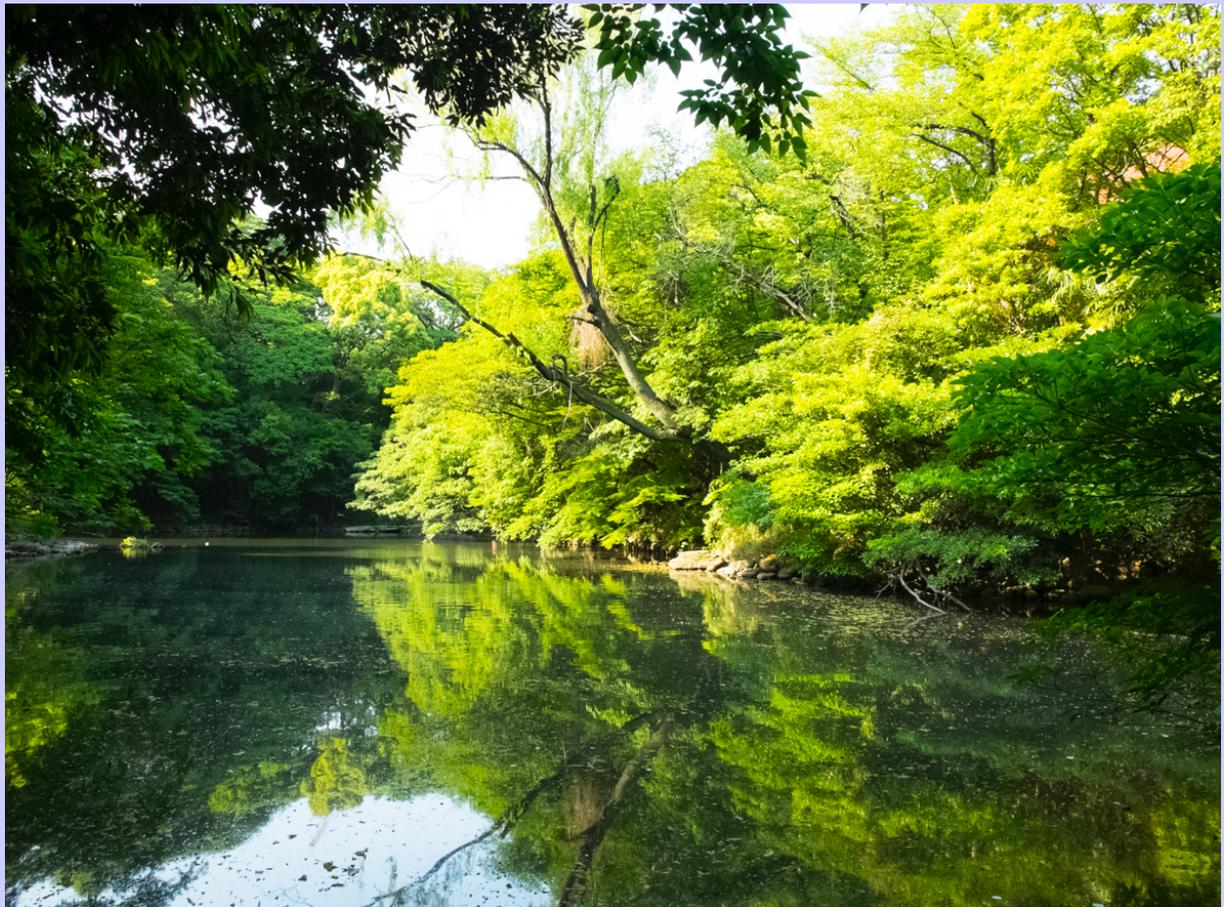


www.marafiki.org

Marafiki - Friendship and Art presents

Ulrich Moehwald



Retrospective

写真の 40 周年

Part Four



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 マラフィキー — 友情とアート

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

マラフィキの主な活動目標は以下の通りです。

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

Ulrich Moehwald

Retrospective

Part IV: 2011-2016

ウルリッヒ・メーワルト

写真の 40 周年

第 4 部: 2011 年 ~ 2016 年

Presented by

Marafiki – Friendship and Art

マラフィキ — 友情とアート

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Texts: Ulrich Moehwald

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テキスト ウルリッヒ・メーワルト

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University of Tokyo, Hongo Campus, Tokyo, Japan, 2013

東京大学本郷キャンパス、東京、日本、1993 年

www.marafiki.org
www.moehwald.jp

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Introduction

Part Four of this retrospective covers the years 2011 to 2016. Therefore it goes beyond the planned forty years. Originally I wanted the retrospective to be finished in 2014, but other things interfered and then I simply forgot to continue working on it, in part because there was no real motivation to it without a prospect for their publication. I took the work on my photo books up again in May 2016 after I came to the decision to publish them electronically on my home page. Work on *Japan Day by Day*, *Underground People*, and Part One of the Retrospective was almost finished and there was only a bit of reediting and proof reading to be done. Work on Part Two of the Retrospective had also progressed to a considerable degree, and once I decided to skip the Japanese translations for the notes, it was finished in September 2016. Part Three was completely new, but finished until the end of October 2016. When I started to work on Part Four, the selections for 2016 had already progressed considerably and they were finished in January 2017. Hence I decided to include 2015 and 2016 in the retrospective, not at least because these two years mark a considerable development in my photographic vision.

2011 was a somewhat strange year. I did not shoot many photos and I was not very satisfied with those I shot. They seemed to me somewhat uninspired. I did not go to Europe that year, but in our joint research project on tourism between the East Asian Countries, I went together with Prof. Shizuaki Shibuya and Prof. Shigeki Shakuya to Taiwan in March. We met Yen-chan Lin there, one of my former students, who acted as our interpreter and local guide. The weather was cold and it rained a lot, what added to my somber mood, and made shooting photos additionally difficult. We had planned several interviews and the collection of data and materials in Taipei, but we made several short trips to tourist spots in the vicinity of Taipei for observation. When we returned to the hotel from a short field trip on the evening of March 11, we were informed by our taxi driver about the Tōhoku Earthquake. The next day we went to Danshui (Tamsui), which has become a major tourist spot for greater Taipei since it can be easily reached from the center of the city by the subway. But none of us heeded much attention to the tourist sites; we were all occupied with worries what was happening in Japan. We had explored the information about the earthquake on Japanese and Taiwanese television, and some of the news about Fukushima was a bit frightening. My Japanese colleagues were on their cell phones receiving mail from friends in Japan. I had managed to call my sister, because I thought that people in Europe might be worrying about me (in fact they did, because I didn't answer my home phone, and because they all, except Dagmar, who also knew that I might most probably be in Taiwan, had no idea about Japanese geography). Dagmar's news was actually frightening. The Japanese institutions had largely suppressed reliable news about Fukushima, but the international news agencies had additional sources with the U.S. military, and the reports on the German news channels clearly indicated a major core meltdown in one of the reactors of the nuclear power plant, and they hinted to incompetence of the Japanese authorities to deal with it. Ever since Chernobyl, the German public has been very attentive concerning nuclear disasters. Dagmar filled us in with additional international news through e-mails to the two cell phones I was using in Taiwan, and together with the news provided by the friends of my colleagues it slowly emerged into an alarming picture of what was happening. The next day Naoto Kan had taken charge and the Japanese news became more reliable. But my first trip to Taiwan was definitely overshadowed by the Tōhoku Earthquake and the Fukushima nuclear disaster.

2011 and early 2012 continued to be strange. In November 2011 I found a notice from a representative of my landlord in my mailbox when I got home. It notified me that I had to immediately vacate the house we had been living in since 1993, because it would no longer conform to the tighter building regulations that were due to come in the wake of the Tōhoku earthquake. I found a new house and moved in March. At the same time during its regular inspection for recertification of road safety, the car I had inherited from Brigitte showed major problems with the engine, which were too expensive to merit repair and I had to get a new car. It seemed like some of the connections with my past were dissolving.

I did not go out much for shooting photos in 2011, and I was not very satisfied with the photos that I shot during the few times when I did go out. We made another research trip in August following the Alpen Route, which was popular among Taiwanese and South Korean tourists; we visited Hida Takayama again, and some photos were nice. But on the whole I was no longer satisfied with the direction my photos had taken since the 1990s. This feeling had already appeared sporadically since 2006 when I first showed several landscapes in the *New Bridge* exhibition, but I didn't follow it up. Then in the 2010 *Nagoya Foreign Artist's Exhibition* I showed again two landscapes in black and white, and in 2011 I plundered my archives, because I was not satisfied with the photos that I had shot in that year, and showed only very experimental landscapes and cityscapes in the duo-exhibition *Double Vision* with Julius Njau at the Higashi Nagoya Hospital and in the *Nagoya Foreign Artists Exhibition*. During my visit in Marburg in 2010 I had also shot a number of cityscapes that had drawn the attention of Ms. Yoshida from Fukuoka who handled sales for me and Julius. It became clear to me that I wanted to do something different, but I was not clear about the direction.

End of February/early March 2012 we went to Taiwan for a second time. This time we did not stay in Taipei, but went to the Sun Moon Lake and visited its ropeway and an open air museum of the Thao tribe, one of the aboriginal peoples of Taiwan, because we wanted to see how the open-air museums of the aboriginal peoples fit in with the development of tourism in Taiwan. During the summer I went out shooting in Nagoya and in August I went to Germany and stayed until October. I had a sabbatical that year for research on German youth culture. I went to Germany with the agenda of shooting black and white photos as well as landscapes and cityscapes.

This is a pattern, which I have continued since 2012: Finding a balance between street photography and other objects, especially landscapes and cityscapes, and between black and white and color photos. One major decision I made in the autumn of 2015 after Fujifilm decided to stop the production of 400 ASA slide films: I would no longer use 35 mm color slide films, but use digital cameras instead. Already during my visit of Germany I had made extensive use of my new Fujifilm X20, X30, and X Pro-1 cameras, and was very satisfied with the results. And in 2015 I added the new Fujifilm X Pro-2 to the mix, which produces even more satisfying results.

I have become especially interested in photos of "wild" appearing forests, but my black and white photography has also developed into new directions including city-scapes and a new perspective in street photography. Instead of an afterword I include at the end a text called "Reflections about My Photography". This text was originally written in 2011 after an interview during an exhibition of Julius and me at the East Nagoya Hospital. The reporter asked pertinent questions about whether I think photography is art or not.



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Nagoya, Japan, 2011
名古屋、日本、2011年



728

Taipei, Taiwan, 2011
台北、台湾、2011年



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Taipei, Taiwan, 2011
台北、台湾、2011年



730
Taipei, Taiwan, 2011
台北、台湾、2011年



731
Taipei, Taiwan, 2011
台北、台湾、2011年



732

Taipei, Taiwan, 2011
台北、台湾、2011年



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Taipei, Taiwan, 2011
台北、台湾、2011年



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Taipei, Taiwan, 2011
台北、台灣、2011年



735

Danshui, Taiwan, 2011
淡水、台灣、2011年



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Danshui, Taiwan, 2011
淡水、台湾、2011年



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Danshui, Taiwan, 2011
淡水、台湾、2011年



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Taipei, Taiwan, 2011
台北、台湾、2011年



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Taipei, Taiwan, 2011
台北、台湾、2011年



740

Magome, Gifu, Japan 2011
馬籠、岐阜県、日本、2011年



741

Hida-Takayama, Gifu, 2011
飛騨高山、岐阜県、日本、2011年



742

Hida-Takayama, Gifu, 2011
飛騨高山、岐阜県、日本、2011年



743

Hida-Takayama, Gifu, 2011
飛騨高山、岐阜県、日本、2011年



744

Hida-Takayama, Gifu, 2011
飛騨高山、岐阜県、日本、2011年



745

Hida-Takayama, Gifu, 2011
飛騨高山、岐阜県、日本、2011年



746

Hida-Takayama, Gifu, 2011
飛騨高山、岐阜県、日本、2011年



747

Hida-Takayama, Gifu, 2011
飛騨高山、岐阜県、日本、2011年



748

Sun-Moon Lake, Taiwan, 2012
日月潭、台湾、2012年



749

Sun-Moon Lake, Taiwan, 2012
日月潭、台湾、2012年



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Sun-Moon Lake, Taiwan, 2012
日月潭、台湾、2012年



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Sun-Moon Lake, Taiwan, 2012
日月潭、台湾、2012年



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Sun-Moon Lake, Taiwan, 2012

日月潭、台湾、2012年



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Sun-Moon Lake, Taiwan, 2012

日月潭、台湾、2012年



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Sun-Moon Lake, Taiwan, 2012
日月潭、台湾、2012年



755

Sun-Moon Lake, Taiwan, 2012
日月潭、台湾、2012年



756

Nagoya, Japan, 2012
名古屋、日本、2012年



757

Nagoya, Japan, 2012
名古屋、日本、2012年



758

Nagoya, Japan, 2012
名古屋、日本、2012年



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Nagoya, Japan, 2012
名古屋、日本、2012年



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Nagoya, Japan, 2012
名古屋、日本、2012年



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Nagoya, Japan, 2012
名古屋、日本、2012年



762

Nagoya, Japan, 2012
名古屋、日本、2012年



763

Nagoya, Japan, 2012
名古屋、日本、2012年



764

Nagoya, Japan, 2012
名古屋、日本、2012年



765

Fritzlar, Hessen, Germany, 2012
フリツラール、ヘッセン、ドイツ、2012年



766

Fritzlar, Hessen, Germany, 2012
フリツラル、ヘッセン、ドイツ、2012年



767

The Rhine at Mannheim, Baden-Württemberg, Germany, 2012
ライン川、マンハイム、バーデン・ヴュルテンベルク、ドイツ、2012年



768

The Rhine at Mannheim, Baden-Württemberg, Germany, 2012
ライン川、マンハイム、バーデン・ヴュルテンベルク、ドイツ、2012年



769

The Rhine at Mannheim, Baden-Württemberg, Germany, 2012
ライン川、マンハイム、バーデン・ヴュルテンベルク、ドイツ、2012年



770

Kassel, Hessen, Germany, 2012
カッセル、ヘッセン、ドイツ、2012年



771

Kassel, Hessen, Germany, 2012
カッセル、ヘッセン、ドイツ、2012年



772

Kassel, Hessen, Germany, 2012
カッセル、ヘッセン、ドイツ、2012年



773

Fritzlar, Hessen, Germany, 2012
フリツラール、ヘッセン、ドイツ、2012年



774

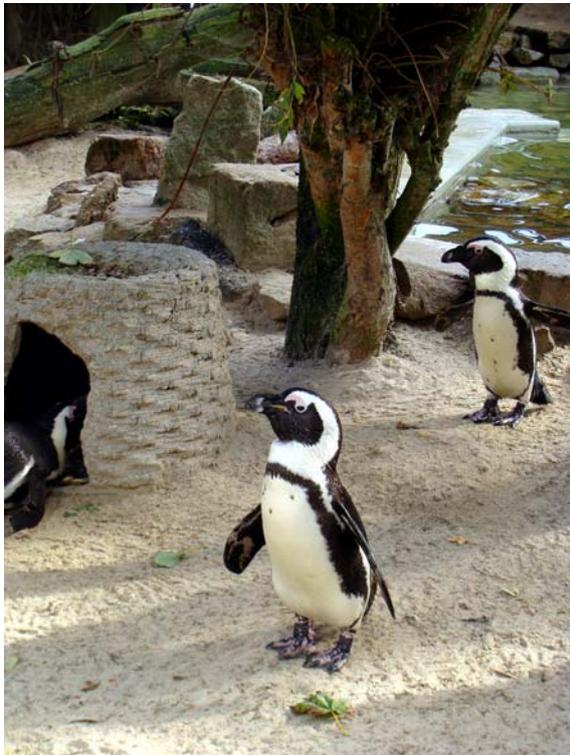
Münster, NRW, Germany, 2012
ミュンスター、ノルトライン・ヴェストファーレン、ドイツ、2012年



775

Münster, NRW, Germany, 2012

ミュンスター、ノルトライン・ヴェストファーレン、ドイツ、2012年



776

Münster, NRW, Germany, 2012

ミュンスター、ノルトライン・ヴェストファーレン、ドイツ、2012年



777

Münster, NRW, Germany, 2012

ミュンスター、ノルトライン・ヴェストファーレン、ドイツ、2012年



778

Osny, Val d'Oise, France, 2012
オニー、ヴァル・ドワーズ、フランス、2012年



779

Osny, Val d'Oise, France, 2012
オニー、ヴァル・ドワーズ、フランス、2012年



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Osny, Val d'Oise, France, 2012
オニー、ヴァル・ドワーズ、フランス、2012年



781

Osny, Val d'Oise, France, 2012
オニー、ヴァル・ドワーズ、フランス、2012年



782

Borken-Singlis, Hessen, Germany, 2012
ボルケン・シングリス、ヘッセン、ドイツ、2012年



783

Fritzlar, Hessen, Germany, 2012
フリツラール、ヘッセン、ドイツ、2012年



784
Fritzlar, Hessen, Germany, 2012
フリツラール、ヘッセン、ドイツ、2012年



785
Fritzlar, Hessen, Germany, 2012
フリツラール、ヘッセン、ドイツ、2012年



786
Nagoya, Japan, 2012
名古屋、日本、2012年

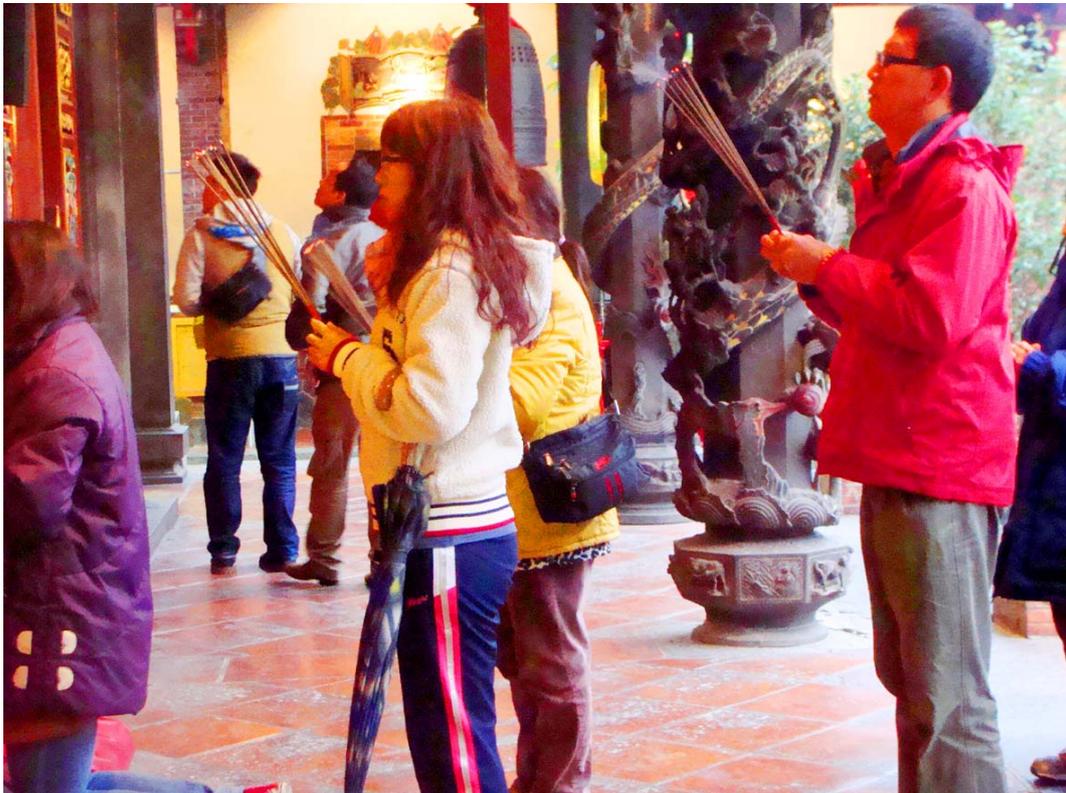


787
Nagoya, Japan, 2012
名古屋、日本、2012年



788

Taipei, Taiwan, 2013
台北、台湾、2013年



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Taipei, Taiwan, 2013
台北、台湾、2013年



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Kaohsiung, Taiwan, 2013
高尾、台湾、2013年



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Kaohsiung, Taiwan, 2013
高尾、台湾、2013年



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Nagoya, Japan, 2013
名古屋、日本、2013年



793
Kaohsiung, Taiwan, 2013
高尾、台湾、2013年



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Kaohsiung, Taiwan, 2013
高尾、台湾、2013年



795

Sandimen, Pingtung County, Taiwan, 2013
三地門鄉、屏東縣、台灣、2013年



796

Sandimen, Pingtung County, Taiwan, 2013
三地門鄉、屏東縣、台灣、2013年



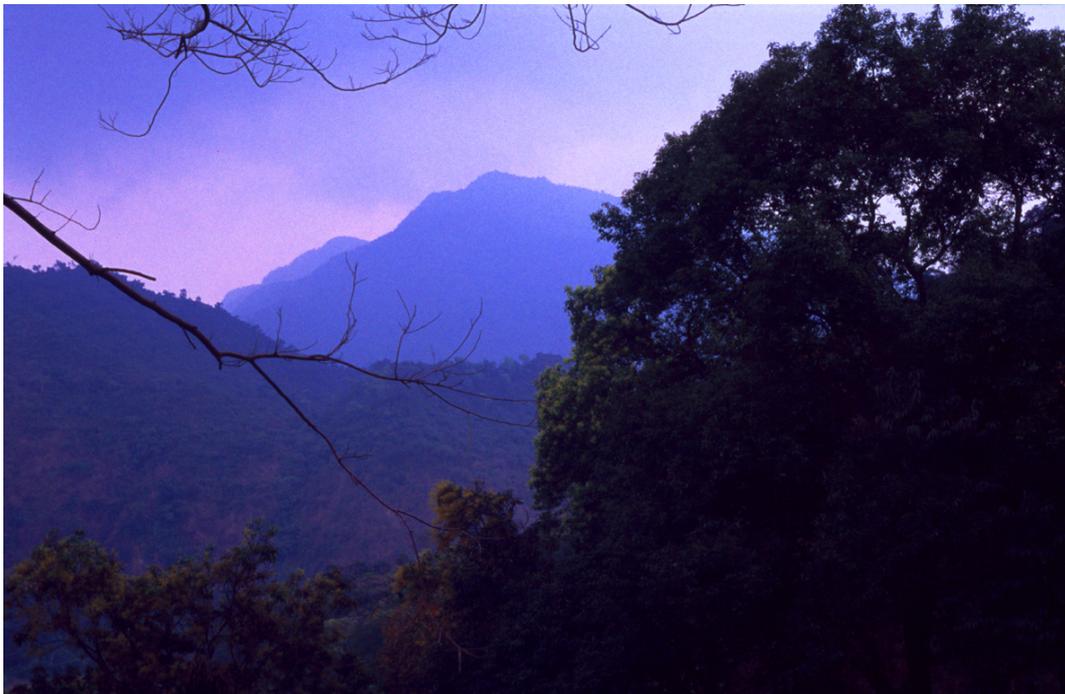
797

Sandimen, Pingtung County, Taiwan, 2013
三地門鄉、屏東縣、台灣、2013年



798

Sandimen, Pingtung County, Taiwan, 2013
三地門鄉、屏東縣、台灣、2013年



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Sandimen, Pingtung County, Taiwan, 2013
三地門鄉、屏東縣、台灣、2013年



800

Sandimen, Pingtung County, Taiwan, 2013
三地門鄉、屏東縣、台灣、2013年



801

Sandimen, Pingtung County, Taiwan, 2013
三地門鄉、屏東縣、台灣、2013年



802
Kaohsiung, Taiwan, 2013
高尾、台湾、2013年



803
Taipei, Taiwan, 2013
台北、台湾、2013年



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Taipei, Taiwan, 2013
台北、台湾、2013年



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Taipei, Taiwan, 2013
台北、台湾、2013年



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Taipei, Taiwan, 2013
台北、台湾、2013年



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Taipei, Taiwan, 2013
台北、台湾、2013年



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Taipei, Taiwan, 2013
台北、台湾、2013年



809

Nabana-no-sato, Mie, Japan, 2013
な花の里、三重、日本、2013年



810

Nabana-no-sato, Mie, Japan, 2013
な花の里、三重、日本、2013年



811

Nabana-no-sato, Mie, Japan, 2013
な花の里、三重、日本、2013年



812
Nabana-no-sato, Mie, Japan, 2013
な花の里、三重、日本、2013年



813
Nabana-no-sato, Mie, Japan, 2013
な花の里、三重、日本、2013年



814

Nabana-no-sato, Mie, Japan, 2013
な花の里、三重、日本、2013年



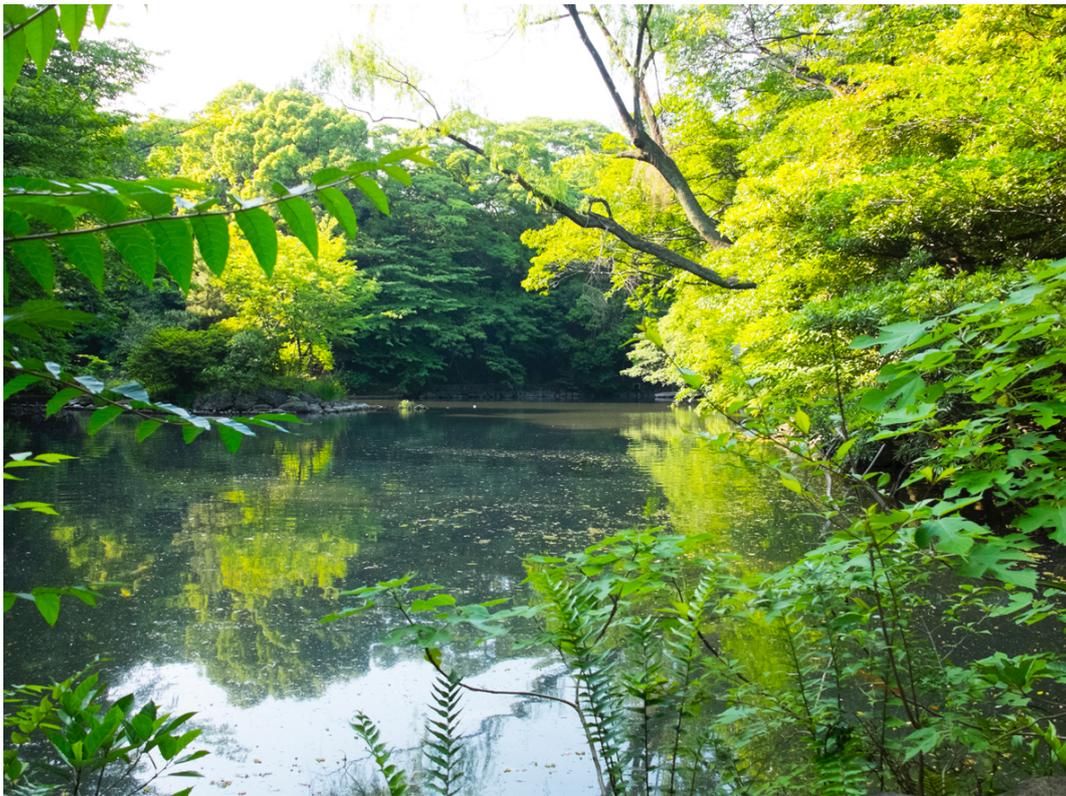
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Nabana-no-sato, Mie, Japan, 2013
な花の里、三重、日本、2013年



816

Nabana-no-sato, Mie, Japan, 2013
な花の里、三重、日本、2013年



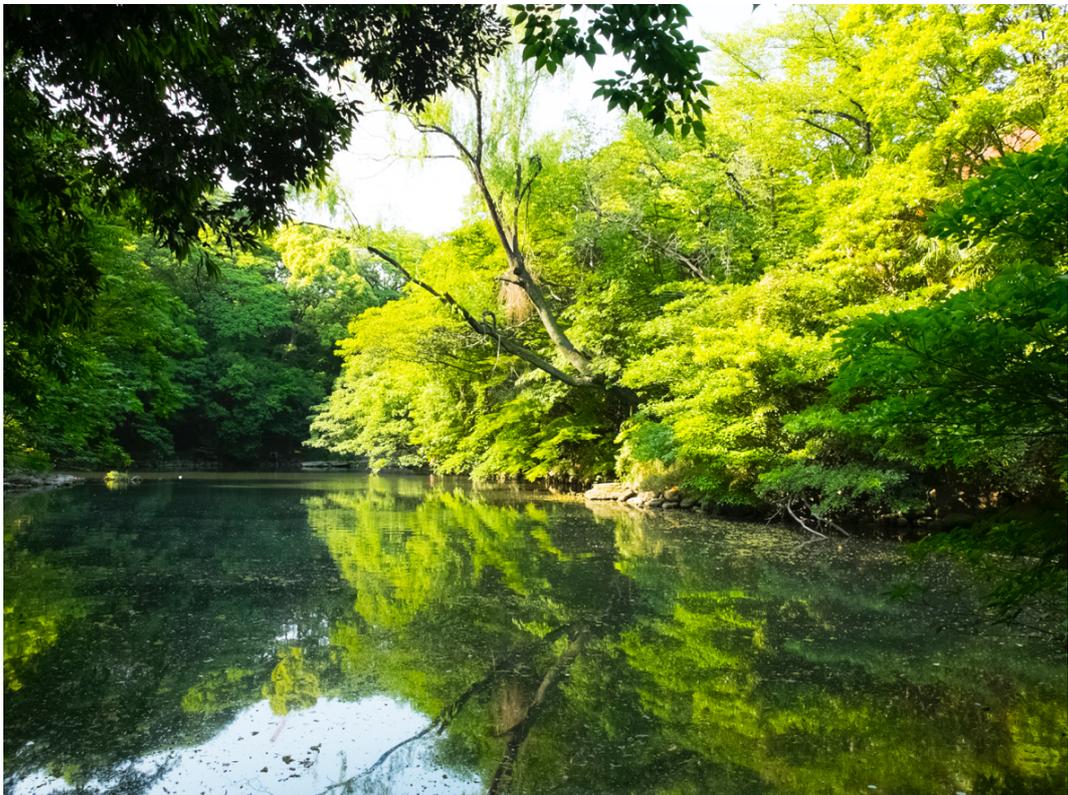
817

Tokyo, Japan, 2013
東京、日本、2013年



818

Tokyo, Japan, 2013
東京、日本、2013年



819

Tokyo, Japan, 2013
東京、日本、2013年



820
Tokyo, Japan, 2013
東京、日本、2013年



821
Tokyo, Japan, 2013
東京、日本、2013年



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Tokyo, Japan, 2013
東京、日本、2013年



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Tokyo, Japan, 2013
東京、日本、2013年



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Tokyo, Japan, 2013
東京、日本、2013年



825
Tokyo, Japan, 2013
東京、日本、2013年



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Tokyo, Japan, 2013
東京、日本、2013年



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Tokyo, Japan, 2013
東京、日本、2013年



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Tokyo, Japan, 2013
東京、日本、2013年



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Tokyo, Japan, 2013
東京、日本、2013年



830
Tokyo, Japan, 2013
東京、日本、2013年



831
Tokyo, Japan, 2013
東京、日本、2013年



834

Inuyama, Aichi, Japan, 2013
犬山、愛知、日本、2013年



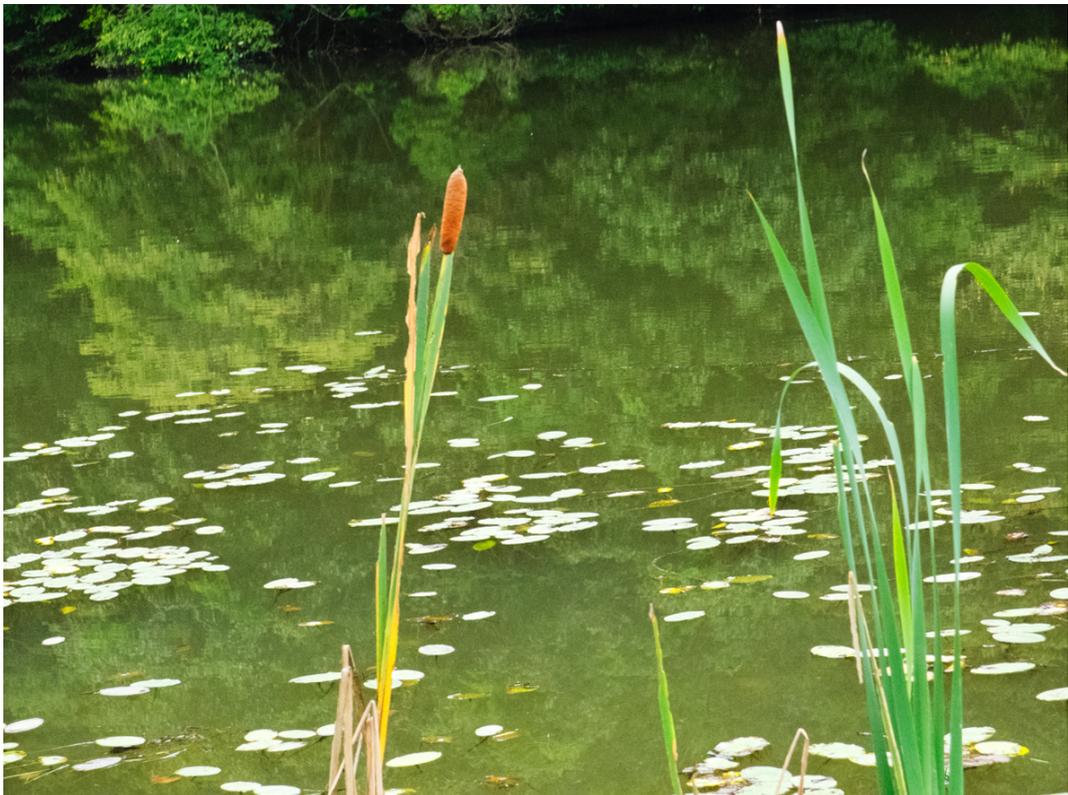
835

Inuyama, Aichi, Japan, 2013
犬山、愛知、日本、2013年



836

Sanage Onsen, Aichi, Japan, 2013
猿投温泉、愛知、日本、2013年



837

Sanage Onsen, Aichi, Japan, 2013
猿投温泉、愛知、日本、2013年



838

Sanage Onsen, Aichi, Japan, 2013
猿投温泉、愛知、日本、2013年



839

Sanage Onsen, Aichi, Japan, 2013
猿投温泉、愛知、日本、2013年



840

Sanage Onsen, Aichi, Japan, 2013
猿投温泉、愛知、日本、2013年



841

Sanage Onsen, Aichi, Japan, 2013
猿投温泉、愛知、日本、2013年



842

Sanage Onsen, Aichi, Japan, 2013
猿投温泉、愛知、日本、2013年



843

Taitung, Taiwan, 2014
台東、台灣、2014年



844
Taitung, Taiwan, 2014
台東、台灣、2014 年



845
Taipei, Taiwan, 2014
台北、台灣、2014 年



846
Nagoya, Japan, 2014
名古屋、日本、2014年



847
Kasugai, Aichi, 2014
春日井市、愛知、日本、2014年



848

Kasugai, Aichi, 2014

春日井市、愛知、日本、2014年



849

Kasugai, Aichi, 2014

春日井市、愛知、日本、2014年



850

Kasugai, Aichi, 2014
春日井市、愛知、日本、2014年



851

Kasugai, Aichi, 2014
春日井市、愛知、日本、2014年



852

Kasugai, Aichi, 2014

春日井市、愛知、日本、2014年



853

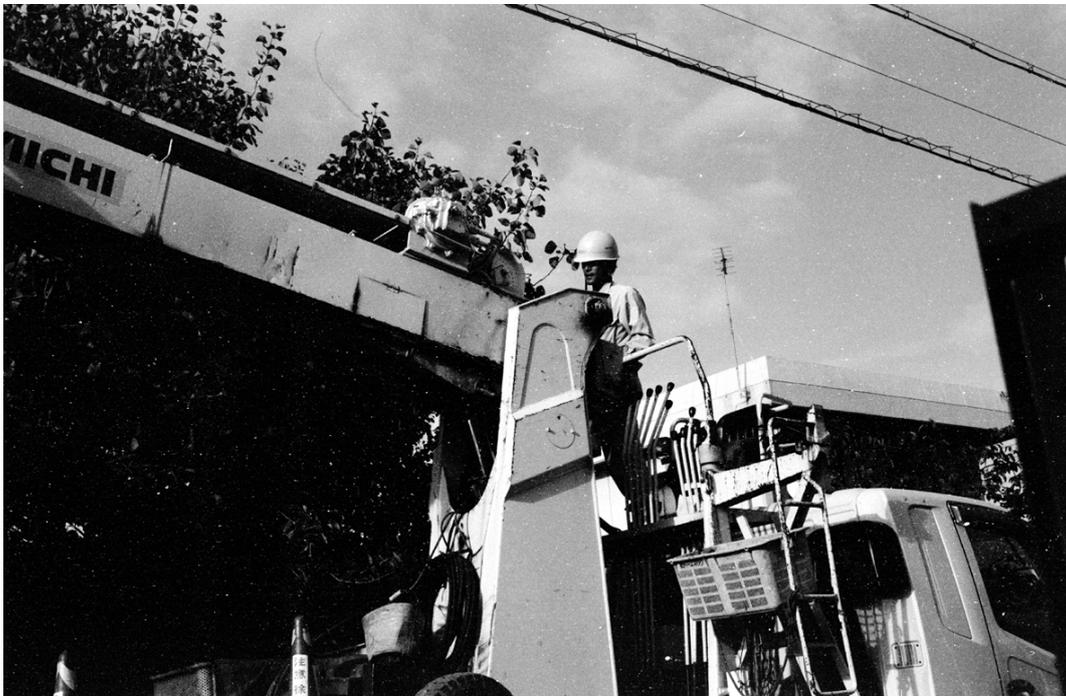
Nagoya, Japan, 2014

名古屋、日本、2014年



854

Kasugai, Aichi, 2014
春日井市、愛知、日本、2014年



855

Nagoya, Japan, 2014
名古屋、日本、2014年



856

Nagoya, Japan, 2014
名古屋、日本、2014年



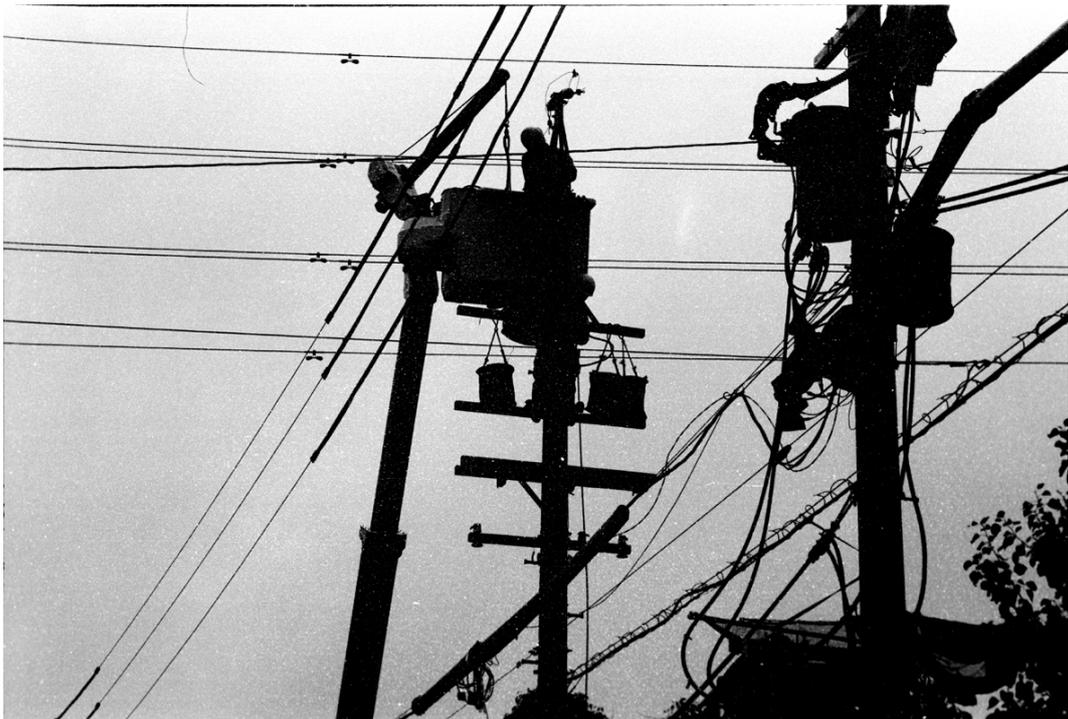
857

Nagoya, Japan, 2014
名古屋、日本、2014年



858

Nagoya, Japan, 2014
名古屋、日本、2014年



859

Nagoya, Japan, 2014
名古屋、日本、2014年



860

Nagoya, Japan, 2014
名古屋、日本、2014年



861

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



862

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



863

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



864

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



865

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



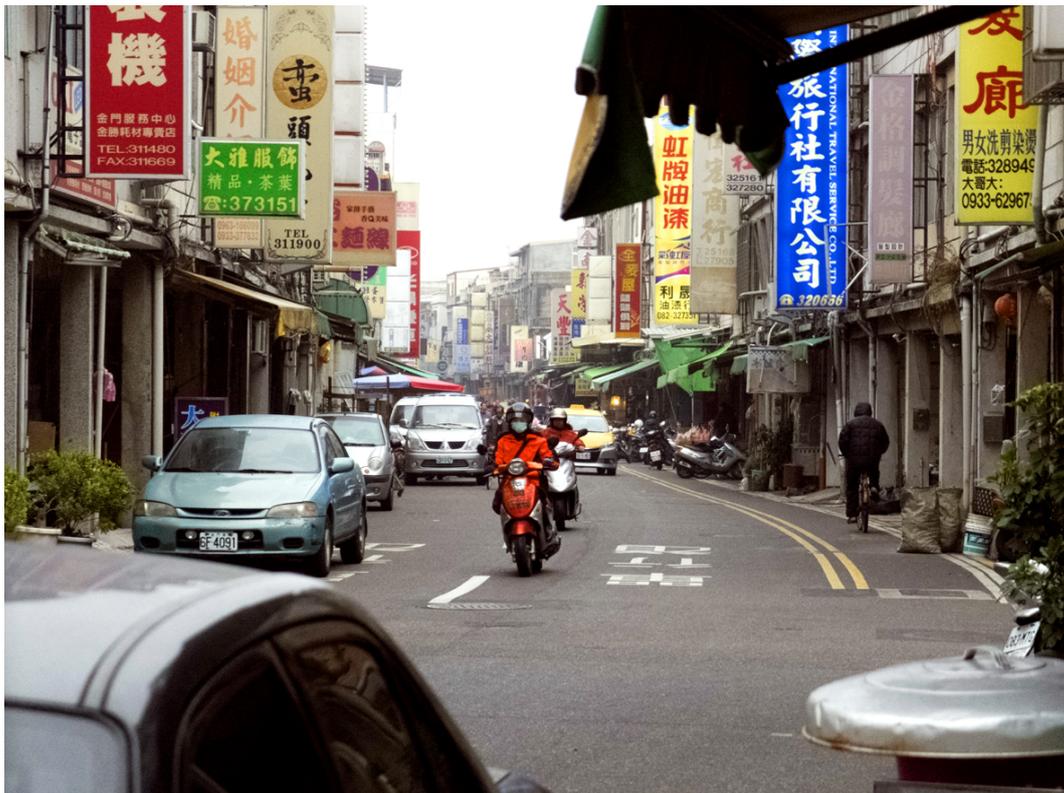
866

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



867

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



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Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



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Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



870

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



871

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



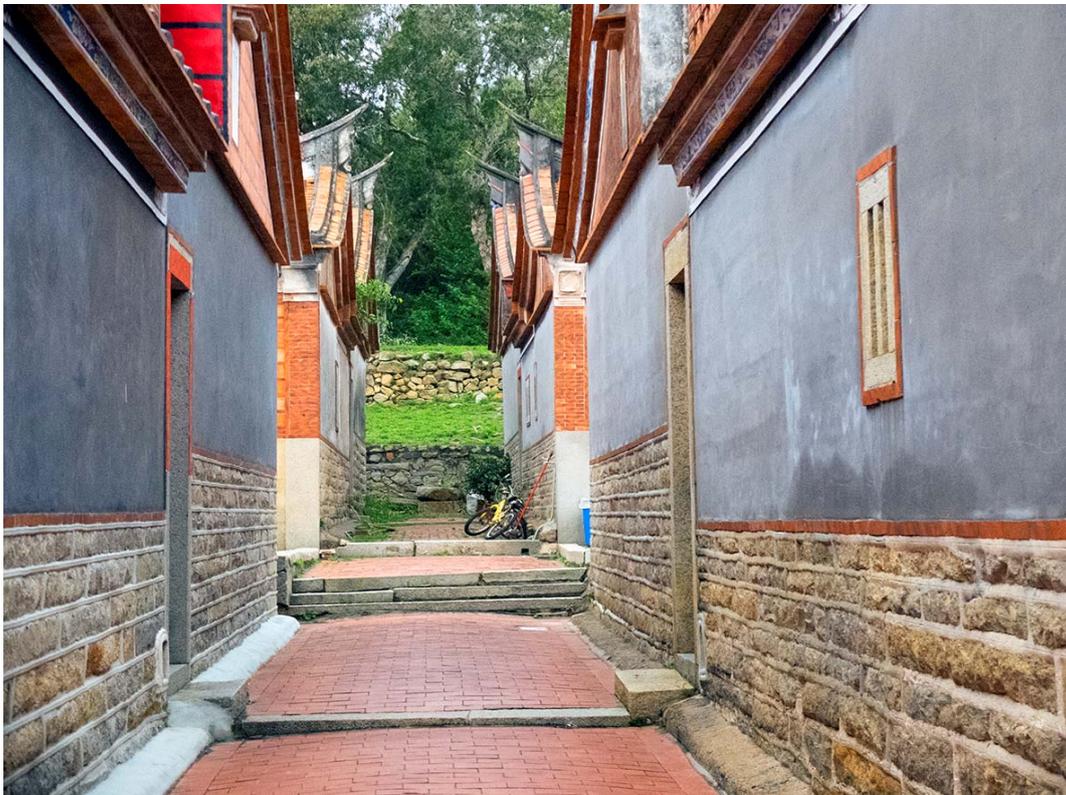
872

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



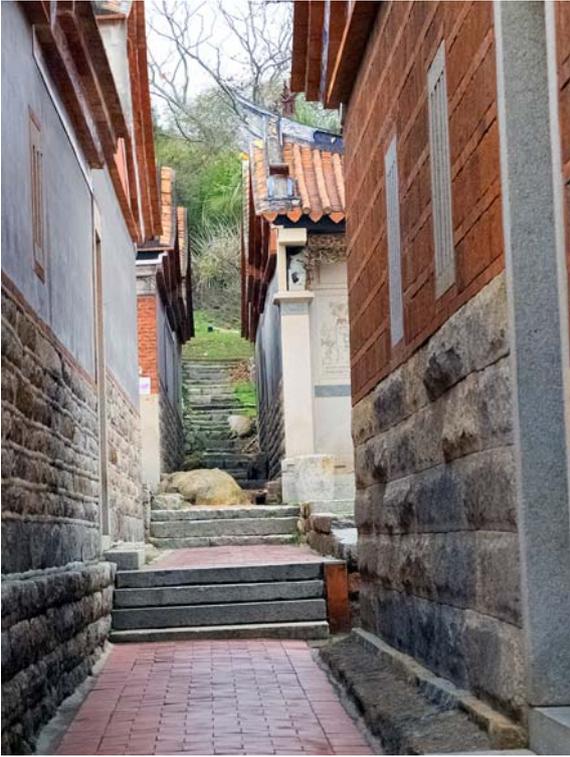
873

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



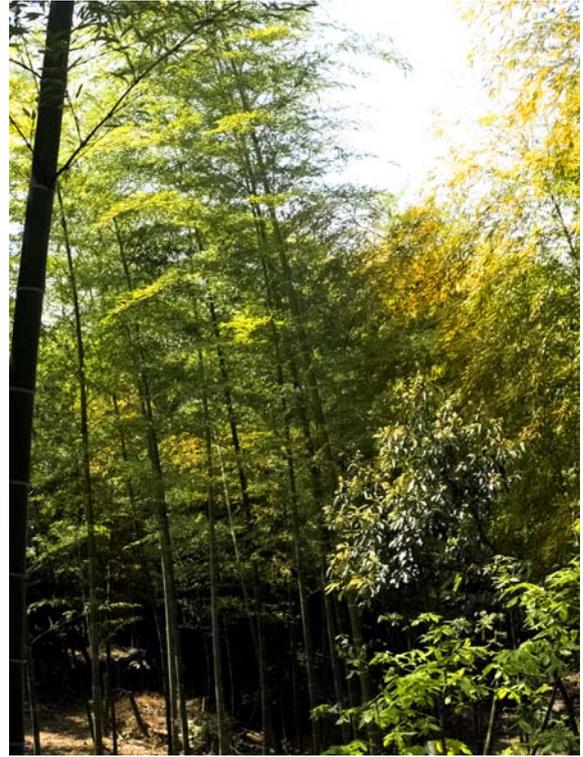
874

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



875

Jinmendao, Republic of China, 2015
金門島、中華民國、2015年



876

Nagoya, Japan, 2015
名古屋、日本、2015年

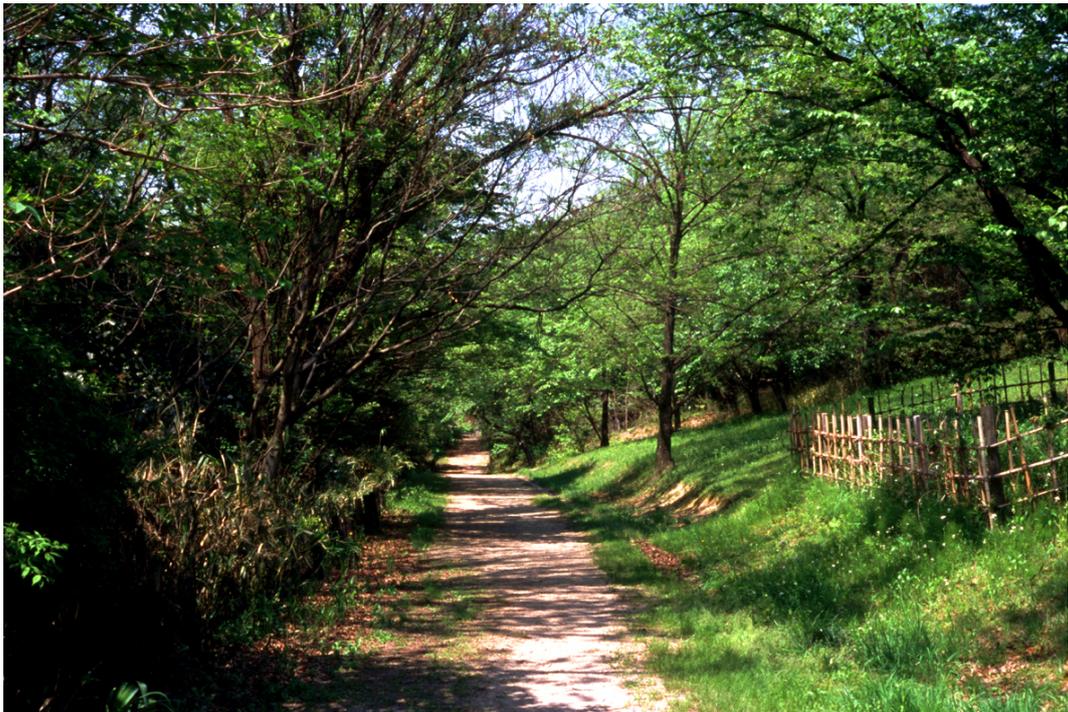


877

Nagoya, Japan, 2015
名古屋、日本、2015年



878
Nagoya, Japan, 2015
名古屋、日本、2015年



879
Nagoya, Japan, 2015
名古屋、日本、2015年



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Nagoya, Japan, 2015
名古屋、日本、2015年



881

Chubu University, Kasugai, Aichi, Japan, 2015
中部大学、愛知県、春日井市、日本、2015年



882
Nagoya, Japan, 2015
名古屋、日本、2015年



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Nagoya, Japan, 2015
名古屋、日本、2015年



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Nagoya, Japan, 2015
名古屋、日本、2015年



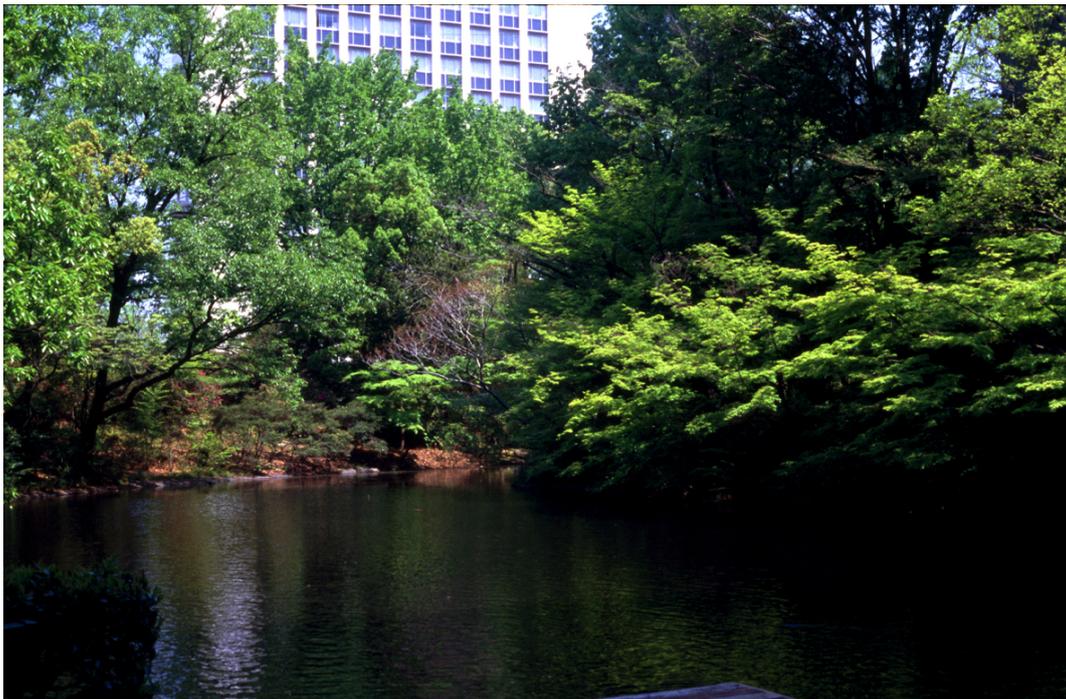
885

Nagoya, Japan, 2015
名古屋、日本、2015年



886

Nagoya, Japan, 2015
名古屋、日本、2015年



887

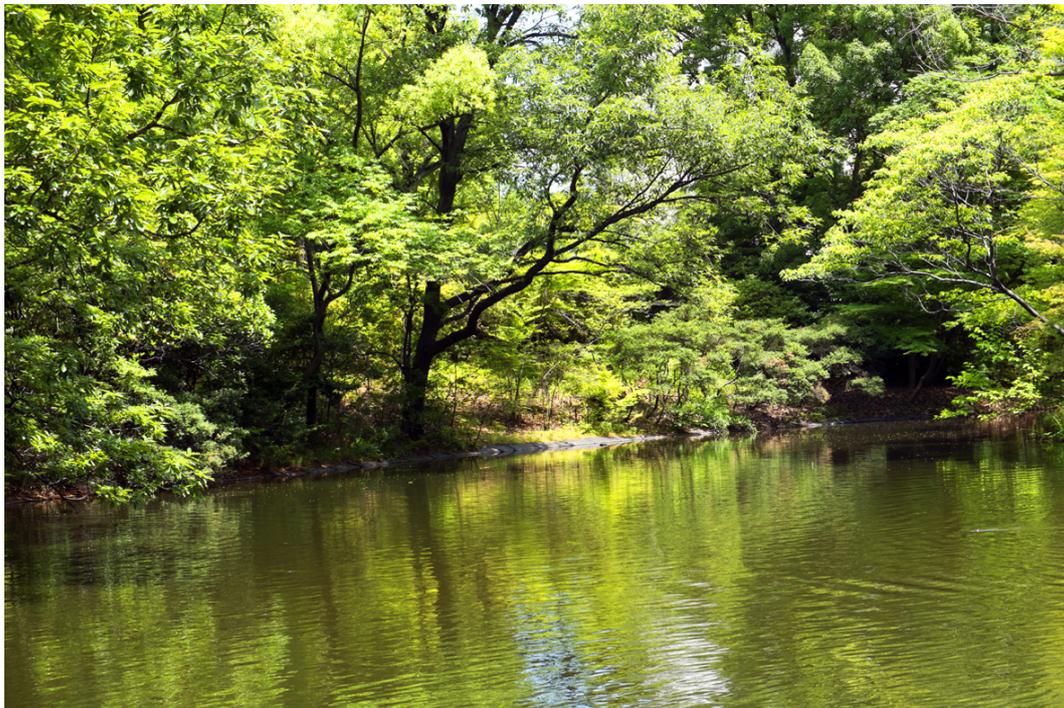
Chubu University, Kasugai, Aichi, Japan, 2015
中部大学、愛知県、春日井市、日本、2015年



888
Nagoya, Japan, 2015
名古屋、日本、2015 年



889
Nagoya, Japan, 2015
名古屋、日本、2015 年



890
Chubu University, Kasugai, Aichi, Japan, 2015
中部大学、愛知県、春日井市、日本、2015 年



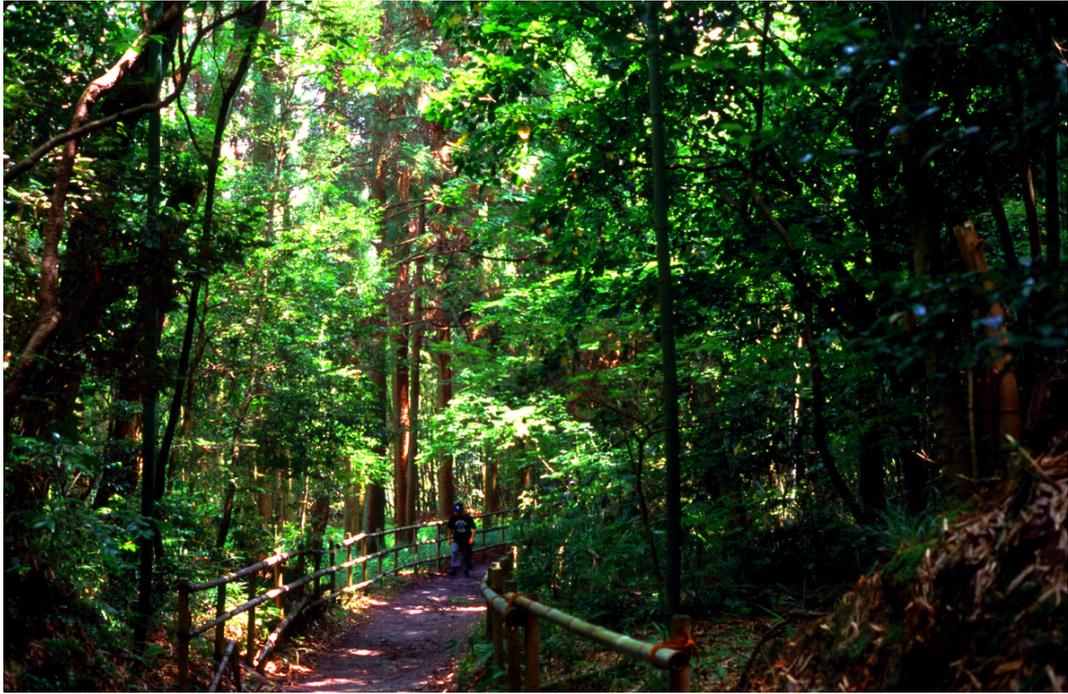
891

Chubu University, Kasugai, Aichi, Japan, 2015
中部大学、愛知県、春日井市、日本、2015年



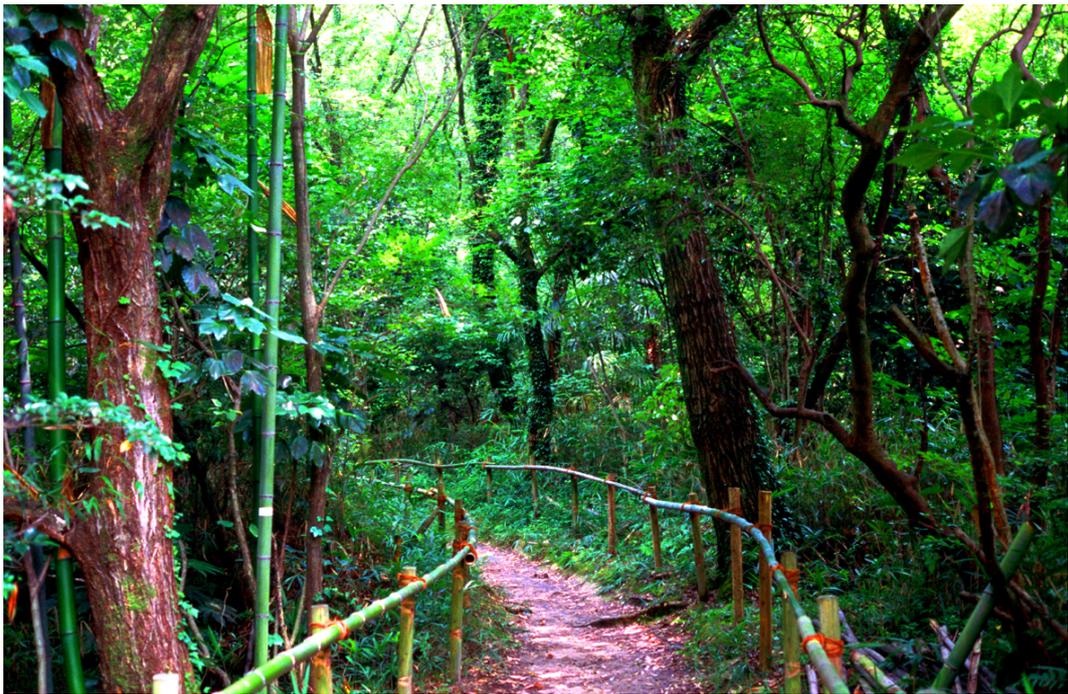
892

Chubu University, Kasugai, Aichi, Japan, 2015
中部大学、愛知県、春日井市、日本、2015年



893

Nagoya, Japan, 2015
名古屋、日本、2015年

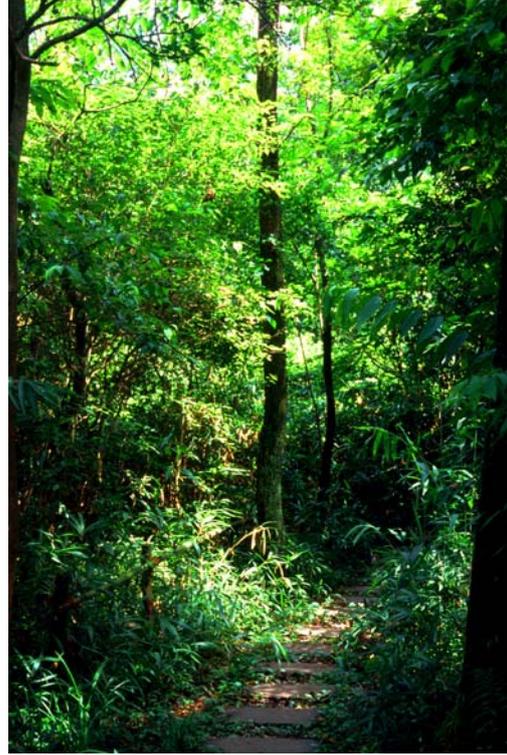


894

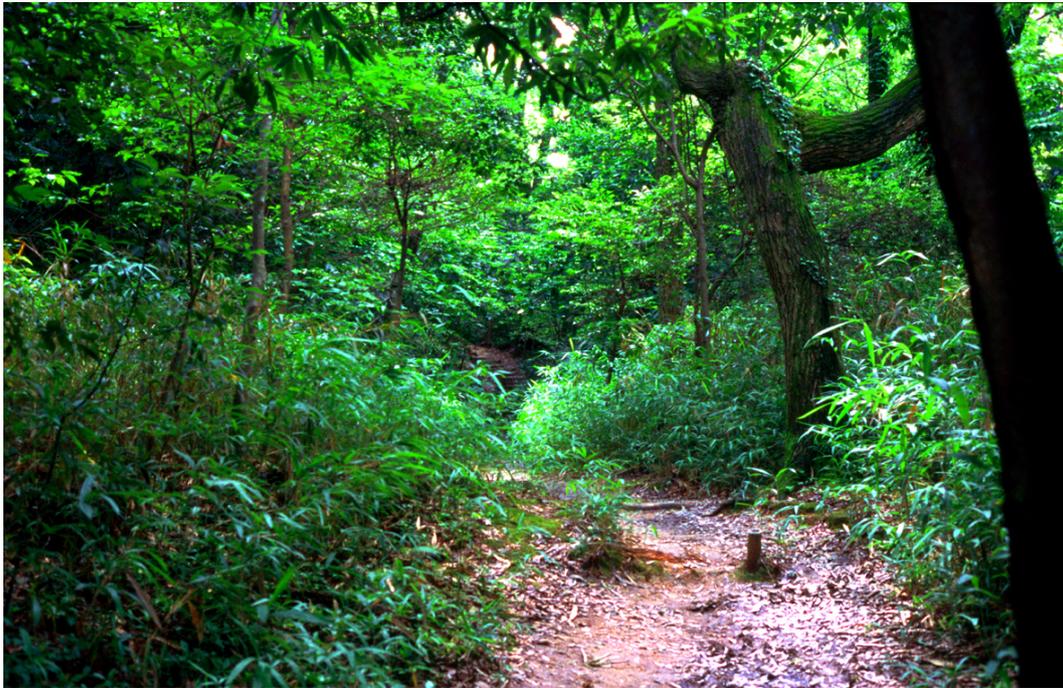
Nagoya, Japan, 2015
名古屋、日本、2015年



895
Nagoya, Japan, 2015
名古屋、日本、2015年



896
Nagoya, Japan, 2015
名古屋、日本、2015年



897
Nagoya, Japan, 2015
名古屋、日本、2015年



898

Nagoya, Japan, 2015
名古屋、日本、2015年



899

Magome Katsukawa, Gifu, Japan, 2015
馬籠宿、岐阜県、中津川市、日本、2015年



900

Magome Katsukawa, Gifu, Japan, 2015
馬籠宿、岐阜県、中津川市、日本、2015年



901

Magome Katsukawa, Gifu, Japan, 2015
馬籠宿、岐阜県、中津川市、日本、2015年



902

Tsumago, Nagiso, Nagano, Japan, 2015
妻籠宿、南木曾、長野県、日本、2015年



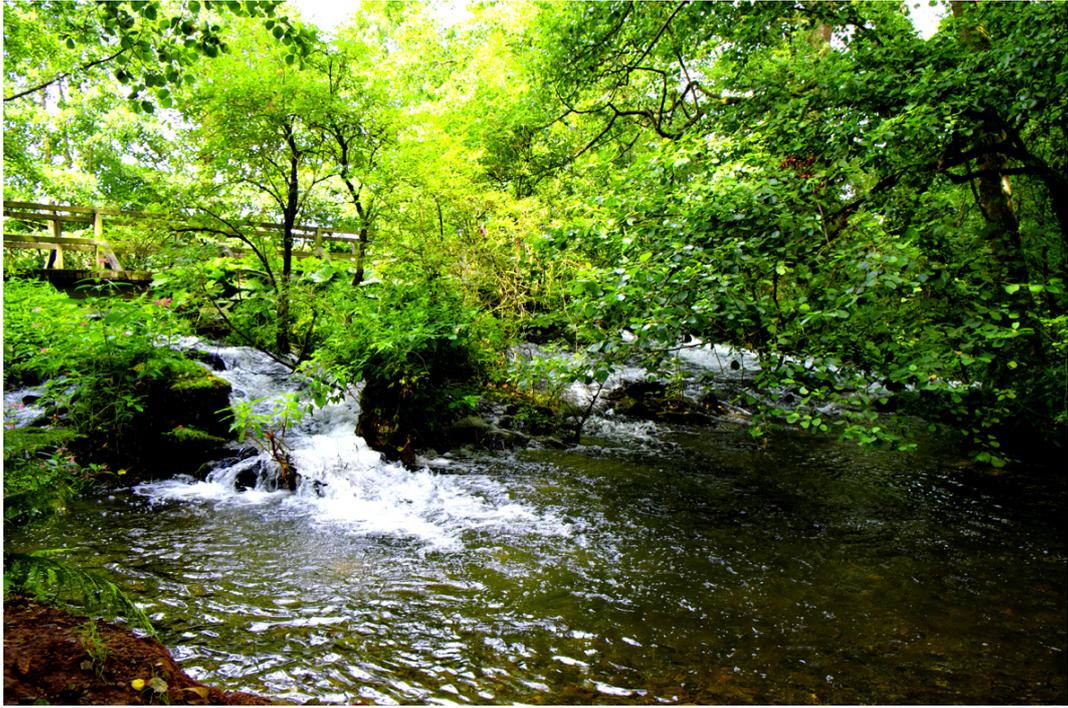
903

Hakuba, Nagano, Japan, 2015
白馬、長野県、日本、2015年



904

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



905

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



906

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



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Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



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Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



909

Neuental, Hessen, Germany, 2015
ノイエンタール、ヘッセン、ドイツ、2015年



910

Neuental, Hessen, Germany, 2015
ノイエンタール、ヘッセン、ドイツ、2015年



911

Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



912

Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



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Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



914

Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



915

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



916

Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



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Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



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Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



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Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



920

Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



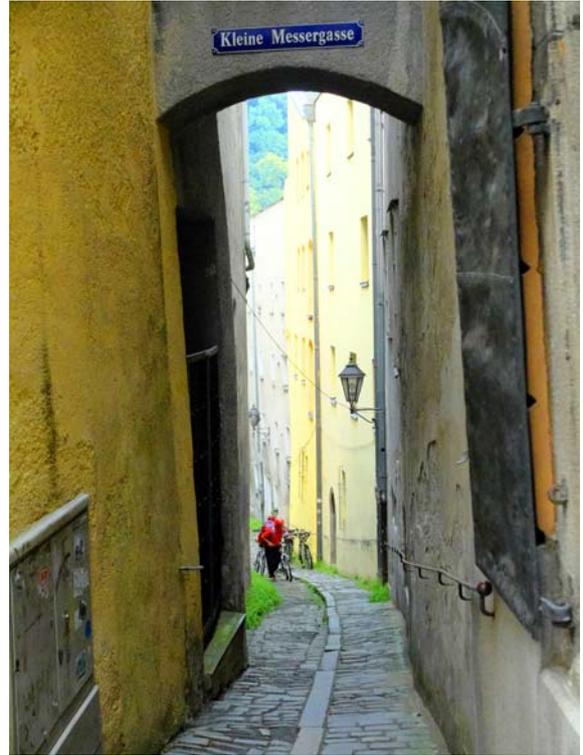
921

Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



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Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



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Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



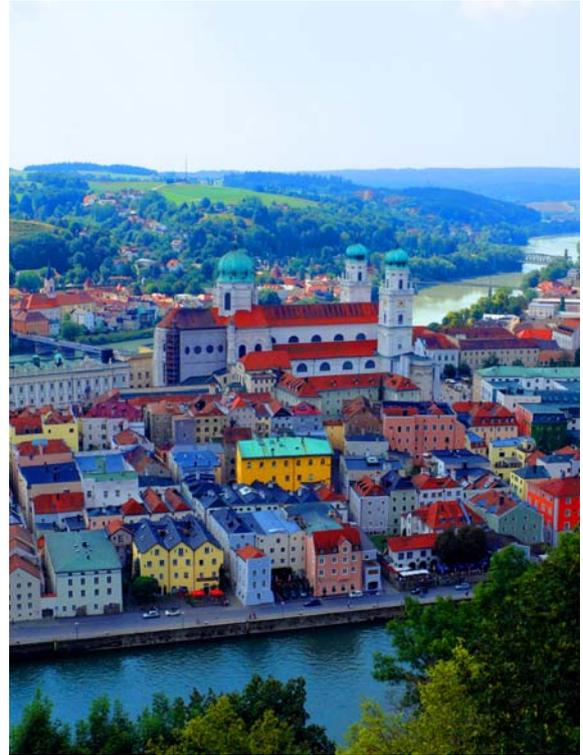
924

Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



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Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



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Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



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Passau, Bayern, Germany, 2015
パッサウ、バイエルン、ドイツ、2015年



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Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



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Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



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Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



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Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



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Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



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Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



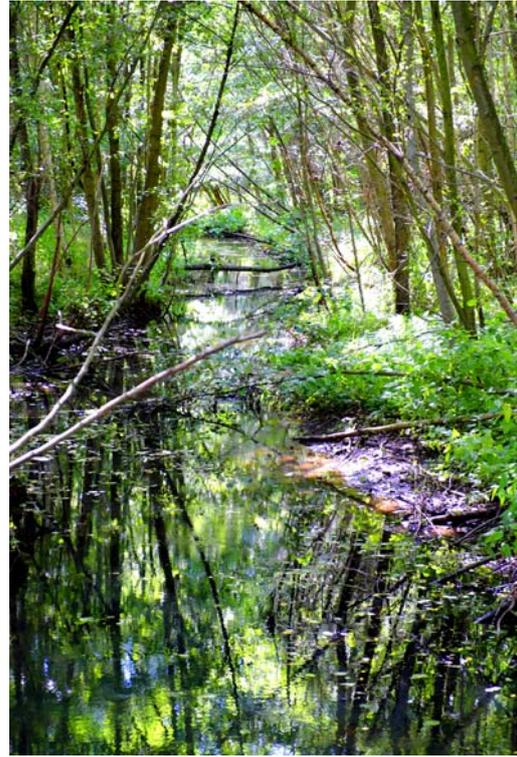
934

Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



935

Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



936

Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



937

Borken, Hessen, Germany, 2015
ボルケン、ヘッセン、ドイツ、2015年



938

Martinhagen, Hessen, Germany, 2015
マルティンハーゲン、ヘッセン、ドイツ、2015年



939

Martinhagen, Hessen, Germany, 2015
マルティンハーゲン、ヘッセン、ドイツ、2015年



940

Martinhagen, Hessen, Germany, 2015
マルティンハーゲン、ヘッセン、ドイツ、2015年



941

Martinhagen, Hessen, Germany, 2015
マルティンハーゲン、ヘッセン、ドイツ、2015年



942

Trockenerfurth (Borken), Hessen, Germany, 2015
トロッケンエルフルト、ヘッセン、ドイツ、2015年



943

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



944

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



945

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



946

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



947

Pontoise, Val-d'Oise, France, 2015
ポントワーズ、ヴァル・ドワーズ、フランス、2015年



948

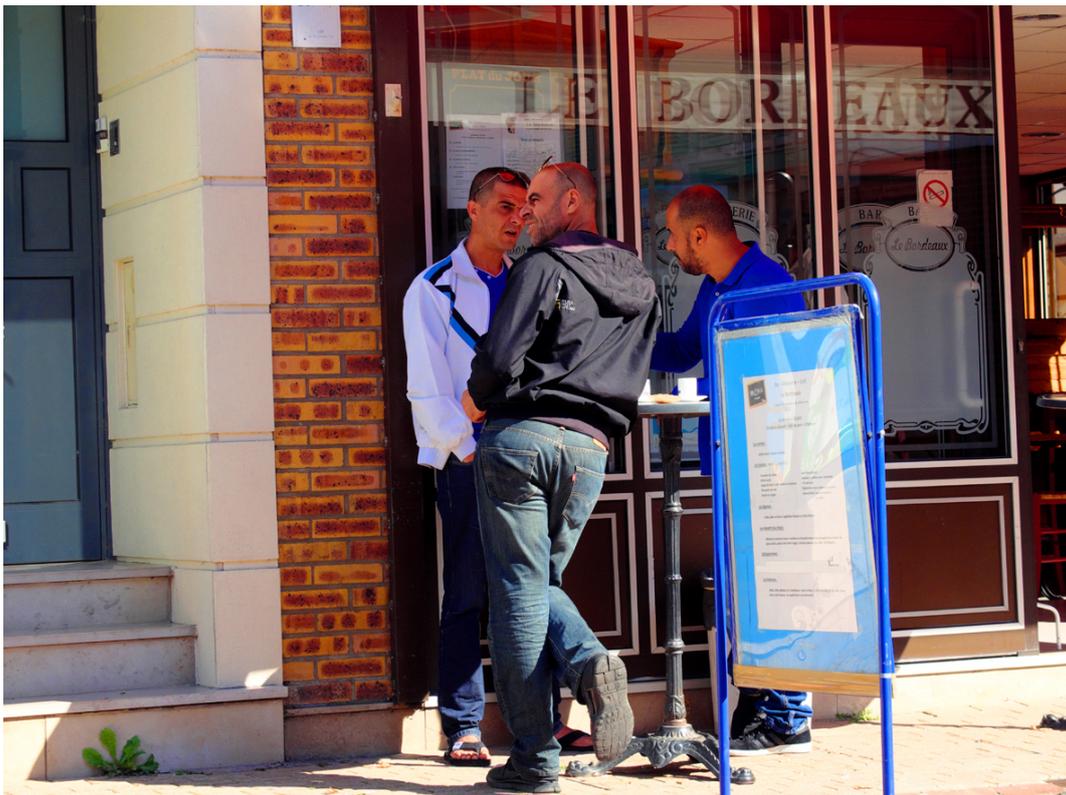
Pontoise, Val-d'Oise, France, 2015
ポントワーズ、ヴァル・ドワーズ、フランス、2015年



949

Méru, Oise, France, 2015

メリュー、オワーズ、フランス、2015年



950

Méru, Oise, France, 2015

メリュー、オワーズ、フランス、2015年



951

Marburg, Hessen, Germany, 2015
マールブルグ、ヘッセン、ドイツ、2015年



952

Marburg, Hessen, Germany, 2015
マールブルグ、ヘッセン、ドイツ、2015年



953

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



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Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



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Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



956

Fritzlar, Hessen, Germany, 2015
フリツラール、ヘッセン、ドイツ、2015年



957

Frankfurt, Germany, 2015
フランクフルト、ドイツ、2015年



958

Frankfurt, Germany, 2015
フランクフルト、ドイツ、2015年



959

Beppu, Oita, Japan, 2016
大分県。別府市、日本、2016年



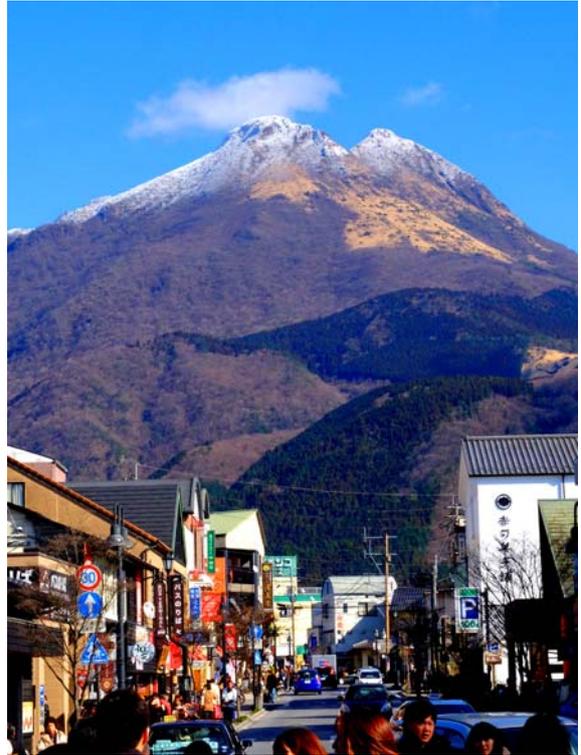
960

Beppu, Oita, Japan, 2016
大分県。別府市、日本、2016年



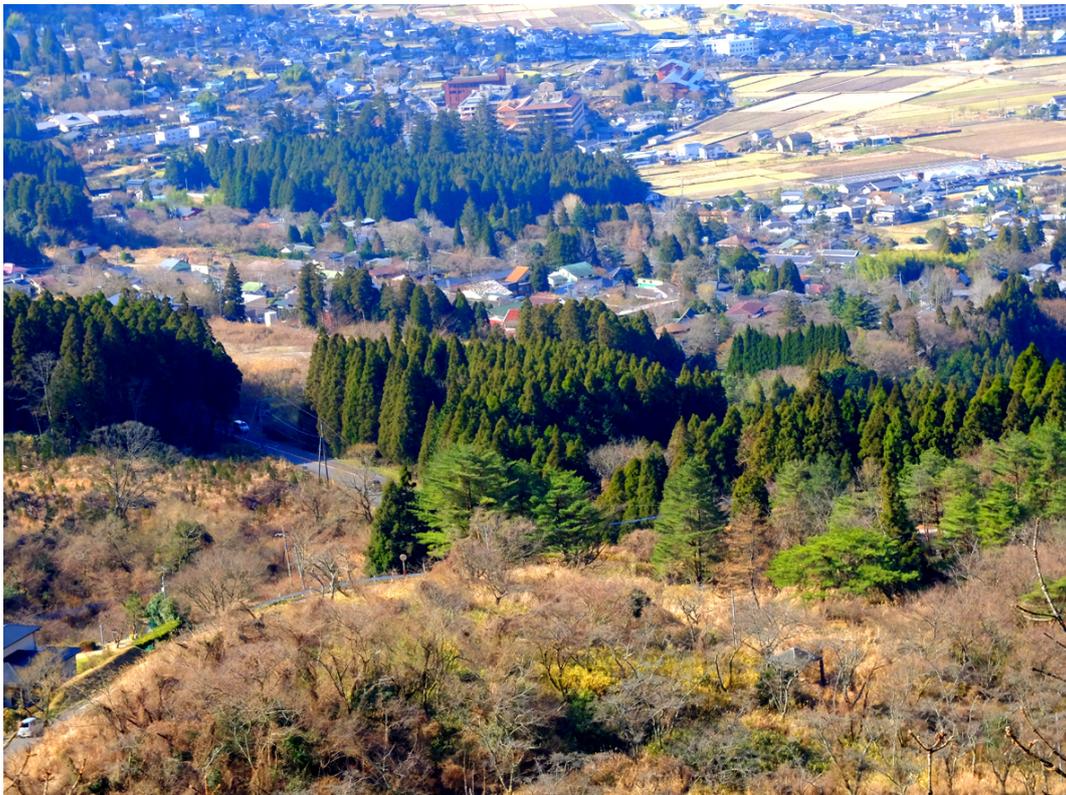
961

Mount Yufu, Oita, Japan, 2016
大分県。由布岳、日本、2016年



962

Yufuin, Oita, Japan, 2016
大分県。湯布院町、日本、2016年



963

Yufuin, Oita, Japan, 2016
大分県。湯布院町、日本、2016年



964

Yufuin, Oita, Japan, 2016
大分県。湯布院町、日本、2016年



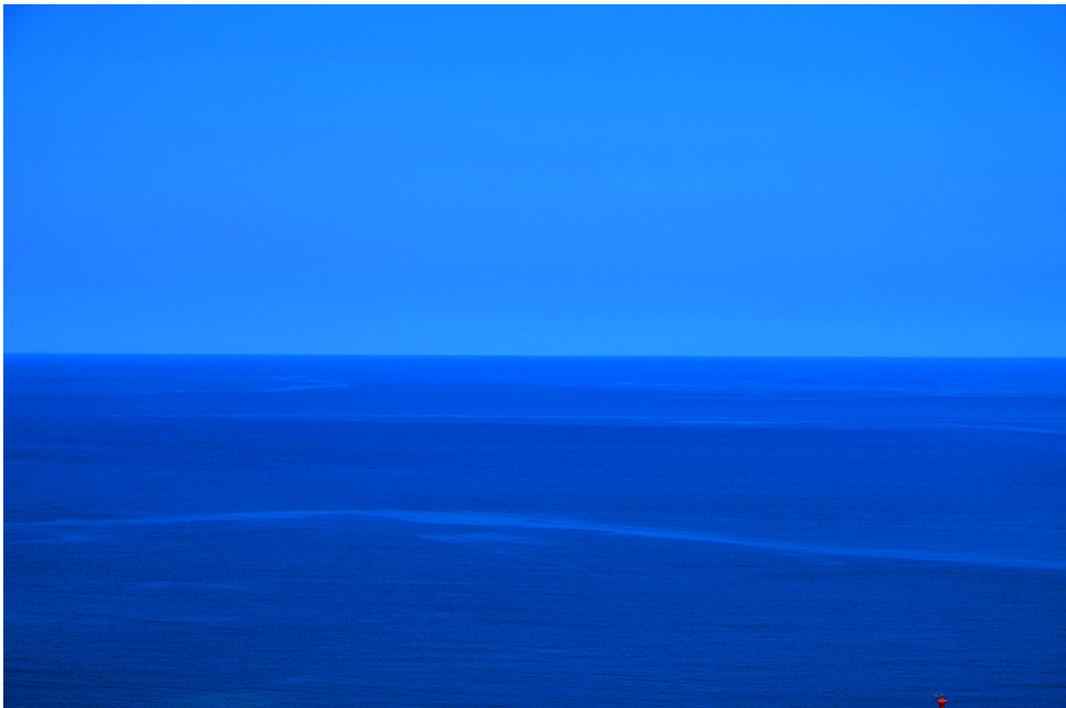
965

Chubu University, Kasugai, Aichi, Japan, 2016
中部大学、愛知県、春日井市、日本、2016年



966

Chubu University, Kasugai, Aichi, Japan, 2016
中部大学、愛知県、春日井市、日本、2016年



967

Tsushima Island, Nagasaki, Japan, 2016
長崎県、対馬市、日本、2016年



968

Tsushima Island, Nagasaki, Japan, 2016
長崎県、対馬市、日本、2016年



969

Tsushima Island, Nagasaki, Japan, 2016
長崎県、対馬市、日本、2016年



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Tsushima Island, Nagasaki, Japan, 2016
 長崎県、対馬市、日本、2016年



971

Tsushima Island, Nagasaki, Japan, 2016
 長崎県、対馬市、日本、2016年



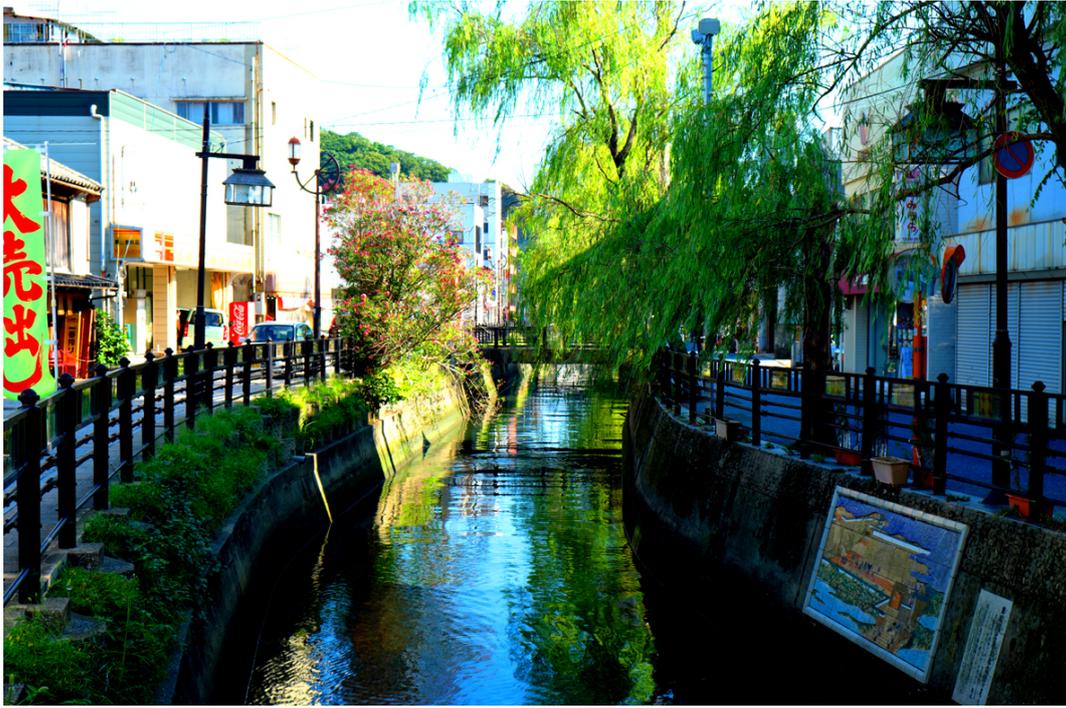
972

Tsushima Island, Nagasaki, Japan, 2016
長崎県、対馬市、日本、2016年



973

Tsushima Island, Nagasaki, Japan, 2016
長崎県、対馬市、日本、2016年



974

Tsushima Island, Nagasaki, Japan, 2016
長崎県、対馬市、日本、2016年



975

Tsushima Island, Nagasaki, Japan, 2016
長崎県、対馬市、日本、2016年



976
Busan, South Korea, 2016
釜山、韓国、2016年



977
Busan, South Korea, 2016
釜山、韓国、2016年



978
Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



980

Nagoya, Japan, 2016
名古屋、日本、2016年



981
Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



984
Nagoya, Japan, 2016
名古屋、日本、2016年



985
Chubu University, Kasugai, Aichi, Japan, 2016
中部大学、愛知県、春日井市、日本、2016年



986

Nagoya, Japan, 2016
名古屋、日本、2016年



987

Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



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名古屋、日本、2016年



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名古屋、日本、2016年



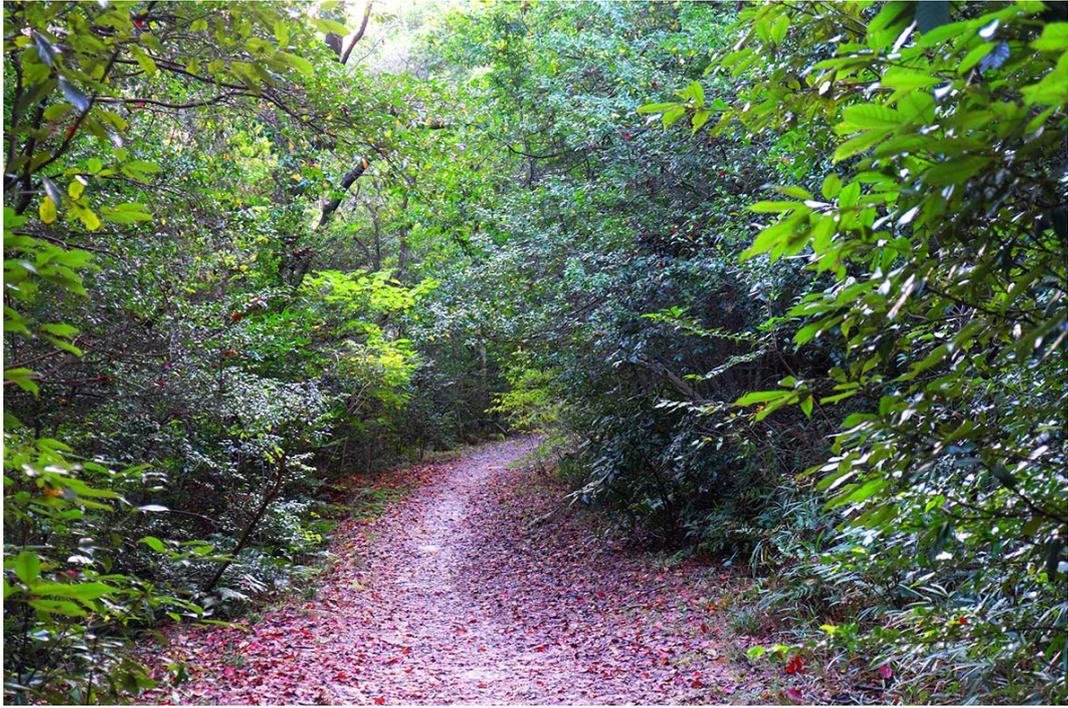
991

Nagoya, Japan, 2016
名古屋、日本、2016年



992

Nagoya, Japan, 2016
名古屋、日本、2016年



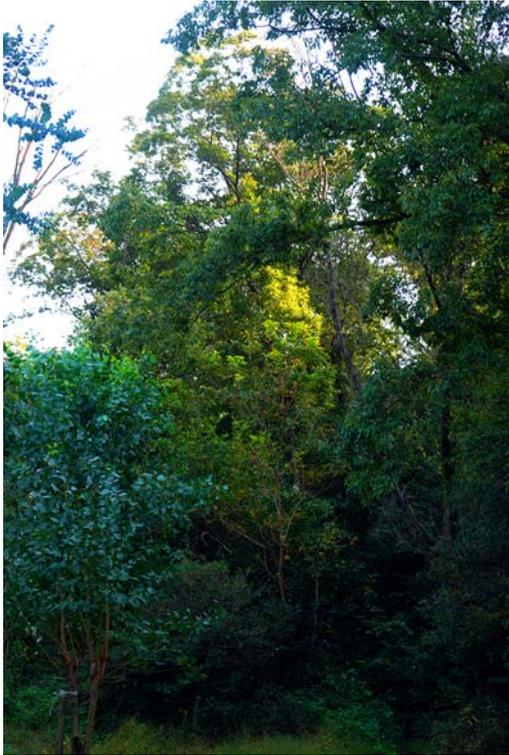
993

Nagoya, Japan, 2016
名古屋、日本、2016年

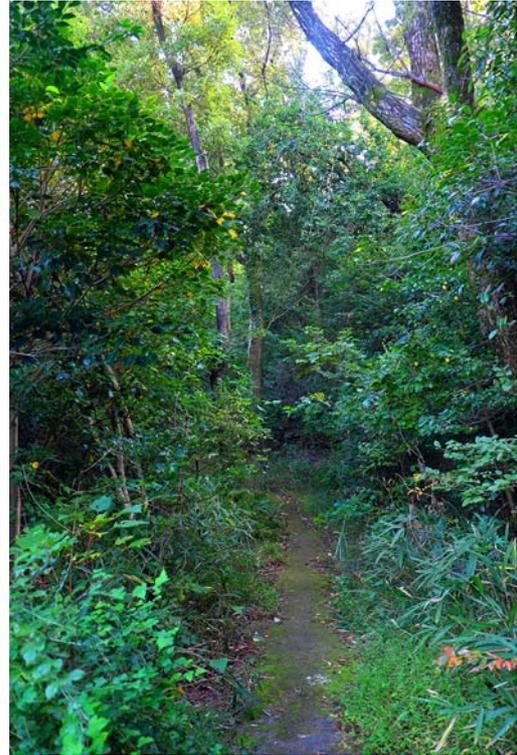


994

Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



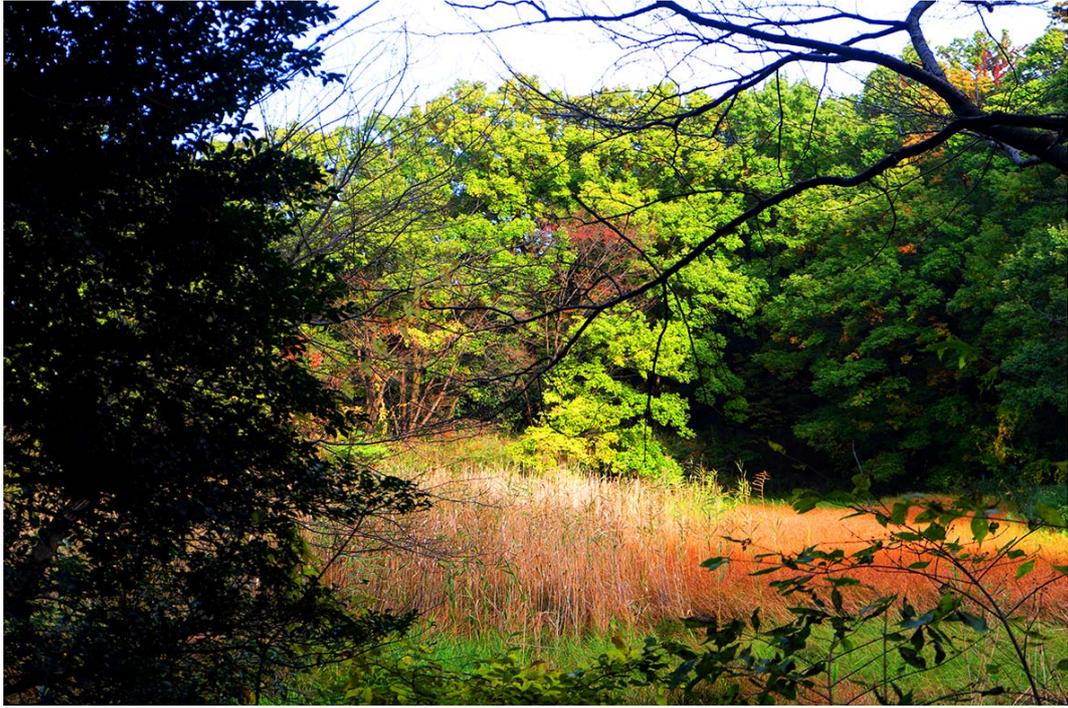
999

Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



1001

Nagoya, Japan, 2016
名古屋、日本、2016年



1002

Nagoya, Japan, 2016
名古屋、日本、2016年



1003

Nagoya, Japan, 2016
名古屋、日本、2016年



1004

Nagoya, Japan, 2016
名古屋、日本、2016年



1005

Chubu University, Kasugai, Aichi, Japan, 2016
中部大学、愛知県、春日井市、日本、2016年



1006

Chubu University, Kasugai, Aichi, Japan, 2016
中部大学、愛知県、春日井市、日本、2016年



1007

Chubu University, Kasugai, Aichi, Japan, 2016
中部大学、愛知県、春日井市、日本、2016年



1008

Chubu University, Kasugai, Aichi, Japan, 2016
中部大学、愛知県、春日井市、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



1010

Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



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Nagoya, Japan, 2016
名古屋、日本、2016年



1013

Nagoya, Japan, 2016
名古屋、日本、2016年



1014

Nagoya, Japan, 2016
名古屋、日本、2016年

Information on the Photos Part 4

727. A shot in Nagoya's subway. When I came to Japan in 1987, people in the subway would either read books or newspapers, or they slept. Now they are occupied with their cell phones, some are playing games, some are texting, and some might even use reading apps. But reading has definitely fallen out of favor among young people in Japan.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC02065-2011.
- 729/729. These are two shots from the Lungshan Temple, which is dedicated to the worship of deities of the Chinese folk religion. We visited it again two years later. In 2011 we also visited a Buddhist temple, and in both places I was impressed by the devotion of the people visiting the temple. It seemed more genuine than what I had seen in Shanghai.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC02090- 2011, DSC02091-2011.
- 730/731/732. We visited several of the famous night markets of Taipei. Unfortunately the weather was bad and I had forgotten to include flashes for my Contax G and G II cameras in my luggage, Hence I could neither shoot black and white photos nor color slides in these places. I was quite frustrated.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC02140- 2011, DSC02142-2011, DSC02146-2011.
- 733/734. These are two shots from the Taipei Wunchang Temple, it's located near Minquan West Road Station. I was very astonished when we arrived at the temple, because on a rack similar to Japan they displayed Japanese style *ema* on its premises. In the temples we had visited in Shanghai and Suzhou the prayers for thisworldly benefits were written on long, thin paper stripes that were then tied up to the branches of the trees on the temple's premises. *Ema* 絵馬, which literally means picture-horse, are a distinctly Japanese custom that derived from the Shintô practice to donate horses to the deities when praying for benefits, they can be followed back to the 8th Century; and as early as the 9th Century the custom spread to Buddhist temples in Japan. The wishes are written on the front side and originally the back side showed the picture of a horse, but there are nowadays many other pictures in use in Japan. The shot of the *ema* at Wunchang temple shows only one backside, it displays the picture of a smiling god with a book in his hand. Unfortunately the *ema* display only the romanized name of the temple, but not the Chinese characters. From the content of the prayers and the picture on the back in might well be a temple dedicated to the Taoist God of Culture and Literature Wenchang 文昌.
Contax G, Planar 45 mm, Fujichrome Provia X 400, ISO 400/27. CS135-11684-2011. Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC02130-2011.
735. A beggar on the main road in Danshui. I was already used to the presence of beggars from Bali and Shanghai, and I know that it's a kind of profession in which they have to look especially pitiful. But he was something that I had not seen before.
Contax G, Planar 45 mm, Fujichrome Provia X 400, ISO 400/27. CS135-11698-2011.
- 736/737. Danshui is a place where you not only find tourists from foreign countries and from all over Taiwan, but also a lot of people from greater Taipei who spend their weekend there. It is full of restaurants, souvenir shops, hotels and all kinds of other attractions like this Turkish migrant who had a shop for Turkish ice cream, but interesting enough, not for Döner Kebab, which has become very popular in Japan, or this street musician from one of the indigenious peoples.
Contax G, Planar 45 mm, Fujichrome Provia X 400, ISO 400/27. CS135-11714-2011, CS135-11711-2011.
- 738/739. These two shots were taken while walking through the center of Taipei with its high-rise buildings and expensive department stores. There was a band from a private music school for rock & roll performing on one of the places as advertisement for the school. The second shot shows some of the audience.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0145-N25-2011, MN135-FILM-0145- N21-2011.
740. At the beginning of August the department of Comparative Culture of Chubu University had an intensive meeting about faculty development. For that meeting we spent the night in a *ryôkan* in Magome. I had not been there since several years and was astonished, how many foreign tourists the place attracted. I took several photos.
Contax G, Planar 45 mm, Fujichrome Provia X 400, ISO 400/27. CS135-11727-2011.
- 741/742/743/744/745/746/747. In August I had another field trip with Prof. Shibuya and Prof. Shakuya. This time we followed the Alpen Route from Matsumoto to Toyama, through tunnels and over ropeways. This route is very popular among tourists from Taiwan. In Toyama we rented a car and went to an *onsen* on Nôto Peninsula, then we took a national road to Takayama where we spent another two days. These shots were taken in Takayama when I was free to walk the town one afternoon. *Jirikisha* are very popular with tourists, I have seen them also at Kyoto's *Kinkakuji* and other places with old-town atmosphere.
Contax G, Planar 45 mm, Fujichrome Provia X 400, ISO 400/27. CS135-11743-2011. Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0146-N14-2011, MN135-FILM-0147-N07-2011, MN135-FILM-0147- N17-2011, MN135-FILM-0147-N18-2011. Contax G II, Sonnar 90 mm, Fujichrome Provia X 400, ISO 400/27. CS135- 11777-2011, CS135-11779-2011.
- 748/749/750/751. Our second travel to Taiwan for fieldwork on tourism in 2012 was much more interesting than our first trip. This time we wanted to see one of Taiwan's major internal tourist sites and didn't stay in Taipei. We went to the Sun Moon Lake in Nantou County, which is also the residential area of one of Taiwan's indigenious peoples, the Thao tribe. We were especially interested in how the indigenious peoples are integrated in Taiwan's effort to attract tourism from abroad. We had noticed the year before in Taipei that there were a lot of tourists from Europe, especially from France and Germany (interestingly enough, when I went to Europe in the summer I saw advertisement for tourism in Taiwan painted on Frankfurt's streetcars). At the Sun Moon Lake one of the major attractions is a ropeway, which is part of an amusement park that also includes the Formosan Aboriginal Culture Village in the Yuchi Township. These photos were taken in the Aboriginal Culture Village and the adjacent village, in which many people of the Thao tribe live.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC- 02538-2012, DSC02565-2012, DSC02568-2012. Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0149-N17-2012.

- 752/753/754. In the village and the amusement park there were many young Taiwanese tourists, including several groups of school children. But we saw only very few foreign tourists. Many of the restaurants in the village advertised indigenous people's food, and quite a lot of the locals spoke Japanese.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0149-N09-2012, MN135-FILM-0149- N37-2012, MN135-FILM-0150-N03-2012.
755. This is a shot of one of the young employees at the ropeway. People in Taiwan were in general very friendly and open to foreign tourists, and many spoke English or Japanese. Basically from the two visits I got the strong impression that among the East Asian countries Taiwan is the easiest country to visit for foreigners, because of the attitudes of its people towards foreign tourists.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0150-N05-2012.
- 756/757. Back in Japan I wanted to fill the film as fast as possible to get the two films to development. So I made a trip to Kamimaezu and Yabachō to shoot street photos. These shots were taken in Kamimaezu.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0150-N09-2012, MN135-FILM-0150- N10-2012.
- 758/759. Unfortunately I didn't fill the black and white film in Kamimaezu and Yabachō, it took actually until August to fill the film and I got it developed immediately before I went to Europe. My next chance for street photography came in July, when Julius and his family wanted to make a shopping trip to Ōsu. Unfortunately I had only a digital camera with me.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC- 02653-2012, DSC02666-2012.
760. This is one of several shots I took in early August in Fushimi, on a street close to the Hilton Hotel, while I was waiting in Julius' car for him to return from some lengthy negotiations with the provider of one of his home pages. It was raining and not a very nice day, but I was intrigued by the scene. This shot and the photos from Kamimaezu are the first examples of some changes in my view, which became even more pronounced during the next three years.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0150-N26-2012.
- 761/762. I finally filled up the film in August. I had noticed that the Kifune Shrine in Meitōku, about a kilometer from my home seemed to be quite interesting, so one day I stopped there and filled my film.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0150-N29-2012, MN135-FILM-0150- N33-2012.
- 763/764. This was one of the rare occasions that I went to a *bon odori* in Nagoya. Julius and his family wanted to go, and he asked me to bring a camera. The event took place at the Gokuraku Elementary School, which belongs to our neighborhood. Actually I was surprised by the event, it was much closer to the *bon odori* in Tokyo with old and young participating. This was very different from our experiences in Takama-chō. Of course there was also a *shōtengai* involved in the organization of the event, something that did not exist in our old neighborhood.
Leica R9 with digital back DMR, Vario Elmar R 28-70 mm. Metz Mecablitz 54 MZ3. Digital photos. L1450284-2012, L1450288-2012.
765. The *Winterturm* from outside of the gate. This tower is located next to my sister Dagmar's house. In 2012 I went to Germany late in August and stayed until early October, because I had a sabbatical and no duties to teach. So I could attend my sister Dagmar's sixtieth birthday. I took a lot of shots of cityscapes and landscapes in 2012.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0151-N03-2012,
766. The market place in Fritzlar. A very nice black and white shot. The house in the center has a fake tower on the top, which once was removable. It was used to give the impression that it was the city hall, something which was forbidden by the feudal authorities, but used by the burghers for various reasons to hide the real seat of the towns authority.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0151-N06-2012.
- 767/768/769. These two shots were taken when I visited my friends Gabi and Hans-Jürgen Hippler in Mannheim. I arrived in the early afternoon and Gabi and I took a long walk along the Rhine. The weather was displaying formidable clouds and it was relatively cool September weather. In 2012 I started to consciously take more shots of cityscapes and landscapes.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11823-2012, CS135-11824-2012, CS135-11825-2012.
- 770/771/772. These three shots were taken at the station Kassel-Wilhelmshöhe. This is perhaps one of the worst misconstructured stations in world. I was sent there by my sister to pick up my cousin Annette who came with the high-speed train from München to attend my sister's 65th birthday. Since the train was late, and I had come early anyway, I took a whole series of photos of the station. Originally a small station leading to the parks and the palace of Wilhelmshöhe, this station was newly constructed in the 1980s as Kassel's new main station connecting to the new high-speed train line. The bureaucrats planning the station since 1970 had a high time inventing impractical ideas (they wanted the passengers to be delivered by car to train carriages). All ways in the station are extremely long and the access to the tracks very inconvenient. And, as they found out during the inauguration ceremony, they forgot toilets.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0151-N16-2012, MN135-FILM-0151- N20-2012, MN135-FILM-0151-N17-2012.
773. The *Winterturm* again, this time in color. One can also see Dagmar's house behind it.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11827-2012.
774. This is a shot from a playground in Münster's zoo. It is a very nice zoo indeed. We went there after Dagmar's birthday. The trip was a present by her friends to see the penguins.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0153-N11-2012.
- 775/776. These two photos show the reason for making a trip to the zoo of Münster the birthday present for my sister. Münster's zoo is one of the few zoos in Germany which have a major population of penguins, and my sister is obsessed with penguins, she collects anything that has to do with them. This started when she visited me in Tokyo in 1988. We went to the Tokyu Hands store in Ikebukuro, where at the time you could find any kind of knick-knack from anywhere in the world. She found a figurine of about 30 cm height of a penguin styled as an early period airplane pilot. Follow up presents by friends resulted in

- a penguin-mania.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC- 02823-2012, DSC02802-2012.
777. This shot of a Siberian tiger was taken in the same zoo. It shows how strong the telephoto range of the DSC-H3's Carl Zeiss zoom lens is.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC02844-2012.
- 778/779/780/781. After returning from Münster, my sister Dagmar and I made a weekend trip to France to visit our friends Daniel and Christine in Pontoise. We drove with my rented BMW and stayed at a nice hotel in Cergy. Actually, this was Dagmar's second visit in Pontoise. We visited Méru, the small town in the Département Oise, which has a partnership with our hometown Borken, and is the town from which all our early French friends came. We also visited Daniel's mother. It was the last time I was able to see her. On our last day in Pontoise we made a long walk through the forest bordering on the apartment complex of Les-Hauts-de-Marcouville where Danile and Christine live, and we ended up in the small town of Osny where a *brocante* took place. The Département Val d'Oise, which belongs to the extended *banlieu* of Paris has a very high proportion of residents with immigration background. In my impression the proportion of people with immigration background has risen considerably since my first visit of Daniel and Chistine in Pontoise in 1987, and it is especially high for children and youth. Nowadays almost ninety percent of the residents of Les-Hauts-de-Marcouville have an immigration background. And there are lot of tensions between the 'immigrants' (most of whom possess French citizenship) and the 'French', and much animosity of the latter vis-à-vis the former.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM-0153-N27-2012, MN135-FILM-0153-N33- 2012.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11868-2012, CS135-11873-2012.
782. On one of my last days in Europe we visited my cousin Elisabeth in the village Singlis, which like our natal village has become part of Borken. This shot was taken in my cousin's neighborhood.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC02848-2012.
783. On the last day in Fritzlar my sister and I took a long walk through the fields of the Eder valley and I took several landscape shots. This one has been shown in a number of exhibitions and has been sold several times under the title "Walk in the fields". I especially like the impressionist composition of the photo.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11910-2012.
- 784/785. These are two more shots from the same walk. They show the strong autumn colors in early October. It was a cold day with intermittent rain, but it was a good day.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11896-2012, CS135-11905-2012.
- 786/787. These two shots were taken in the Itaka Ryokuchi, a nature park close to my home. I wanted to fill up the films, but I also wanted to try something new, taking photos in the forest, but the ideas I had in my head were only developed further after seeing an exhibition of the paintings of Millet and his friends of the Forest of Fontainebleau in 2014.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11917-2012, CS135-11927-2012.
- 788/789. On our third trip to Taiwan we spent the first day in Taipei and visited the Longshan Temple again and paid our respects to the local gods.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC02887 -2013, DSC02889-2013.
- 790/791. On the second day we went to Kaohsiung, which is better known in Japan under the Japanese reading of the *kanji* as 'Takao'. Originally developed by the Japanese as a harbor for the agricultural products of the region, especially bananas, it became a major industrial city. But lately it is developing itself as a city of art and a tourist destination. In 2013 we were also accompanied by two third year students.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM155-N05-2013, MN135-FILM155-N08-2013.
792. This is actually one of my first photos from 2014. It was taken from my car at the Hongo Crossing in Meitoku. I was intrigued by composition with the subway line running overhead.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photo. DSC02880-2013.
- 793/794. These are two more shots from our walk through the former harbor and warehouse area of Kaohsiung. The area is now developed into a park with the warehouses becoming galleries, restaurants etc.
Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM155-N15-2013, MN135-FILM155-N16-2013.
795. In 2012 we visited the Sun-Moon-Lake as an important tourist site in Taiwan, and we discovered that the indigeneous peoples' culture has become incorporated into the effort to develop inbound foreign tourism. So in 2013 we wanted to take a closer look at this policy and visited the Taiwan Indigenous Peoples Cultural Park in Sandimen Township, Pindung County and attended some of the performances there.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11930-2013.
- 796/797/798/799. Since 2012 it had become clear, that our buyer was especially interested in color photos of landscapes and other sceneries that could be sold more easily, while black and white street photos attracted customers, but did not sell. So I tried to satisfy this interest.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11941-2013, CS135-11942-2013, CS135-11947-2013, CS135-11948-2013.
- 800/801. There were a lot of children on that day in the Taiwan Indigenous Peoples Cultural Park, but almost no tourists. Our visit fell into the off-season, and we thought of the children as participants of school excursions. But at some point I noticed that a lot of parents and relatives were also there and I also noticed that there were some special events going on for the children of the Paiwan and Rukai peoples.
Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC02940- 2013, DSC02941-2013.

802. On our way back from Sandimen, we visited one of the popular internal tourist spots, where I took this shot of opportunity, when a mother lined herself and her little children up for a memory photo.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11955-2013.
- 803/804/805/806/807/808. The last day in Taiwan we spent in Taipei. And since we had some free time and the weather was only half bad, I took the opportunity to walk the area around our hotel and shoot some photos. I even took several shots in the subway, but in 2014 I noticed signs in the subway that forbid photographing. I don't know whether that was a new ordinance, but I'm rather sure I didn't notice such signs the year before.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-11960-2013, CS135-11961-2013. Sony Cybershot DSC-H3, 8.1 MP, Zeiss Vario-Tessar 6.3-63 mm (38-380 mm equiv.). Digital Photos. DSC02962-2013, DSC02965-2013. Contax G II, Planar 45 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM155-N30-2013, MN135-FILM155-N34-2013.
- 809/810/811/812/813. When we came back from Taiwan I first got sick, and then I was contacted by Julius Njau and his wife Yoko. They told me that Ms. Yoshida, our buyer from Fukuoka wanted me to take photos of flowers in Mie, and it would to have been done before the end of March. I asked for details, but their explanations were – as often – not very helpful and rather confusing. Without any precise idea what was expected, I prepared digital cameras, my old Yashica with the Vivitar macro zoom for color slides, and my Leica R 9 for black and white photos. Finally we could agree on a date for shooting, but they arrived three hours late – also as often. That was a bad start, and it got worse afterwards. We arrived at the place, a big garden-show park called *Nabana-no-sato* just across the border of Mie Prefecture on Nagashima island much too late, the light was already fading. The purpose of the shoot was the tulip show taking place in March, but the Njaus were more interested in the evening light shows (which in my opinion were rather dull). I really should have gone without them, but I needed someone for the equipment. Despite the bad light, I really did a number of good shots. But then I faced the next problem, when I wanted to get the slide films to development. My usual professional lab *Create* was closed for several more weeks, because they moved to a new place. In the end I had to use an untested lab because of the time pressure, and they fucked up the films due to the use of old chemicals and many of the best shots could no longer be used for enlargement. I was really unhappy with the whole proceeding, but some of the photos turned out nice.
Yashica TL Electro X, Vivitar Series 1 70–210 mm Macro Zoom, Fujichrome Provia 400 X. CS135-11969-2013, CS135-11975-2013, CS135-11991-2013, CS135-11996-2013. Leica R9, Vario-Elmar-R 28-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM156-N18-2013.
- 814/815/816. I not only shot macros of flowers, but also several landscapes and a number of black & white photos of visitors.
Leica R9, Vario-Elmar-R 28-70 mm. Kodak Tri-X 400, ISO 400/27. MN135-FILM156-N25-2013, MN135-FILM156-N30-2013, MN135-FILM156-N37-2013.
- 817/818/819. In Taiwan Prof. Shakuya had brought his Fujifilm X10 camera and he let me have a closer look. I was impressed: A small compact digital camera with a lot of professional camera features, not simply an amateur's camera for memory shots, and especially, what I had been missing with my Sony Cybershot DSC-H3, a viewfinder. Since I had a lot of money in my university account, which I had to burn, I bought the follow-up model X20. During the summer semester I was in charge to take care of a visiting professor from Ohio University, the sociologist Dr. Jienli LI, and I had to accompany Dr. Li on a three-day trip to Tokyo. It was my first trip to Tokyo for visiting with overnight stays since about ten years, and it was quite interesting with seeing the things that had changed, and those that hadn't. These three shots were taken at the Sanshiro-no-ike on the Hongô Campus of the University of Tokyo.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0006-2013, DSCF0007-2013, DSCF0008-2013.
- 820/821/822/823/824. I had not visited Tokyo University's Hongô Campus since at least twenty years. I was impressed by the changes. The last time I had been there the campus had been in a desolate stage, due to severe cuts in the university's budget, repairs had been neglected for many years and many buildings had become quite decrepit. Now, after about ten years since the start of the reforms of the national universities, the campus had been thoroughly renovated and the facilities had been brought technically up-to-date. When I had been a visiting scholar there in 1987/88, I quite often observed the guys from the Kyûdô Club training in their facility opposite to the entrance of the Institute of Social Science, and I tried several times to take shots of this training. But the place was too dark for the 100 ASA slide films that I had to use, and I didn't get any good results. Then when we saw this girl training there when we came out of the Institute, I tried a shot with the Fujifilm X20, and when it turned out decently, I took a whole series of shots.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0012-2013, DSCF0014-2013, DSCF0016-2013, DSCF0018-2013, DSCF0020-2013.
- 825/826. We stayed at the Yaesu Fujiya Hotel, and the next morning before we went to the Tôyô Bunko, I went to the Yaesu Bookstore and made a walk around our hotel and took a number of street photographs in Yaesu and Ginza.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0026-2013, DSCF0028-2013.
- 827/828. Dr. Li was not well prepared concerning the professional visits in Tokyo, but he had a definite list of things that he wanted to see. One of them was Shibuya. So we went there in the evening for dinner. I took several shots, but not much had changed in the amusement quarter.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0033-2013, DSCF0035-2013.
829. The next day was spent in sightseeing. We first went to Ueno Park, where he wanted to see the statue of Saigo Takamori, but I also introduced him to the Shitamachi Museum at the pond of Ueno Park, where this shot was taken.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. DSCF0038-2013.
- 830/831. From Ueno Park we went to Yasukuni Shrine. Of course, the shrine has a reputation in China because of the contested visits of Japanese conservative politicians to this shrine to honor the war dead.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0042-2013, DSCF0043-2013.
- 834/835. In early August the College of International Studies spend two days in a spa in the castle town Inuyama to discuss the future reform of the college. On the morning of the second day I made a long walk with Prof. Mizuno to Inuyama castle. It was the last time I spent some quality time with him. A few days later he had to enter the hospital for cancer treatment and

- he died in the summer of 2014.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0077-2013, DSCF0082-2013.
- 836/837/838/839/840/841/842. In September my friend Mutsuo Ohkawa got visitors from Germany and he asked me to be his driver for several days. Our first trip in the vicinity of Nagoya was a trip to Sanage Onsen, which is the only real *onsen* close to Nagoya. I had been sick on and off since March, so I didn't want to join them in the hot bath and therefore walked the area and took photos instead. I used the Fujifilm X20 and the Contax G with a slide film and really got into landscapes. Actually this was the start of my more intense venturing into landscapes. But unfortunately I became sick again later in November and December, then in February and March, and the slide film remained for a long time in the camera until I finished it in March 2014. As a result after development it turned out that most of the shots had a severe color cast due to over aging, because the film had already been in the camera since March 2013. Some of the color cast could be limited through processing the photos through *Photoshop*, but it still shows.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0088-2013, DSCF0094-2013. Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12002-2013, CS135-12003-2013, CS135-12004-2013, CS135-12006-2013, CS135-12009-2013.
- 843/844. 2014 became a difficult year and not very productive concerning photography. Since November 2013 I had been sick on and off, high fever that didn't go down easily, and the whole thing left me quite tired and exhausted. In March we went on our fourth trip to Taiwan. This time we visited Taitung, which has a very strong indigenous population. The trip and the places we visited were interesting, but the weather was bad, cold and rainy all the time. So I didn't shoot many photos.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0114-2014, DSCF0119-2014.
845. This is one of the few shots I took in Taipei during a short walk around our hotel. It was no use. And although I brought my cameras, I only used the Fujifilm X20, because of the weather.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. DSCF0151-2014.
846. After we came back from Taiwan, I immediately got sick again. The cold weather and the cold hotel room were to blame. I desperately wanted to fill up the slide film that was still in the camera since March 2013, and I took the camera with me a lot of times. This is one of several shots I took of Ishha Station from the south on a fine day when I was buying bread in the vicinity. I tried, but with the teaching load in the summer semester and the recurrent fevers, I had no power to go out shooting.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12010-2014.
- 847/848/849/850/851/852. This is a small selection from the only bigger shooting spree I did in 2014. The photos were taken in Kôzôji New Town's Chûôdai. The occasion was not a very happy one. In the summer semester of 2014 my old friend Scott Schiefelbein came back to the OPELT program at Chubu University. He was to be the next director of the program, but things turned out bad. I had wanted to go out with Scott for quite a while, but I couldn't find a time with all of my teaching load and my recurrent sickness. Then in late May a crisis occurred. Unknown to everybody, Scott had a history of depression and alcoholism, and his living alone in Kôzôji New Town triggered a relapse. Nobody knew what to do and I got into the crisis management. First of all I got him to my place to stop the drinking, because his anti-depression medicine was severely counter-indicated to alcoholism, instead of working normal, it actually increased the urge to commit suicide. Together with Prof Yamada Nobuaki, we devised a medical release from his contract and returning him back to the U.S. I found a doctor who did the necessary diagnosis and we arranged things with his family for a medical accompanied return to the U.S., and Prof. Yamada cleared all the bureaucratic red tape at Chubu University. So after a week staying at my house, Scott went back to the U.S. into a psychiatric clinic for detoxication. These shots were taken on a hot summer day when I picked up Scott from his apartment in Chûôdai while he was packing his things. Kôzôji New Town is the second largest new town in Japan; it was planned in the 1960s as a bed town for Nagoya based on French and British new town constructions. People started to move into Chûôdai in 1986, and it was greatly renovated in the late 2000s. Chubu University invested in quite a number of apartments there for its staff.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0166-2014, DSCF0169-2014, DSCF0171-2014, DSCF0174-2014, DSCF0176-2014, DSCF0187-2014.
853. I had become more confident with the X20 and wanted to try out its macro-photography function, so I took a number of shots of flowers around my house.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. DSCF0203-2014.
854. This shot was taken at a barbecue party at Tanaka Fumio's house in May 2014.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. DSCF0212-2014.
- 855/856/857/858/859/860. End of May 2014 there were major works on the power lines in our quarter, so I went out of my front door and did some shooting of the works in black and white. Unfortunately similar to the slide film, the venture was not followed up and the film remained in the camera until March 2015. What I didn't notice until after this film and another one were developed in March 2015, was that the EV setting of the camera had been moved during transport, which resulted in a severe under-exposure of two aperture stops of the entire films. Nevertheless, the scanning of the negatives produced some usable results, but there are almost no grey tones left.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM157-N03-2014, MN135-FILM157-N04-2014, MN135-FILM157-N05-2014, MN135-FILM157-N06-2014, MN135-FILM157-N14-2014, MN135-FILM157-N16-2014.
- 861/862/863/864/865. Compared to 2013 and 2014, 2015 became a year of an abundance of photos. First of all, I had got a grip on my health. By September 2014 I was quite desperate with my recurrent colds and I feared I might have got a bacteria infection which had gone chronic. So finally I went to see a doctor. I was severely scolded. The examination revealed high bacteria loads in my blood. He started a treatment with antibiotics, which had to be extended with a different kind to eventually defeat the bacteria. I got another severe cold in end of December, but this time I immediately went to the doctor. A second relapse occurred after our trip to Taiwan, and this time the medication took hold. I didn't have another cold during the rest of 2015 and during 2016. So there was ample chance to go out shooting. In early March we went again to Taiwan. This time it was only me and Prof. Shibuya. We wanted to include Jin Jijoon, but at the airport it was found out that his passport

would expire within two months, and for entering Taiwan it must be valid at least for six months. So he was not allowed to board the plane. After some interviews in Taipei, we went to Jinmendao, a group of several isles only 2 kilometers away from mainland China. In the West the islands are normally known as *Kinmen* or as *Quemoy*. During the 1950s there had been severe battles on the isles and they were the scene of recurrent China Strait Crises until the mid 1980s. Until the mid-1990s the isles were a military reserve, all men and women between 15 and 50 were mobilized into a militia, and all settlements were heavily fortified underground. In 2001 travel between the isles and the mainland was reopened, and since then tourism to the isles is developed, but until now most tourists come either from China or Taiwan. Guided tours and explanations in Chinese and English are abundant and very informative and well edited. We took several of the tours, which proved extremely interesting. The people on the island were very friendly, and we noticed that the women were very powerful.

Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12027-2015, CS135-12056-2015, CS135-12060-2015, CS135-12064-2015, CS135-12070-2015.

866/867. I had the same problems with the black and white films as in 2014 which is rather sad, because I had taken a number of rather nice shots,

Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM157-N26-2015, MN135-FILM157-N37-2015.

868/869/870. We arrived on Jinmendao just one day before the end of the Chinese New Year, and there were still some events of the festival going on. Through our guided tours we learned a lot about the isles, their history and culture. I had been wondering about the strong position of the women and thought that their military service in the militia might be one factor explaining this strong position. But we later learned about another important factor. Male emigration from the isles already started as clandestine emigration since the late 19th Century and it became an important factor for the economy of the isles after 1900. The men were running businesses all over South-East Asia and trade made them rich. They returned a lot of this wealth to the islands, which became quite affluent with advanced education and big housing complexes for the clans. And while the men were living overseas and had secondary wives there, the women had to run and manage their clans and families and local business. All this broke down during the war with Japan in the late 1930s, and after the war travel to and from the islands became severely restricted until they were returned to civil administration in the 1990s.

Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0227-2015, DSCF0234-2015, DSCF0243-2015.

871/872/873/874/875. One of the places we visited on Jinmendao was an old traditional Chinese village where all inhabitants belong to the same lineage. I had seen this kind of town once before in Shanghai, but in this place the structure was even more obvious. It was beautiful. It was built in the late Ming or early Qing period in a style that clearly differed from the great clan houses built after 1900. The night before had been the last night of New Year's partying, and the guy in No. 873 clearly had a hangover and had been trying to pester the woman who sold fruits and drinks for some time to give him alcohol, what she refused. Finally he sat down.

Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0249-2015, DSCF0254-2015, DSCF0256-2015, DSCF0257-2015, DSCF0260-2015.

876/877. In April I made the first of several trips to Idaka Ryokuchi, a big nature preserve in Meitōku about 1.5 kilometers from my home. While Brigitte had been alive, we had visited its place about once a month until 2004. After Brigitte's death I visited the place only once in the autumn of 2012 to fill up films. This was the first time I really went hiking through the park. The place had changed a lot. Until 2004 it had not been well developed for citizens' outdoor activities, only a few paths had been cleared for hiking and there were a number of fields used by squatters to produce vegetables. Now it was well developed and the plantations of the squatters were closed.

Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. DSCF0285-2015, DSCF0286-2015.

878/879/880. The big difference to my last visit to Idaka Ryokuchi in 2012 was that then I had just looked for some shots to fill my films. This time I was interested by the landscape itself. I was moving away from street photography, but without discarding it completely. I looked for new ways to express myself. While my landscapes from Germany in 2012 had been clearly influenced by impressionist paintings, this time I was more influenced by paintings of Millet and his friends from the Forest of Fontainebleau and some romanticist paintings which I had seen in the Schackgalerie in München.

Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12079-2015, CS135-12080-2015, CS135-12086-2015.

881. The *Döner Kebab* truck is a regular visitor on Chubu University's campus. Actually, this guy started this venue, which has been expanding within a few years. Trucks catering to various kinds of food have become quite common in Japan and they normally work on various events and festivals. They are a kind of mobile *yatai*. This guy had the idea to approach universities and provide a service to add diversity to the fare in the campus cafeterias. He did not know whom to apply to in the university, but somehow was directed to the administration of student affairs, and somehow found somebody open-minded. Nowadays the trucks change everyday and they have two spots on Chubu University's campus. They include hamburgers, hot dogs, chicken *karaage*, crêpes, *takoyaki*, curry, sweet bread a.o. They also have expanded to other private universities. For the trucks it's a chance to have more regular business opportunities.

Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM159-N25-2015.

882/883/884/885/886. This is a selection of a whole series of shots which I took in Sakae in May while visiting my bank and buying *Gauloises*. I have not abandoned street photography, but I have added a new perspective. Formerly I concentrated on the people, but with these shots I started to look at the street itself and regarded people only as of secondary importance. This gives quite a new feeling to my black and white photography.

Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM159-N29-2015, MN135-FILM159-N32-2015, MN135-FILM159-N35-2015, MN135-FILM159-N36-2015, MN135-FILM159-N37-2015.

887. One of the scenes I have shot multiple times, the pond behind Building 20, which houses the College of International Studies at Chubu University. The appearance of the pond changes with the seasons, and of course with the lenses, cameras, and films I use. This shot was taken in early May.

Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12091-2015.

- 888/889. These are two shots from Kifune Shrine in Meitōku. I passed thereby with the car and thought that it would be nice in color, so I stopped the next time when the light was good and took several slides. I am not yet done with it.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12095-2015, CS135-12099-2015.
890. Another shot from the pond behind Building 20, this time with my new Fujifilm X-Pro1 taken about a month after the previous shot.
Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photo. _DSF0003_Pro1-2015.
- 891/892. These two shots were taken during Chubu University's Sports Festival in June. I also used the X20 and the X-Pro1 at that occasion, but only want to include a few shots from the event.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM160-N13-2015, MN135-FILM160-N18-2015.
- 893/894/895/896/897/898. In July I visited Idaka Ryokuchi again. This time I used my Contax G for slide film and my newly acquired Fujifilm X30, which I bought with my own money. This time I entered from a different point and took more time walking through the woods.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12123-2015, CS135-12131-2015, CS135-12140-2015, CS135-12142-2015, CS135-12145-2015. Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30-DSCF0002-2015.
- 899/900/901. In August we made another field trip. On the first day Prof. Shibuya and I went to Nakatsugawa City where we rented a car and drove to Magome, one of the postal towns on the Nakasendō. We interviewed people providing guidance for tourists and made some unexpected discoveries. About 90% of the overnight stays in the place have become foreigners, mostly hikers from Europe, Australia and North America, but also a lot of people from Taiwan and South East Asia.
Apple I-Phone 6, digital photos. I_Phone-IMG_0258-2015, I_Phone-IMG_0260-2015. Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30-DSCF0050-2015.
902. The next morning Shibuya and I drove over to Nagiso in Nagano Prefecture to the next post-town, Tsumago, and because we needed coffee, we stopped at a nice roadside restaurant where we were the only guests. The landlady proved to be very nice and very informative. She told us that many of the hikers book accommodation through the internet, often in private B&BS or weekend places (*bessō*) that are not licensed. They are cheaper, because the owners avoid paying taxes, but they also do not appear in the official statistics. Tsumago was nice, it had been several years since I had visited the place.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30-DSCF0050-2015.
903. In the afternoon we drove back to Nakatsugawa City where we dropped the car and met with Prof. Shakuya and went by train to Hakuba in Nagano Prefecture. There were a lot of mountain climbers, but the place was creepy, because it is now mainly a winter sports resort with international events (some also take place during summer), there were almost no people. We had an interesting interview with the head of the Tourism Board of the city. He confirmed our findings concerning unlicensed accommodation and he estimated between 50% and 60% of the overnight stays of foreigners were not reported in the statistics. We also did a bit of sightseeing.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30-DSCF0061-2015.
- 904/905/906/907. In August I went to Europe. It had been three years since my last visit. I wanted to take photos and I was especially bent on landscapes and forests. I came loaded for bear. I brought my Fujifilm X20, X30, and X-Pro1 for digital photos, and my Contax G and GII for slide and black and white films, and assorted lenses, flashes etc. As established before, I spent my first night in Germany in Frankfurt, picked up a car and went to Fritzlär the next day. In the afternoon of my first day in Fritzlär Dagmar and I had a long walk in the Eder valley along the brook feeding the water mills up to the weir where it was divided from the Eder, and then back home through the fields. I took a lot of shots from which these four are just a small selection. I applied all that I had learned since 2013, especially during the first half of 2015.
Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photos. X-Pro1_DSF0059-2015, X-Pro1_DSF0070-2015, X-Pro1_DSF0088-2015. Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30_DSCF0076-2015.
908. When I woke up the next morning, it was foggy. This is a typical weather for the second half of August and September in the Eder valley. The night temperature already drops considerably, especially around the river, and when the humidity in the air rises, fog rises from the river. Dagmar's house is located just low enough and close enough to the river that the gardens around it are covered in fog in the early morning. I liked the atmosphere of those mornings and tried to capture it, which went quite well with the digital cameras.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30_DSCF0083-2015.
- 909/910/911/912/913/914. My first day in Fritzlär started a routine which I kept for the rest of my time in Europe. Every day I went out for long walks of between 10 and 20 kilometers. This had a good impact on my health. One of the first places we went to was the Altenburg, a big mountain forest, which belongs to the two towns of Neuental and Borken. This forest was a major destination of my parents' weekend hiking during my childhood, and we also had been collecting berries and mushrooms there. I had not visited the forest for more than forty years and I was astonished about the changes. During my childhood it had been exploited intensively by forestry, but now it was no more subjected to this kind of economic exploitation and let go wild. But some efforts had been made to establish hiking paths and to explain archeological sites for tourists.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12160-2015, CS135-12162-2015, CS135-12171-2015, CS135-12172-2015, CS135-12176-2015. Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photo. X-Pro1_DSF0100-2015.
915. I already have a lot of street photos from Fritzlär included in this and the previous parts of my retrospective, therefore I limit the ones from 2015 to examples of my new perspective of focusing on the street itself rather than on the people. Actually the results from Germany were rather frustrating. When I thought about it one of the problems was the fixed 90 mm lens that had been easy to use in Sakae, but not on the crowded streets of Frankfurt or Fritzlär. But some photos from villages turned out good.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM161-N10-2015.
- 916/917/918. These three street photos from Passau show the difference in the perspective. Nos. 916 and 918 rather show my

- traditional approach of focusing on the people, while No. 917 is rather focusing on the street as a whole.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM161-N28-2015, MN135-FILM162-N04-2015, MN135-FILM162-N21-2015.
- 919/920. After I spent several days in Fritzlar, Dagmar and I went to Passau to meet Jinjoon Jin who was learning German there at the *Volkshochschule*. We wanted to help him to find an accommodation beyond September, but that proved to be futile, because everything was already rented out to the new students who would be arriving for the university's winter term. It was actually my third visit to Passau, I had been there in the winter and again the summer of 2006, but at both times I hadn't seen much of the city. This time was different and I really started to like the place. These two shots show the landscape in which Passau is placed. They were taken from the fortress Oberhaus.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12223-2015. Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photo. X-Pro1_DSF0126-2015.
- 921/922/923. Passau's atmosphere differs considerably from other German old towns. In 1662 the city was almost completely destroyed by a fire and when it was rebuilt, two Italian architects were given the task. Hence the city resembles more an Italian city concerning the style of the buildings and especially the colors. Passau is an important international spot right on the frontier with Austria and close to the Czech Republic and located on the confluence of the Donau and Inn rivers. It is the gate to Southeastern Europe and in summer full of tourists. These three photos give a feel of Passau's old town.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. X20_DSCF0408-2015, X20_DSCF 0409-2015, X20_DSCF0410-2015.
924. Another typical scene, this time less for Passau than for Bavaria: A Bavarian beer garden. We introduced Jijoon to Bavarian food. Until then he had nourished himself with cheap fast food, now he got Bavarian sausages and pork *haxn*.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X20_DSCF0425-2015.
- 925/926. These are two more shots that show the flair of Passau's old town. The second photo was shot from the fortress Oberhaus and gives a good view of the ensemble of the old town. Driving to Passau and back to Fritzlar was very tiresome. The traffic was horrible because it had been end or beginning of the school holidays in several of the German states as well as in several neighboring countries and the truck load has become incredible. Germany is situated right in the center of Europe and all traffic from the East to the West and from the North to the South and from the Balkans to the rest of Europe goes through Germany, and with the economic recovery of the former socialist states transport has increased incredibly and the famous German *Autobahnen* have to be enlarged and the number of rest stops increased, so there was construction everywhere. But the real nightmare was not the trucks, but the Sunday drivers on their way into or from the holidays.
Fujifilm X20, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X20_DSCF0449-2015. Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30_DSCF0091-2015.
927. The last photo was taken on the fortress Oberhaus, I found the wall pattern really interesting.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30_DSCF0096-2015.
928. Back in Fritzlar I shot a series of black and white photos in the streets. This is one of them. After driving for more than eight hours back to Fritzlar, I needed a bit of rest and was not up to long hiking tours.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM163-N08-2015.
- 929/930/931/932/933/934/935/936/937. Several days later Dagmar proposed to hike around the *Borkener See*, a big lake of 139 ha water surface that fills the biggest of the former soft coal open pit mines around Borken. I had visited the area the last time in 1979 when only a small part of the lake had filled up and work to renaturalize the former mine was still in progress. There had been attempts to develop the area into a tourist spot, but the depth of the lake and the low temperature of the water made this too dangerous. In the end it was decided to use the whole area as a big laboratory to study naturally occurring processes of renaturalization and the whole area from where water is entering the lake was bought and changed into a nature preserve of 350 ha in order to prevent the influx of agrochemicals into the lake. There are interesting hiking paths, but there is no access to the lakefront itself, this access is completely restricted to the scientific survey stations to prevent people from bathing or boating. I took several hundred photos and have included here only a small selection. The last photo shows an apple tree. Close to Borken there is a whole area of fruit trees, and anybody can collect the fruits.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12244-2015, CS135-12246-2015, CS135-12258-2015, CS135-12263-2015, CS135-12277-2015, CS135-12284-2015, CS135-12295-2015. Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photos. X-Pro1_DSF0190-2015, X-Pro1_DSF0215-2015.
- 938/939. One of the important things while visiting Europe is keeping contact with the family. In the 1990s this had been an onerous task because there were so many visits to make that it left us almost no time for ourselves. But now twenty years later so many of our family and friends have died, and visiting those who remain has become a rather pleasant task. We visited my brother in law and his wife who live in a village close to Kassel about fifteen kilometers from Fritzlar. We had a long walk through the village and the fields surrounding it and I did some black and white shots which show the ambience of North Hessian villages.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM163-N14-2015, MN135-FILM163-N21-2015.
- 940/941. These two shots taken while walking through the fields around Martinshagen give a good impression of the landscape of Northern Hessen, which is hilly with many forests and the fields interspersed between them.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. X30_DSCF0132-2015, X30_DSCF0135 -2015.
942. We went to the butcher shop in my natal village to buy some sausage that I wanted to take with me to France, but we arrived a bit early and the shop was still closed for the lunch break. So we did a walk through the village and I did several shots. What astonishes me every time when I visit any of the villages in North Hessen nowadays is the fact that you almost never see people during the weekdays. The rhythm of my native village has changed. Once it was determined by the shift changes of the mines, agricultural work, and the school. People were outside working around the house, shopping, or resting after work, in the afternoon after school the kids were playing outside, and traffic was busy all day long, especially in the afternoon. Now most people work in places that keep office hours from 9 to 5, there are only one or two full-time farms left, the school has been closed and the kids spend their afternoons in the town where their centralized schools are located.

- Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM163-N32-2015.
943. This is a shot from a day when I made a long walk alone through the southern outskirts of Fritzlar. Dagmar was on some business and I wanted to have lunch and some beer at a microbrewery, and I was also looking for some different scenes of Fritzlar.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM164-N20-2015.
944. Another morning with fog and another shot trying to capture it. The light is a bit different from the previous shot. The sun came actually out that morning.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30_DSCF0163-2015.
- 945/946. The husband of one of Dagmars friends does volunteer work as a tourist guide for Fritzlar. On this morning he gave us a tour for free. It was very interesting, because he knows the local history very well and includes a lot of funny stories. These two shots were taken from the Grey Tower (*Grauer Turm*).
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. X30_DSCF0171-2015. X30_DSCF0173 -2015.
- 947/948. Because I had not seen them since 2012, I wanted to see Christine and Daniel and went for three days to Pontoise. Dagmar had been completely unnerved from our travel to Passau, on our way back we ran into a traffic jam near Nürnberg because of an accident, and we had to wait for two hours on the Autobahn until the road was cleared again. Going to Oberhausen several days later was less stressful, but Dagmar had had bad Autobahn accident experiences in her youth and hates traveling long distance on them. So I went alone. I walked Pontoise together with Daniel, the next day we went through the Val d'Oise to his natal village Bornel in the Oise prefecture to visit the tomb of his parents, and then we went back to Pontoise via Méru. These are two of the photos that I shot in Pontoise.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM165-N21-2015. Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photo. X-Pro1_DSF0235-2015.
949. I shot a number of photos in Méru and I also shot landscapes in the Val d'Oise, Bornel, and around Méru. But I only include this cityscape. The atmosphere resembles my photos of Méru from 1970s, but the town has changed a lot. If I had been alone, I would have explored it a bit more, so most of the shots were opportunity shots.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM165-N27-2015.
950. This is one of those opportunity shots. We were sitting outside of this café, because we wanted to have a drink and take a bit of rest, when I noticed these three guys.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30_DSCF0189-2015.
951. The day after I came back to Fritzlar I called Mick and he told me that the Mick Schwarz Band would be playing the next day on the *Höfefest* in Weidenhausen, which is a festival that is completely organized on private initiative without any administrative interference, because it is held in the private spaces of the courts of the houses. It has become quite famous, but I never had a chance to see it. My friend Rudi had been one of the original organizers of the festival, and there was a chance to meet his sons. So I decided to take a look, and I actually stumbled into a number of old friends. I took this shot of Marburg's castle over the old botanical garden when I walked from my hotel to Weidenhausen.
Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photo. X-Pro1_DSF0264-2015.
952. The next morning I checked out at the hotel after breakfast and went to Mick and Gabi's home in Wehrshausen, a village about two kilometers from Marburg, which is administratively part of the city. We made a three hours walk through the fields and I took a lot of shots of landscapes.
Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photo. X-Pro1_DSF0274-2015.
- 953/954/955/956. The last few days in Europe I spent in Fritzlar, I drove into the countryside and walked around the town looking for interesting landscapes and scenes. This is only a very small selection of the shots I took.
Contax G, Planar 45 mm. Fujichrome Provia 400 X, ISO 400/27. CS135-12343-2015. Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photo. X-Pro1_DSF0313-2015. Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM167-N22-2015. Fujifilm X-Pro1, Fujinon FX 18-55 mm. Digital Photo. X-Pro1_DSF0332-2015.
- 957/958. On my final day in Germany I drove to Frankfurt, dropped my car at the central station, checked into my hotel, and then went out to shoot a black and white film of the streets around my hotel.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM168-N10-2015, MN135-FILM168-N20-2015.
959. In January 2016 I had another trip with Shibuya and Shakuya. This time we went to Beppu for a research meeting and for visiting some of the efforts of Ōita Prefecture to attract tourists from South Korea, Taiwan, and China. On the first day we visited some places in Beppu and had our meeting. This shot was taken when we walked around the harbor of Beppu.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30_DSCF0237-2016.
960. When we had visited the harbor, a big Chinese cruise ship full of South Korean tourists had just arrived. We met some of the tourists in the afternoon when we visited one of the famous *onsen* places.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photo. X30_DSCF0239-2016.
- 961/962/963/964. The next day we drove around Mount Yufu to the town Yufuin. We saw great landscapes which were still in their winter mood. In Yufuin we met Chinese tour groups, but I have only included landscapes.
Fujifilm X30, Fujinon 1-28.4 mm (28-112 mm equivalent). Digital photos. X30_DSCF0244-2016, X30_DSCF0259 -2016, X30_DSCF0252-2016, X30_DSCF0262-2016.
965. Another shot of my favorite pond at Chubu University, this time taken in May with my I-Phone.
Apple I-Phone 6, digital photo. I_Phone-IMG_0422-2016.
966. This shot was taken in July. I came in on a Saturday morning for the Open Campus, an event to attract high school students to our university. I had to park my car on a student parking separate from the campus and quite far from Building 20 and I had brought my new Fujifilm X-Pro2. This shot was taken when I got out of the parking and went in the direction of the campus.
Fujifilm X-Pro2, Fujinon XF 60 mm Macro, digital photo. X-Pro2_DSCF0005-2016.

967. At the end of February Shibuya and Shakuya went again to Taiwan, but I could not join them at that time, because I was waiting for my new passport. But in August we made another trip, this time to Busan and Tsushima Island. We took the plane from Nagoya to Busan and on the next day took the hovercraft ferry from Busan to Tsushima. We wanted to observe the Korean tourists that had increased a lot. We found out that they bought duty free goods from one of Busan's big department stores' duty free service. Those goods were loaded on the same ship with which they went to Tsushima and then directly send back with the same ship to Busan, were the goods then were handed over to the tourists upon their return: A really nice business model. We rented a car upon arriving on Tsushima and drove to various sightseeing spots on the island. On a mountain on the West Coast of the island I was intrigued by the various shades of blue of the sea and the sky and took several tentative shots.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photo. X-Pro2_DSCF0070-2016.
968. I shot mostly landscapes of Tsushima, but also took some shots of people and of the streets. This shot was taken in a *soba* restaurant where we had lunch.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photo. X-Pro2_DSCF0071-2016.
- 969/970/971. These three shots were taken at the Watazumi Shrine in Toyotama. Actually I would have liked to visit more shrines, but as always the time for shooting photos was limited.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photos. X-Pro2_DSCF0078-2016, X-Pro2_DSCF0083-2016, X-Pro2_DSCF0087-2016.
- 972/973. After the Watazumi Shrine we went up to the top of Mt. Eboshi where I took a series of landscape shots. This scenery can also be seen in many guide books and pamphlets on Tsushima.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photos. X-Pro2_DSCF0091-2016, X-Pro2_DSCF0095-2016.
974. We spent the night in a hotel in Izuhara. And after we checked in, I had about an hour free for me and I walked the area and took shots in the streets. This scene was quite interesting.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photo. X-Pro2_DSCF0108-2016.
975. The next morning we drove back to the port in Kamitsushima and on our way there we made a stop in a small village with a famous ginkgo tree. But I was more interested in this scene.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photo. X-Pro2_DSCF0121-2016.
- 976/977. Our ferry arrived back in Busan quite early, so we had time for a long walk around the city. Prof. Shibuya and the professor from Kobe who joined us had both been students in Busan and they were very interested in the changes of the city that were even obvious to me having only been there for a short trip in 2008. I took a lot of street photos, but due to the lack of space include only these two.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photos. X-Pro2_DSCF0128-2016, X-Pro2_DSCF0130-2016.
- 978/979. Despite I took a lot of photos in 2016, it was not an easy year. During the summer term I had a heavy teaching load, and every time I wanted to go out and shoot, it rained. It rained a lot also during August and September and I had a lot of stress because I had to take care of a number of very different things all with definite deadlines at the same time. The stress and the lack of exercise lead to high blood pressure, which then caused a series of light strokes in August and September. I immediately went to see a doctor when I took notice, because I feared something more dangerous. In October the weather became better and I started to take long walks at least several times a week. And I took photos. These two shots were taken at the Hōun Renkyō Temple during a two hour walk through the neighboring Takabari area.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photos. X-Pro2_DSCF0147-2016, X-Pro2_DSCF0150-2016.
980. This is another shot I took during this walk. I found the scene intriguing and it turned out to be a very nice photo.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photo. X-Pro2_DSCF0151-2016.
- 981/982. Because I had taken only the X30 to Beppu and only the X-Pro2 to Tsushima and Busan, and because of the bad weather I had not made any walks outside. I had not taken any black and white shots in 2016 until October. But I needed new black and white photos, because our seller from Fukuoka demands them. So I took the Contax G II with me when I made the walk through Takabari and I took several shots on that occasion. Then I did another long walk through Meitōku from Takabaridai to Kamiyashiro, and I also looked for different scenes for black and white photos and among others I took these two shots in Kamiyashiro under the subway.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM169-N18-2016, MN135-FILM169-N19-2016.
983. In early November I visited the Foreign Artists Exhibition in Nagoya's International Center together with Julius and his wife. On the way back to the car, I did several shots in Meieki. The light on the buildings was interesting.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photo. X-Pro2_DSCF0167-2016.
984. This is actually a shot from a series that came several days later. It was taken in Nagono, Naka-ku.
Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photo. X-Pro2_DSCF0184-2016.
985. The day after we visited the International Artists Exhibition, I had to go to Chubu University to attend the Homecoming Day for former students that takes place during the university's culture festival. There I was able to finish the first black and white film in 2016. I also shot a number of color photos. The festival has come a long way since my first in 1993. It has become a major local event attracting a lot of people from the area who bring their whole family and are not necessarily directly related to the university.
Contax G II, Sonnar 90 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM169-N30-2016.
- 986/987. I had not been satisfied with our visit of the Foreign Artists Exhibition, because there had been no people on the Wednesday afternoon when we went there. On the other hand I had been intrigued by the buildings in Meieki and I wanted to try black and white shots under better light conditions. I also switched to my Leica R9 with a 28-70 mm zoom lens, because I had not been satisfied with the shots I had taken in Frankfurt the year before. When I was looking for a parking place in Nagono on the Saturday morning, I noticed that something was going on in the *shōtengai* there. So I first went there and took a number of black and white and color shots.
Leica R9, Vario-Elmar R, 28-70 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM170-N03-2016, MN135-FILM170-

N10-2016.

988/989/990/991. After Nagono I strolled through the Meieki area and took a lot of photos there of the streets and the buildings. Then I went to the Foreign Artists Exhibition and as expected found a lot of artists there. After I had lunch with Francis Marie I went home.

Leica R9, Vario-Elmar R, 28-70 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM170-N18-2016, MN135-FILM170- N20-2016, MN135-FILM170-N22-2016, MN135-FILM170-N29-2016.

992/993/994/995/996. Several days later after a bit of rain, I wanted to make a walk again, take nature and something else for black and white. So I decided to go to Heiwa Park, the southern part of which is a nature park, and the much larger northern part is the second largest cemetery in Nagoya. I had been driving through the area to get to a clinic specializing in diagnostic imaging that took an MRI of my brain several weeks earlier and was again impressed by the long rows of grave markers, but I still have to take my time to walk through the cemetery. These are some of the shots I took in the nature park.

Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photos. X-Pro2_DSCF0194-2016, X-Pro2_DSCF0195-2016, X-Pro2_DSCF0200-2016, X-Pro2_DSCF0203-2016, X-Pro2_DSCF0205-2016.

997/998. These are two of the black and white shots from the cemetery. The picture actually shows a group of *mizuko jizō*, which are dedicated to children who died in infancy or before they were born. Hence the cult is strongly associated with abortion experiences.

Leica R9, Vario-Elmar R, 28-70 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM170-N36-2016, MN135-FILM170-N37-2016.

999/1000/1001. My next walking tour led me again to Idaka Ryokuchi, this time I spent three hours there and took a lot of color shots there and also several black and white shots.

Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photos. X-Pro2_DSCF0208-2016, X-Pro2_DSCF0214-2016, X-Pro2_DSCF0232-2016.

1002. This shot is a bit out of temporal sync. It was taken several days before my walk through Idaka Ryokuchi. When I came home from the university in the afternoon, the neighbor's kids were playing baseball in the street. I like the atmosphere of this shot.

Leica R9, Vario-Elmar R, 28-70 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM171-N01-2016.

1003/1004. These two shots were taken during my walk through Idaka Ryokuchi. I did a number of experimental black and white photos of nature to see how they would turn out. Better than I thought they would.

Leica R9, Vario-Elmar R, 28-70 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM171-N11-2016, MN135-FILM171-N17-2016.

1005/1006/1007/1008. On Sunday, December 4, I had to go to Chubu University early in the morning to administer an examination on business knowledge, which is part of the university's services to prepare students for work. I took the occasion to walk through the empty university to take shots of the buildings, and I filled my third black and white film for the year. The last shot is again my favorite pond, this time the leaves were almost depleted.

Leica R9, Vario-Elmar R, 28-70 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM171-N27-2016, MN135-FILM171- N30-2016, MN135-FILM171-N33-2016. Fujifilm X-Pro2, Fujinon FX 18-55 mm. Digital Photo. X-Pro2_DSCF 0248-2016.

1009. I had to go to my bank in Sakae, and I also wanted to buy my cigarettes in one of the few shops that sell *Gauloises* without filter. I took the occasion of shooting another series of the streets in Sakae. I only selected one of those photos for this retrospective.

Leica R9, Vario-Elmar R, 28-70 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM172-N02-2016.

1010. A few days later I had to buy bread in a shop close to Issha station and after that I had to go again to my bank. I took a couple of shots of the street in Issha and then a couple of shots from my car on Higashiyama Dōri while waiting for the traffic light to change. This is one of the latter.

Leica R9, Vario-Elmar R, 28-70 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM172-N17-2016.

1011/1012/1013/1014. I had not been able to fill my fourth black and white film because the weather made long walks through the city impossible. Then on December 31st the weather changed to sunshine during my lunch in Hongō, so I went to Fujigaoka and finished the film with street photos there.

Leica R9, Vario-Elmar R, 28-70 mm, Kodak Tri-X 400, ISO 400/27. MN135-FILM172-N28-2016, MN135-FILM172- N32-2016, MN135-FILM172-N34-2016, MN135-FILM172-N35-2016.

Reflections about My Photography

The other day a reporter asked me whether I regard my photography as art. And while my good friend, the painter Julius Njau, immediately and vehemently answered in the positive, I myself for a number of reasons was much less inclined to a vehement affirmation. First of all, my primary occupation is sociology and not photography. Second, throughout the 184 years since Niépce presented his photograph *Point de vue du Gras* to the scientific public in 1827, or the 173 years since Daguerre presented his photo of the *Boulevard du Temple* to the public in 1838, a heated discussion has been going on, whether, and under what conditions photography can be regarded as art, because photography produces “images written with light from nature”. Over time the answers to this question have changed recurrently, often in contradictory ways. And the discussion has always been loaded with stupid ideology, false orthodoxy, entrenched interests, and political motivations. And there are still a number of other reasons, why I shy away from this question, but most important is, that it is not at all relevant to my personal relation with, and view of photography.

I made my first experiences with photography at age fifteen. At that time I had a close friend with whom I shared a strong interest in art besides our involvement in the peace movement. He also introduced me to Japan. He was painting and also possessed a Yashica twin-lens reflex camera using roll film and a darkroom. Using this camera and my father's 35 mm camera we embarked on photographic experiments. Unfortunately, two years later he moved to another city and eventually enrolled in art school, and all records of our photographic experiments got lost. What was left for me was a strong interest in art and in Japan. But I rather satisfied my artistic ambitions by painting and drawing cartoons, activities, which I continued until grad school.

Nevertheless, photography remained an interesting subject, and this interest was reinforced by studying sociology and ethnology, because in both photographic documents have constituted an important source and an essential part of fieldwork. And then photography became a fad among West European intellectuals after the publication of David Hamilton's *Dreams of a Young Girl* in 1971 and *La Danse* and *Sisters* in 1972. However justified today's critique of Hamilton's photography might be, it remains a truth that at that time Hamilton was regarded as **the** eminent art photographer of the period, and his photos were reproduced in all of the trendy magazines. My own discomfort with Hamilton's work resided less in the nudity of his nymphs – although I started to have some doubts in this respect too after the third book – but in the artificiality of his compositions and photographic techniques – and its *kitsch* esthetic (but these points too have in the meantime been subjected to a certain relativization and reevaluation by the onslaught of post-modernism). Anyway, Hamilton brought photography back to the attention of a wider intellectual public, and suddenly photography became a major hobby among West German university students. It also led to a boom of magazines and books devoted to photography and its history, and all this coincided with a considerable drop in the relative price of quality cameras (when my father bought his first 35 mm camera in 1955, it cost 120% of his monthly wage as a skilled worker, which he covered by two years of installments, when I bought my first single-lens reflex camera in 1974, it amounted to 75% of my monthly allowance, which I could more or less easily cover with a month-long job during the summer holidays).

So when a friend proposed me we could get a 20% discount on the new and very highly acclaimed Yashica TL Electro X, if we could get three orders together, I was quite open to the proposition, and I defended my decision to my girl friend with the fact that it was a necessary tool for documentation in field work. In hindsight, this was not even a lie; documentation has always been part and parcel of my photographic work, first in learning the trade, and since

the 1980s, more goal-centered on research and teaching. But first came learning to see with a photographer's eye; an endeavor that was also reconnected with learning to observe with a sociologist's or ethnographer's – and later an educator's – eye. The objects of interest of the former and the latter ones are not necessarily congruent. Most of my photos in the latter track will be shown in class, but never in exhibitions, while many of my photos that appear in exhibitions will never be shown in class.

But no man is an island; no man operates in a vacuum. Learning to see with a photographer's eye was from the beginning conditioned by my interest in art; my infatuation, first with the 'genre' paintings of the Flemish and Dutch schools, and later by the compositions of the impressionists and the modernists, and of course of the Japanese *ukiyo-e* and the Chinese *shuimohua*. But it was also conditioned by expressionist photography and by ethnographic documentary photography. All of these influences can be traced in my photographs of the 1970s. I experimented with 'straight' photography as well with soft-focus, with strong light and shadow contrasts as well as with gray tones, with geometrical compositions as well as with organic ones. I tried myself on people, animals, still life, landscapes and plants, using white angle, telephoto and macro-photo techniques. Many of my experiments resulted in failure, but not all. Learning to see with the photographer's eye for me not only meant to take notice of some extraordinary aspect in some very ordinary object, it also meant to look for the typical in ordinary life situations, to find the patterns inherent in our daily routines.

Photographing people very quickly became the center of my photography. But that does not mean that I completely discarded other aspects of photography. I have always taken shots of anything that caught my eyes, and this has become even easier with the development of digital cameras, because they allow an immediate look at the photograph and allow an instant correction of errors, and present a very economic solution to making many shots – in a certain way I use the small digital camera I always take with me as kind of a photographic scrap book.

Photographing people is not a unified field. There are various approaches to photographing people. I have experimented with studio portrait photography, and also taken commissions to photograph people during parties and to photograph bands on the road and in the studio. But since my first film I have been strongly leaning to what is called documentary photography: documenting people in their normal environment. And in doing this I have not only been influenced by the Western masters of documentary and street photography, but also by the vast amount of Japanese documentary photography and its quite distinctive way of viewing, especially since I saw an exhibition of Tōmatsu Shōmei's work in Berlin in 1984. But the question of documentary photography and its relation to art opens up another can of worms. There have been heated and recurrent discussions of what constitutes "true" documentary photography and whether it can be art or not ever since the language of American documentary photography was codified by the FSA photographers in the 1930s (the absolute and vehement denial of the FSA that its photographers produced art was solely based on political reasons to avoid conservative criticism of the misuse of federal funds).

What is important to me related to my photography is to shoot the things and situations that I judge as interesting when I see them, and I judge the resulting photographs by whether I like them or not and by whether they are appropriate for the purpose I intend to use them for or not. This does not mean that I am unaware of what other photographers are doing or have done. I go to exhibitions and I have quite a library related to photography. And I also like a lot of photography that I myself am not doing, and perhaps never will do. I am also very aware of how my own photographs are judged in exhibitions and in print, and when I do

commissions, I also am very aware what the customer wants and try to fulfill his wishes.

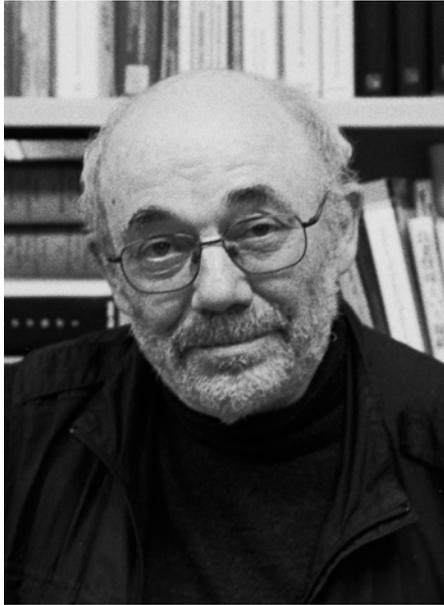
Photographing with film – which I still do – forces you to economize the number of shots that you take. A 35 mm film has a maximum of 36-38 exposures, a roll film between 6 and 24 exposures depending upon the film length and the negative size of the camera. Even if you take several films with you, the number of shots that you can make is definitely limited, also for pecuniary reasons (films, film development and contact sheets cost money). Therefore you have to be careful what and when you shoot. Every exposure counts. This forces you to a very conscientious attitude concerning your shots.

While shooting for three days a festival when I was in Germany in 2008, I came in contact with one of the local press photographers who covered this festival. With his brand-new top digital single-lens reflex camera, he was a bit condescending regarding my old Contax Gs with film, and very proudly told me that the day before he had made 1200 shots. I could not refrain from asking him, how many of the shots had been good. He turned quite silent after that, and only said, he hadn't had the time yet to review the shots. Here lies the crux, but I estimate that his final output had not been much more than that from my four black and white and three color reversal films.

Actually the reason for me still using film does not stem from its effect on the attitude while shooting, I tend to have the same attitude when shooting with a digital camera – attitudes are a product of socialization, but from the clear differences of analogue prints from black and white and reversal films, if compared to digital prints from digital cameras. I do not judge that the former are better, I only like their special character. I also use digital cameras and understand their strong points, and I also make digital prints from scanned negatives and slides. But when I compare the results from digital and analogue, I always prefer the latter.

Here lies another point for my shyness to respond to the initial question: In the case of photography, questions of esthetics are always confounded with questions of technique, photographic object, and composition; and all of these are strongly related to personal preferences and likes. There are no absolute answers to the question, what is true art, and what is not. Post-modernism has made it very clear that there cannot be given an absolute or essentialist definition of art. To a certain degree the question of defining art reminds me of the problems with defining religion in the sociology and anthropology of religion. And I tend to adopt Reader and Tanabe's stance to defining Japanese religion as everything that is treated by the Japanese as religion. In other words, everything is art that is treated by the public as art, and if my photographic prints are sold in art galleries, then they must be art, at least in the eyes of the buyers.

(Written in 2011)



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、異観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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