lot and introduced her to interesting places around Nagoya. During a visit at the Meiji Mura open-air museum we saw this scene. When I came to Japan in 1987, scenes of young lovers like this were extremely rare, especially in quasi public spaces.
Contax G, Sonnar 90 mm, Fujichrome Provia 400, ISO 400/27. CS135-08890-2001.
441. During my sister's visit we were invited by a colleague of Brigitte at Mie University to Ise for a festival. This colleague was a native of Ise and she was active as a volunteer in an organization that promotes tourism to Ise. During this festival *danjiri* groups from Ise's sister city Saijō in Ehime Prefecture on Shikoku participated and Brigitte's colleague arranged for us to be attached to one of the groups, which allowed me incredible opportunities to take photos. All active participants in festivals receive free *sake* from the inhabitants of the city, but too much alcohol leads to an early dropout of some of the participants.
Contax T VS III, Vario-Sonnar 30-60 mm, Fujichrome Provia 400, ISO 400/27. CS135-08911-2001.
442. In Saijō exist 120 *danjiri* associations. Of course for them the next generation of recruits is very important. The children of the head of the youth organization of the Saijō's *danjiri* associations are integrated almost naturally into the festivals.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-08918-2001.
443. The day of the festival it was raining intermittently. When it cleared up in the afternoon, we looked at the various events like mashing rice for *mochi* or *sake* tasting.
Contax G, Sonnar 90 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-08921-2001.
444. Although it started to rain again in the evening, the procession of the *danjiri* proceeded and many people were in the streets to watch the procession. For moving a *danjiri*, a large group of people is necessary, especially since the carriers have to be changed in short intervals.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-08943-2001.
445. Although moving a *danjiri* is heavy work, the carriers have much fun. I shot only two black and white films in 2001, and most of it was taken in the subways of Nagoya. Those photos are included in *Underground People*.
Contax G2, Planar 45 mm, Contax TL 200, Kodak T-MAX 400. ISO 400/27. MN135-FILM0042-N31-2001.
- 446/447. At the Yamazaki River in Mizuho ward in Nagoya there is a three to four kilometers long stretch where both sides of the river are lined with cherry trees. This is one of the favorite places for *hanami* in Nagoya. We went there quite often. No. 446 shows a young family strolling under the cherry trees. This kind of scenes was almost invisible when I came to Japan in 1987. The second view I found interesting for its geometrical composition.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-08963-2001, CS135-08968-2001.
- 448/452. For reasons of layout I had to skip the chronological order. These two photos were taken on the same occasion in my neighborhood in Takama-chō. Actually I was on my way to the Meitopia shopping center to buy groceries when I stumbled upon the fire fighters. There had been a fire in a private home, a rare occasion in summer, more often happening in winter when electric lines are overloaded with heaters and oil stoves are lit in the house. It also proved again the usefulness of the

- Contax T VS III.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09077-2001, CS135-09076- 2001.
449. This is a shot from Pelican Pete's. The place had also a lot of Japanese regulars. The guy with the fiddle was a musician from a country band. He moved through various bars on the weekends and asked if he could play and collect money from the customers.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09007-2001.
450. On my way from home to Hoshigaoka I encountered repair works of gas lines on the Meitôhondôri. The workers were quite enticed to see me taking the shots.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09044-2001.
451. Another shot of the changed behavior of young people. Sitting on the pavement close to the entrance to the subway station Issha and eating stuff they bought at a convenience store close by, unthinkable ten years earlier.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09053-2001.
452. See above 448/452.
453. In the summer we were back in Germany. We did not stay the whole time with our family, but rented a car and made a trip through Luxembourg, Belgium, and the Alsace. But most of our time we spent in Hessen. This is a shot of a street with a very crooked house in Fritzlar that I had already taken twice on slide film.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0043-N34-2001.
454. This shot is rather typical for teaching and presentation materials. When I had first seen solid waste collection in Tokyo, I was astonished about the differences between Japan and Germany. This is a shot that clearly gives the students an impression about the size of waste-collection trucks in Germany.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09097-2001.
455. Our trip through Luxembourg, Belgium, and Alsace had three major waypoints. Echternach in Luxembourg, Rochefort in Belgium, and Colmar in France. Each place had its specific food that we liked very much. In Rochefort we enjoyed *Moules-frites* and the strong abbey brews. The day we arrived there had been a big street fair where I took this shot.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09146-2001.
456. We liked Colmar with its typical German flair mixed with French influences very much, and we loved the food. Unfortunately we had to cut our stay in Colmar short, because on our second day there I started to have a severe cold with high fever, the result of hiking through a rainstorm to the Grottos of Rochefort without adequate rain protection several days earlier.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09150-2001.
457. This shot shows the difference of kids' attitudes to their toys. German kids resell their old toys (they also mostly buy them themselves from their weekly allowance), Japanese kids are showered with gifts and throw away old stuff.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09101-2001.
458. This is a shot from the street into the showcase of a noodle shop. He was making *soba* noodles. The shop is on Meitôhondôri and specializes in *soba*, *udon*, and Nagoya's speciality *kishimen*. It's a really good place and we went there at least once a week.
Contax G, Planar 45 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09199-2001.
459. This is a shot taken at Chubu University's festival at the beginning of November. For this occasion I used my Pentax A2 Date S for the first time since several months, and had almost forgotten that it still had a half-filled film in it. I have not visited the festival every year, but when I did, I always took a number of photos.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome Provia-F 100. ISO 100/21. CS135-09230-2001.
- 460/461/462. These are three shots of a number of photos I took during an early Sunday morning walk through our adjoining neighborhoods. These photos were all taken in Kamenoi. The three shots have been shown in several exhibitions at the end of the 2000s when I started to look for new approaches to photography.
Pentax A2 Date S, Cosmimar 35-70 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09271-2001, CS135-09273- 2001, CS135-09275-2001.
463. This shot was taken during a walk in Nagoya's Hisaya Ôdôri Park in the center of Nagoya, directly under the Nagoya Television Tower. Young kids doing cosplay assembled there on the weekends. She looks beautiful, but was only in her early teens, the rest is make-up. Nevertheless, she was smoking, which was part of the rebellious attitude these kids displayed at this time when cosplay was not yet incorporated into the mainstream of popular culture, but still limited to fringe groups who were very wary of adults.
Nikon F3, Nikkor 35-70 mm. Fujichrome Provia F 400, ISO 400/27. CS135-09341-2002.
464. Starting in March 2002, I shot ten black and white films in 2002, but most of these photos were part of the underground-people project or the *Faces-of-Misfits-and-Pelican-Pete's* project and therefore are not included in this retrospective. This is the only shot from Misfits that I want to include. It was taken in November 2002 and is a bit off from the chronological order.
Pentax Spotmatic F, Takumar 50 mm, Braun 410 VC Flash. Kodak T-MAX 400, ISO 400/27. MN135-FILM0048- N25-2002.
- 465/466/467/468/469. At the end of March we visited Ise again and these photos were taken during a stroll through Okage Yokocho at the entrance of the Inner Shrine (*Naiku*) of the Ise Grand Shrine.
Nikon F3, Nikkor 35-70 mm. Fujichrome Provia F 400, ISO 400/27. CS135-09374-2002. Contac G II, Sonnar 90 mm and Planar 45 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0044-N25-2002, MN135-FILM0044-N31-2002, MN135-FILM0044-N33-2002, MN135-FILM0044-N37-2002.
470. A shot of my wife Brigitte in the shopping street at Ôsu Kannon.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09434-2002.
471. A shot of my wife Brigitte in the Restaurant *Next Door*, Hoshigaoka, Chikusa-ku, with my second digital camera, another

- Sony, but more compact than the first one.
Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm. 4.1 Megapixels. Digital photo. DIGI-00378-2002.
- 472/473. These shots were taken during the *Walkathon*, a charity event that takes place every year in May and is co-sponsored by the Nagoya International School and the American Chamber of Commerce Nagoya. It has become a big festival of the international community and there are also various Japanese groups that participate in the event.
Nikon F3, Nikkor 35-70 mm. Fujichrome Provia F 400, ISO 400/27. CS135-09482-2002, CS135-09495-2002.
- 474/475. These are two shots from the Kakuōzan Summer Festival. While the earlier Summer Festivals at Kakuōzan were strongly oriented towards children, after 2000 the events at the festival turned more and more towards adults.
Nikon F3, Nikkor 35-70 mm. Fujichrome Provia F 400, ISO 400/27. CS135-09552-2002, CS135-09572-2002.
476. This is a shot of Matthias Koch, a friend from the German Institute of Japanese Studies. He actually got his doctoral degree in Japanese Studies from Marburg University, where he enrolled in October 1983, but I left Marburg nine months later and had not much contact with the first year students at that time. This photo was taken at the beer garden on the roof of the hotel Arcadia Ichigaya close to Ichigaya Station.
Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm. 4.1 Megapixels. Digital photo. DIGI-00471-2002.
477. Cops eating a *Bratwurst*. We were back to Germany in the summer. In Kassel it was *Documenta* again and we visited it. The earlier *Documentas* in the 1950s, 1960s, and 1970s had incited considerable protest by Kassel's conservative *petite bourgeoisie* which was unable to appreciate modern art and its esthetics. But somehow things changed during the 1980s and 1990s as the *Documenta* became more and more a big international event attracting several hundred thousand visitors worldwide and having a big economic impact on the tourism industry. Of course there was also a change of generations and values involved.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09601-2002.
478. This is a shot of my niece plunging into Lake Eder. I had been driving with the family of my brother-in-law through the countryside visiting various events for the summer holidays when we finally arrived at the lake. It had been a hot day, and my niece wanted to get into the water. This shot has been shown at several exhibitions,
Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm. 4.1 Megapixels. Digital photo. DIGI-00504-2002.
479. This is a shot from Chubu University's Cultural Festival. Since the mid-1990s Chubu University has become more and more international in its student population. The number of foreign students increased every year and became much more diversified. The girl's father was Japanese, her mother was Mexican. She was born and raised in Mexico before her family moved to Japan. The boy was from Saudi Arabia.
Nikon F3, Nikkor 35-70 mm. Fujichrome Provia F 400, ISO 400/27. CS135-09767-2002.
480. As always, I took a number of shots of the booths. Actually my seminar of 3rd and 4th year students and Master Course students had also organized a booth that year. A number of photos of this booth can be seen on my home page.
Leica Z 2X, Vario Elmar 35-70 mm. Fujicolor 400 Superia, ISO 400/27. CN135-02314-2002.
- 481/482. Two more shots from Chubu University's festival. The festival has become a real local event with many visitors from the university's neighborhood and the whole of Kasugai City.
Leica Z 2X, Vario Elmar 35-70 mm. Fujicolor 400 Superia, ISO 400/27. CN135-02329-2002. Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm. 4.1 Megapixels. Digital photo. DIGI-00598-2002.
483. This is a shot that I took in our neighborhood in Takama-chō. The second digital camera that I bought was quite compact and I started to take it around with me instead of the Leica Z 2X. I experimented a lot with this camera and took quite a lot of shots of trivial objects when I found the composition interesting. This is one of them.
Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm. 4.1 Megapixels. Digital photo. DIGI-00659-2002.
- 484/485/486/487. The Aichi Forest Park covers quite a big area in Nagoya's Moriyama Ward and a bit of Owari-Asahi City. We visited it quite regularly. I found this scene intriguing, and took several shots with the digital camera, then I thought it would be interesting to see how it came out on black and white film. The whole thing was not very planned and rather experimental.
Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm. Digital photos. 4.1 Megapixels. DIGI-00673-2002, DIGI-00669-2002. Contax T VS III, Vario Sonnar 30-60 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0050-N22-2002, MN135-FILM0050-N23-2002.
488. Brigitte had an appetite for lobster. When we lived in Tokyo in Miyamae in Suginami-ku, there was a *Red Lobster* restaurant close by on Itsukaichi Kaidō and we ate there quite regularly. When we moved to Nagoya, we were happy to find a *Red Lobster* in Hoshigaoka close to an indoor pool neighboring the Mitsukoshi department store. Unfortunately it closed several years later when the pool was torn down to make place for the construction of *Hoshigaoka Terrace*. Then we visited the aquarium in Nagoya harbor and we found a *Red Lobster* there. This shot was taken in the lobby of the aquarium while waiting to be seated in the restaurant,
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia-F 400. ISO 400/27. CS135-09909-2003.
489. In March 2003 we spent a couple of days with friends from Mie University at an exclusive resort hotel near Toba. Early in the morning I watched the sunrise over the mountains and took several shots.
Contax G, Sonnar 90 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-09914-2003.
490. This is Okada Erina, one of my graduates of the class of 2002. The photo was taken after the graduation ceremony. She looks nice in her *kimono*, but she was a rather shy girl.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM053-N01-2003.
491. A shot from Welcome Festival on the day of the Entrance Ceremony out of the window of my office. Undergraduate students assemble to greet and congratulate the newly graduated students after the ceremony.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM053-N35-2003.
492. A shot from the construction site of the Fujigaoka station of the new monorail line that was to connect the Higashiyama subway line with the site of the 2005 Aichi Expo.

- Contax G II, Sonnar 90 mm. Kodak T-MAX 100, ISO 100/21. MN135-FILM055-N12-2003.
- 493/494. These are two shots from the Welcome Festival for the new students on the day of the entrance ceremony. The various clubs of Chubu University display their skills and try to recruit new members among the new first-year students.
Leica R9, Vario-Elmar-R 28-70 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-09945-2003, CS135-09951-2003.
495. This family I met accidentally on Meitô Hondôri. When I asked, whether I would be allowed to take a photo, they spontaneously agreed. At the time I mulled over beginning a project of family photos and I took several between 2003 and 2005, but the project never came to fruition.
Leica R9, Vario-Elmar-R 28-70 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-09975-2003.
496. This shot I took in the entrance of the subway station Shiyakusho (City Hall). I was enticed by the young men playing with their cell phones, completely oblivious of their surroundings.
Nikon F3, Nikkor 35-70 mm, Nikon Speedlight SB 17. Fujichrome Provia F 400, ISO 400/27. CS135-10033-2003.
497. On this day we moved from the *Walkathlone* that took place in a park close to Nagoya castle to Ôsu where also some event took place. This is a shot of a street performer taking break among garbage bins.
Nikon F3, Nikkor 35-70 mm, Nikon Speedlight SB 17. Fujichrome Provia F 400, ISO 400/27. CS135-10035-2003.
498. A shot on the street near Ikeshita station. In 2003 I moved from the small cameras to walking around with big ones, the Nikon F 3 and the Leica R 9 are quite heavy, the Contax G II with a 90 mm lens was kind of a compromise. But I still kept the small cameras in my pockets, sometimes three of them, the Contax T VS III, the Leica Z 2 X, and the Sony DSC-S85. I was heavily loaded most of the time.
Contax G II, Sonnar 90 mm. Kodak T-MAX 100, ISO 100/21. MN135-FILM056-N00-2003.
499. This shot of a visitor was taken during the *Sisi Kwa Sisi* exhibition in Nagoya's International Center. She was an art student herself, specializing in design and commercial graphics. We kept in contact for a couple of years and I visited several of her exhibitions.
Leica R9, Vario-Elmar-R 28-70 mm, Metz Mecablitz 54 MZ3. Kodak T-MAX 400, ISO 400/27. MN135-FILM059- N02-2003.
500. This shot was taken during a walk through the fields around Fritzlar. It was already August and the harvest of the grains had begun. And it was incredibly hot, almost 40°C around noon.
Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-10257-2003.
501. A shot of Fritzlar while coming down from the Ekkerich. I have taken two or three shots from this place over the years. The Ekkerich was close to my parents' home and a good place for a shorter walk.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM061-N20-2003.
502. This photo was shown in a number of exhibitios under the title "Old Woman with White Hat". It's actually my mother at her favorite café in Fritzlar. She was quit healthy at this time, but two weeks later she had a stroke, and her health deteriorated thereafter.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM061-N26-2003.
503. This photo was also included in several exhibitions under the title of "Happy Girl". It is actually the daughter of my cousin Petra and it was taken during a barbecue party when we visited their home in München.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM062-N20-2003.
- 504/505. 2003 was a very hot summer in Central and Western Europe. Temperatures rose above 35°C often close or above 40°C for more than eight weeks, and even at night temperatures rose well above 25°C. It was horrible, because very few places were equipped wit air conditioning, and many old people died from heat strokes. When we visited München, we moved from art museum to art museum, because these places were equipped with air conditioning. On the *Stachus* in the center of München people walked into the fountains to cool off.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM063-N27-2003, MN135-FILM063-N28-2003.
506. This photo shows a grave marker on München's old cemetery, which is close to the home of my cousin Annette, where we stayed in München. We walked everyday at least once through the old cemetery, and I found several interesting things there. For instance I stumbled upon the grave of Philipp Franz von Siebold, which I found funny, because in Tokyo I had worked for the Philipp-Franz-von-Siebold Foundation at the German Institute for Japanese Studies.
Contax G II, Sonnar 90 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-10284-2003.
507. Holzburg is the natal village of my wife Brigitte. I have several shots of the village from various angles, more than from my own natal village, because we visited there each time when we were in Germany.
Contax G II, Sonnar 90 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-10314-2003.
508. A father and his sons on a tractor. I really would have liked to take a shot of the new, very big tractors while in Holzburg, instead I had to be satisfied with this rather old model from the late 1960s.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM064-N01-2003.
509. This photo of a punk begging for money on Kassel's Königstraße has also been in a number of exhibitions. I was running to a shop shortly before we had to get on the bus back to Fritzlar when I saw him. I asked if he would mind me taking his photo and he said ok. I left him an Euro.
Contax T VS III, Vario Sonnar 30-60 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM065-N15-2003.
- 510/511. Two shots of Fritzlar from the south from a bit a different angle than my favorite view. The digital camera allowed a lot of experimentation.
Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm. 4.1 Megapixels. Digital photo. DSC00903-2003, DSC00904-2003.
512. Another experiment back in Nagoya. The shot was taken outside of *Misfits*, which was on the 5th floor of the building. It was actually taken before we went to Europe.
Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm. 4.1 Megapixels. Digital photo. DIGI-00839-2003.

- 513/514. We visited Atsuta Shrine just to have a look, and we observed several ceremonies. These are managers from a small company who prayed for good business. Japanese religion is quite concerned with the acquisition of this-worldly benefits. Leica R9, Vario-Elmar-R 28-70 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-10391-2003, CS135-10394-2003.
515. The summer holidays were over and the elementary-school children were back on their way to school, but it was still hot, even at eight o'clock in the morning. This shot was taken in Kamenoi in our neighborhood. Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-10424-2003.
516. There was a big party in the hall of the International Center at the end of the 18th Foreign Artists Exhibition, and they had several performances, among them a Japanese *taikô* group. Contax G II, Planar 45 mm, Contax TLA 200. CS135-10488-2003.
517. This photo was already taken in June during a life performance of Rudi's band at *Misfits*. Rudi is a very gifted musician and a permanent resident in Japan. We became friends and he explained me a lot about racial discrimination in the United States. Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM059-N21-2003.
518. In February-March 2004 I was again alone in Europe. This time it was because of family matters. I arrived in time to spend carnival in Fritzlar. This is a shot of my sister Dagmar on Rose Monday. Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-0010653-2004.
519. While in Germany, we visited all of the relatives close to Fritzlar. My uncle Walter was the second oldest brother of my mother. When this photo was taken he was already ninety-three and my mother was eighty-five. This was actually the last time I met him, he died before I visited Germany again in the summer of 2005. Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM074-N02-2004.
520. Because I had more time at hand than normally during my winter visits in Germany I made a trip to visit my French friends in Pontoise. In 2004 I still had no driver's license, so all my trips were by train, which was becoming more and more inconvenient. In Pontoise we visited the morning market on Saturday. Daniel loved *boudin* and he especially loved the one from this place. Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM074-N18-2004.
521. The drinkin' places (*cafés*) in the center of Pontoise are very busy from early morning to noon on market days. Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM074-N26-2004.
522. Another shot from the market in Pontoise, this time a fishmonger in color. Fish is very fresh in the Paris region. During the night the fishmongers drive to the Atlantic coast and buy directly from the boats returning to the harbor before sunrise. Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-0010664-2004.
523. This is a shot of Stevie P. (Pottinger) during a solo live performance at *Misfits*. There were several bands of foreign residents at the time and the considerable number of photos of the musicians deserve an own volume of themselves. Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-0010685-2004.
524. Brigitte loved Tokyo and every year we made several trips to Tokyo just for pleasure and stayed in good hotels. She especially loved the park *Shinjuku Gyôen*, where this photo was taken during *hanami*. Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM075-N22-2004.
525. A shot of Shibuya from the 35th floor of the Cereulean Tower Tokyu Hotel, an executive floor. We liked the stay very much. We had enough money to use luxury hotels more often, but Brigitte was always anxious that she might spend her old age in poverty. It's a bit ironic, because she died about one year after this shot was taken. Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-0010698-2004.
526. The water mains in Takama-chô had become quite old and had to be replaced. So one morning this construction site appeared in front of our house. I was enticed by the geometric patterns and took several shots from our veranda. Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM076-N14-2004.
527. When I was walking through our neighborhood early one morning at the end of April, I met this homeless man at a waste collection site in Ishha 4-chôme. It was a day for the collection of separated recyclable materials waste. I talked with him for a while and took several slides and black and white shots. When the number of homeless men grew with the continuation of the Heisei slump since the late 1990s, the more clever ones with a craftsmen background settled in the more remote parks distant from the city center and they skimmed the reusable garbage for things they could repair and some of them built remarkable tents from blue vinyl sheets equipped with old TV sets and refrigerators; the electricity was provided by old car batteries. They found out quickly that they could resell old aluminium cans and started to collect them. This became easier when the city started the separation of recyclable waste, because the cans were already pre-separated. They made their tours with a bicycle everyday according to the schedule of waste collection for the different neighborhoods. They did their tours once around midnight, and a second time in the morning around eight o'clock just before the trucks arrived to pick-up the materials. There had been a heated discussion that they were stealing reusable waste and causing trouble for the companies that were involved in the recycling; this argument gained some support among the residents, because some of the guys left a veritable mess throwing out all the cans that were not aluminium without any effort to clean-up the place, which angered the residents. But over time the issues were settled and there developed a wary acceptance of the can collectors among the residents. This guy told me he got about 1.5 ¥ per can, so he had to collect a lot before he could buy food. Contax G II, Planar 45 mm, Contax TLA 200. Fujichrome Provia-F 400. ISO 400/27. CS135-0010728-2004.
528. This is a shot of Mary Njau, who helped us with some of our exhibitions. Julius calls her his sister, but in Western terms she rather is his cousin. Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-0010758-2004.
529. *Misfits* made a summer-barbecue party *Misfits on the River* at the Miyama bridge on the Yadagawa in Moriyama Ward, and I attended for several hours, but I was quite wary, because Brigitte had been diagnosed with a brain tumor just a couple of

- days before, and we were to meet several Japanese friends later on the day to prepare for her going into the hospital. I did a number of shots of the people attending the party, this is one of them.
Leica Z 2X, Vario Elmar 35-70 mm. Fujichrome Provia-F 400, ISO 400/27. CS135-0010795-2004.
530. This is a shot at *Misfits* during a concert of Stevie Nicks, actually his last solo concert. It shows Emori and his girlfriend and Joe Sichi.
Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-0010764-2004.
531. This is another shot from *Misfits on the River*. A father with his son. He was divorced from his Japanese wife and could see his son only very rarely.
Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-0010825-2004.
- 532/533. This is the skyline of the appartement blocks along the Yadagawa in Moriyama Ward. I found this view interesting and did several experimental shots. Some turned out nicely.
Contax T VS III, Vario Sonnar 30-60 mm. Fujichrome Provia-F 400. ISO 400/27. CS135-0010834-2004, CS135-0010838-2004.
- 534/535. When Brigitte was in the hospital from July to September, she complained about the sterility of her room and liked some decoration. When she heard that the Morning Glories at the windows of our house were blossoming, she wanted some photos and I complied using the digital camera and printing the photos at my office in the university.
Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm, 4.1 Megapixels. Digital photos. DSC01256-2004, DSC01257-2004.
536. This shot of the Tōganji close to Motoyama station was also done on request by Brigitte to decorate her room at the Nisseki No. 2 Hospital in Yagoto. She loved this temple and visited it often after she had had classes at Nanzan University or Chūkyō University.
Sony Cyber-shot DSC-S85, Zeiss Vario-Sonnar 7-21 mm, 4.1 Megapixels. Digital photo. DSC01260-2004.
537. This shot of an elderly man transferring smoke to his sick wife or mother was taken at the Ōsu Kannon Tempel in Nagoya. The smoke from the incense basins at temples is said to have healing propensities.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-Film078-N00Y-2004.
538. This is a shot from the Ōsu Kannon area: a grandmother with her grandson on a bicycle. Actually her son participated in that year's Foreign Artists Exhibition and her daughter in law saw the photo when it was displayed in that exhibition. She visited also. She was originally from France and immigrated to Brazil and married there into the family of Japanese immigrants. She came to Nagoya with the family of her son as one of the *Nikkeijin*, foreigners of Japanese descent who were allowed free immigration in the early 1990s.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-Film078-N02-2004.
539. Another shot from Ōsu. He was walking without looking anywhere but on the display of his digital camera or video camera. I had encountered similar scenes of Japanese tourist looking at the world only through the viewfinders of their SLR cameras on the *marché de puces* in Paris in the early 1970s. All the shots from Ōsu have been shown in exhibitions.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-Film078-N03-2004.
540. On that day I ran around in Ōsu and took shot after shot. I was totally uninhibited. A lot of the shots turned out to be very fine. This shot was actually not shown in the exhibitions.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-Film078-N07-2004.
541. This was quite an opportunity shot. We were shopping in Fujigaoka when I noticed a woman in a Kimono distributing leaflets of a Japanese restaurant advertising lunch specials. I took several shots.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-Film078-N12-2004.
542. We had another employees outing of the College of International Studies, this time with an overnight stay in Matsuzaka in Mie Prefecture. The afternoon of the first day we visited several shrines in the country side. The next morning I got up early and walked through the city in order to take photos before breakfast. This shot of a blind man sitting next to a punk girl was taken at the station. It has also been in several exhibitions.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-Film078-N17-2004.
543. This shot was done inside of Kintetsu Matsuzaka Station. Like most places in Mie prefecture there is a Kintetsu Lines and a JR Lines station, but Kintetsu is more convenient for visiting the region. Matsuzaka itself is famous for its beef.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-Film078-N20-2004.
544. After breakfast we visited various sites in Matsuzaka city, especially there still exists a street of houses of lower ranked samurai from the Edo Period. These were so called *nagaya*, which can be translated as long houses or row houses, a kind of tenement houses with rather cheap rent. This shot was taken on the street in front of a famous Matsuzaka beef restaurant while waiting to be seated for lunch.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-Film078-N23-2004.
- 545/546. When Brigitte came back from the hospital, she had lost most of her hair due to radiation therapy and she had bought a wig on her first afternoon of leave from the hospital. But slowly confidence and hope reemerged. The operation at the end of July had gone very well; she had experienced no loss of her mental faculties. The tumor showed no sign of regrowth since the operation and she felt actually quite good and was planning to restart her classes in October. So one day she asked to take her photos without a wig to show off her scars in defiance of the tumor in order to prove that she was still fighting. These are two of the shots we took that day.
Contax G II, Planar 45 mm, Contax TLA 200. Fujichrome Provia-F 400. ISO 400/27. CS135-0010941-2004. Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-Film079-N09-2004.
547. On the first weekend of October I visited the Ōsu *Daidō Chōnin Matsuri* with several friends from *Pelican Pete's*. It was the first time since several years that I went there. Some of the guys of my shots from the 1990s still participated, but they had grown visibly older. So I first concentrated on the visitors.

- Leica R9, Vario-Elmar-R 28-70 mm. Fujifilm Neopan 400, ISO 400/27. MN135-Film081-N06-2004.
- 548/549/550. Then I got into a conversation with a member of the Shindonya troupe and I decided to take a series of shots of their performance. It is difficult to produce good prints, because the flash bounced back from the heavy white makeup of their faces.
- Leica R9, Vario-Elmar-R 28-70 mm, Metz Mecablitz 54 MZ 3. Fujifilm Neopan 400, ISO 400/27. MN135-Film081- N18-2004, MN135-Film081-N19-2004, MN135-Film081-N24-2004.
551. At several places along the shopping street *Sake* was sold from the barrel. The guys got quite drunk with *Sake* and beer.
- Leica R9, Vario-Elmar-R 28-70 mm, Metz Mecablitz 54 MZ 3. Fujifilm Neopan 400, ISO 400/27. MN135-Film082- N03-2004.
- 552/553/554. In 2004 I bought two additional digital cameras. The first I found by accident in a big electric shop in Hoshigaoka at the end of summer, I was not looking to buy something, but there she was, a Sony DSC P 150, a very small camera, smaller than my cell phone, but with an incredible high resolution and a very good lens. The one that I found was a test model for the Japanese market with a black finish instead of the standard silver one, I instantly fell in love with her. I did some experimental shots with her in 2004, but I really started to use her after I bought a case that could be worn on the belt. Unfortunately I lost her in Germany in the summer of 2006. The other camera was a Canon EOS D20, which I bought in November. The reason to buy it was my experience from a year before. I had been asked by Prisca to take her photos during an event at the Nagoya Hilton where she was to sing Christmas carols. Since I used film, it took until April of the next year to process these photos into a digital format, and I wanted to have a high quality digital camera for such occasions, because then I could quickly fulfill such a task. These photos were taken with the P 150 at Mutsuo Ohkawa's place; for his birthday party on January 4th he had a *rukugo* performance by Romanti Snack.
- Sony Cybershot DSC P 150, Zeiss Vario-Tessar 7.9-23.7 mm (38-114 mm equiv.), 7.2 Megapixel. Digital photo, DSC00109-2005, DSC00141-2005, DSC00148-2005.
555. This shot was taken at *Misfits* during a party and live music performance there. The P 150 was really a camera you could take with you anywhere.
- Sony Cybershot DSC P 50, Zeiss Vario-Tessar 7.9-23.7 mm (38-114 mm equiv.), 7.2 Megapixel. Digital photo, DSC-00170-2005.
556. In February 2005 Brigitte felt well enough to participate in the opening party for our exhibition *Elles* at *Pelican Pete's*. Here she is in conversation with Will Hardwick.
- Canon EOS D20, Canon EF-S 18-55 mm. Digital photo. IMG_0133-2005.
557. At the end of February we traveled to Europe. Brigitte wanted to see Firenze. But the trip was fraught with problems right from the start. When we arrived at the check-in at Chubu International Airport, we found out that Brigitte's re-entry permit was no longer valid. But the guys from the immigration were nice and she got a one-time emergency permit. When we arrived in Frankfurt, Europe was hit by an unseasonal cold wave and heavy snow. We had some problems with the weather in Frankfurt, and the next morning the flights to Firenze were canceled and we had to fly to Bologna and were then transported across the Appennin by bus. Firenze was nice, but Brigitte started to feel bad and we couldn't really enjoy the trip. This photo was taken in the park of the *Galleria della Arte Moderne*. It was the last time she felt at ease. Several days later at the house of her parents she had a long seizure. She recovered, but the rest of the trip was difficult. Back in Japan it was found out after several days that the tumour had regrown explosively since her last MRI in February. She died on April 20, 2005.
- Sony Cybershot DSC P 150, Zeiss Vario-Tessar 7.9-23.7 mm (38-114 mm equiv.), 7.2 Megapixel. Digital photo, DSC-00186-2005.
558. A shot of the entrance of the *Uffizia* in Firenze in a mixture of snow and rain. It was cold and the first thing Brigitte did after arriving in Firenze was to buy a warm coat.
- Sony Cybershot DSC P 150, Zeiss Vario-Tessar 7.9-23.7 mm (38-114 mm equiv.), 7.2 Megapixel. Digital photo, DSC-00195-2005.
559. This shot of a little girl was taken at a barbecue party at Richard Maikl's house. The Austrian is married to a Japanese woman of one of the big families of Nagoya. He is sometimes a bit strange and many people have problems with him because he is very opinionated and it is not always clear whether he is serious or not.
- Sony Cybershot DSC P 150, Zeiss Vario-Tessar 7.9-23.7 mm (38-114 mm equiv.), 7.2 Megapixel. Digital photo, DSC-00320-2005.
560. A shot of my mother in her kitchen. This shot was taken when I visited Germany in the summer to have a memorial for Brigitte with our European friends. We had a big memorial for her in the Hotel Garden Palace in Nagoya in May for which my sister and Brigitte's brother Heinrich with his daughter Annkatrin came to Nagoya.
- Sony Cybershot DSC P 150, Zeiss Vario-Tessar 7.9-23.7 mm (38-114 mm equiv.), 7.2 Megapixel. Digital photo, DSC-00443-2005.
- 561/562/563/564/565. This is a selection of a series of photos, which I shot during a visit at the Aichi Expo in May 2005. Several of the photos have been in various exhibitions.
- Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM084-N05-2005.
- 566/567/568. These are several shots from the setup of the *Marafiki* Group Exhibition *Pamoja Kwa Amani* in the Nagoya International Center. The first shot shows Atilio Pernisco with Mariano Cinat in the background, the second photo shows Joe Sichi, Yoko Nishikawa, and Julius Njau in discussion with a reporter from *Chûnichi Shinbun*, and the third shot shows Mariano Cinat.
- Canon EOS D20, Canon EF-S 18-55 mm. Digital photos. I_MG_0162-2005, I_MG_0163-2005, I_MG_0166-2005.
569. I went back to Germany after I had finished the grading for the summer term in early August. The visit had two reasons. One was to have a memorial for Brigitte for her European family and friends. The other reason was to help my sister a bit with my parents. My mother had had a stroke in 2003 and needed a certain amount of care after that. But now my father's health started to deteriorate quickly also. Brigitte and I had already noted in March that my father's mental situation had become quite strange since her last visit in 2003 and my last visit in February 2004. We noticed it very clearly in difference to

my sister who saw him every day. During my visit in August 2005 his mental problems became even more obvious to me because we had several bad situations with him and I urged my sister to get him examined by geriatric specialists, but she did not agree with me until after my mother died in February 2006 and he made a big fuss at the funeral. Actually what I had noted were symptoms of progressing Alzheimer's disease combined with general symptom of progressing dementia. When I went to Germany I brought three cameras. Two were quite heavy, the Leica R 9 and the Canon Eos D20 with an additional battery pack. The third was small and light, the Sony P 150. This is a picture of my sister's friend Trixie at their customary afternoon hangout, an ice-cream parlor in Fritzlar.

Canon EOS D20, Canon EF-S 18-55 mm. Digital photo. IMG_0198-2005.

570. This is a street photo from Fritzlar which fits well with the theme of immigrant children. Actually immigrants are an interest group of mine also for educational purposes.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM086-N35-2005.

571. This is a shot from Pelican Pete's which was already taken in July, but I needed another portrait format.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM085-N30-2005.

572. As always, other tasks also had to be done while in Germany. For reason of research cooperation I had to visit Bonn and Köln. This is a shot from the center of Bonn. The influx of immigrants from Eastern Europe since the early 1990s had resulted in an increase of the underclass living from odd jobs. Shoeshiners, something that had disappeared in the late 1950s reappeared in the cities with affluent upper-class populations.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM087-N00a-2005.

573. Another shot from the butcher's shop in my home village. I did a more extensive shooting of the place in the summer of 2007, being guided by the old master at that time.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM087-N11-2005.

- 574/575. These two shots of a father with his daughter are part of a series of shots I took when I noticed them at a neighboring table of the ice parlor in Fritzlar. It was a good opportunity and we agreed that I send him the photos, what I did after finishing the processing of the films.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM087-N12-2005, MN135-FILM087-N17-2005.

576. When I was in Germany, I also visited Brigitte's home village Hozburg, where I took this photo of two little girls playing on the street.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM087-N36-2005.

577. There were two reasons for my visit in Hozburg. One was the preparation of Brigitte's memorial. The other was to make a contract with a farmer to rent out a field that I had inherited from Brigitte. This is a shot of the young farmer to whom I rented the field.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM088-N00a-2005.

578. There was a summer festival in Fritzlar and they had a carroussel. I took a series of shots of the kids on the carroussel, this is one of them.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM088-N20-2005.

579. This is another shot from the carroussel series. This photo I used together with No. 575 from Fritzlar and Nos. 562 and 565 from the Aichi Expo for the 2005 Foreign Artists' Exhibition under the title of "Father and Child". They also were shown in later exhibitions.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM088-N21-2005.

580. Festivals provide many opportunities for good shots. This young woman was working as a serving girl for one of the beer providers during the festival.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM089-N04-2005.

581. Kids were much less engaged in partying than the adults, but they found their own ways of fun by playing on the fountain in the center of Fritzlar's market place.

Canon EOS D20, Canon EF-S 18-55 mm. Digital photo. IMG_0249-2005.

582. This was an opportunity shot. I was out for a walk through the neighborhood when I saw my sister's friend Trixie sleeping in the garden in front of her house.

Sony Cybershot DSC P 150, Zeiss Vario-Tessar 7.9-23.7 mm (38-114 mm equiv.), 7.2 Megapixel. Digital photo, DSC-00518-2005.

583. This is the last photo of my mother together with my sister taken at the end of August just before I went back to Japan. She died in February 2006 after another series of strokes.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM089-N15-2005.

584. This is one of the rare photos of me and my father; it was taken by my sister Dagmar on the same occasion, the last visit of my parents together with me and my sister at the Café Reuter, a very old garden café in Fritzlar that was a favorite of my parents.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM089-N17-2005.

585. Compared to my mother, I took much fewer photos of my father. This is one of the better shots. He had one of his better days during this visit at the Café Reuter, but on some of the shots one can already see the confusion in his eyes, which became even more apparent a year later on the last photos that I took of him.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM089-N20-2005.

586. The last photo that I took of my mother alive. On request of my father I took several of her photos in the casket just before her funeral. It is a typical expression for her, a bit of mischievous humor, which can also be seen on the shot of her and her brother from February 2004. During the summer of 2005 she was not yet completely handicapped from the stroke in 2003, and my sister could manage her care largely by herself. But she had another stroke in autumn after which she needed

professional care, and a series of additional strokes in February 2006 and she died just before her 87th birthday. Even when her situation became more difficult for her, her humor didn't disappear, as I can attest from the telephone talks that we had during the autumn of 2005 and January 2006.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM089-N24-2005.

587/588. In March 2006 I was sent to Germany to inquire possibilities for the students of the College of International Studies to attend German language courses at German universities. This trip was part of a joint research project by the Department of Comparative Culture. I visited German language programs at Passau, Saarbrücken, Köln, and Düsseldorf Universities and also spent a weekend in Fritzlar. It was a trip fraught with unforeseen problems. First of all, when my flight arrived in Frankfurt, the northern part of Germany was hit by cold wave with heavy snow, Frankfurt Air Port was closed after we had landed, and my connecting flight to München was cancelled. After some inquiries and negotiations I was sent to München by train after waiting for several hours in Frankfurt. I arrived at München Central Station around midnight and was picked up there by my cousin Dirk, but my luggage was to arrive in München the next morning by plane. The next morning brought a nasty surprise. Over night the cold and snow had arrived in München. Sixty centimeters of snow led to a collapse of Münchens public transport system and there was no way to get out to the airport for the next two days. Furthermore Münchens airport was closed in the morning also and more than 25,000 pieces of luggage were stranded there. When we got to the airport three days later, there was no way to locate my luggage, but I was allowed by Lufthansa to buy the necessary things on their account, which included warmer clothing, additional underwear, and everything for body care, and, of course, a trunk, which I bought in Passau after the weekend in order to avoid traveling with plastic bags. I eventually got my luggage after I arrived back in Nagoya. The next surprise was also quite nasty. I visited Saarbrücken after Passau and then spent the weekend in Fritzlar, where I arrived Thursday night. On Friday morning I got a telephone call from the office of the College of International Studies. The head of the Department of Comparative Culture had noticed that there was still money in the account of the research project two weeks before the end of the fiscal year. And he went into a frenzy buying books to spend this money before it had to be returned to the university, and he thus spent almost half of the money reserved for my trip before someone noticed what he was doing and stopped him. I should have forced him to pay for the books out of his own pocket, but they already were in processing, so the trip became an unexpected financial burden for me. I don't have very favorite memories of that idiot.

Sony Cybershot DSC P 150, Zeiss Vario-Tessar 7.9-23.7 mm (38-114 mm equiv.), 7.2 Megapixel. Digital photos, DSC-00689-2006, DSC00690-2006.

589. One of several shots that I took during a walk in the vicinity of my hotel in Saarbrücken. Fortunately my cameras had been in my hand luggage and not been lost as the materials I had brought to introduce my university.

Contax T VS III, Vario Sonnar 30-60 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0090-N18-2006.

590. Mt. Fuji is a rather emblematic for Japan. Unfortunately he does not like to be seen and is often hidden behind clouds. In Tokyo there are more opportunities to see him in winter, albeit many places that once were famous for seeing him are now surrounded by high-rise buildings and clouded by smog. Sometimes one can see him in passing from the Shinkansen. I decided to take a shot, and I did more of those in later years of which some have been included in exhibitions.

Contax T VS III, Vario Sonnar 30-60 mm, Kodak T-MAX 400, ISO 400/27. MN135-FILM0090-N23-2006.

591/592/593. One of the problems I faced after Brigitte's death was the question what to do with her car. In 2004 her car had stood idle from the time she entered hospital in July until November. Once or twice she asked a friend to drive it in order to recharge the battery, because she herself had been forbidden to drive it because of the danger of seizures. Then in November after there had been no seizures and no signs of new growth, she had been allowed to drive again to her classes. But in 2005 it stood idle again from the time we went to Europe at the end of February, only partly protected from the weather in the parking lot under our house. Unfortunately I could not sell it, because it was property registered in her name and the settling of the inheritance took a long time because the Registry Office No.1 in Berlin, which handles deaths in foreign countries was overwhelmed in the aftermath of the Indian Ocean Earthquake and Tsunami after Christmas 2004, which had gravely hit the tourist beaches in South-East Asia. There had been more than thousand German tourists either confirmed dead or missing after the tsunami. But when I had to pay the taxes and insurance for the car in June, I found out that I could drive it, so I decided to get a driver's license during the summer holidays after I got back from Germany. Everybody warned me that it was incredibly difficult at my age and in Japan for a foreigner to get a driver's license, but the thing went smoothly and I got my license in October 2005. Then I started to drive to work, but the vexing thing with driving was that I saw many things from the car and that I could not stop at my convenience and take photos. Then in 2006 I took a camera with me in the car and started to shoot out of it at traffic stops. These photos of school children are some of the shots from my car. It was a test, but in the end I did not continue it, because it proved to be a bit inconvenient and dangerous.

Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0092-N07-2006, MN135-FILM0092- N18-2006, MN135-FILM0092-N28-2006.

594. This photo was taken in the morning of the day of the opening of my exhibition *Between Two Cultures* at Sayû in Tachikawa. I had taken a long walk and had been shooting a lot. I met him just before coming back to Sayû and had a long talk with him before I took his photo. The 2006 exhibition in Tachikawa differed considerably from the previous ones. First, it was not limited to photos from Japan, but included photos from Europe as well. Second, while the previous exhibitions were based completely or overwhelmingly on color slides, the 2006 exhibition was based overwhelmingly on black and white photos.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0094-N15-2006.

595/596. These two shots from Chubu International Airport are more or less a result of my trip to Germany in March. I had established quite good relations with the people from the German Language Summer Course Program of Passau University and we sent a group of three students to this program. I was seeing them off at Chubu International Airport, which became also an opportunity to meet their parents.

Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0095-N25-2006, CN135-02365-2006.

597/598. These are two street photos from Ikeshita. Most photos I took in Japan in 2006 were live music events in *Misfits* etc. These photos will be included in a separate book.

- Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0095-N30-2006, MN135-FILM0095- N32-2006.
599. In August I was back in Germany. Actually in 2006 I went three times to Germany. First in early February for the funeral of my mother, then in March for research on German language programs, and in August mainly to support my sister in taking care of my father. During this time I also went to Passau in order to see how the students from Chubu University were doing in the German Summer Course.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0096-N19-2006.
- 600/601/602. This was an opportunity scene that I observed in Fritzlar. The guy was a typical German country town self-professed lady-killer: A bit smarmy, a bit smutty, but self-assured about his regional power and his unresistibility for women. In the first photo he had rung the doorbell and was waiting for somebody to answer. As nobody did, he looked around, and noticed the good-looking young woman who was arranging flowers in front of the showcase of her shop, and he started to try chatting her up. But she obviously knew his type and simply ignored him. The scene evolved over several minutes, but in the end he gave up defeated.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0097-N23-2006, MN135-FILM0097- N24-2006, MN135-FILM0097-N25-2006.
603. This shot is from day earlier. The end of the summer holidays marks the beginning of the new school year in Germany. It starts with the entrance of the pupils, especially the new elementary school kids. A custom in Germany on this occasion is the *Zuckertüte* or *Schultüte* (school or sugar cone). This is a cone filled with sweets that was introduced around 1810 in Saxony and Thuringia in order to sweeten the transition from the free life of the pre-school child to the discipline in the school. Over the 19th century the custom spread throughout Germany into Austria, the German part of Switzerland, and the formerly German ethno-cultural areas of Poland and the Czech Republic.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0096-N34-2006.
604. This shot of middle-school students on their way to school was only possible, because in 2006 the summer holidays in Hessen ended already on August 28, otherwise I would already have gone back to Japan.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0097-N30-2006.
- 605/606/607. These are three shots when my sister and I visited the Italian ice-cream parlor in Fritzlar together with my father. The shot of my sister and me was taken by my father, the shot of us three by the owner of the ice-cream parlor. There is another series of shots of my father, which I took a couple of weeks earlier that were also quite good. The last shots of him I took a year later.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0098-N07-2006, MN135-FILM0098- N10-2006, MN135-FILM0098-N11-2006, BISHIER
- 608/609/610/611. This series of shots was taken in the public housing complex *Les Hauts de Marcouville* where my friends Daniel and Catherine lived since the late 1980s. Over time the proportion of people with immigration background increased continuously in the population of this housing complex. During my last visit in Pontoise in 2015 people with immigrant background constituted about eighty percent of its inhabitants, and the 'French' inhabitants were leaning to the elderly above sixty. These photos have been shown in various exhibitions under the title "Immigrant Children".
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0098-N23-2006, MN135-FILM0099- N05-2006, MN135-FILM0099-N06-2006, MN135-FILM0099-N08-2006.
612. This is a shot from the open-air part of the mining museum in Borken. The old machinery is tended for by volunteers of former minors. They also act as guides for the tours on one of the trains displayed there. This guy is from my home village, and I know him since I was five years old and he married our favorite aunt of one of my friends.
Contax G, Planar 45 mm. Fujichrome Provia F 400, ISO 400/27. CS135-011080-2006.
613. This is a shot of the Münchener Straße near Frankfurt's Central Station out of the window of my hotel *Münchener Hof*. Up to the late 1970s this area was the red light district of Frankfurt, and then the city tried to clean it up as the headquarters of German banks moved their new high-rise buildings into the area, and immigrants started to move into it also. The Münchener Straße is clearly immigrant territory, overwhelmingly Turks, but also immigrants from East and South-East Asia, and since the 1990s also immigrants from the Balkans and the CIS states.
Contax G, Planar 45 mm. Fujichrome Provia F 400, ISO 400/27. CS135-011100-2006.
614. This is a shot of Mary Njau while she was working at our exhibition "New Bridge" at Gallery Jin which is close to the subway station Higashiyama Kōen.
Canon EOS D20, Canon EF-S 18-55 mm. Digital photo. I_MG_0833-2006.
- 615/616/617. These are three shots from The Cultural Festival of Chubu University.
Contax G, Planar 45 mm. Fujichrome Provia F 400, ISO 400/27. MN135-FILM0100-N08-2006, MN135-FILM0100-N09-2006, MN135-FILM0100-N14-2006.
618. This is a shot from the Australian bar and grill *Red Rock* in Sakae that was owned by a couple of people who were originally involved with *Misfits*. The photo shows Masa who was a long-term bar tender and floor manager at Red Rock before he opened his own bar. He became a good friend.
Contax G, Planar 45 mm. Fujichrome Provia F 400, ISO 400/27. MN135-FILM0100-N36-2006.
619. This is a shot from Sakae taken in February. There was a place at which bands could perform live. Actually it is quite difficult for unknown bands in Japan to move from the stage of repetition to the stage of gigs. Places like this one in Sakae give them the opportunity to perform live and perhaps be noted by someone from the live houses.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0101-N35-2007.
620. This is a shot of Sarah in Misfits. She became quite a friend even before she became engaged with Brian Cullen, an Irish musician and professor at Nanzan University, whom I became friends with already in the late 1990s at *Five Feet Café*.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0101-N08-2007.
621. Another shot from Sakae from February. For some reason I had reversed the cameras containing black and white and color

slide films, but I was back to my old scheme with always having the Contax T VS III and the Leica Z 2X in my pockets. Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia F 400, ISO 400/27. CS135-11128-2007.

622. In March 2007 the College of International Studies tried something new with their employee's outings. Instead of a one-day trip completely covered by the support of the university, they organized a four-day trip to China, using the connections of Prof. Huang in Shanghai to keep the budget low, so that everybody only had to pay about an additional ¥ 50,000 to cover the expenses. It was my first, and until now only trip to mainland China. Having originally been more interested in China than in Japan, I was very interested to participate. Being warned ahead about the abundance of pickpockets praying on tourists, I didn't bring any big camera. Despite the warning, I was shocked about the incredible number of beggars in Shanghai and by the stark contrast of big money that went into the high-rise buildings and general poverty, the latter impression became even more pronounced when we met old farm women at a highway rest-stop who were collecting pet bottles, just like the homeless in Japan did with aluminium cans. That was their main income; they had been expelled from their farms to make place along the coast line for the construction of high-tech factories for multinational companies. This shot is a shopping street in the vicinity of the Taoist temple of Shanghai's City God.

Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0102-N00-2007.

623. Another shot from this area, it depicts a very proud father who just had introduced his newly born son to the God of the city. Sons are very important in China, and the one-child policy combined with the new technologies to detect the gender of the fetus before abortion has led to an increasingly skewed gender balance of births.

Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0102-N16-2007.

624. This shot was taken at the Taoist temple of a traditional town on the outskirts of Shanghai that has become a tourist attraction. In this town originally everyone belonged to the same lineage.

Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0102-N27-2007.

625/626/627/628. These are shots from the very famous Buddhist Tempel of the Jade Buddha (*Yùfó Chán Sì*). During the Cultural Revolution this temple had been protected by the local PLA command from being looted. The black and white photo shows a group of farm women visiting Shanghai; the color photos show the supplicants offering sacrifices. What was really astonishing was the popularity of all the temples and the amount of people offering sacrifices and placing wishes on the trees. A similar surge of religious fervour is said to have occurred in Russia after the end of Communist rule. It is a sign of uncertainty about the future.

Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0102-N34-2007. Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia F 400, ISO 400/27. CS135-11155-2007, CS135-11159-2007, CS135-11166-2007.

629/630/631/632/633. On our third day in China we made a bus tour to Suzhou, and visited various famous places there. We did see a number of World Heritage Sites, but we missed a lot of other places. What was shocking me in China was the difficulty to get into contact with the people. They were completely closed towards foreigners unless they were begging or wanted to sell something. I think it was the ubiquitous presence of people affiliated with the *Guoanbu* that made people wary to be seen to talk to obvious foreigners. On the whole I have not very favorable impressions from this visit to China.

Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0103-N17-2007, MN135-FILM0103-N28-2007, MN135-FILM0103-N32-2007, MN135-FILM0103-N30-2007, MN135-FILM0103-N34-2007.

634/635/636. These three shots were taken during Chubu University's Sport Festival. The Sport Festival takes place in June and was introduced when Dr. Iyoshi became president. Here I used still another new digital camera. I bought a second Leica R9 with a digital back. The quality was better than the EOS D20, but it is a very heavy camera.

Canon EOS D20, Canon EF-S 18-55 mm. Digital photo. IMG_1195-2007. Leica R9 with digital back DMR, Vario Elmar R 80-200 mm. Digital photos. L1440016-2007, L1440042-2007.

637. This was a real opportunity shot. The summer holidays of the schools had just begun, and I was one my way to buy groceries, when I saw a bunch of high-school kids playing ball on a playground in our neighborhood in Takama-chô. Normally only smaller kids played here, but I had my Leica R9 with me, so I took several shots. The fun was that it was completely free play without any adults around.

Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0105-N17-2007,

638/639/640/641. As soon as my work at the university was wrapped up, I went to Germany to help my sister with my father. One of the first thing we had to do was to go to the butcher in Trockenerfurth. We needed meat and sausages. When I asked whether I could take some photos of the counter, the old master, now retired, surprised us by giving us a tour of the making of the shops famous *ahle Worscht* (the regional salami type sausage).

Canon EOS D20, Canon EF-S 18-55 mm. Digital photos. I_MG_1222-2007, I_MG_1228-2007, I_MG_1232-2007, I_MG_1243-2007.

642. Immigrants were still on my agenda in 2007. Fritzlar, albeit a small country town, had a small but visible immigrant population. Mainly Turkish families who came to Germany during the 1970s with the men recruited to work in the mines around Borken in the 1960s or for the VW factory in Kassel, but also Italians and Yugoslavians who came to Germany already in the 1950s and 1960s. There had also been a considerable influx of people from South Eastern Central Europe and the CIS States in the 1990s. This shot shows a multiethnic group of youths having fun together in a park.

Canon EOS D20, Canon EF-S 18-55 mm. Digital photo. I_MG_1292-2007.

643. This is one of the last shots of my father. We had walked to the cemetery to visit my mother's grave and on our way back to his home made a break at Café Reuter. He was quite lucid that day. My sister had finally conceded that there was something definitely wrong with his brain, after he had thrown valuable things into the garbage bin and locked himself out of the house one night in the winter, and she had had him undegoe a geriatric examination. He was suffering from dementia due to cloaked arteries in the brain and from progressing Alzheimers. Medication helped a bit, but he had difficulties to recognize me, when I arrived in Fritzlar, and he was completely fixated on my sister and become agitated when she was not around for some time. One day he had to goe with me alone to visit a cousin in a neighboring village. He claimed that I couldn't know the way, because I was living in Japan. I calmed him with the comment, that my car would know the way. All the way he listened intently to the female voice of the car navigation that was set to English, and after we arrived at my cousin's house,

- he commented that I really had a clever car who knew all the directions.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0105-N28-2007.
644. There was another festival in Fritzlar, and at its sidelines I saw this scene of a Turkish girl who accompanied her grandmother to see the attractions. Turkish boys were quite well integrated with youths from other ethnic groups, because the immigrant populations in the rural towns like Fritzlar were too small to form distinct ethnic communities, but the girls were under stronger adult control and had much more difficulties to associate with friends from other ethnic groups.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0106-N04-2007.
645. This is another multi-ethnic group of youths on the summer festival in Fritzlar. Actually I was a bit astonished by its composition. The German boy had a rather skinhead style. But in this region youth-cultural styles are rather superficial in the younger age groups, and there is a lot of fluctuation between the various groups of youth-cultural styles.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0106-N35-2007.
- 646/647/648. In 2007 I had only time for a very short visit in France. I had already used a rental car in 2006 to make a trip to France, but in 2007 I ordered a car with automatic transmission before I went to Germany, and spent the night after arriving in Frankfurt in the *Hotel Münchener Hof* close to the Central Station and picked the car up the next morning at the Hertz Station there, and drove to Fritzlar. This procedure became a pattern for my visits in Germany. I got a Mercedes C class, because the smaller car I had ordered was not available, and in Europe rental cars with automatic transmission are almost limited to the higher classes. Because the time was short and my friends Daniel and Christine wanted to go to the Provence for their vacation and on the way there wanted to spend a couple of days with our friends Eliane and Roland who had moved from *Les Hauts de Marcouville* to Montargis after retirement. Therefore I went directly to Montargis to meet them. With Roland and Eliane we made a trip to Orléans to see a festival and a *brocante* (a second-hand market with elements of garage sales) there, I took a number of shots of immigrant kids. Most of the shots of young immigrants were included in the Marafiki Group Exhibition *Crossing Borders* in November 2007.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia X 400, ISO 400/27. CS135-11227-2007. Leica R9, Vario-Elmar-R 28-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0107-N19-2007, MN135-FILM0107-N27-2007.
649. I stayed in Montargis one more day after Daniel and Christine left for the Provence and I made long walk through the city. These kids I saw on playground. Immigrant youth in France was much more segregated than in the German countryside. Sometimes there were multicultural groups with immigration background, but they almost never included "French" kids (the definition of "French" in contrast to "immigrant" is basically impossible, because almost all of the "immigrant" kids have French nationality).
Canon EOS D20, Canon EF-S 18-55 mm. Digital photo. I_MG_1380-2007.
650. During my walk through Montargis I also came upon some very scenic sites. But I did not have the time to explore the city more thoroughly during this visit, nor during my next visit in 2008.
Canon EOS D20, Canon EF-S 18-55 mm. Digital photo. I_MG_1363-2007.
651. This shot was taken at the *Cosmos* gasoline stand close to my home in Takama-chô. I still hadn't finished the slide film in the Contax T VS III, that been in the camera since my trip to Europe, and I wanted to have a look at the photos for the upcoming exhibitions.
Contax T VS III, Vario Sonnar 30-60 mm, Fujichrome Provia X 400, ISO 400/27. CS135-11262-2007.
652. In March 2008 we had another employee outing of the College of International Studies, this time to Busan in South Korea under the guidance of Prof. Shibuya. For some reason I only brought the Leica Z 2X with black and white films with me. But when we entered the duty free area in the departure hall of Chubu International Airport there was a promotion fair for digital cameras and I was enticed by the Sony Cybershot DSC-H3, which had just gone into the market, and I spontaneously bought it. Not as small as the camera I had lost in Germany, but still very compact equipped with a powerful Zeiss Vario-Tessar zoom lens and a high resolution of 8.1 megapixels. The only setback was that it had no optical finder. I made good use of it in Korea. The visit centered on Busan with a tour to Gyeongju, but the photos I selected here are from Busan except one from Gyeongju. The photos are not presented in correct chronological order. This is a shot from Beomeosa Temple.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC00019-2008.
653. This an earlier shot. During our tour we visited the workshop of a pottery master. The previous master was quite famous in Japanese tea-ceremony and I bought some of his work in the famous celadon porcelain at bargain prices. Craftsmen are situated very low in the South Korean class system, and their work is actually more appreciated in Japan than in Korea.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0110-N07-2008.
654. Another shot from Beomeosa Temple. I also got a variant black and white shot of this scene. I was impressed by the devotion of this praying woman and selected this photo for the "The Power of Symbols" exhibition for representing religiosity.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC00023-2008.
- 655/656/657. These are three shots from the surroundings of Busan's fish market. What I came to hate about these trips with my colleagues is the lack of time to roam the streets. These shots too were taken in less than ten minutes.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0109-N21-2008, MN135-FILM0109-N27-2008, MN135-FILM0109-N33-2008.
658. This is an opportunity shot from the parking lot of the Seokguram Grotto in Gyeongju. The little man got loose from his parents and marched straight into the parking area.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0110-N04-2008.
659. This is a photo from the graduation ceremony 2008. She was taking her own photos making funny faces and was not very interested in what happened during the handing out of the certificates. I thought it was an interesting scene.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM0110-N32-2008.
660. The son of my friends, the Tanaka family, graduated from Nagoya International School as a valedictorian and he invited me to the graduation ceremony. I took this photo as teaching material, to show the differences between American and

- Japanese style graduation ceremonies.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC00178-2008.
- 661/662. A scene like I have seen them often on Japanese subway trains: A young women sleeping on the train, and a salary man sleeping on a neighboring seat. He's leaning more and more over to her side, and suddenly his head is on her shoulder. Planned or not, this is the question.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC00276- 2008, DSC00277-2008.
663. This is a shot of a group of students from Chubu University's Haruhigaoka High School on their way home, passing through the university's campus. It was good weather and close to the summer holidays and they were in a fine mood.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0113-N25-2008.
664. In August I went back to Europe. I had been there in February for the funeral of my father, but I could stay only a week. There were a lot of things we had to take care of, but a trip to France before Daniel and Christine went to the Provence was also on my agenda. We met again in Montargis. One morning I went with Roland to the market and did several color slides and black and white shots, this is one of them.
Contax G II, Sonnar 90 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0114-N21-2008.
- 665/666/667. With Eliane and Roland we made a trip to the countryside and again visited a *brocante*. It seems that this kind of markets had become quite popular in France in the late 2000s, they were widely advertised, and my friends liked them a lot. At least it gave me ample opportunities to shoot photos.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11327-2008, CS135-11335-2008, CS135-11339-2008.
668. During the summer there were again various events in Fritzlar attracting tourists. One of these events was a day of open house of the Fritzlar military base and airfield, which housed a unit of combat helicopters that had just returned from Afghanistan, but also helicopters of civilian emergency services. The event draw visitors from all over central Germany. This is a shot of a medical emergency helicopter pilot based in Fritzlar airfield.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0116-N29-2008.
669. This is a shot from the center of Fritzlar. She's the daughter of a friend of my sister, and she was more interested in what I was doing than following her mother.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11379-2008.
- 670/671. These are two shots from a MacDonald Restaurant close to Fritzlar airfield. A mother looking anxiously what her child was doing, and a little girl looking warily at the bit bigger children in the playground that she wanted to enter herself.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0117-N14-2008, MN135-FILM-0117- N16-2008.
672. After I came back from France, my sister and I made a trip to München to visit our cousins. Since my sister does not like to drive on the *Autobahn*, so we took a train. We saw this scene in the *Englischer Garten*, a big park in the center of München. The guys were surfing on a small brook inside of the park. In the area the surfers were using underwater weirs were installed to increase the oxygen content of the water. These installations provided fabulous waves for the surfers, but surfing and smimming in this area was extremely dangerous and therefore strictly forbidden.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC00430-2008.
- 673/674. These are two more shots from the *Englischer Garten*. The kid, about 12 or 13 years old and with immigrant background, was selling cotton candy at a playground close to one of the beer gardens during the school summer holidays. He was not looking very happy seeing the kids of his age playing while he had to work.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11442-2008. Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0119-N06-2008.
675. Another shot from the *Englischer Garten*. He was playing very nice and he had a sign with his *curriculum vitae*. He was Russian and had been a quite well known musician in one of the orchestras that were abolished during the economic crisis in Russia after the dissolution of the Soviet Union, and like many of his peers he came to the West and ended up as a street musician.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0118-N31-2008.
676. When we were back in Fritzlar again, I decided to make a two day trip to Marburg to visit my friends there. After 1994 I had almost never visited Marburg until 2005 when we drove my friend Rudi back to Marburg after the memorial for Brigitte, which we had held in the *Hotel-Restaurant Zur Schmiede* in Eudorf, a village close to Holzburg, culturally belonging to the Schwalm region, but administratively to Alsfeld. At that time we didn't stay in Marburg, so 2008 was my first real visit after more than ten years. I took a number of shots, but didn't have the time to walk the town. This shot was taken on the *Weidenhäuser Brücke*, a bridge that spans the Lahn River and connects the old village of tanners with Marburg.
Contax G II, Sonnar 90 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0120-N13-2008.
677. Back in Fritzlar there was a big festival with historical costumes, the *Kaiserfest*. Among the participants was a group of elderly people from the Schwalm region, were my wife was born. They displayed traditional costumes of the region and showed the various stages of the making of linnel cloth, which was a traditional craft in the villages of the Schwalm region used for self-consumption.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11460-2008.
678. The last night before going back to Japan I spent in Frankfurt. I had to return my car to the Hertz Station in Frankfurt Central Station, and spent the night again in the *Hotel Münchener Hof*. I arrived in the afternoon, and after check-in in the hotel, I made a long walk trough the area surrounding the hotel. I took a number of black and white shots and digital photos. This was a scene I saw close to the European Central Bank. Ever since I had seen Robert Doisneau's famous photo *Baiser de l'Hôtel de Ville* I was looking for similar scenes (actually Doisneau's photo had been posed by the couple whom he had seen kissing initially; he had refrained from taking the initial shot because of French legal reservations and his own shyness, but also because the conditions of light did not allow a successful snap shot with the Rolleiflex and the film-speed he used).

- Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC00514-2008.
679. I took several shots at the Chubu University's Cultural Festival, mainly because I had to fill up films from Germany. This shot shows a young girl from the neighborhood of Chubu University who was very pleased with the food sold by the students' booths. This shot and also No. 678 were included in the *The Power of Symbols* exhibition.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11502-2008.
- 680/681. In 2009 I did not go to Europe, because I wanted to give my sister a bit of space and allow her to travel freely to visit friends, which had been difficult for her since my father started to show signs of dementia around 2000. He simply always found ways to prevent her from leaving Fritzlar. So in 2009 I only took photos in Japan, but the occasions for doing this were few, because I was too busy with other things, and a planned trip to Osaka during *o-bon* had to be cut short because of some urgent matter. The first series of shots I took in 2009 were from Fukuoka where Julius and I had an exhibition in May. I stayed in a hotel in Nakasu, close to the border between Hakata (the traditional merchant city) and Fukuoka (the traditional *bushi* city). In its vicinity there was a pedestrian bridge crossing the river between those two parts of the city. In the evening street performers assembled on this bridge mainly earning money from South Korean tourists. They were good. I was especially impressed by these two girls who called themselves *Bentenju* and performed popular music of the Meiji and Taishō period, and I took a whole series of photos of them.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC01153-2009. Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0126-N31-2009.
682. The second series of photos in 2009 I took during and after the *Nagoya Walkathon*, which was held for the first time in the Tsurumai Park. This shot is from one of the booths, most of which were maintained by the foreigners' bars of Nagoya.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0128-N06-2009.
683. This shot was actually taken on my way from the *Walkathon* to *Red Rock*. I walked the whole distance and took a number of shots. These children were playing on the street in front of a housing complex.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11551-2009.
684. Another shot from the *Walkathon*: one of the attractions was a performance of the children of a *taikō*-group. This photo was used in exhibitions under the title "The Next Generation".
Contax G II, Sonnar 90 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0127-N14-2009.
685. This photo is another shot from my walk to the *Redrock* after the *Walkathon*. This family was happy to pose for a shot.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11552-2009.
- 686/687. In July our exhibition *Wings of Kilimanjaro* moved from the Fukuoka Art Museum to the Osaka Contemporary Art Center. When we had finished the exhibition there, we went to see the owner of the Soho Art Gallery in Tennōji-ku to discuss an exhibition. After the meeting I took a walk and stumbled on a festival in the Ikukunitama Shrine, where I took these photos.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0129-N34-2009. Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0130-N20-2009.
688. This shot was taken during a party at the *Red Rock*. It shows Michael Walker with his girlfriend. It was included in 2009's International Artists Exhibition together with the two shots from Ikukunitama Shrine and No. 689.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0131-N06-2009.
689. This shot was taken a few days later in front of the Chūnichi Building on my way to the *Red Rock* in a hot summer night.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0131-N12-2009.
- 690/691. These two shots of *Mt. Fuji in a Hurry* were taken from the Shinkansen while passing Fuji City on the way from Nagoya to Tokyo. I had a research meeting in Aoyama Gakuin University in Tokyo in the afternoon and went back to Nagoya in the evening.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0131-N18-2009, MN135-FILM-0131-N20-2009.
692. This shot of Shibuya Station was taken from an overpass leading to Aoyamadōri. It is one of the few shots of Tokyo after 2004. I went quite often to Tokyo for research meetings, but I rarely stayed overnight and had not many opportunities for shooting. I had already noticed this scene a month earlier.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC01250-2009.
693. This shot of the staff of the French restaurant *Chez Toto* is part of a series of photos of the staff of my favorite restaurants that I had started several years earlier and I am still continuing.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0131-N23-2009.
- 694/695. In March 2010 I went to Seoul with Prof. Shibuya for a research project on tourism among East Asian countries. We visited all the areas which were popular among East Asian tourists, so I had quite a lot of opportunities for street photos. These two shots were taken in the Namdaemun market area.
Contax G II, Sonnar 90 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0132-N12-2010, MN135-FILM-0132-N23-2010.
- 696/697/698/699. I had not been in Seoul since 1991. The changes were amazing, and more obvious than in Busan in 2008. These shots were taken in the Myeongdong area, Seoul's main shopping and restaurant district. There were tourists from all over South Korea, from China, Taiwan, and Japan, from the U.S. and Australia and from various European countries. Signs advertising the languages spoken in the shop or restaurant included Chinese, Japanese, English, French, German, Italian, Spanish, Russian, Thai, Tagalog, Indonesian, and others. That was very different from 1991, when almost nowhere foreign languages could be used. Another impression of Seoul was that the traffic manners of the drivers of cars had improved to an incredible degree.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0133-N02-2010, MN135-FILM-0133-N06-2010, MN135-FILM-0133-N10-2010, MN135-FILM-0133-N12-2010.
- 700/701. Back in Nagoya I spent an evening with Julius at the *Red Rock* to listen to Brian Cullen playing live. Julius doesn't

- drink alcohol, but he loves the atmosphere. Two girls at a neighboring table had noticed that we talked about South Korea and approached us to chat after I took a shot of them kissing each other. They were from the South Korean minority in Japan and hadn't had many chances to travel to their home country. Just about that time South Korean pop music and TV drama had become quite popular in Japan, but that doesn't mean that the affection for South Korean popular culture extends to the country's minority living in Japan. They are not only discriminated here, but also in South Korea when they visit it. As can be seen on the second photo, Julius really enjoyed the evening.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0133-N16-2010, MN135-FILM-0133-N28-2010.
702. This is another shot from the same evening at the *Red Rock*. The guy looked completely satisfied and smug like a cat that had just swallowed a canary.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0133-N35-2010.
703. This photo is another one from the restaurant series. It shows the staff of the Moroccan restaurant *Casablanca*. Brigitte and I were introduced to Maghrebi food in France and we loved *Couscous*. Our understanding of Maghrebi food was greatly enhanced after we started to eat regularly at *Casablanca*. I also introduced the restaurant to my students and colleagues.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0134-N11-2010.
704. This was a real opportunity shot. We spend the afternoon drinking at the house of a friend in Maruyama-chô in Chikusa-ku just over from the Maruyamajinmeisha Shrine. There was a park attached to the Shrine and people were sitting there with their kids playing. I went over to the park to see whether I could take some shots and this father with his two children agreed to have their photos taken.
Contax G II, Sonnar 90 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0135-N06-2010.
705. The staff of the Spanish restaurant *Dali* in Hongô. We were first introduced to this restaurant by our friend Mutsuo Ohkawa, but we went there often by ourselves and became friends with its owner Pedro. In most of the better restaurants staff changes over time. This change is mainly due to an informal apprentice and journeyman system. For the better cooks and waiters working in a good restaurant is learning stuff; their ultimate goal is to open their own restaurant, and they move on when their skill reaches a certain level, often gently pushed by the master. Pedro does that with his Japanese cooks. When they are good enough he sends them to restaurants in Spain. Marriage is also seen in this line. A very good combination would be for a chef cook to marry a waitress who has acquired the skills to deal with the customers and to manage the daily business of the restaurant. This is essentially a craftsmen mentality.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM-0136-N23-2010.
- 706/707/708/709/710. At the end of July, beginning of August I visited Hida-Takayama and Shirakawa Village with Prof. Shibuya and Prof. Shakuya as part of our research project. It was my first visit in Hida since 1989. Takayama had already acquired a famous reputation among foreign tourists in the 1980s and was a goal of early backpack tourists who wanted to have a glimpse of traditional Japan. Shirakawa Village was also intent on developing tourism, but it was difficult to access and lacked knowledge concerning facilities and infrastructure. Things changed when Shirakawa-gô was designated a World Heritage Site in 1995. Tourism to the whole Hida region profited from this designation and touristic infrastructure and facilities have been greatly developed since then. No. 706 is a shot from a market in Takayama city, Nos. 707 and 708 were taken in the Hida Folk Museum, an open-air museum of traditional houses that were saved when a dam was built in the region. Craftsmen teach tourists traditional crafts, No. 708 shows the potter Ryûhei Toda from Shibukusa-Ryûzo-Gama. Nos. 709 and 710 are shots from Takayama's old town.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC01613-2010, DSC01620-2010, DSC01627-2010. Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0138-N07-2010, MN135-FILM-0138-N08-2010.
711. This shot of my friend Rudi Becker and his son Patrick in Rudi's shop in Weidenhausen is the last photo I took of Rudi. He died completely unexpected from sudden heart death in March 2011 after he had miraculously recovered from a major stroke just before his 60th birthday in December.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0137-N34-2010.
- 712/713/714/715. When I visited Marburg in 2010 I explicitly came to take photos. I also had a first feedback from the lady in Fukuoka who had organized an exhibition for me for buyers and who was taking over a bit of business for me and Julius. She wanted to have more photos of landscapes and cityscapes. Therefore I did a whole series of shots for of old houses in Marburg.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11573-2010, CS135-11576-2010, CS135-11577-2010, CS135-11580-2010.
716. "Herr Dippel, Eiermann" was the way my Japanese friend Ritsu Ijuin referred to this man in 1973. He came twice a week to the morning market in Marburg, and attended also markets in Kassel. He produced eggs and sold them mostly directly on the markets. He came from a village at the western border of the Schwalm region, and he had cousins who specialized in other products like home-made sausages and rye bread, which he also sold, while his cousins went to other markets and took his eggs there. We bought our eggs from him until I left Marburg in 1984. I was a bit astonished to see him still active on the market in Marburg, because twenty-six years earlier he was already close to sixty. But he remembered me well and he also remembered Ritsu. And he informed me about the reasons for some of the changes in the *Oberstadt*, the old town, which had occurred since my last visit in 2008.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0137-N17-2010.
717. I did not only shoot old houses and cityscapes in Marburg in 2010, I also shot quite a number of street photos. This is one of them. I have to be a bit selective in this retrospective for reasons of space.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0137-N27-2010.
- 718/719/720. In Fritzlar it was again *Kaiserfest*, the festival with traditional costumes, which was started several years earlier alternating with the normal summer festival. These are some of the shots I took of this festival.
Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0138-N33-2010. Sony Cybershot DSC-H3,

- 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC01846-2010, DSC0- 1845-2010.
721. The *Winterturm* which stands directly next to my sister's house. I also shot landscapes and cityscapes in Fritzlar.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11597-2010.
- 722/723/724. These are street photos from Fritzlar. No. 722 was taken on the market; it shows my sister gossiping with her friends. Nos. 723 and 724 were taken at the Italian ice-cream parlor. No. 724 actually shows the son of my cousin Otto and his wife. I have seldom met them after my childhood.
Contax G II, Sonnar 90 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0139-N35-2010. Leica Z 2X, Vario Elmar 35-70 mm. Kodak T-MAX 400, ISO 400/27. MN135-FILM-0140-N10-2010, MN135-FILM-0140-N19-2010.
725. One of my landscapes, this is a view from the village Züschen which is administratively part of Fritzlar. This small mountain has an interesting shape. I also have shots from the opposite side.
Contax G, Planar 45 mm. Fujichrome Provia X 400, ISO 400/27. CS135-11642-2010
726. This is a shot from Chubu University. I came in on a national holiday in November, unaware that there were no classes, but then I found several interesting views to shoot.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC02013-2010.



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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All photos © Ulrich Moehwald

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