

Marafiki - Friendship and Art presents

Ulrich Moehwald



Retrospective

写真の 40 周年

Part One



www.marafiki.org

Group Marafiki — Friendship and Art

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

Marafiki has the following major objectives:

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

グループ マラフィキ — 友情とアート

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

マラフィキの主な活動目標は以下の通りです。

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

Ulrich Moehwald

Retrospective

Part I: 1974-1986

ウルリッヒ・モーワルト

写真の 40 周年

第 1 部：1974 年～1986 年

Presented by

Marafiki – Friendship and Art

マラフィキ — 友情とアート

Editing: Ulrich Moehwald
Texts: Ulrich Moehwald

編集 ウルリッヒ・メーワルト
テキスト ウルリッヒ・メーワルト

Cover Picture / 口絵:
“Old Agricultural Machine” 「古い農業機械」
Marburg, Germany, 1979
ドイツ、マールブルク市 1979 年

www.marafiki.org
www.moehwald.jp

Marafiki - Friendship and Art
c/o Prof. Ulrich Moehwald
College of International Studies, Chubu University
1200 Matsumoto-cho
Kasugai 487-8501, Aichi, Japan
TEL.: +81-568-51-8435
FAX: +81-568-52-1325
E-MAIL: info@ulrich.moehwald.jp

マラフィキ — 友情とアート
〒487-8501 春日井市松本町 1200
中部大学国際関係学部
U・メーワルト(行)
TEL.: 0568-51-8435
FAX: 0568-52-1325
E-MAIL: info@ulrich.moehwald.jp

Introduction

The first part of this retrospective presents a selection of photos from the first thirteen years after I took up photography in the autumn of 1974. The selection focuses on the kind of people's photographs that form the core of my photography nowadays, but it also includes examples of the other photographic interests that I have continually explored throughout the more than forty years of photographing my environment: photos of family events, bands, animals, plants, musical instruments, various objects, old houses, landscapes and cityscapes.

I first came into contact with photography when my father bought a 35 mm Acarex in 1955. His photos from the 1950s and 1960s can be regarded today as important documents of children's and family life in a German industrial village of the period. My first own experiences in taking photos occurred in my early teens, when I met a friend who possessed a Yashica twin-lens reflex camera. Using my father's camera, we embarked on a shooting spree. But this interest was not sustained after my friend moved elsewhere and his lab became unavailable.

Photography really took hold on me when I was able to buy a Yashica TL Electro-X single-lens reflex camera as a fourth-year student at Marburg University. I immediately also bought equipment for a photo lab, first using my bathroom until a space for a darkroom became available for rent in the building where I was living in 1975. Throughout the first years I experimented a lot concerning the objects of my photography, but photos of people in their every day life and street photography formed the core of my interest right from the start. Being a self-financed student, various kinds of jobs, mostly in renovating old houses, were a major source of income. Starting in 1976, taking photos of local bands, family events of local business people, and of musical instruments became an additional source of income. During the first few years I only used black and white films and developed films and prints myself. In the summer of 1978 I was traveling with a band for several gigs and ran out of films on a Sunday, when no shops were open in Germany. Fortunately we passed through a tourist area where kiosks sold color negative and slide films. Thus I came into contact with color and continued to experiment with slide films throughout the next couple of years.

A major impact on my photography came in 1980 when a Japanese guest-professor at Marburg University's Department of Japanese Studies, who became a close friend, told me that his home department of German Studies at Tōhoku University had ordered him to take slides of German everyday life for teaching materials, but that he was too shy to take photos of unknown persons. So I promised him to take such photos and earnestly started a series of slides on life in Germany. Street photography, or documentary photography, became my main interest from that time on.

But since 1980 the availability of time for photography – and to a certain degree also the content of my photos – became heavily conditioned by the exigencies of pursuing an academic career. Completing post-graduate studies within a year and starting to work as an assistant at Marburg University set severe time-limits on walking the streets. And in 1984 I made a career decision that would eventually change my whole life by taking a position as a lecturer at the Institute of East Asian Studies at West Berlin's Free University. For the next three years I became definitely immersed in teaching and research. There was almost no time for going out to shoot photos and 1986 became the year in which I only took souvenir

photos using a Kodak disk-film camera, a negative size that I cannot access today. In 1987 the East Asian Institute sent me for one year to Tokyo University's Institute of Social Science for a research project on Japanese rural and family sociology for which I received a grant from the Japan Foundation. Eventually the one-year stay evolved into twenty-nine years, but this was by no means predictable when I embarked for Tokyo on August 31, 1987. While teaching at the Free University, I faced similar problems as the friend from the German Department of Tōhoku University had experienced several years earlier: The lack of visual material on everyday life in Japan. In the times without PCs, scanners, video projectors, and presentation software, backing up lectures with visual materials meant using slides, and taking slides of Japanese everyday life was one of the goals I had set for me before going to Japan. Photography again became a central element of my work, but now it became closely related to my academic work. Within one year I had a lot of opportunities to travel throughout Japan and took more than three-thousand slides until I went back to Germany on September 1, 1988. When I left for Japan in 1987, I was completely uncertain if, and when I would have a second chance to visit the country again. Most of my peers had to wait for a number of years after their initial research in Japan before they got such a second chance. When I went back to Berlin, this uncertainty had vanished, because I had got an offer to join the newly established German Institute for Japanese Studies and my wife had agreed to the five-year stay in Tokyo. We came back to Tokyo on May 1st, 1989. The plan was to return to Germany after the five-year term of office, and taking slides for teaching purposes continued to be one of the tasks I had set to myself.

While living in Tokyo we led a veritable double life, on the one side being integrated into Tokyo's German community, on the other side being integrated into the Japanese scientific community and into a circle of Japanese friends from Tachikawa City in the western part of Tokyo Prefecture. Through this circle we became involved with local life-long learning activities. We became regular lecturers in Civic Halls in the Tama region. Our friends took keen interest in my photography and in the summer of 1990 Yoshizawa Takaichi who worked in the planning department of Tachikawa City's Central Civic Hall proposed to do an exhibition of my photos from Japan in Tachikawa City's Civic Halls. This became my first photo exhibition "Views of and Thoughts on Japan" which was shown in the city's three civic halls for one month in 1991. With the help of Handa Yasuo the same exhibition was shown in Sendai in 1992 and 1993, and with the help of the Nagoya German Culture Forum it was shown in Nagoya in 1994. It was a stimulating experience that had a deep impact on my motivation to take photos. At the same time as the Tachikawa exhibitions a retrospective of Sonobe Kiyoshi's documentary photographs was held in neighboring Kokubunji and we visited each other's exhibitions. This gave me the chance to receive Sonobe's comments and advice and also a big catalogue of his works. For a moment photography evolved into an independent activity, but the exigencies of the academic career again put a break on the development of my photography.

Since I started to work at the German Institute in Tokyo on May 1st, 1989, major changes happened in Europe. In November 1989 the Berlin Wall came down and after that throughout Eastern Europe communist rule disintegrated. In 1991 East and West Germany were reunited and the reform of former East Germany's education system for a short time provided incredible job opportunities for West German academics. By the end of 1992 the situation had become rather bleak. A world-wide economic downturn occurred and the overall costs of

reunification reduced German government spending in higher education considerably. The prospects for returning to Germany in the spring of 1994 started to not look good at all. At this point I was approached by a scout from Chubu University's College of International Studies for a position as Associate Professor covering sociology, Japanese studies and European studies. After a lot of soul searching, my wife and I decided to give it a chance, and we moved to Nagoya in September 1993. Teaching and research for a couple of years again put severe limits on my time available for photography.

Nevertheless, the next few years were important in other ways. In the 1990s Western Street Photography from the 1920s to the 1950s and Japanese Documentary Photography from the 1940s to the 1960s were rediscovered. A great number of books were published and exhibitions held. This for sure had a great impact on my photographic vision. After the initial work-load from preparing a number of new lectures had receded, I vigorously embarked upon photographically exploring Nagoya's street life. Also we were confronted again by the old dilemma of the lack of visual materials to back up lectures. This time it was photos from European every day life. In the second half of the 1990s we started to envision long-term residence in Japan. I brought my photo archive to Japan and started to take street photography during our regular visits to Europe. A German language text-book project of my wife based on photos of every-day life situations added additional motivation.

In the summer of 2000 I was again approached by Yoshizawa who now owned his own gallery "Sayū" in Tachikawa City. He proposed a new exhibition at his gallery in 2001 covering the ten years in Japan since my first exhibition. I was ready and had a lot more, and better material to start from. The exhibition "Japan seen through the Eye of the Camera" was held at "Sayū" in July 2001 and it not only included prints from color slides but also a number of black and white photos. After finding a good lab in Tokyo, I had taken up black and white photography again in 1991 and by 2000 almost half of my photos were taken on black and white negative film. In this sense the 2001 exhibition was a "first" again, showing for the first time my black and white work to the public.

After the exhibition at "Sayū" I immediately explored opportunities for an exhibition in Nagoya. It didn't materialize as fast as I hoped, but it brought me into contact with the organizers of the "Foreign Artists Exhibition" which is held yearly in the Nagoya International Center. I participated in that exhibition for the first time in November 2002. At that time a solo exhibition at Misfits Nagoya was also decided. "Faces from Pelican Pete's and Misfits" was realized in the spring of 2003. The contacts and friendships established during these exhibitions also led to a much more enduring project. On the initiative of Julius Njau, he, Francis Marie and I formed the group "Marafiki – Friendship and Art" in the spring of 2003 and we held our first big group exhibition "Sisi Kwa Sisi – Three Ways Encounter" in June of the same year at Nagoya International Center. "Sisi Kwa Sisi" still included only photos from Japan. But since then, group and solo exhibitions have abounded and I now use the complete range of my archive, covering the whole period of my photographic activity. Many of the photos in this retrospective, but not all have been shown in these exhibitions.

But the discovery of my wife's severe illness in July 2004, her eventual death in April 2005, and other tragic personal events in 2006 have put a certain break on my activities to be overcome by new plans and projects we have started in 2008.

入門お代わり:二つの文化の間

「二つの文化の間」は 2006 年に東京都立川市の「茶遊」というギャラリーに開催した写真展のタイトルでした。そのタイトルを選んだ時、「講演会で何について話すか」を全然考慮しなかった。この公演の準備を始めた時に、ちょっと困っていた。余り専門的な話も良くないし、写真に関する話も必要だ。

二つの文化の間に置かれた存在は、勿論、ディアスポラで生きる経験によって意識させてきた。東京に住んでいた間、その様な意識は未だなかったと言う事が出来る。東京では、ドイツ人と一緒に働いて、任期の後にドイツに帰る意識があったので、ディアスポラの生活は余り感じなかった。名古屋の最初の三・四年間も未だ余り感じなかった。1990 年代の後半に、私達は国際的なディアスポラのコミュニティーにより深く巻き込んできたし、永住権の申請に関する話が徐々に始まった。同時に、ヨーロッパに旅行した時に、僕たちが経験しなかった社会的・文化的な変化の認識も強くなった。この頃から、二つの文化の間に置かれている事を認識するようになった。

これは勿論、アイデンティティの再編成にもつながったプロセスです。私の世代の多くのドイツの若者にとって、ドイツ人である事は困難なアイデンティティでした。一方では分割された国、冷戦の戦線の国、核兵器が最も多く配置された国で成長した。毎年の NATO 大合戦は、核兵器の初期攻撃で終わった。核兵器戦争は遠い可能性として認識する事ができなかった。だから、私達の多くは平和運動に巻き込んでいった。他方には、ヨーロッパにおける青年国際交流で、隣の国々を訪れて、父達の世代の犯罪に直面せざるを得なかった。この様な経験は恥と罪の相続人としての意識の根拠になった。極端な場合に、これはドイツ赤軍派閥のテロまで展開した。

勿論、当時のドイツの若者のうちに、私達は多数派ではなかった。1960 年代の後半の若者運動、平和運動、反ベトナム戦争運動、学生運動などの大規模な動員まで、凄い少数派だった。1950 年代、権威主義的な保守派によって、ナチスによって完全に壊された身分社会の遺制の復活を目指して構築された旧西ドイツの戦後体制において、私達の様な者は身内の悪口を言う、愛国を欠けている者として見なし、敵視された。いじめと時々暴行の対象になった。同時に、労働者階級出身、平和運動や反権威主義運動の批判的新左翼に社会化された私は、旧東ドイツの正統派共産主義体制も天国として抱く事が出来なかった。その様な状況で、ドイツ人であることに対して相反する気持ちを抱くのは、止むを得ない事だったと思う。国際青年交流で沢山の友達が出来た。ヒッチハイキングでヨーロッパの国々を歩いて、ロードで会った各国の若者との一体感を経験した私は、ドイツ人のアイデンティティよりもユーロピアンとしてのアイデンティティが強くなった。

話をちょっと変える。私と写真について少し話したいと思う。写真に始めて接触したのは、子供の頃だった。父は 1955 年頃に 35 ミリのフィルムのカメラを買った。一番高いものではなかったが、当時の炭鉱労働者の月給の三ヶ月分だった。あの頃プライベートでカメラを持った人々は殆どブローニー・フィルムを使った。カメラが安くて、引き伸ばしもやらなかった。普通、60X60 ミリ、若しくは 60X90 ミリのコンタクトだけをやった。35 ミリの場合には引き伸ばしが必要。父はカメラを通信販売会社で買った。この会社はフィルムの現像や引き伸ばしも通信販売でやった。このカメラを持ったから、父は家族(母の兄弟姉妹は 10 人だった)の写真家になった。彼は子供の組の写真もかなり撮った。今、彼の 1950 年代や 1960 年代の写真を見ると、凄い記録になる。中学生の頃に、ヤシカの二眼レフを持った友達がいて、私たちが写真を撮った時に、私が父のカメラも使った。でも、本当にカメラに乗ったのは、学生時代だった。1974 年の秋に、一眼レフのヤシカを買ったから。最初から人間の写真が多いが、そのほかにも様々事を撮り試みた。

人間は最初から私の関心でした。でも、ポーズのみならず、最初から人間を日常生活の中でも撮った。1975 年は、私の写真にとって非常に重要な一年になった。現在まで私の写真の中心になっているパターンがこの年で発達した:特にポーズなしの人間のポルトレ、バンドの写真、町並みや古い建物の写真、そして旅行の影響もあって、路上写真が徐々に増えた。1970 年代の末に、写真の新し

い刺激があった：色。1978 年の秋から時々スライドフィルムを使ったが、1979 年から、風景、動物と植物のカラー写真を試みた。でも、一番大きな刺激は、1980 年の夏から日本人の客員教授の為に、ドイツの日常生活のスライドをシステムチックに撮り始まった事だ。これによって、路上写真は私のメイン・テーマになった。しかし、1984 年にベルリン自由大学に転勤した後、暗室を持たないようになったから、殆どスライドだけを撮るようにもなった。実際には、ベルリンで働いた間、仕事で非常に忙しかったので、写真を撮る為に出かけることが余り出来なかった。

西ベルリン自由大学の東アジア研究所で、1984 年の 7 月から 1989 年の 3 月まで働いたが、その仕事によって、私の生活の大きな冒険が 1987 年 9 月 1 日に始まった。国際交流基金の援助で、日本の農村・家族社会学の研究のために、1 年間東京大学社会科学研究所へ派遣された。ベルリン自由大学の授業では、一つの事で困った。これは、日本の日常生活に関するスライドがなかったことだ。だから、日本へ出発した時、沢山の写真を撮ろうと決定した。一年間の滞在で、スライドを 3000 枚以上取った。1989 年の 5 月 1 日にドイツ日本研究所の仕事のために日本に戻った時にも、「ドイツに戻る時に教材としてのスライドが必要」と言う意識が強かった。東京では、私達が立川市の日本人の友人グループとの強い関係ができて、一緒に様々な活動を行った。特に公民館で色々な公演もした。友たちが僕の写真も大好きだった。その頃に写した日本の日常生活の写真にも強い興味を持った。そのようなことを背景として、立川市の中央公民館の企画部で働いた友人は「ウリさんが見た日本の写真展を公民館で開催することはどう？」と聞いた。幸いに、1987 年から 1988 年に撮ったスライドを東京に持ってきた。それでは、私の最初の写真展「日本で見たこと、考えた事」が出来た。1ヶ月間立川市の 3 公民館で開催された。次に、その展覧会は 1992 年や 1993 年に仙台でも、1994 年に名古屋でも見せられた。写真を撮る事にも凄い刺激を与えた。そして、もう一つの事がその展覧会の関連で重要になった。僕の立川市の展覧会と平行して、隣の国分寺で園部登の 1940 年代～1950 年代の記録写真の展覧会が開催された。園部さんは私の展覧会にも来て、私に様々なアドバイスを挙げた。彼の記録写真の写真集も貰った。

1993 年から 1995 年は私達にとって生活の大きな転換期になった。私は、ドイツ連邦政府の研究機関で働く任期の終わりが近づいた時に、中部大学の国際関係学部によってスカウトされ、助教授のポストが提案された。統一二年後にドイツにおける就職状況が非常に悪化したので、私達はその提案を受け入れて、1993 年の秋に東京から名古屋に移った。僕は大学の新しい講義の準備で非常に忙しくなって、写真を撮る機会も少なかった。妻は同時に、1994 年の一月から博士研究の為にドイツの調査を計画したが、到着したばかり、彼女の母が脳卒中で倒れ、6 週間の入院後に亡くなった。研究を進める事に凄いブレイキがかけられた。同時に、四日市大学は、彼女にドイツ語を教える非常勤ポストを提案した。1996 年では、彼女が四日市大学以外に、中部大学や中京大学でも非常勤講師として教えるようになった。僕も助教授から教授や大学院の指導教授へ昇格した。日本の滞在は一時的なものから長期的なものに変わった。これは写真にも反映されている。このところまで、ドイツ旅行で主に家族などのプライベートな記念写真を撮ったが、教材としてのヨーロッパの日常生活の写真が必要と自覚することが強くなった。中部大学へ転職したから、大学生活は日本に関する新しいテーマになった。同時に、私達は名古屋のディアスポラのコミュニティにも巻き込んで来た。東京と違って、名古屋では、これは根本的に多国籍のコミュニティだ。このコミュニティは、店、レストランや飲み屋、パーティと様々なイベントで展開する。名古屋におけるディアスポラのコミュニティは国籍よりも、社会階級に応じて分割されている。国際結婚などで、日本人もそのコミュニティに参加する。勿論、大きなエスニックグループもある。

1991 年の最初の写真展は、私の写真関連の活動に大きな刺激を与えたと言った。展覧会活動は 1994 年まで続いたが、基本的に発達しなかった。同じ写真を何回も見せたばかりでした。大学の仕事の忙しさもあるが、私は未だ覚悟が出来なかったと思う。写真はもう 20 年間趣味だって、1970 年代で、収入源にもなったのに、写真家としての自覚は未だ弱かったと過言ではない。この時期には、写真を撮ることを主として社会学者・教育者の仕事の補助的な活動として見なした。でも、1990 年代

は同時に私の写真の発達のためにとても重要になった。園部登との出会いについて既に話したが、東京の旧サッポロビール工場で、東京都写真美術館ができ、展覧会や写真集では突然 1920 年代～1960 年代の日本の記録写真家や海外のストリート・フォトグラファーが人気になって、この先駆者の写真との接触は私に強い影響を与えて、私の昔からの写真を新しい視角から見られるようになった。1996 年前後に、結局私のドイツで保管したネガ、スライドと引き伸ばしを名古屋に持って帰った。そして、1997 年には、初めて本当の写真のプロジェクトをスタートした、これは「地下鉄人間」になった。その刺激は 1997 年に路上写真に関する本の読書と同年の夏で、私達のドイツの故郷のカッセル市に開催された”Documenta X”でアメリカの写真家 Walker Evans の 1938 年～1941 年に撮った”Subway Portraits”を見た事です。その頃から、私は自分の写真を他の仕事から独立した活動として認識し、計画するようになった。

1998 年～2001 年には、ヨーロッパの写真の主な刺激は大学の教員との関連の仕事から受けた。私の場合には自分の講義よりも、他人の講義のゲストスピーカーと生涯学習関連の講演会のための資料としてヨーロッパの日常生活の写真が必要になった。これに加えて、妻は 2000 年に、三重大大学のドイツ語教育のための新しい教材の発達の枠組みで、日常生活をベースとしたドイツ語教科書を計画・作成するために私に写真を頼んだ。

しかし、写真家としての活動の最も重要な刺激は 2000 年に起こったと思う。1991 年に立川市の写真展を企画した友達は、「茶遊」というギャラリーを立川で開店したようになって、私に最初の写真展の後の十年間で撮った写真の展覧会を提案した。この展覧会は未だ日本をテーマとしてあったが、カラー写真の他に、初めて白黒の写真も含んだ。そして、覚悟ができた。今回は一時的ではなく、継続的に写真展をやると決めた。2001 年の夏に「ファインダーから見た日本ードイツ人研究者のカメラスケッチー」と言う展覧会が「茶遊」で終わった直ぐ後、展覧会のカタログの作成や名古屋でも展覧会のための場所を調べることを始まった。そして、2001 年の 10 月に、名古屋国際センターに毎年の 11 月初めに開催されている「外国人芸術品展」に参加することも頼まれてきた。しかし、準備が出来なかったのも、その年に諦めて、私の次の展覧会参加は結局 2002 年の「外国人芸術品展」になった。「地下鉄人間」のプロジェクトから 12 写真を見せた。沢山の新しい友達もできた。”Faces from Pelican Pete’s and Misfits” という個人展の準備も直ぐ始まり、2003 年の 2 月に名古屋のミスフィツで開催された。同年 3 月にタンザニアの画家 Julius Njau とフランスの木版画家 Francis Marie と「マラフィキー ー 友情とアート」と言うグループを設立し、6 月に「シシ・クワ・シシ ー 三つの視角の出会い」の 3 人展を開催した。それ以降、展覧会活動は非常に忙しくなって、日本の写真のみならず、1970 年代以降、海外で撮った写真も展覧会に含むようになった。白黒の写真も再びメインになった。

私の写真の大きな刺激は 2000 年からの 2001 年の「茶遊」の展覧会の準備とそれから展開された展覧会活動と「マラフィキー ー 友情とアート」の設立から受けた。様々な展覧会の参加が成功になった程、写真を取る動機も更に強くなり、妹から「日本写真集」も、『アリーナ』と言う雑誌によって名古屋の特集のため、私の写真ポートフォリオも頼まれてきた。けれども、2004 年に発見された妻の重病と妻の 2005 年の急死によって、私の写真関連の活動に様々な形である程度にブレーキがかけられた。しかし、その不幸の中でディアスポラのコミュニティーと日本人の友達やゼミの学生の支援が大事になって、大きく助かった。これに対する感謝の意も表したい。

以上のテキストは、2006 年の写真展の講演会のものとして、英語の Introduction の翻訳ではないが、両テキストの内容はかなり重なっている。このパンフレットに含んだ写真の多くは写真展で見せた事がある、初めて見せているものも少なくない。写真展のプリント・サイズは 450 mm x 300 mm、額縁のサイズは 516 mm x 410 mm.

Nagoya, July 2007/名古屋 2007 年 7 月

Ulrich Moehwald



1



2



3

Marburg, Germany 1974
ドイツ・マールブルク 1974 年



4



5



6



7

Marburg, Germany 1974
ドイツ・マールブルク 1974 年



8



9

Méru, France 1975
フランス・メリュウ 1975 年



10

Marburg, Germany 1975
ドイツ・マールブルク 1975 年



11

Trockenerfurth, Germany 1975
ドイツ・トロッケンエルフルト 1975 年

12



Beauvais, France 1975
フランス、ボーヴェ 1975 年

13



Trockenerfurth, Germany 1975
ドイツ・トロッケンエルフルト 1975 年

14





15



16



17



18

Marburg, Germany 1975
ドイツ・マールブルク 1975 年



19

Trockenerfurth, Germany 1975
ドイツ・トロッケンエルフルト 1975 年



20

Marburg, Germany 1975
ドイツ・マールブルク 1975 年



21

Marburg, Germany 1975
ドイツ・マールブルク 1975 年



22



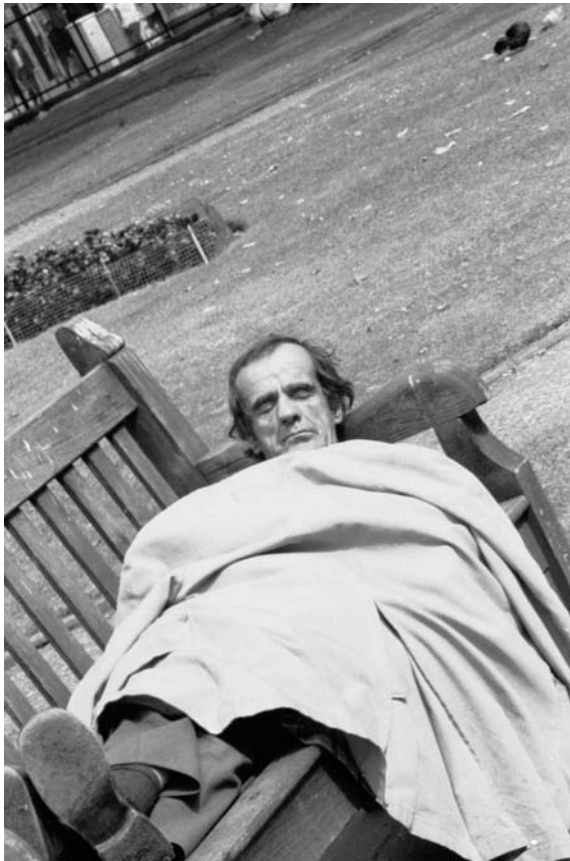
Hull, England, 1975
イギリス・ハル 1975 年



Carlisle, England 1975
イギリス・カーライル 1975 年



York, England 1975
イギリス・ヨーク 1975 年



27

London, England 1975
イギリス・ロンドン 1975 年



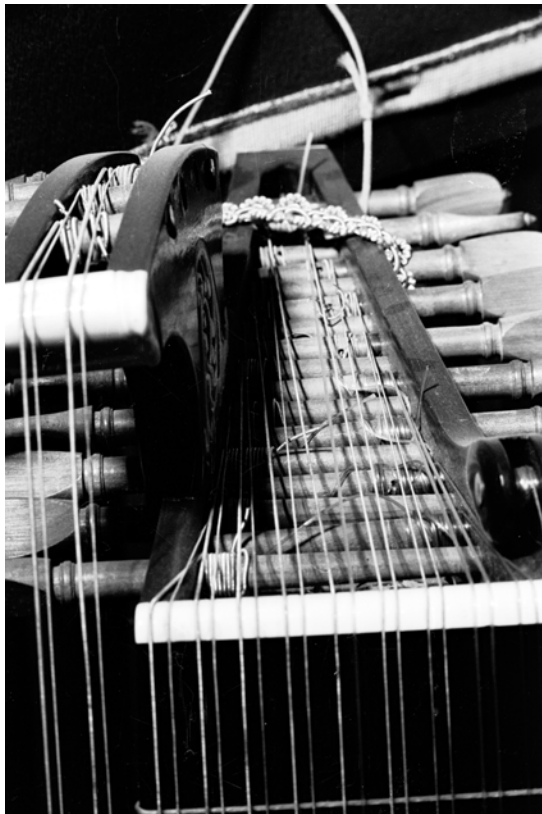
28

Marburg, Germany 1976
ドイツ・マールブルク 1976 年



29

Trockenerfurth, Germany 1976
ドイツ・トロッケンエルフルト 1976 年



30



31



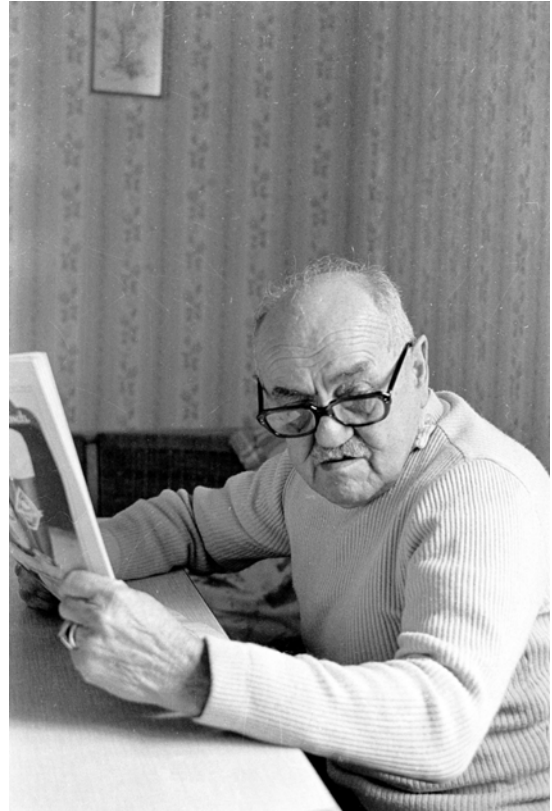
32

Marburg, Germany 1976
ドイツ・マールブルク 1976 年



33

Marburg, Germany 1976
ドイツ・マールブルク 1976 年



34

Trockenerfurth, Germany 1976
ドイツ・トロッケンエルフルト 1976 年

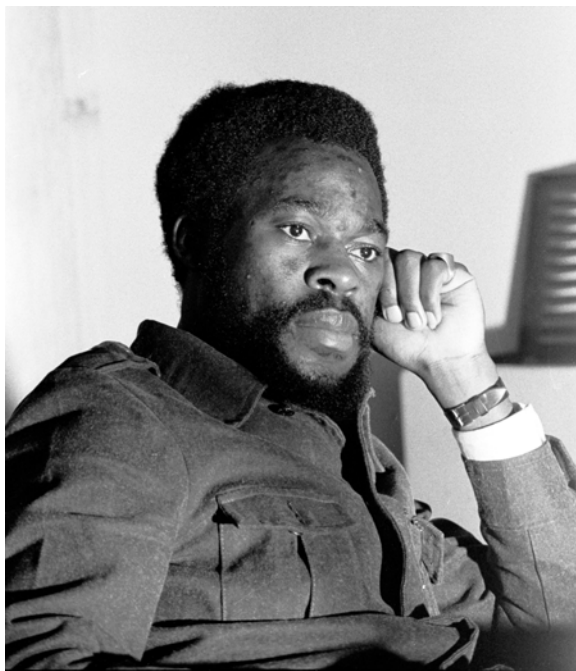


35

Marburg, Germany 1976
ドイツ・マールブルク 1976 年



36



37

Marburg, Germany 1976
ドイツ・マールブルク 1976 年



38



39



40



41



42

Marburg, Germany 1976
ドイツ・マールブルク 1976 年



43

Marburg, Germany 1976
ドイツ・マールブルク 1976 年



44



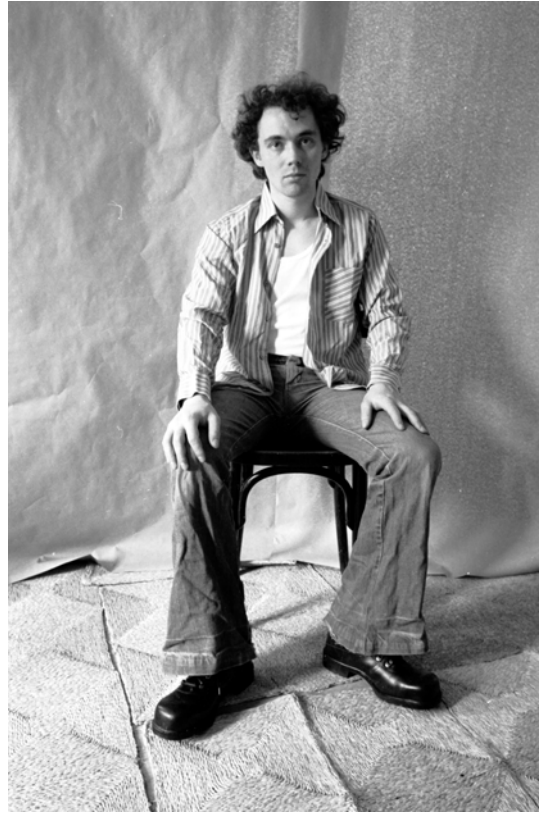
45



46



47



48

Marburg, Germany 1976
ドイツ・マールブルク 1976 年



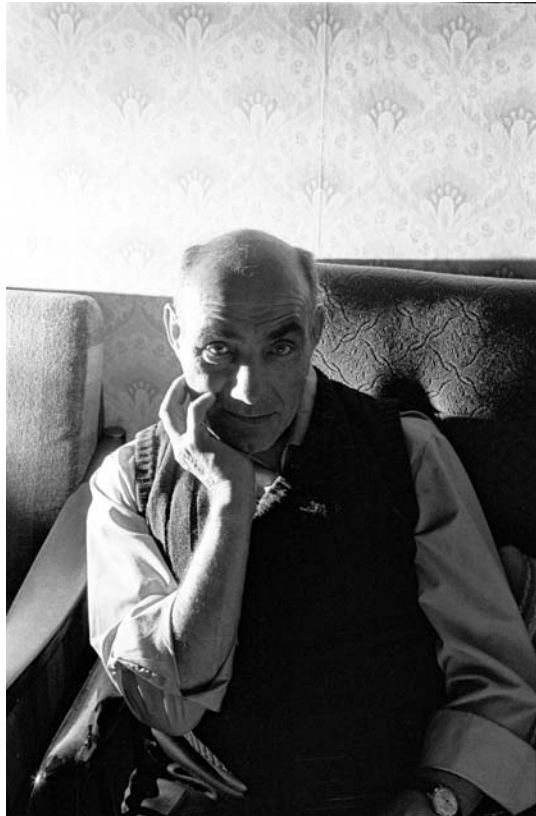
49

Trockenerfurth, Germany 1976
ドイツ・トロッケンエルフルト 1976 年



50

Trockenerfurth, Germany 1976
ドイツ・トロッケンエルフルト 1977 年



51

Trockenerfurth, Germany 1976
ドイツ・トロッケンエルフルト 1977 年



52

Marburg, Germany 1977
ドイツ・マーブルク 1977 年



53



54



55

Marburg, Germany 1977
ドイツ・マールブルク 1977 年



56

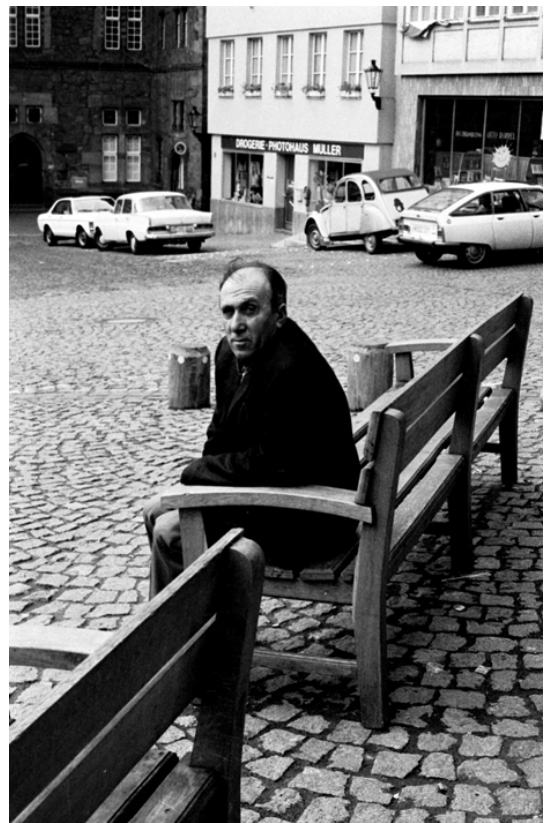


57

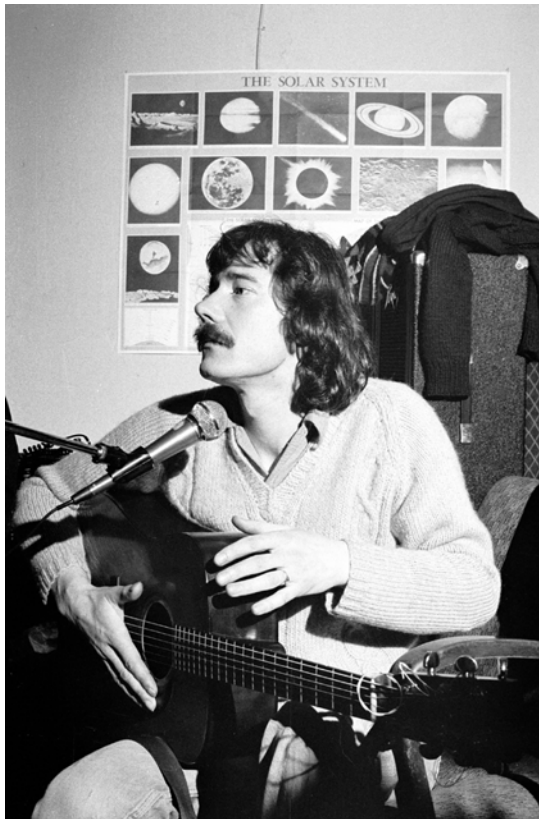


58

Marburg, Germany 1978
ドイツ・マールブルク 1978 年

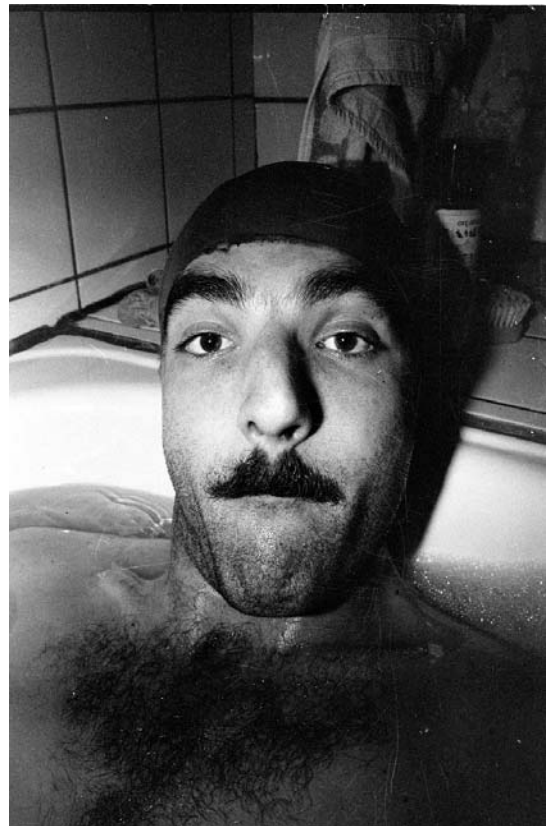


59



60

Lohra, Germany 1978
ドイツ・ローラ 1978 年



61

Marburg, Germany 1978
ドイツ・マールブルク 1978 年



62

Marburg, Germany 1978
ドイツ・マールブルク 1978 年



63



64



65



66

Marburg, Germany 1978
ドイツ・マールブルク 1978 年



67

Marburg, Germany 1979
ドイツ・フリツラール 1979 年



68

Trockenerfurth, Germany 1979
ドイツ・トロッケンエルフルト 1979 年



69



70



71



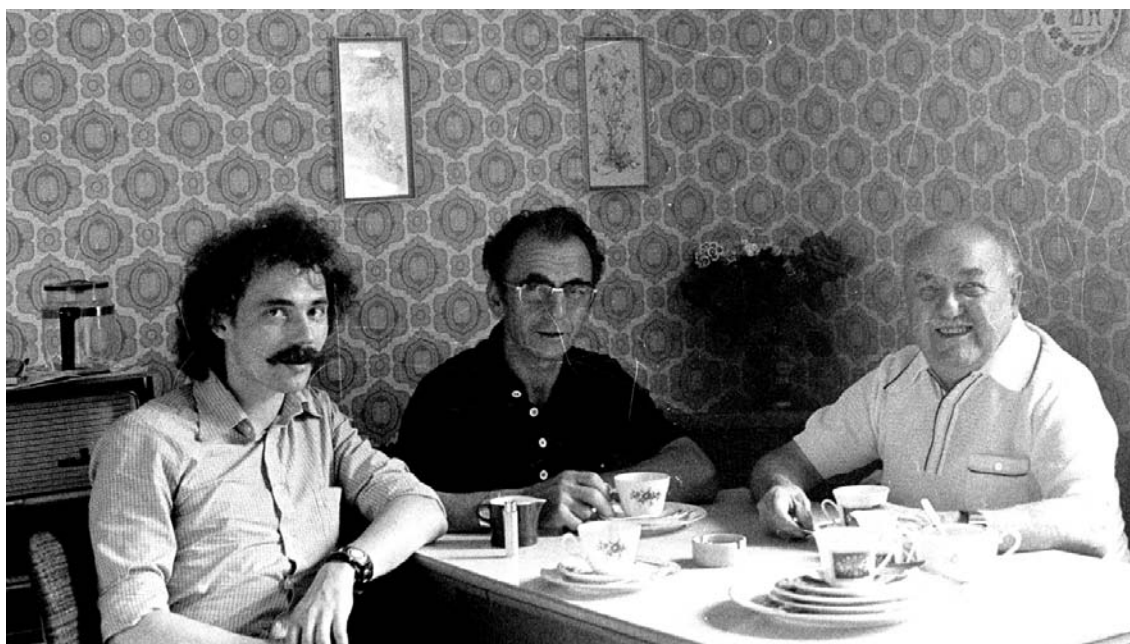
72

Marburg, Germany 1979
ドイツ・マールブルク 1979 年



73

Marburg, Germany 1979
ドイツ・マールブルク 1979 年



74

Trockenerfurth, Germany 1979
ドイツ・トロッケンエルフルト 1979 年



75



76



77

Marburg, Germany 1979
ドイツ・マールブルク 1979 年



78



79



80

Marburg, Germany 1979
ドイツ・マールブルク 1979 年



81

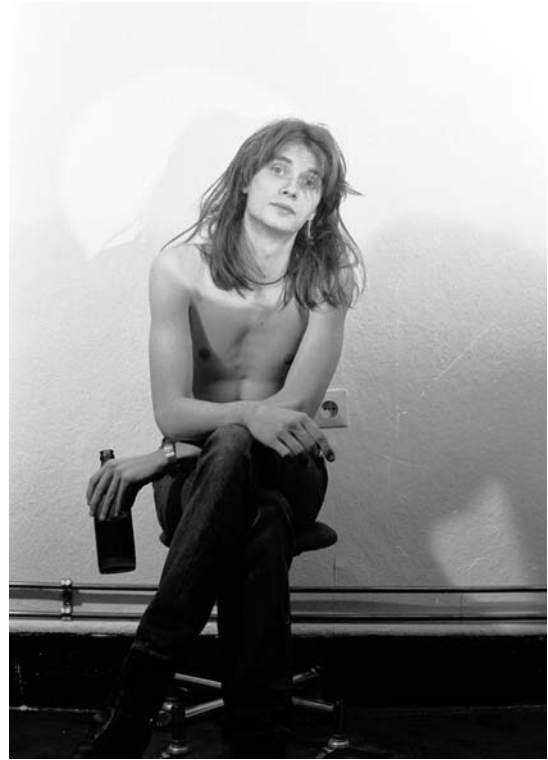


82

Fritzlar, Germany 1979
ドイツ・フリツラール 1979 年



83



84

Marburg, Germany 1979
ドイツ・マールブルク 1979 年



85



86

Fritzlar, Germany 1979
ドイツ・フリツラール 1979 年

Trockenerfurth, Germany 1979
ドイツ・トロッケンエルフルト 1979 年



87

Marburg, Germany 1979
ドイツ・マールブルク 1979 年



88



89



90



91

Marburg, Germany 1979
ドイツ・マールブルク 1979 年



92

Borntosten, Germany 1979
ドイツ・ボルントステン 1979 年



93



94



95



96



97

Trockenerfurth, Germany 1979
ドイツ・トロッケンエルフルト 1979 年



98



99



100

Marburg, Germany 1979
ドイツ・マールブルク 1979 年



101



102



103

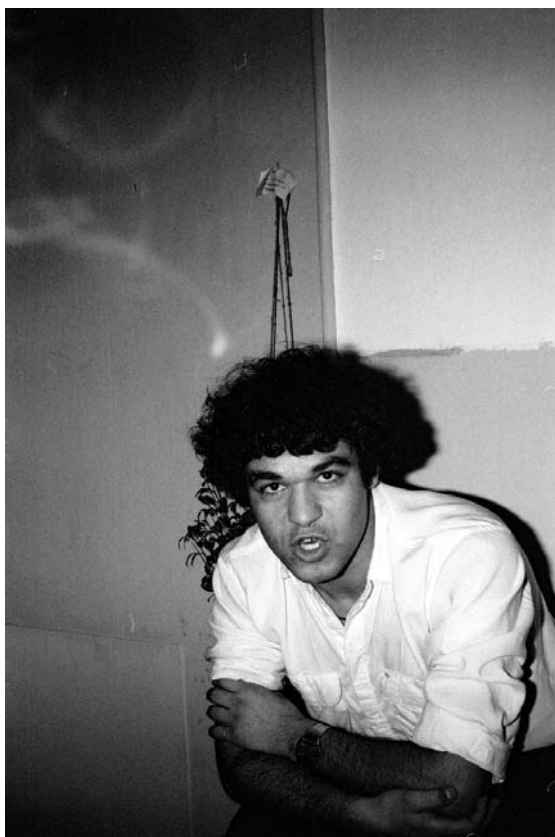
On a bus tour, Hessen, Germany, 1979
バス・ツアーにて、ドイツ、ヘッセン州、1979年



104



105



106



107

Marburg, Germany 1979
ドイツ・マールブルク 1979 年



108



109

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



110



111

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



112



113



114

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



115



116

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



117



118

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



119



120

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



121



122

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



123



124

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



125



126



127

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



128



129



130

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



131



132

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



133



134

Marburg, Germany 1980
ドイツ・マールブルク 1980 年



135



136

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



137



138

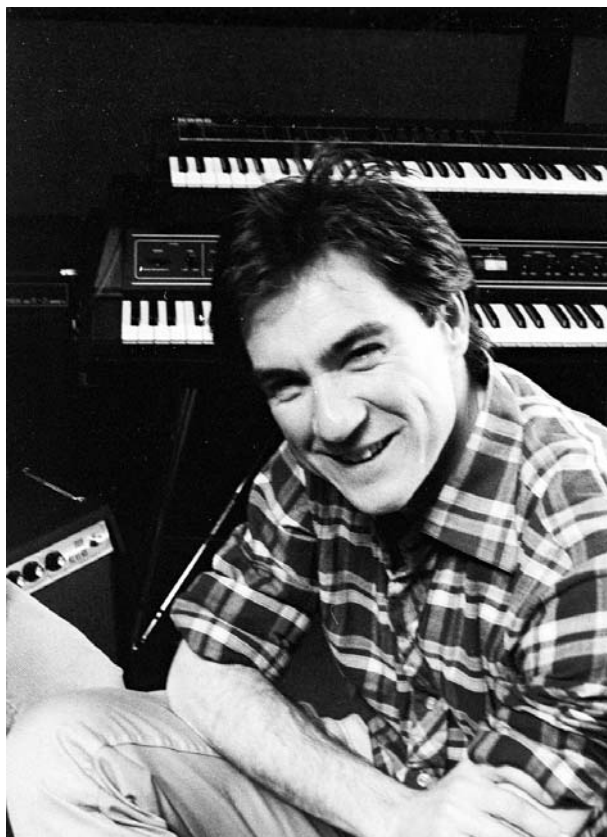
Marburg, Germany 1981
ドイツ・マールブルク 1981 年



139



140



141

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



142



143



144

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



145



146

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



147



148

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



149



150

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



151



152

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



153



154



155

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



156



157

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



158



159



160

Marburg, Germany 1981
ドイツ・マールブルク 1981 年



161



162

Marburg, Germany 1982
ドイツ・マールブルク 1982 年



163



164

Marburg, Germany 1982
ドイツ・マールブルク 1982 年



165



166

Trockenerfuth, Germany 1982
ドイツ・トロッケンエルフルト 1982 年



167



168

Marburg, Germany 1982
ドイツ・マールブルク 1982 年



169



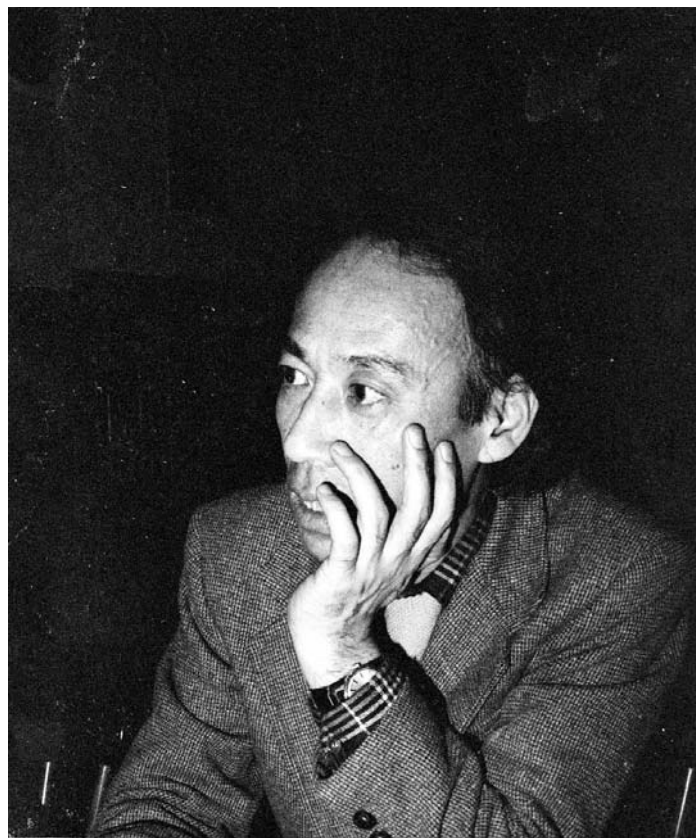
170

Marburg, Germany 1982
ドイツ・マールブルク 1982 年



171

On the train, Germany 1982
電車にて、ドイツ、1982年



172

Marburg, Germany 1982
ドイツ・マールブルク 1982年

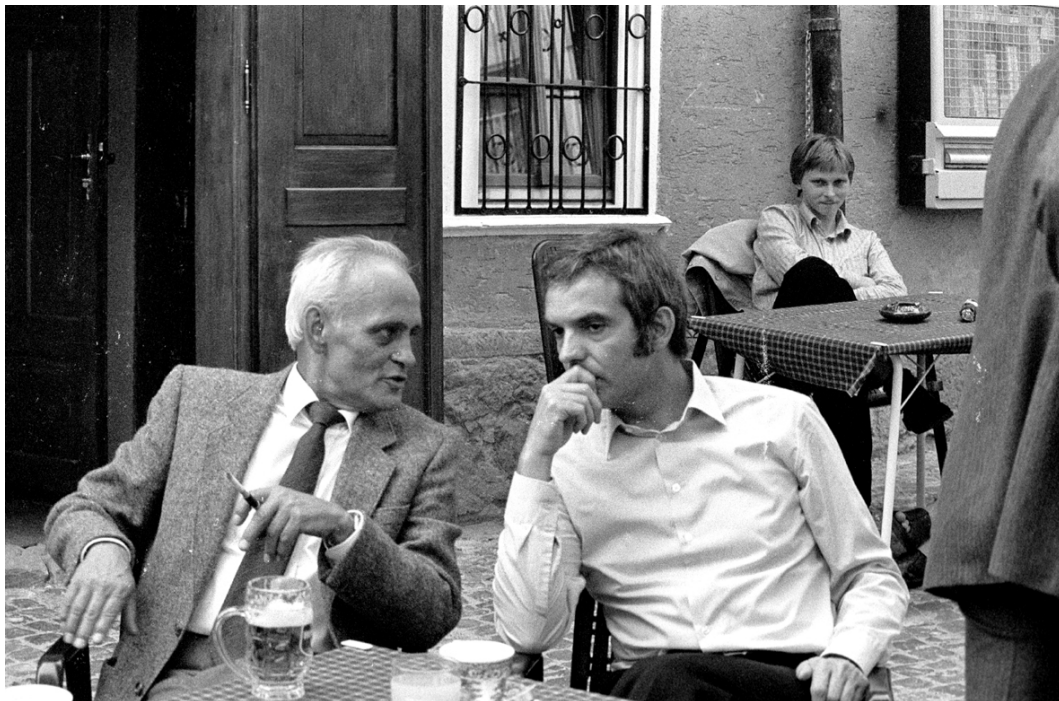


173



174

Marburg, Germany 1982
ドイツ・マールブルク 1982 年

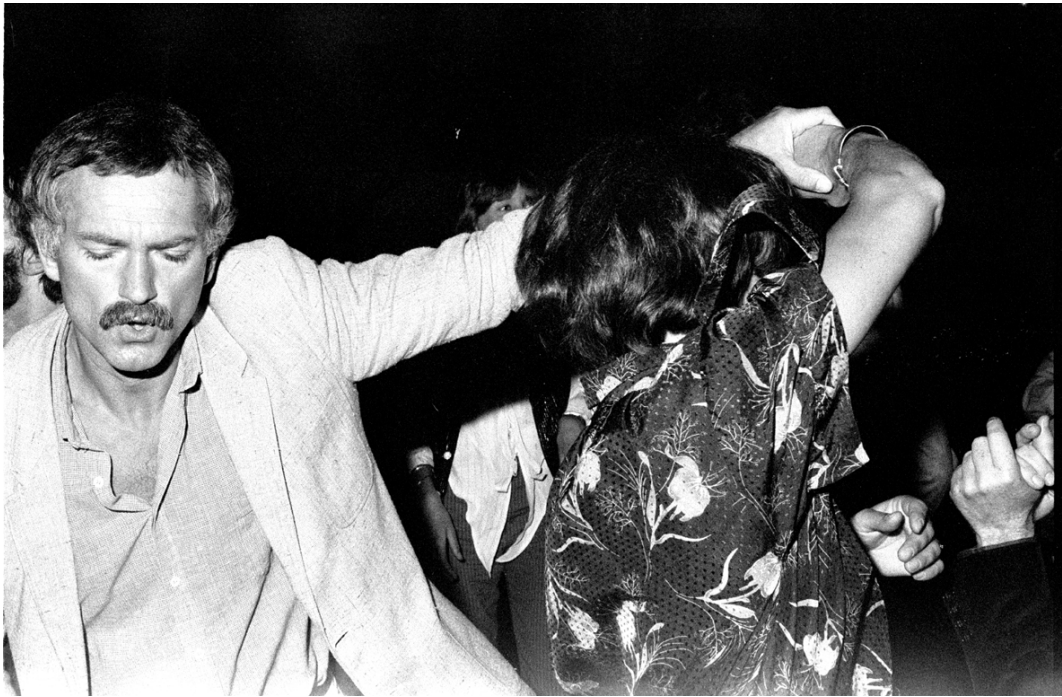


175



176

Marburg, Germany 1982
ドイツ・マールブルク 1982 年



177
Marburg, Germany 1982
ドイツ・マールブルク 1982 年



178
Pontoise, France, 1982
フランス、ポントアズ、1982 年



179



180

Marburg, Germany 1982
ドイツ・マールブルク 1982 年



181



182

Marburg, Germany 1982
ドイツ・マールブルク 1982 年



183

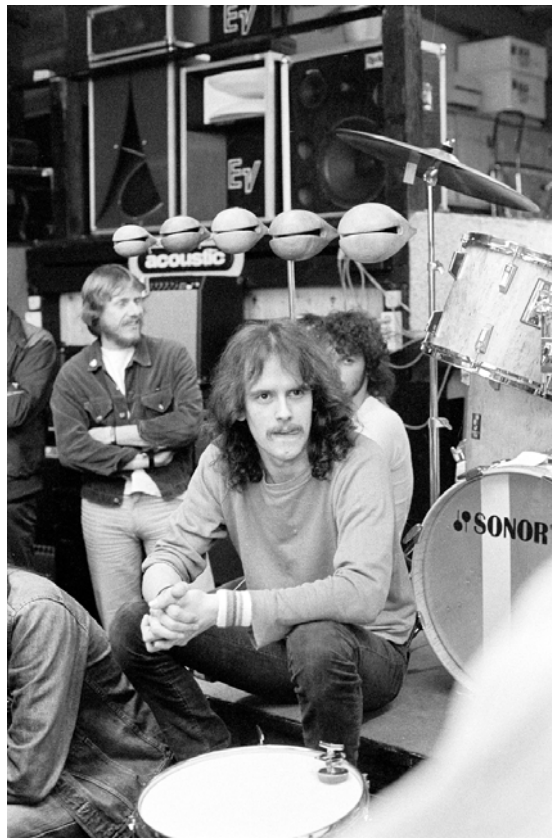


184



185

Marburg, Germany, 1983
ドイツ・マールブルク 1982 年



186

Marburg, Germany, 1983

ドイツ・マーブルク 1983 年



187

Bad Laasphe, NRW, Germany, 1983

ドイツ・バド・ラースペ・1983 年



188



189

Bad Laasphe, NRW, Germany, 1983
ドイツ・パド・ラースペ・1983 年



190



191



192

Marburg, Germany, 1983
ドイツ・マールブルク 1983 年



193



194



195

Marburg, Germany, 1983
ドイツ・マールブルク 1983 年



196



197

Marburg, Germany, 1983

ドイツ・マールブルク 1983 年



198



199

Marburg, Germany, 1983

ドイツ・マールブルク 1983 年



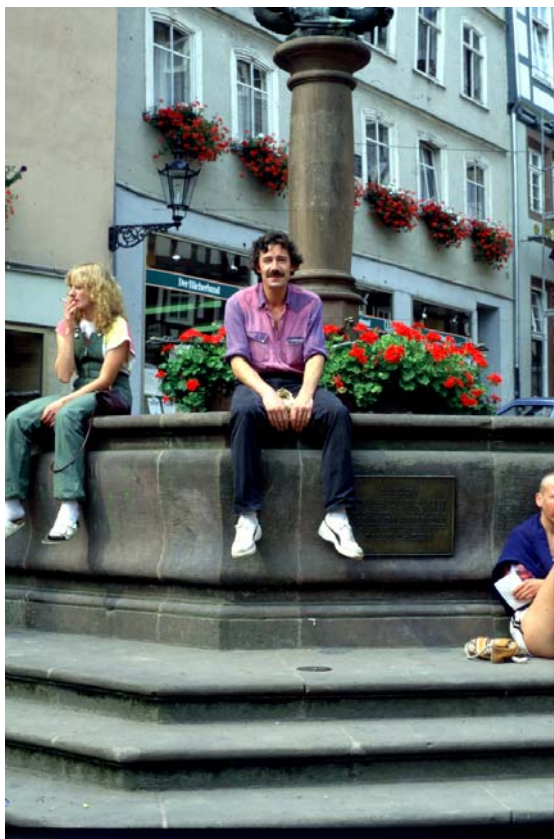
200



201

Marburg, Germany, 1983

ドイツ・マールブルク 1983 年



202
Marburg, Germany, 1984
ドイツ・マールブルク 1984 年



203
West Berlin, Germany, 1984
ドイツ・西ベルリン 1984 年



204
West Berlin, Germany, 1984
ドイツ・西ベルリン 1984 年



205



206

West Berlin, Germany, 1984
ドイツ・西ベルリン 1984 年



207

Marburg, Germany, 1984
ドイツ・マールブルク 1984 年



208



209

Marburg, Germany, 1984

ドイツ・マールブルク 1984 年



210



211

Marburg, Germany, 1984

ドイツ・マールブルク 1984 年



212

Trockenerfurth, Germany, 1985

ドイツ・トロッケンエルフルト 1985 年



213

West Berlin, Germany, 1985

ドイツ・西ベルリン 1985 年



214



215

West Berlin, Germany, 1985

ドイツ・西ベルリン 1985 年



216



217

West Berlin, Germany, 1985
ドイツ・西ベルリン 1985 年



218



219



220

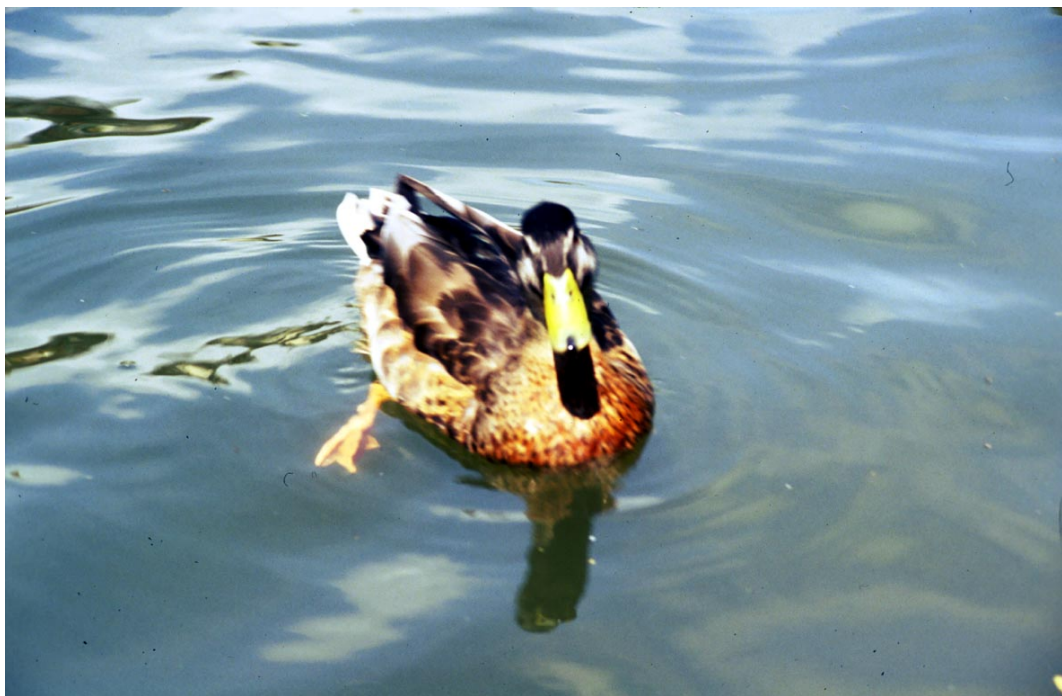
West Berlin, Germany, 1985
ドイツ・西ベルリン 1985 年



221
Marburg, Germany, 1985
ドイツ・マールブルグ 1985 年



222
Fritzlar, Germany, 1985
ドイツ・西ベルリン 1985 年



223
Marburg, Germany, 1985
ドイツ・マールブルグ 1985 年

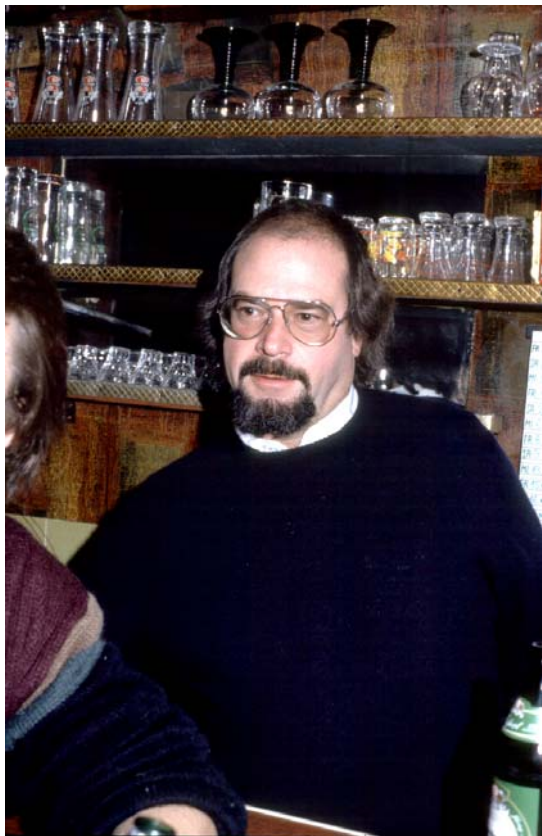


224



225

Frankfurt, Germany, 1985
ドイツ・フランクフルト 1985 年



226



227

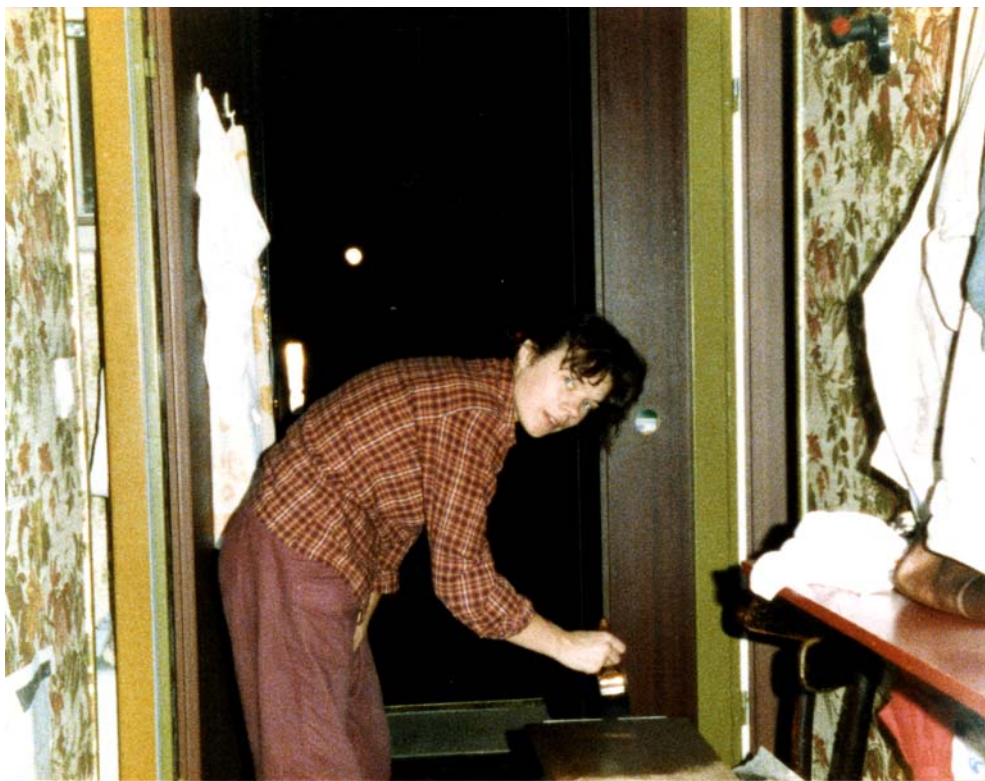


228

Marburg, Germany, 1985
ドイツ・マールブルグ 1985 年



229



230

West Berlin, Germany, 1986

ドイツ・西ベルリン 1986 年

Information On the Photos

写真に関する情報

1. This photo from my second film was taken in early December 1974. It is my girlfriend Gaby with whom I was living together at that time. On this film I first experimented with a borrowed wide angle lens. I had met Gaby while I was still in *Gymnasium*. She was several years younger than me. She was the main reason for me going home almost every weekend during my first two years at the university. After graduating from *Realschule*, she started professional education as a pharmacy assistant, which consisted of four days a week of working as an intern in a pharmacy and two days a week of professional school. The professional education took three years. By 1972 she had finished it and was looking for a new place of work, because the pharmacy where she had worked as an intern had agreed to only hire her for a maximum of one year after graduation. Therefore, and because legal changes making the *Abitur* a requirement for further education to pharmacy technician had made the career of a pharmacy assistant a dead-end street, she decided to move in with me at Marburg, where she also could attend night school for acquiring the *Abitur*.

この写真は、私の二番目のフィルムの一枚だ。1975年12月初頭に撮影した。Gabyと呼んだ、一緒暮らしをした当時の彼女だ。このフィルムの撮影に初めて貸した広角レンズを使った。Gabyと出会った時に、私は未だギムナジウムに通学した。彼女は私より数年若かった。実科学校卒業後、彼女はボルケンで薬局助手の職業教育を始めた。彼女は、私が大学の1・2年生として毎週末にボルケンに帰った理由だった。薬局助手の職業教育は3年をかかった。週2日間の職業学校と週4日間の薬局での実習を含んだ。1972年に職業教育が終わって、実習の薬局が卒業後の最大1年間の就職しか約束しなかったのも、彼女は新しい就職先を探した。それ上、新しい法律によって、アビトルは薬局技師への継続教育の前提として設定されてきて、薬局助手はキャリアの機会のない職業になってしまったので、彼女は夜間ギムナジウムでアビトルを取ろうと思った。それ故に、マルブルグで私と一緒暮らしを決めた。

Yashica TL Electro X, Revuenon 28 mm, electronic flash, Ilford FP 4, ISO 125/22, MN135-00050-1974.

2. Another shot from my second film, our friend Seiji, a visiting student from Japan. The wide angle lens sometimes made funny faces.

二番目のフィルムのもう一枚。セイジと呼んだ日本の留学生の友達だ。広角レンズで近く過ぎた時に、顔はしばしばこっけいなように歪曲されてきた。

Yashica TL Electro X, Revuenon 28 mm, electronic flash, Ilford FP 4, ISO 125/22, MN135-00041-1974

3. This is a shot from my first film after I bought my first own camera, a *Yashica TL Electro X*, after jobbing during the Summer holidays. At the time I bought a cheap electronic flash. Together they did cost about DM 600, while my monthly 'income' at that time was about DM 800. The lens mount was the M42 screw mount which had been developed for the 35mm Zeiss/Pentacoon system-SLR-cameras like the *Practica* in East Germany in the 1950s. It also allowed easy exchange of lenses of different makers. When I got the camera, I started to shoot almost anything that interested me in order to get used to the camera, but people, especially people in their daily routines, quickly became my favorite. In my first film I was still mostly concerned with understanding the technical aspects of the camera and didn't pay much attention to frame and composition of the photo, but that changed quickly. The photo shows my girlfriend Gaby and our friend Mick during dinner.

夏休みでアルバイトをして、私の初めてのカメラのヤシカ TL Electro Xを買った後の最初のフィルムの一枚。当時に安い電子ストロボも買った。合わせてDM 600(約6万円)をかかった。当時の私の一ヶ月の収入はDM 800だった。カメラが手に入った後、新しいカメラの技術になれるために、私の関心を引いたもの何でも撮ったが、人間、特にその日常のルーティーンに熱中した人間は、早く私の大好きな対象になった。最初のフィルムでは、未だ主としてカメラの技術を分することに注目して、フレームと構図をあまり考察しなかったが、この状態は早く変わった。写真は私の彼女 Gaby とうちの友人 Mick を食事中で撮影した。

Yashica TL Electro X, Yashinon DS 50 mm, electronic flash, Ilford FP 4, ISO 125/22. MN135-00008-1974

4. Gaby and Mick doing the dishes after dinner.

Gaby と Mick は、食事後の食器洗いをやっている。

Yashica TL Electro X, Yashinon DS 50 mm, electronic flash, Ilford FP 4, ISO 125/22. MN135-00010-1974.

5. Another shot from my second film. In this photo of a church, the *Lutherische Pfarrkirche*, which was close to our house I was already experimenting with frame and composition.

二番目のフィルムもう一枚。うちの家の近くにあった *Lutherische Pfarrkirche* という教会。このときに既にフレームと構図の実験を試みた。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford FP 4, ISO 125/22. MN135-00066-1974

6. This is a shot from my third film. Helga was a student of pedagogics who lived in the same house as we. This photo also shows considerable care for its composition.

これは三番目のフィルムの一枚だ。Helga は同じ家屋に住んだ教育学の学生だった。この写真にも構図へのかなりの注目が現れる。

Yashica TL Electro X, Revuenon 28 mm, electronic flash, Ilford FP 4, ISO 125/22. MN135-00078-1974

7. Mick practicing guitar in his flat. This is as shot from my sixth film from late December 1974. At the time of this photo, I had bought two additional lenses, a *Soligor* 135 mm and a *Soligor* 28 mm. I experimented with both lenses during the shooting session at Mick's apartment, and I did several shots with the wide angle lens to try some special effects with the guitar.

Mick は、彼の自宅でギターを練習している。彼は色々なバンドと演奏した。この撮影の丁度前に Soligor 135 mm と Soligor 28 mm の2つの新しいレンズを買った。彼のアパートの撮影で、両レンズも試みた。広角レンズの特別な効果も試みた。

Yashica TL Electro X, Soligor 28 mm, Kodak Plus-X Pan, ISO125/22, MN135-00165-1974

8. Another shot from my first film. Our friend Ulricke.

一番目のフィルムからも一枚。Ulricke は Gaby の夜間高校のクラスメートだった。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford FP 4, ISO 125/22. MN135-00013-1974

9. In the spring of 1975 we traveled to Méru, a small town in the Departement Oise, about 60 km north of Paris. In Méru I made a number of shots of street life. Unfortunately we had very bad weather and had to stay indoors most of the time, but the

differences of the French streets compared to Germany intrigued me a lot.

1975 年の春に、復活祭の休みにフランスのメリュ市に旅行した。フランスの町並みはドイツのそれとかなり違うので、この旅行で初めての路上写真を撮った。残念ながら、非常に悪い天気だったので外出することはあまりできなかった。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford FP4, ISO 125/22. MN135-00343-1975.

10. This shot was one of several I took while walking in the park of Marburg's castle in February 1975. Since my second film I had been very interested in compositions using the geometrical patterns provided by buildings, trees, and other inanimate objects as well as by the interplay between light and shadow. These patterns come out very neatly in this photograph.

この写真は、1975 年の 2 月にマールブルグ城公園で散歩した時の幾つかの撮影のうちの一枚だ。私が撮影した第二のフィルム以降、建物、木などのような無生物、又は光と影の相互作用によってもたらされた幾何学的なパターンに強い関心がわいた。この写真にこのようなパターンがよく現れる。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford FP4 ISO 125/22. MN135-00223-1975

11. Just before Christmas of 1974 I had bought two additional lenses. But I soon found out that the 135 mm lens was a rather short telephoto lens, and I longed for a longer one, especially for shooting in the street. At the time I was still shy to approach people, and I thought that a longer telephoto lens would give me an edge. In the spring of 1975 the American company Vivitar made headlines in the photographic journals with its new high quality series 1 lenses, which also included several highly acclaimed zoom lenses. The series was designed to compete with high-end lenses of makers like Leica and Zeiss compared to which they had a clear price advantage, but they still were quite expensive, nothing I could afford. Then the owner of the shop where I had bought my Yashica approached me one day when I dropped off a film for development and told me that he could offer me a new Series 1 70-210 mm macro zoom with an M42 mount for half of the list price, because it had a small dent just above the mount due to mishandling in the shop. He made the offer to me, because he couldn't sell the lens to normal customers and it wasn't covered by his insurance, and he had to get his own expenses back. I really couldn't afford it, but when he agreed to payment in two installments, I went for it. It was (and still is) a formidable lens. It not only offered me a longer telephoto range, but also allowed me to experiment with macro photography. This photo was shot in the pantry of my parents' house. I was looking there for some objects to experiment with the macro setting of the lens, and I found a really big wasp, which was entangled in a spider's web and fighting to get free. It took it almost thirty minutes, but in the end it succeeded.

1975 年のクリスマスの丁度前に 2 つの新しいレンズを買ったが、135 mm は、比較的短い望遠レンズだと早く分かった。あの頃には、私は路上に写真を撮るために知らない人々に接近することがまだ恥ずかしく過ぎたので、もっと長い望遠レンズが欲しかった。当時に、アメリカの Vivitar 社産の Series 1 の新しい高質のレンズは写真の専門誌の話題だった。このレンズのシリーズは、Leica、Zeiss などの高級レンズと競争できる品質や比較的安い値段で計画されたが、未だかなり高かったもので、私が買えるものではなかった。それでは、1976 年の春にフィルムの現像のために私のカメラ屋に行ったとき、店長は私に小さな傷が起こした新しい Series 1 の 70-210 mm マクロ・ズームレンズを半額で売り出そうと言った。本当に余裕がなかったが、彼は分割払いに同意した後、このレンズを買った。現在の標準でも本当に凄いレンズでした。私が欲しかったより長い望遠レンズの他に接写のオプションも提供した。直ぐ試みた。この写真は両親の家の屋根裏に撮った。あそこには何かを探したとき、このクモの巣に捕られた大きなスズメバチを見た。30 分間、巣から出ると戦って、結局できた。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom, Ilford Pan F ISO 50/18. MN135-00448-1975

12. The cathedral of Beauvais during our visit in France during the Easter holidays of 1975. Beauvais was attacked by the German Luftwaffe in early June 1940. Two thirds of the city was completely destroyed, including the medieval quarters around the cathedral. Only the cathedral survived, but its beautiful painted windows were destroyed. I was intrigued of the effects wide angle lenses had when you tried to shoot a big building in its entirety.

ボーヴェの大聖堂、1975 年の復活祭休みのフランス旅行中。ボーヴェは 1940 年 6 月初頭にドイツ空軍によって攻撃された。その空襲で、大聖堂の周辺の中世の町並みを含んで、都市の 3 分の 2 の建物が壊された。大聖堂だけが残ったが、その綺麗に描いた窓は壊された。建物撮影における広角レンズの効果を勉強した。

Yashica TL Electro X, Soligor 28 mm, Ilford FP4 ISO 125/22. MN135-00292-1975

13. I was born in a miners' housing complex that had been built in the 1920s, at the same time as the electricity plant that would use the soft coal produced in the region. During my childhood the complex was still functioning as a self-contained community apart from the rest of the village. There was a row of two long houses with apartments for eight families each and a laundry house between them. In front of the houses were flower gardens and the whole area was separated from the main road by hedges and trees. The big place in between the two apartment houses and in front of the laundry house was for communal use. There were only four entry points to the complex, one at each end, and two in the center on each end of the laundry house. There was a paved alley behind the houses for delivery of coal and wood for heating and cooking, and for emptying the night soil from the pits. Each apartment had four or five rooms (the four apartments in the center) and a pantry, and was equipped with a privy outside of the apartment, which could be accessed from the stairs. For each family a cellar, a loft, and a pig sty were provided. The pig sties could be accessed from the back alley, and on the opposite side of the alley there were long wooden shacks for the storage mainly of firewood, but also of other things that needed to be exposed to fresh air, but protected from rain. Each family was also allotted a vegetable garden, which was located in an area of several hectares behind the shacks. The laundry house had four laundry rooms, two for each of the apartment houses. Each laundry room was equipped with a big copper tub with a volume of 150-200 l, which could be heated up from below. The facility was also used for slaughtering pigs in the winter. Due to the housing shortage and the increase of the labor force of the mines after World War II from 900 miners in 1939 to 1800 miners in 1954, during the 1950s all apartments were allotted two families, and there lived about 140 people in the complex. But in the early 1960s, most apartments were occupied by only one family and the population of the complex had declined by half. When I was a kid, people raised pigs, goats, chicken, rabbits, and doves, and one family bred German shepherd dogs. My parents continued to live in the complex until 1986. This photo shows the back alley with parts of the southern house and the shacks belonging to it. The buildings make a rather dilapidated impression, but at the time the houses underwent rather extensive renovations that were necessitated by the changes of lifestyle and household technology. Already in the early 1960s the privies were equipped with water toilets and facilities for washing machines, in the 1970s heating with coal and wood was replaced by oil stoves and the apartments were equipped with bath rooms. Raising pigs and other animals largely disappeared during the 1960s and in the 1970s only very

few families still used the big vegetable gardens. Facilities that were no longer used, like the laundry house or some of the shacks, fell into disrepair. Today the appearance of the complex has completely changed, but the houses still exist.

私が生まれた地方には、1897 年に褐炭が発見され、1922 年には、この褐炭を経済的に利用するために、ボルケンで発電所の建設が始まった。発電所と共に、褐炭の採掘が大きく拡大されたので、中部ドイツの褐炭田地方（現在のサクセン・アンハルト州、サクセン州、チューリンゲン州）に鉱山労働者が募集された。彼らのために 1924 年にトロッケンエルフルトで炭鉱労働者宿舎コンプレックスが建てられた。私はあそこに生まれた。宿舎は 8 世帯のためアパートを含む 2 つの長屋とその長屋の間に建てた洗濯屋によって構成した。長屋の前に、花園があって、道路に対して、宿舎コンプレックスは生垣で閉めた。この二つの長屋の間、洗濯屋の前に、大きな広場があった。長屋の後ろには、狭い裏通りがあり、その反対側に木材から作った貯蔵小屋があった。その後ろには 2・3 ヘクタールの菜園地区があった。コンプレックスは 4 つの入り口があった。各アパートは 4 もしくは 5 部屋(真中の 4 つアパート)と食糧貯蔵室を持ち、アパートの外に階段吹き抜きから入れる便所が整備された。各世帯に、屋根裏の貯蔵室、地下貯蔵室、貯蔵小屋、豚小屋と菜園が割り当てた。洗濯屋には 4 つの洗濯室があった。各室に、150~200 l の大きな暖め得る銅製のおけが合った。冬には、洗濯屋が豚をつぶすためにも使われた。第二次世界大戦後の住宅難と鉱山の労働力の拡大(1939 には 900 炭鉱労働者がおり、1954 年には、その数が 1800 人に増えた)を背景として、殆どのアパートに 2 世帯が割り当てられて、コンプレックスの人口は 140 人位だったが、1960 年代の初頭に、その人口が半分に減った。私の両親は 1986 年までこの宿舎に住んだ。私は子供だった頃に宿舎の人々は豚、ヤギ、鶏、鳩、ウサギなどを飼った。猫と犬もいっぱいいた。この写真は裏通りから長屋と貯蔵小屋の一部を見せる。建物は少し荒れ果てた印象をするが、実際には、当時にライフスタイルと家庭電化などによって必要になったアパートの修復工事が行われた。既に 1960 年代初頭に便所に水洗便所と洗濯機が増設がされ、1970 年代に各アパートにお風呂が増設された。飼豚などは、大体 1960 年代に宿舎から消え、1970 年代に、菜園を使う家族の数も凄く減った。洗濯屋のような、使われていない設備は荒れ果てた。そのコンプレックスの姿は非常に変わってきたが、その 2 つの長屋が現在にも存在する。

Yashica TL Electro X, Soligor 28 mm, Ilford FP4 ISO 125/22. MN135-00400-1975.

14. One of my macro-photography experiments of the time: a white ox-eye's blossom.

あの頃の私の接写の実験の一つ：白いフランス菊の花。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom, Agfapan professional 25, ISO 25/15. MN135-00476-1975

15. After coming back from France, people in the street had definitely drawn my attention, but I was still too shy to walk the streets and take shots of unknown people. At the same time I became interested in the things I could see from the windows of my apartment and tried to put them in an interesting composition. These people are walking up the street in front of my house to church on Sunday morning. The way they moved, light and shadows, and the lines from the buildings and the street intrigued me.

フランスから帰った時、人間の路上写真は確かに私の注目を引いたが、知らない人に接近して、路上で撮影することに対して未だ恥ずかしく過ぎた。同時に、私のアパートの窓から見えるものとこれをどのような構図で撮影できるかに関心がわいた。この人々は私の家の前の道で日曜日の朝に教会へ行く。彼らの動き、光と影、又は建物と道の線によって面白い構図ができた。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom, Ilford FP4 ISO 125/22. MN135-00411-1975

16. /17. After coming back from trip to England in July 1975, I had become less shy and started to walk the streets for shooting. These two photos were taken in early August 1975 at a flea market, which was organized by the city on the first weekend of every month, so that ordinary people could sell old things that they no longer used. Professional dealers of old things were barred from selling at these events, but they showed up as buyers. Here I learned that this kind of events provide abundant opportunities for interesting photos.

7 月のイギリス旅行から帰った後、知らない人々を撮る恥ずかしさは大体消えて、撮影のために道路に出かけ始まった。この 2 枚は八月初頭にあったがらくた市に撮った。このようながらくた市はマルブルグで毎月の第一週末に市によって開催された。一般住民が要らないものを売ることができるためのイベントだった。古物販売のプロは、このイベントに売ることができなかったが、買うために来た。このようなイベントはよい撮影の機会を提供すると早く習った。

Yashica TL Electro X, Soligor 135 mm, Ilford HP4, ISO 400/27. MN135-00772-1975, MN135-00775-1975

18. With gaining more experience in photographing people, I became very intrigued with shooting my girlfriend while she put on her makeup. Not only did the intensity with which she concentrated on the activity make her completely oblivious to me taking her photograph, but the available light and its reflection in the mirror she used produced remarkable effects of light and shadow.

人間の写真を撮る経験が増えたことを連れて、私の彼女が化粧をすることに強い関心がわいてきた。彼女が私の撮影を完全に無視するほどに、この活動に集中したのみならず、同時に、自然光とそれの彼女が使った鏡での反映は光と影の特有なパターンももたらした。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-00887-1975

19. While walking in the woods around my village that had been a favorite playground during my childhood, I found this old kettle hanging in a tree. I took a number of shots. When I had a chance to walk the same area again in the 1990s, I still found it, but now it had really become part of the tree.

子供の頃によく遊んだ森で散歩したときに、この木に巻き込んだ古いおけを見つけた。幾つかの撮影をした。1990 年代に再び同じ場所を歩いたとき、その木も見つけたが、おけは木の一部になってきた。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP4, ISO 400/27. MN135-00746-1975

20. Saturday-morning market in front of Marburg's city hall. Markets were held in several places in Marburg Wednesday and Saturday mornings. Among the sellers were many farmers from the region.

マルブルグの市役所前の広場に開催された土曜日の朝市。マルブルグでは、幾つかの場所に毎週水曜日と土曜日に朝市があった。周辺地方の農民が直接に販売することも多かった。

Yashica TL Electro X, Yashinon DS 50 mm, Agfapan 400, ISO 400/27. MN135-00827-1975

21. Another shot from the same Saturday morning. On Saturday mornings Marburg's old town was very busy with shoppers. According to the law at that time, shops closed at 2 p.m. and kept closed until Monday morning.

同じ土曜日のもう一枚。土曜日の午前中に、マルブルグの古町は買い物する人で込んでた。当時の西ドイツの法律で、店は土曜日の午後 2 時に閉店すべく、月曜日の朝まで店が開いてなかった。

Yashica TL Electro X, Yashinon DS 50 mm, Agfapan 400, ISO 400/27. MN135-00832-1975

22. Two boys whom I met on a bridge from where I took shots of the railroad facilities at Marburg central station.

マルブルグ中駅周辺の鉄道施設を橋の上から撮ろうと思ったときに会った少年達。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP4, ISO 400/27. MN135-00859-1975

23. During the summer of 1975 I traveled with Gaby for four weeks through England. We first went to Hull where we had a friend who was a student at York University. Like most of us he was a left leaning radical. He introduced us to Hull's radical workers' clubs. After Hull we spent a week or so in Carlisle, and our final leg was London, from where we were to fly back to Frankfurt. England in 1975 was facing a severe economic downturn and a rapidly progressing deindustrialization, which was especially well visible in Hull.

1975年の夏には、Gabyと一緒に4週間のイギリス旅行をした。まずは、ハルに行った。あそこに私がヒッチハイキングで来た友達がいる。彼はヨーク大学の学生だった。私たちと同じように左翼のラディカルだった。彼は、トロツキズムのイギリス社会労働者党に巻き込んで、私たちをハルのラディカル労働者クラブに紹介した。ハルの次に一週間以上に、西海岸の北部のカルライルに行った。最後は一週間くらいロンドンに過ごした。1975年に、イギリスは厳しい不景気と急速に進んだ脱工業化に直面していた。この状態は、ハルで特によく見えるようだった。

Yashica TL Electro X, Yashinon DS 50 mm, Agfapan 400, ISO 400/27. MN135-00572-1975

24. During our trip to England I started to shoot in the street, mostly with a 50 mm lens, but sometimes also with a 135 mm lens. This is a shot of people waiting for a ferry in Hull harbor.

イギリスでは、広く人間を路上で撮ることを始めた。そのために殆ど50mmのレンズ、時々135mmのレンズを使った。この写真は、ハルの港でフェリーを待っている人々の光景だ。

Yashica TL Electro X, Yashinon DS 50 mm, Agfapan 400, ISO 400/27. MN135-00567-1975

25. One of my shots from Carlisle. A back alley in an old labor class housing area. In 1975 I had also developed a keen interest in the rapidly disappearing, dilapidated old streets' and buildings' environments.

カルライルで撮った一枚。労働者階級の古い住宅街における裏通り。1975年には、急速に消えつつあった、荒れ果ての古い町並みと建物の光景に強い関心がわいた。

Yashica TL Electro X, Soligor 28 mm, Ilford HP4, ISO 400/27. MN135-00575-1975

26. A shot of a traditional English housing area, which I took from the train. While traveling back from Carlisle to Hull by train, we could see many interesting street scenes that differed completely from Germany. It was extremely frustrating that I could not just stop the train and get out shoot the scenes. So I started to take a number of shots from the window when the train was slowing down.

電車の窓で撮ったイギリスの伝統的な住宅街の一枚。カルライルから電車でハルに帰ったときに、ドイツと違うとても面白い町並みの風景を沢山見ることが出来た。自分の好みに電車を止めて、撮影のために降りることが出来なかったのは、本当に強い不満を起こした。だから、電車の窓での撮影を始めた。

Yashica TL Electro X, Soligor 28 mm, Ilford HP4, ISO 400/27. MN135-00653-1975

27. During the mid-1970s England was experiencing major economic problems and a rapid deindustrialization and many jobless people were on the move. This guy slept on a bench just after lunchtime on a warm summer day; he seemed to be well dressed, so we thought he was just taking a nap. But a closer look at the soles of his shoes reveals they needed repair. Hence, he might also have been homeless.

1970年代の半ば、イギリスは厳しい不景気と脱工業化を経験した。沢山の失業者は仕事を探して、旅をした。この写真は暖かい夏のランチ後の時間で撮った。公園のベンチで寝たが、いい服装を着たらしい、ただ昼寝をしたと思った。しかし、修理を要する靴底をもう少し詳しく見て、浮浪者だったことも可能だ。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP4, ISO 400/27. MN135-00727-1975

28. Two years after starting to take photos, film number is 50, negative number is 1533. This was still a period of trial and error. Student fraternities had twice a year a big beer festival on the city's market place. This shot was taken on the first Sunday in July.

この写真は、カメラを買って二年目で、フィルム番号は50、ネガの番号は1533。カメラにかなり慣れたが、未だ色々な事にトライアルしていた時期だ。マルブルグ市では、毎年、二回、学生組合の大きなビール祭りがあった。この撮影は、七月の第一日曜日に開催された祭りのものだ。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom, Kodak Panatomic-X, ISO 32/16. MN135-01533-1976

29. An early shot of my mother. During the 32 years between 1974 until her death in 2006, I took several hundred photos of her. On many of the photos she has a very stern appearance, but she had a deep sense of humor.

私の母の早い頃一枚。1976年と彼女が死んだ2006年の32年間、彼女の何百枚も撮った。その多くの写真に、彼女がかなりまじめな顔をしているが、実際には凄くユーモアを解す心を抱いていた。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-01139-1976

- 30./31. Two shots of old lutes. Around Christmas of 1975, I was contacted by the owner of a shop of musical instruments, the *Musikhaus Oberstadt*, to take some photos of the Christmas decoration in his showcase, which had just won the first prize in Marburg's old town's Business Association's competition for Christmas decorations of shops' showcases. From that time on, he asked me again and again to do shooting jobs for him, and thus became my first source of income from photography. In 1976 he moved to a much bigger shop in the old town's main shopping street. He now was also specializing in historical instruments and collected and sold them throughout whole West Germany. Therefore he needed detailed photographs of the instruments.

古いリュートの二枚。1975年のクリスマス前後には、*Musikhaus Oberstadt*という楽器の店の店長を私に接触した。店は丁度その時に古町の商店街委員会のショーケースのクリスマス飾りに関するコンクールで金賞を受賞して、彼はそのショーケースの写真が欲しかった。それから、彼は写真の撮影が必要になったときに何時も私に頼むようになって、私の最初の写真からの収入源になった。1976年に、店はより大きな場所、古町商店街の最もよい領域に移して、彼は古い楽器の販売にも乗った。古い楽器の販売は全国に渡ったので、彼はその楽器の細部を見せる写真が必要になった。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom, Ilford Pan F, ISO 50/18. MN135-01028-1976, MN135-01022-1976

32. My friend Ichirô, an exchange student from Japan. At that day we were all out in force with cameras taking shots of the wedding of two Korean friends. Here we are taking shots of each other.
日本人の留学生の友達、一郎。この日に、全ての友達はカメラを持って、韓国人の友達二人の結婚式に出かけた。一郎と私は互いの写真を撮る。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-01100-1976
33. This is one of several shots that I took from a street corner. I used the long telephotographic lens. This is an elder woman from the countryside, wearing the typical traditional costume of the Marburg region.
長い望遠レンズを使って、道の角からの撮影の一枚。この年をとった女は、マルブルグ地方の農村の伝統的な服装を着ている。
Yashica TL Electro X, Vivitar Series 1 70–210 mm Macro Zoom, Kodak Tri-X Pan, ISO 400/27. MN135-01127-1976
34. My grandfather at my parents' house. He used to live in Oberhausen in the Ruhr region. After the death of my grandmother in 1969 he continued to live alone there for several years, but there was nobody to take care of him, so my parents convinced him to come to Trockenerfurth. But being used to life in a big city, he didn't like it in the village at all. He eventually returned to Oberhausen, after one of my cousins agreed to take care of him.
私の祖父。両親の家にて。彼は重工業地帯のルール地方のオベルハウゼン市に住んだ。祖母が 1969 年に亡くなった後、祖父は一人でオベルハウゼンに住み続けたが、彼の面倒を見る人はいなかったため、両親は彼をトロッケンエルフルトに来ることに納得させた。しかし、彼は大都市に生活を暮らすことに慣れて、村での生活は好きでなかった。私の従妹一人が彼の世話することに同意した後、彼は結局オベルハウゼンに帰った。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-01151-1976
35. Kalle, a friend of Mick and me. Kalle was a very introverted guy who didn't follow the usual career after graduating from high school. He showed-up at my place one day and said, "let's do some photos." In this session I experimented a lot with lightning, and this led to a whole series of portraits of various friends.
Kalle は Mick と私の友達だった。Kalle は非常に内向的な人格を持って、高校卒業後、普通のキャリアにも乗っていなかった。ある日に、彼は「写真を撮りましょう」と言って、私の家に現れた。この撮影のセッションで光の色々な実験を試みた。
Yashica TL Electro X, Soligor 135 mm, Kodak Tri-X Pan, ISO 400/27. MN135-01184-1976
36. Mick at my place. In the early 1970s he had married his high-school darling, but the marriage soon turned sour. They were divorced in 1974 or 1975. After the divorce he really fell into a hole, and started partying every night and running up tabs in the students' joints. Therefore his father agreed to pay him a six-month trip through the U.S.A to Japan. But in the first few months after he came back, he was not much reformed and started partying again. That's when he hurt himself in a drunken state, he tore a tendon or something, anyway his leg was put in a cast, and he was sent home. Because of his handicap he moved in with us, and then Émmanuel and Élisabeth did the same, and for six weeks we were five in our apartment.
Mick、私のアパートにて。彼は 1970 年代の初頭に彼の高校ダーリングと結婚したが、夫婦関係は早く悪くなった。1974 年もしくは 1975 年に離婚した。離婚後、彼は本当に精神的な穴に落ち込んで、毎夜に飲み屋でパーティをして、未払い勘定が積み重なってきた。この様な状況を見て、父親は彼に 6 ヶ月間のアメリカ・日本旅行を支払うことに納得した。しかし彼は帰った後に、あまり改善しなくて、直ぐパーティの生活に戻った。それで、ある日に彼は酔っ払った状態で、脚の怪我を起した。病院で、脚にギブスをはめて、彼を家へ退院させた。しかし、脚のハンディキャップで、彼は一人で暮らすことができなかったため、うちの家に来た。そして、Émmanuel と Élisabeth も来て、私たちは 6 週間 5 人でうちのアパートで暮らした。
Yashica TL Electro X, Soligor 135 mm, Kodak Tri-X Pan, ISO 400/27. MN135-01215-1976
37. Émmanuel from Cameroon. I met Émmanuel and his wife Élisabeth for the first time at a student party in June 1976. They had just come to Germany with a scholarship for the *Institut für Genossenschaftswesen* at Marburg University, at that time the most important German research institute for agricultural development in the Third World. But first they had to learn German, which was handled by the *Goethe Institute*. The first leg was a course at the some Institute in Marburg; then they moved on to one of the *Goethe Institute's* language centers. In August their language course was finished, and they returned to Marburg, only to find out that their promised apartment and the money from the scholarship would only become available in mid-October. They lived in the same hotel in which they had been placed by the *Goethe Institute* during their first stay in Marburg. But without the income from the scholarship, they were quickly running out of their savings. When I was approached by a friend asking if I could do something for them, and after inquiring the whole problem, I invited them to our house, not knowing that Mick would move in too. Anyway, it was a very crowded, but in every sense hilarious six weeks. Especially since Élisabeth, who started to cook for all of us, tried to put the German politeness that she had learned at the Goethe Institute into practice. Anytime somebody would pop up at our door, he or she was invited in to sit down and offered a drink. The mailman really didn't know what to say. And then all our student friends to whom Mick claimed that Uli had won six weeks of the service of black butlers in a newspaper competition... I met Émmanuel again by accident on an airport in the 1990s, and he had become a high bureaucrat in his country's Ministry of Agriculture.
カメルーンからの留学生 Émmanuel。Émmanuel とその妻 Élisabeth を初めて 1976 年の 6 月に、学生のパーティに出会った。彼らは一ヶ月前にドイツに来て、ドイツ語は未だ不自由だったが、私たちはフランス語で話すことができた。彼らはドイツの最大の第三世界における農業開発の研究所たるマルブルグ大学の *Institut für Genossenschaftswesen* (協同組合研究所) に入学するための奨学金を受けたが、入学前に先ずドイツ語の勉強をしなければならなかった。そのドイツ語の勉強はゲーテ・インスティトゥットの管轄に置かれた。先ずは、二ヶ月間、当時にマルブルグにあったドイツ語学校で勉強したが、その次に、別の都市にあったゲーテ・インスティトゥット付属のドイツ語センターに移動した。そのコースが終わった後、彼らは 8 月にマルブルグに戻ったが、突然ドイツの学術交流を運営した官僚の馬鹿さによってもたらされた大きな問題に直面した。当時に、マルブルグ大学の学年は 10 月 15 日にスタートしたので、留学生の奨学金の支給もその日にスタートしたのみならず、留学生の宿舍への入居もその日以前に不可能だった。ドイツ語のコースの間、生活費と宿泊代、又はある程度の小遣いは奨学金を担当した基金によって支払われたが、ドイツ語コースの終了と入学の間の二ヶ月間にどの様な金も受けなかった。それはドイツに来た前に説明されなかったが、それだけでは、学生宿舍の入居ができた場合にあまり問題がなかった。しかし、ホテルで泊まるが必要になって、彼らがドイツに持ってきた貯金が急速になくなった。この様な状況を分かったうえ、私は Émmanuel と Élisabeth をうちの家に招待した。6 週間、うちのアパートは非常に込んだが、よい経験もいっぱいあった。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-01220-1976

38. Staircase in Mick's house. The more I took photos, the more I saw the things that surround us with a photographer's eye. There were many interesting objects; it was only a matter of how to take the shot. The staircase in Mick's house is one example of this.
Mick が住んだ家における階段。写真を撮ることになったことを連れて、周りのものを写真家の眼で見始まった。沢山の面白い対象を見たが、問題は、どのように撮影するかということだった。
Yashica TL Electro X, Soligor 28 mm, Kodak Tri-X Pan, ISO 400/27. MN135-01344-1976
39. Old house. When I had time, I walked around the town just looking for interesting objects and scenes. Mostly I would walk alone. Only during the week Catherine stayed with us I had congenial company.
古い家屋。暇があった時、面白い光景を探して、特別な目的なしにマルブルグの街を歩いた。殆ど一人で歩いた。Catherine が私たちを訪れた一週間だけに、気心の合った連れ合いがいた。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-01480-1976
40. Old brick building in a back alley. Especially in the back alleys and small passage ways of which the old part of Marburg had a lot, I found interesting buildings and other objects. But there was always worry how the shots would turn out. Not everything worked out as planned, but I kept trying. In the back alleys there had once existed a multitude of workshops of craftsmen of every kind, but in the 1970s most of them were closed down. The buildings were used as storage space and filled with rubble, and this increased the fire hazards. In 2008 I spent a day in Marburg walking my old tracks. Some things still existed, but many had disappeared.
裏通りにおける煉瓦の古い建物。特に、マルブルグの古町にいったいあった裏通りに面白い建物とその他の撮影対象を沢山見つけた。しかし、何時も撮影は同に出てくるかという心配があった。失敗も沢山あったが、頑張り続けた。昔に、古町の裏通りに職人の工場がいっぱいあったが、1970 年代にその殆どが閉めてしまった。建物はがらくたの貯蔵として使われたが、これによって火事の危険が増えた。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-01495-1976
41. This shot was taken at the entrance to the campus of humanities of Marburg University. A row of posters advertising a concert of the band *War* plastered over political graffiti. Only the word *Volksentscheid*, which means *referendum* was left standing. An interesting combination.
この写真は、人文学部のキャンパスの入り口に撮った。*War* というバンドのコンサートのポスターが古い政治的な落書きの上に貼ってある。落書きから *Volksentscheid* (国民投票) という単語だけが残っている。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-01475-1976
42. Ekkhard Keim and Mick Schwarz life in the *Frustica*. In the late 1960s, the rapid spread of discotheques had almost dried-up any venues for bands to play live. But in the mid-1970s students' and young people's drinking places slowly restarted to have live music. But it was always a problem to what degree the neighbors would tolerate the noise.
Frustica といった学生の飲み屋で演奏中の Ekkhard Keim と Mick Schwarz。1960 年代末にディスコテックが人気になったことを連れて、ライブハウスは急速に消えてしまった。しかし、1970 年代半ばに、若者と学生の飲み屋はライブを提供し始まった。
Yashica TL Electro X, Yashinon DS 50 mm, electronic flash, Kodak Panatomic-X, ISO 32/16. MN135-01647-1976
43. Guido was the nephew of a friend of mine. He visited his aunt during the summer holidays. His mother was German and his father was an African exchange student. He was a very smart and cheerful kid. In the early 1970s interracial marriages were very rare in Germany.
Guido は友達の子だった。彼は夏休みに叔母さんを訪れた。母はドイツ人、父はアフリカからの留学生。1970 年代には、ドイツでこの様な国際結婚が少なかった。彼は非常に明るい少年だった。
Yashica TL Electro X, Yashinon DS 50 mm, electronic flash, Kodak Panatomic-X, ISO 32/16. MN135-01667-1976
44. During 1976 I became more and more accustomed to photographing people in the street. When I took a walk, I always had the camera with me, but seldom extra lenses. So, many of my shots have been taken with a 50 mm lens.
1976 年に、路上での人間の撮影に益々慣れてきた。何時もカメラを持って出掛けたが、交換レンズを殆ど持って行かなかった。多くの撮影で 50 mm のレンズを使った。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO 125/22. MN135-01801-1976
45. A wooden bridge in Marburg. Its form, like that of many other things, which I found while walking through the town, attracted my attention. At the time I was out of work during the summer holidays, because the student assistants were laid-off during the holidays due to budgetary restraints of the University. In early August we had a young French woman, Catherine, as a guest in our house with whom I walked all the edges of town while talking about art, poetry, music, and politics. I used this photo in the "Power of Symbols" exhibition in March 2009.
マルブルグにおける木材の橋の一つ。その形は面白いと思った。街を歩いた時に、撮影のために面白いものを沢山見つけた。あの頃の私の主な収入源は、日本学科の図書室の学生助手の仕事だったが、1976 年には、大学の予算難の故に学生助手は夏休みの間に解雇された。それで暇があった。8 月の初頭に Catherine というフランスの若い女が私たちを訪れた。美術、音楽、文学、政治などに関して話しながら、彼女と一緒にマルブルグのあちこちを歩いた。この写真は 2009 年 3 月の "Power of Symbols" グループ展で使った。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO 125/22. MN135-01797-1976
46. Ulricke on her way to night school. I met her and the other girls on their way to school by accident while roaming the streets with Catherine, and I took several shots of them.
Ulricke。私は Catherine と一緒に街を歩いた間に、彼女とそのクラスメートを夜間学校への通学中で具前にであつた。彼女たちの何枚も撮った。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO 125/22. MN135-01814-1976
- 47./48. Two shots with a self timer. Mick and me and a self-portrait. On that day we did a series of shots of Mick and Gaby, Gaby and me, Mick and me and me alone.
セルフタイマーを使って、私と Mick の写真を撮った二枚。その日に Gaby, Mick と私の様々な組み合わせの撮影のシリーズを撮った。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-01997-1976, MN135-02003-1976

49. My sister Dagmar at my parents place. Dagmar was more often at my parents' home than I. She actually left earlier than me, entering the Red Cross Nurse School in Kassel when she was 16, but in the 1970s she worked at a hospital in Bad Wildungen, only 15 km from Trockenerfurth, about thirty minutes drive with her car. After Gaby moved to Marburg in 1973, I only visited my parents once or twice a month, but there were the family celebrations, like my parents' birthdays, which we always attended.

私の妹 Dagmar。うちの両親の家にて。彼女は私よりも両親の家を訪れた。実際には、彼女が私より早く家から出た。彼女は 16 歳でカセルにあった赤十字の看護学校に入学したが、1970 年代に、Trockenerfurth から 15 km 離れた所の病院で働いた。これは彼女の車で 30 分のドライブだった。Gaby が 1973 にマルブルグに来た後、私は月一・二回両親を訪れるようになったが、彼らの誕生日などの家族の祝いことに何時も参加した。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-01581-1976

50. My uncle Fritz, the eldest brother of my mother. My mother had seven brothers and sisters. They were born in a neat gender order: Friedrich (son), Emma (daughter), Walter (son), Else (daughter), Otto (son), Hedwig (daughter), Erwin (son), Ruth (daughter). Except her eldest sister, all her surviving siblings lived around Borken, and the men all worked in the mines. Her younger brother Erwin had died in the war.

フリッツ叔父。彼は母の一番上の兄だった。母は兄弟姉妹 7 人がいた。彼らは、長男、長女、次男、次女、三男、三女、四男、四女の順番に生まれた。第一人は戦死し、長女が旧東ドイツのロストックに住んだが、そのほかの兄弟姉妹は皆ボルケンの周辺に住んだ。男性は皆炭鉱で働いた。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-02270-1976

51. My uncle Walter, the second eldest brother of my mother. These photos were taken at my father's birthday in October. Walter died in 2005 at age 94, at that time only he and my mother were still alive.

ワルター叔父。母の二番目の兄。この 2 つの写真は 10 月、父の誕生日に撮った。ワルターは 94 歳で 2005 年に死んだ。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-02266-1976

- 52/53/54. Catherine. In May 1977 Gaby and I broke up, and she moved in with Mick. I was living alone for almost two months, when Catherine came for a visit. She had first visited us in the summer of 1976 and enjoyed our walks together through Marburg. In early July 1977 she had finished her baccalaureate and wanted to travel through Germany before taking up the study of German language and literature at Paris University in October. We became instant lovers and she stayed for three months. It was a very intense romance, but we both agreed that it should be over, when she went back to France. Nevertheless we stayed friends and exchanged letters for many years, and also met each other from time to time.

Catherine. 1977 年 5 月に、Gaby と私が別れて、彼女は、Mick と一緒に暮らしになった。私は、およそ二ヶ月間一人暮らしをした時に、Catherine が訪問してきた。彼女は前の年うちの家を訪れ、私とのマルブルグの散歩が大好きだった。7 月初頭に、高等学の卒業試験が終わった後、彼女は、10 月のパリ大学のドイツ語・ドイツ文学学科の入学までの時間でドイツを旅行するために、最初の所としてマルブルグに来たが、私たちは直ぐ恋人になって、彼女は 3 ヶ月間私と一緒に過ごした。しかし、私達二人も、彼女がフランスに帰るとこの恋人関係が終わることに同意した。これにも拘らず、友人関係が続けて、長い間に手紙を交換して、互いを訪問した。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-02328-1977, MN135-02317-1977, MN135-02322-1977

55. Margit. She was one of the friends with whom we did many things together. She sometimes came to me and wanted her photos to be taken.

Margit. 彼女は友たちでした。時々、彼女は写真を撮って欲しくて、私の家に来た。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-02129-1977

56. A sweet 4-years old boy, isn't he? Actually he was quite a pitiful kid. His mother was a Spanish hippy and his father seems to have been a student from Marburg University. In the spring of 1978, his mother came with him to Marburg to search for his father, but the guy had left Marburg after graduation and his whereabouts were unclear. His mother was too busy smoking pot and playing with the guys to take good care of him, and she often forgot to feed him. But he was a smart kid and made the tour of the student houses where he certainly would get something to eat. He visited us several times a week and my girlfriend would make sure that he didn't leave hungry.

可愛い 4 歳の男の子です、ね。しかし、実際には可哀相な存在だった。母はスペイン人のヒッピーだった。父はマルブルグ大学の学生だったそうだ。彼女は父を探すために、息子と一緒に 1978 年の春にマルブルグに来たが、父は卒業後にマルブルグを離れて、行方不明になった。そして、彼女は男性と遊び、息子の世話をしなかった。食べさせる事も良く忘れた。しかし、息子のほうはとても賢い子だった。必ず飯を貰える学生の家を回った。毎週何回も私達の所に来た。私の彼女は必ず彼を食べさせた。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO 125/22. MN135-02595-1978

57. Typical houses in the old part of Marburg. The old part of Marburg had many half-timbered houses. Most of them dating back to the 15th, 16th and 17th Century, but some were even older. The known oldest half-timbered house was built in 1192. In 1978 I started a new adventure in photography: Color. This and the following photo come from my first slide film. Until then I had only taken black and white photos and since 1976 also enlarged the prints and processed the films myself. But in the summer of 1978 I accompanied friends of mine to a gig in a village in Nordrhein-Westfalen close to the frontier of North Hessen to shoot their gig. During the shooting I ran out of films and on the weekends shops were closed. But on the next day they wanted more photos. On our way back to Marburg we fortunately passed by the Lake Eder, which is a popular tourist spot and there were many kiosks, which sold films, but only color negative and color slide films. Since I knew from my studies on photography that slide films have a better color quality, I bought a slide film. I shot one more slide film during 1978, but I started more earnest experimenting with slide films and color only in 1979, in which year I shot four slide films.

マルブルグの古町の典型的な家屋。古町には木骨家屋が多い。その殆どが 15 世紀から 17 世紀に建てられたが、もっと古いものもある。マルブルグの一番古い木骨家屋は 1192 年の建設だと言われる。1978 年には、写真の新しい冒険を始めた：色。以前には白黒フィルムだけを使って、1976 年以降、引き伸ばしも自分で焼いて、フィルムの現像もやった。しかし、1978 年の夏には、友達がヘッセンの北部に近い所のノルドライン・ウェストファーレン週の田舎にあったクラブでライブがあった。彼らはライブの写真が欲しかったので、私は緒に行った。夜にはもってきたフィルムの全てを撮影して、翌日は日曜日だったので、店が開いていなかったが、彼らは写真をもっと欲しかった。幸いに、エデル湖を沿ってマルブルグに帰った。エデ

ル湖は人気な観光地だから、日曜日にもフィルムを売るキオスクがあった。でもカラーフィルムだけがかった。写真の勉強でカラーネガフィルムに比べてスライドフィルムの色の質がよりよいと知ったので、スライドフィルムを買った。1978年には、スライドフィルムをもう一本使ったが、1979年、カラーとスライドフィルムをもっとまじめに勉強することを始まった。Yashica TL Electro X, Yashinon DS 50 mm, AGFA CT 18, ISO 50/18. CS135-00030-1978

58. An old half-timbered house under reconstruction. Until the 1960s in many historical German towns old half-timbered houses were simply torn down and replaced by ugly 'modern' buildings when they went in disrepair. But in the 1960s people started to recognize the value of the old townscapes as tourist attractions and now efforts were made to keep at least the façade intact. In the 1970s policies changed, and now reconstruction and renovation became the rule. Starting about 1974, Marburg became one of several historic towns in Hessen, which were targeted for major programs of reconstruction and renovation of historical houses. This is one of these sites.

再建設中の古い木骨家屋。1960年代まで、歴史的な町並みでも、荒れ果てた古い木骨家屋が単に壊されて、その代わりに汚い「近代的」なビルが建てられた。しかし、1960年代、歴史的な町並みの観光者のための魅力に注目するようになって、少なくとも家屋の生面の保存に努力するようになった。1970年代に古い木骨家屋に対する政策が更に変わって、再建設と修復建設が新しいルールになった。1974年以降、マルブルグの古町はヘッセン州のその他の幾つかの歴史的な町と共に、木骨家屋の再建設・修復建設の大プログラムの対象になった。この写真の家屋は損再建設現場の一つだった。

Yashica TL Electro X, Yashinon DS 50 mm, AGFA CT 18, ISO 50/18. CS135-00031-1978

59. Old man on a bench. This photo was taken when coming back from a party at 6 o'clock in the morning. The old man didn't need much sleep and he felt lonely at home alone, so he used to go out for a walk early in the morning. We talked about half an hour and I took several shots.

ベンチの老人。パーティーから帰った日の朝 6 時の撮影だ。睡眠はあまり要らない老人で、一人で家に居るのは寂しくて、朝早くから一人で外を散歩してベンチに座った。私達は彼と半時間位喋り、その間に何枚かの写真を撮った。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-02812-1978

60. Joe S. Pawlak during a recording session in Lohra. Joe was the member of a folk and country-rock group that called itself *Blue Ridge*. He also was one of my neighbors in Marburg. He had come from Poland to visit his brother in England in the early 1970s when there was a period of relaxation of political control in Poland. But during his visit he decided to stay in the West, and since it was much easier for people from Eastern Europe to receive political asylum in West Germany, he came to Marburg. He was supporting himself through odd jobs while hoping for a career as a musician. In 1978 I was in charge of the *Mick Schwarz Band's* sound system. After having tried various locations as practice rooms, the band finally was invited to use the facilities of a group of friends who lived on a former farm in Lohra, which is about 20 km from Marburg. The members of that commune were all musicians and they had turned one of the buildings of the farm into a big studio. We moved our sound system and recording equipment there. To pay up the costs of our equipment, we used to rent out our sound system to other bands for gigs in the emerging scene of jazz, folk, country, rock etc. clubs that provided venues for live music but were seldom equipped with sound systems. So between 1977 and 1979 I traveled almost every weekend with some band to its gigs. *Blue Ridge* was one of those bands. And when they needed new demo tapes I proposed to them to use our facilities in Lohra.

ローラで行った録音セッション中の Joe Z. Pawlak。Joe は、*Blue Ridge* と言ったフォーク・ロックやカントリー・ロックを演奏したバンドのメンバーだった。彼はポーランドの出身だった。1970年代に、ポーランドにおける政治的統制が一時的に緩和されたとき、イギリスで暮らした兄を訪問したが、訪問中で、ポーランドに帰らないと決定した。イギリスに比べて、当時に旧西ドイツでは、社会主義の東欧圏から来た人々にとって政治的亡命を受けることが簡単だったので、彼はドイツに来た。うちの隣の家で住んだ。彼は音楽で生活をしたかったが、実際にはその生活費の大部分をフリーターとして稼いだ。1978年に、私は *Mick Schwarz Band* のサウンド・システムを担当した。そのサウンドシステムは特にクラブに適当なサイズだった。バンドの費用を緩和するために、私たちはそのサウンド・システムを他のバンドに借りた。その一つのバンドは *Blue Ridge* だった。1978年には、うちのバンドがローラで昔の農場で住んだコミュニティのスタジオに練習した。*Blue Ridge* は新しいデモ・テープが必要になった時、私は、そのローラのスタジオを録音のために使うことを提案した。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-02539-1978

61. Jean-Marc Jotter takes a bath in our apartment. Jean-Marc was another member of *Blue Ridge*. He came from France. He had come to Germany as an exchange student of social education at Kassel University, but while living with a commune in a village close to Kassel, he decided to break up his studies and become a musician instead. Like Joe he lived in Marburg from odd jobs. He lived in a small room under the roof of an old half-timbered house. Like in most of these houses before renovation, the cheap rooms rented out mainly to students weren't equipped with a bath. Jean-Marc didn't even have electricity, because he couldn't pay his electricity bills. But his landlady was so kind to provide him with electricity for his lightning from her own apartment. He came regularly to our house, mostly around meal-time, to take a bath.

Jean-Marc Jotter はうちの家のお風呂に入っている。Jean-Marc も *Blue Ridge* のメンバーだった。彼はフランスの出身だった。1970年代に、彼は社会教育学の学生として、カセル大学の交換留学生としてドイツに来たが、カセルの周辺の田舎のコミュニティに住んだ間、退学してその代わりに音楽をやると決定した。彼もその生活費を主にフリーターとして稼いだ。彼は Joe よりも貧乏だった。彼はうちの家の近く、古い木骨家屋の屋根の下の小さな部屋に住んだ。彼は電気代を支払うことができなかった。部屋の電気は切れた状態だったが、そのとても優しい大家のお婆さん、光のために自分のアパートからの延長コードで彼に電気を上げた。修復建設以前の殆どの古い木骨家屋の殆どと同じように、その家賃の安い部屋には、お風呂が整備されなかった。だから、彼は定期的、普通に食事の時間帯に、うちのお風呂を使うために来た。

Yashica TL Electro X, Soligor 28 mm, Kodak Plus-X Pan, ISO 125/22. MN135-02620-1978

62. Conny has been a friend of mine since she had moved to Borken in the late 1960s. She was not my lover. Actually at the time of this photo she was studying at Göttingen University. She had been to the same high school in Fritzlar as Karin, the girl who was living with me since October 1979, and the two girls had become close friends. She visited us in 1978 and while in Marburg she asked me to take "sexy" photos of her.

Conny は 1960 年代後半にボルケンへ移住して、その頃から私の友たちでしたが、決して恋人ではなかった。この写真の撮影のときに、彼女はゲッティンゲン大学の学生だった。実際には、彼女は 1977 年まで、1978 年の 10 月に私のルームメートになった Karin という女の子との同じフリツラルのギムナジウム（高校）に通学して、二人は親友になった。1979 年に彼女が Karin を訪問するために二週間マルブルグに来た。その時に彼女の「セクシー」な写真を撮ると私に頼んだ。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO 125/22. MN135-02643-1978

63. Dave Domine and Joe Pawlak during a *Blue Ridge* life at some student drinking place in Marburg. Dave was the third member of the band. He came from Hawaii and was of Japanese ancestry. He had served in the U.S. Army and while being stationed near Gießen, he fell in love with a German girl from the neighboring city of Wetzlar. Still in the army until the summer of 1978, he frequently went to German clubs with life music in Gießen, and that's how he met Joe and Jean-Marc. After being released from the army, he stayed in Germany and eventually married his girl friend. He was a very gifted musician and he couldn't stand the casual way in which Jean-Marc, and especially Joe treated practicing. So after about three years playing together and gaining a certain success in the life clubs, *Blue Ridge* broke up and Dave formed a new band with musicians from the Gießen-Wetzlar area, but they stayed close friends.

マルブルグのある飲み屋に開催した *Blue Ridge* のライブ中の Dave Domine と Joe Pawlak. Dave は *Blue Ridge* の三番目のメンバーだった。彼はハワイ出身の日系人だった。米軍の兵士としてドイツに来て、ギーセンの近くの基地に派兵された。ギーセンでドイツの女のことであって、二人は恋人になった。彼は未だ兵士として、ギーセンのライブ音楽のクラブの常連になった。それで Joe と Jean-Marc と出会った。除隊させた後、ドイツに滞在し続けて、その恋人と結婚した。彼は凄く良い音楽家だったので、Jean-Marc と特に Joe の練習に対する怠け者の態度に対してしばしば怒った。それ故、バンドはヘッセン州とその周辺のクラブでかなり人気になったのに、2・3年後にバンドが解体して、Dave はギーセン周辺の音楽史と新しいバンドを作ったが、三人の友人関係が続いた。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-02434-1978

64. Karin in our kitchen. Karin was a friend from the Borken region. In 1977 she finished high school and was accepted as a student of law at Göttingen University. But then in September 1977, she won a scholarship of the State of Hessen, and in order to receive it, she had to study at least for one year at a university in Hessen. Therefore she made a quick decision to enroll in the faculty of law at Marburg University and needed accommodation. At that point I was approached by Gaby and my friend Rudi to let her move in with me as a room mate. Actually I was not very pleased with the request. After having lived together with Gaby for five years, I was really looking forward to living alone for a while. And after Catherine had left, I had turned Gaby's old room into a darkroom. But then I was suddenly confronted with financial problems, so I reluctantly accepted the request.

Karin はボルケン周辺の友だちだった。1977 年の 6 月に高等学校卒業試験が終わった後、彼女がゲッティンゲン大学法学部に入学ができた。しかし、9 月に彼女がヘッセン州の奨学金コンテストに成功になって、条件は、少なくとも一年間ヘッセン州の大学に入学することだった。期待しなかった、突然なことだったが、彼女が直ぐに、マルブルグ大学法学部への入学を決めた。最も大きな問題は宿泊だった。だから、Gaby とうちの友達 Rudi は私に接近して、彼女をルームメイトとして受けることを頼んだ。実際には、あの頃に、私はそのアイディアにあまり同意しなくなかった。5 年間の Gaby との一緒暮らしの後に、寧ろ少し一人暮らしをしたかったし、Catherine がフランスに帰った後に、私は本来の Gaby の部屋を暗室に変わったこともあった。けれども、その時に私は突然の収入皆減に直面して、家賃の一部を貰うことが非常助かったのも、結局その提案に納得した。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-02762-1978

65. Conny and her boyfriend kissing at our house. During Conny's visit, suddenly a guy turned up with whom she had been dating several times in Göttingen. During the two days he stayed with us they finally became lovers.

Conny とそのボーイフレンドはうちの家で口付けをする。Conny がうちの家に訪れた間、突然彼女のゲッティンゲン知り合いがうちの家に現れた。彼女が彼と何回かデートをしたことがあったが、彼は二日間うちの家に泊まって、二人は結局恋人になった。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO 125/22. MN135-02631-1978

66. Natalie Sheelar and Jean-Marie Peschiutta. Natalie from Tucson, Arizona came to Marburg as an exchange student, but since she is a gifted multi-instrumentalist and vocalist, she was quickly recruited into the country-rock band *Winchester*, one of the few bands from Marburg who gained cross-regional and even nation-wide popularity in Germany during the 1970s. But then she left the band, which broke up very soon afterwards, for reasons I do not know. By 1977 she had started to live together with Jean-Marie who is of French/Italian origin, and a gifted vocalist and multi-instrumentalist in his own right, and they started together as a duo playing country and blue grass. In 1978 they needed new promotional photos and they asked me to take the shots. This photo is one from a series of several films. In the 1980s Natalie and Jean-Marie formed the country rock band *Detour*, which gained considerable popularity in Europe, especially in Germany and France, and they are still active today. Of all my friends from the Marburg music scene, they are the only ones who really succeeded in making a living from music, but at least during the 1970s they also kept up additional side-jobs.

Natalie Sheelar と Jean-Marie Peschiutta. Natalie はアリゾナ州のトゥーソンから交換留学生としてマルブルグに来た。しかし、彼女は非常に上手い複数楽器と歌いの音楽家だったので、直ぐ *Winchester* というマルブルグのカントリー・ロック・バンドに募集された。このバンドだけが当時のマルブルグのバンドのうち全国に成功になったが、彼女が何らかの理由でそのバンドを離れて、バンドが解体した。1977 年頃に彼女は Jean-Marie と一緒に暮らしをした。フランス・イタリア出身で、彼も凄く上手い複数楽器と歌いの音楽家だった。二人は一緒にカントリーとブルグラスの演奏を始めた。1978 年に彼らはプロモーションの写真が必要になって、私にその撮影を頼んだ。この写真は 3 巻のフィルムから 1 枚だ。1980 年代に、Natalie と Jean-Marie は *Detour* というカントリー・ロックバンドを形成した。そのバンドはヨーロッパ、特にフランスとドイツにかなり成功になって、現在も活動を続けている。私のマルブルグのバンドの友人のうち、彼らだけが音楽で生活を暮らすことができたが、少なくとも 1970 年代に二人両方も、音楽以外の仕事もやった。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03019-1978

67. Jean-Marc and his girlfriend Ute during a gig of *Blue Ridge*. Each of *Blue Ridge*'s gigs included one set in which Dave and Joe would play as a guitar duo. Jean-Marc was actually covering the bass elements, and he later played mainly acoustic and electric bass guitar. Anyway, during this set Jean-Marc was able to watch his friends' performance while fooling around with his girl friend.

Blue Ridge のライブ中の Jean-Marc とその彼女 Ute. *Blue Ridge* のライブは何時も Dave と Joe が二人だけで演奏したセットを含んだ。Jean-Marc はバスを担当したので、バスが要らないセットだった。これは彼がその彼女と一緒に、その二人の友達演奏を見る機会になった。

Yashica TL Electro X, Yashinon DS 50 mm, electronic flash. Kodak Ektachrome 64, ISO 64/19. CS135-00108-1979

68. The old road between Trockenerfurth and Nassenerfurth in the direction of Nassenerfurth. In the early 1960s a new road was built between Borken and several villages, which did not go through the village centers, but passed them by on the outskirts, and also avoided railroad crossings. The old unpaved road between Trockenerfurth and Nassenerfurth largely fell out of use after the railroad crossing at the entrance to Trockenerfurth was closed, and thereafter was mainly used for agricultural traffic and traffic between the coal mines.
 トロッケンエルフルトとナッセンエルフルトの間の旧道路（ナッセンエルフルト方面へ）。1960 年前後、田舎の道路もタール舗装をした。同時に踏み切りや村の中心を避けるバイパス道路の工事もスタートして、ボルケンからナッセンエルフルトを通して、およそ 15 km の長さの新しい道路が建設された。ナッセンエルフルトからのトロッケンエルフルトの入り口にあった踏切が廃止されたので、旧道路の利用は殆ど炭鉱間と農業の交通だけのために使うようになった。
 Yashica TL Electro X, Yashinon DS 50 mm, Perutz Peruchrome C19, ISO 64/19. CS135-00160-1979
- 69/70. Self-portraits during repairs in my apartment. I did a lot of self-portraits with the self-timer, trying various poses, compositions, and lighting.
 アパートの修理の時に撮った自画像。セルフタイマーを使って、沢山の自画像をとった。何時も新しいポーズ、構図と光の設定を試みた。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03475-1979, MN135-03476-1979
- 71/72. Around 1979 I had bought a cheap macrophotography bellows and tried macrophotography of various plants and other objects. Unfortunately I could not afford a more expensive bellows, which led to various problems while shooting.
 1979 年頃に安い接写蛇腹を買って、植木とその他の対象の接写を試みた。残念ながら値段のより高いものを買うことができなかったのも、撮影に様々な困難に直面した。
 Yashica TL Electro X, Soligor 28 mm with a macrophotography bellows, Kodak Tri-X Pan, ISO 400/27. MN135-03492-1979, MN135-03494-1979
73. A friend's cat. All in all I have done only very few shots of animals. Because he would flee, when I approached too closely with the camera, I used the telephoto lens.
 友達の猫。全体として、僕の動物の撮影は少ない。カメラで近づいて過ぎた時に、彼は逃げたので、望遠レンズを使った。
 Yashica TL Electro X, Vivitar Series 1 70–210 mm Macro Zoom, Kodak Tri-X Pan, ISO 400/27. MN135-03487-1979
74. Three generations of Moehwalds, me, my father and my grandfather. This shot was also taken with a self-timer, because my mother had problems with the single-lens reflex camera.
 メーワルト男性三世代。私、父、祖父。母は一眼レフのカメラを使うことに困難があったので、この写真もセルフタイマーで撮った。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03505-1979
75. Another macro of one of our plants.
 私たちの植木のもう一つの接写。
 Yashica TL Electro X, Soligor 28 mm with a macrophotography bellows, Kodak Tri-X Pan, ISO 400/27. MN135-03512-1979
76. An uninvited guest to an eve-of-the-wedding party. In 1979 the friend of mine who owned the musical instruments' shop had finally finished his doctorate in dental medicine, after he had been barred for three years from clinical work since he had contracted hepatitis while working as an intern in the dental clinic. Now he could marry another dentist and open up a dental clinic with her. For their wedding they had planned a big eve-of-the-wedding reception for business people and university faculty and a smaller eve-of-the-wedding party for closer friends and colleagues. Anyway, they hired me to take photos of both events and of the wedding ceremony at the registrar's office, and that started a long-term relationship, in which I was hired to take photos of the three or four big receptions they made every year for business people and university faculty. This is a shot from the smaller party. One of Marburg's homeless appeared uninvited to catch some free beers, and since he was a real character, he was not turned away.
 招待されていない客。彼は病院のインターンとして肝炎で感染させて、3 年間の病院インターンシップ禁の後、結局 1979 年に楽器の店を持った友達は、歯科学の博士になった。それでは、彼はもう一人の歯医者として結婚し、一緒に歯科医院を設立することを決めた。結婚式のために、彼らはマルブルグで実業者と大学の先生のための大きな婚礼前リセプションと友達や親しい同僚のみのためのより小さい婚礼前パーティを計画して、私にその 2 つのパーティと戸籍役所の婚礼の写真撮影を頼んだ。その業績に基づいて、私は彼らが毎年 3・4 回に開催した実業者と大学の先生のための大きなリセプションの写真家になった。これは、友人のためのパーティから一枚。パーティにただのビールを飲もうと持って、招待なしのマルブルグの浮浪者一人が突然現れた。彼は本当の奇人だったので、婚約者は彼の参加に納得した。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03578-1979
77. Another shot from the same eve-of-the-wedding party. A doctor and a nurse from the university dental clinic where the young couple had completed their internship.
 同じ婚礼前パーティのもう一枚。大学しか病院の歯医者として看護婦。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03567-1979
78. Old man standing in the street. I don't know what he was waiting for, but he lived in the old town and sometimes would stand in front of shops for almost an hour or more, and one day I took a shot of him while he was standing in front of this cleaning.
 店の前に立っている老人。彼は何を待っていたか分からないが、彼は古町に住んだ。時々、彼は店の前に何時間も立った。特別な好みはなかった。ある日彼をこのクリーニングの前に見たときに、この撮影を撮った。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03698-1979
79. The son of one of Rudi's girl friends. Rudi had strange relationships with several women. He used to collect 'lost puppies' and most of the women had money problems or mental problems, or both. He used to help them and in return hoped for sexual gratification, but the relationships never worked out. This boy's mother was a single mother. She sent him to visit Rudi during the summer holidays so that she could have a vacation with some boyfriend. He was a nice kid, but somewhat spoiled.
 私の友達 Rudi の女友の息子。Rudi は色々な女との変な関係を持った。彼は本当の彼女が長くできなかったが、彼はお金の問題、または精神的な問題があった女と使い会くせがあった。この少年の母は未婚だった。彼女はヴァカンス旅行ができるために、息子を夏休み中 Rudi の訪問へ送った。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03703-1979

80. Old agricultural machine. During the summer of 1979 we made several outings to the countryside for picnics. During one of them we found this old horse-driven farm-machine rusting in a meadow. I tried several shots of it.

古い農業機械。1979年の夏に、私たちの仲間同士は何回ともマルブルグ周辺の田舎に行って、ピクニックをした。そのうち、ある草地にこの古い馬で引いた農業機械を見つけた。幾つかの撮影をした。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-03841-1979

- 81/82. My sister Dagmar's eve-of-the-wedding reception was a very big event. She had been working at the same hospital in Bad Wildungen for many years and her future husband Hubert, while working himself at city hall, stemmed from a family that for generations had owned a butcher's shop in Fritzlar, hence they belonged to the 'respected' citizens of their towns. Like in most of the German country towns of that period, this also meant that they had a very big number of relatives, friends, and acquaintances who had to be invited to either the eve-of-the-wedding reception or the wedding reception itself. And since the wedding reception accounted already for almost 300 relatives and close friends, the eve-of-the-wedding reception also became an event with more than 200 guests. I had started to take pictures of weddings in the spring of 1979 when Dave Domine married his German girl friends and his friends decided that a photo album of the wedding would be a good present. I gained more experience in the summer with shooting the wedding of my dentist friend. And then Karin decided that a nice album would also be a good present for my sister. So before her wedding I bought my second camera in a second-hand camera shop in Frankfurt, a *Pentax Spotmatic F*, a very nice camera, which I came to like very much after Dagmar's wedding. Although it had an M42 mount, it used a new type of open aperture TTL measurement of exposure, which made it difficult to use my old lenses with this camera, because they were designed for closed aperture TTL measurement (of course I could use a separate meter). But because of this problem, I used this camera during Dagmar's wedding only for color slide films, and I also used a third camera for color negative films, a cheap single-lens reflex camera with an M42 mount that my father had bought in the second half of the 1970s. For Dagmar's wedding I also bought a new flash, a semi-professional *Braun 410 VC*, and I could also borrow from friends a similar *Braun 370 VC* and a *Braun F910* professional flash. The first of these two photos show the people at the cold buffet, and the second four of Dagmar's colleagues during a polonaise, which is a wide-spread dance during German festivities, especially carnival parties, and during which those people who remain seated join their arms and rhythmically move their upper torsos (what is called *Schunkeln* in German and seems to be a custom limited to Germany).

ドイツでは、普通結婚式の前の夜に友たちと知り合いのための大きなパーティーを行う習慣がある。この習慣は、伝統社会において、村の若者組みが結婚式の前の夜に花婿の家に集まって、花婿と花嫁と共に青年期からの別れを祝った習慣に遡る。これは *Polterabend*、つまり「大騒ぎの夜」という。私の妹の *Polterabend* は大きなイベントだった。花婿はフリッツラー市に代々に肉屋さんを持った家の三男で、市役所で働き、妹 *Dagmar* は、隣の都市の *Bad Wildungen* で既に 10 年間くらい師病院で働いた。彼らはそれぞれの田舎町の名士に属して、*Polterabend* に招待すべき友達と知り合いの数が非常に多かった。200 人以上の客が来た。私は、同年の 3 月に *Dave Domine* の結婚式の時ににその友達は結婚式の記念写真アルバムは良いプレゼントだと思った故に、初めて結婚式の写真を撮った。続いて、夏に歯医者さんの友達の結婚式の写真を撮ったことによって、経験が増えた。そして、妹の結婚式の話が来て来た時に、私の彼女 *Karin* も、結婚式の記念写真アルバムをプレゼントとして提案した。妹の結婚式の準備としては、私の二番目のカメラ、中古の *Pentax Spotmatic F* と *Braun 410 VC* の反プロフェッショナルなストロボを買った。他にもストロボの二つを友人から貸し、父の新しい一眼レフも *Dagmar* の結婚式で使った。白黒以外、カラー・スライドとカラー・ネガのフィルムも使った。この 2 つの撮影は *Polterabend* で撮った。上の写真は、セルフサービスの料理を検討する客の撮影だ。したの写真は、妹の同僚 4 人のポロネーズと言うダンスの間の撮影だ。これは、ドイツの様々なパーティーに人気なダンスだった。テーブルに座り続けた人は、そのダンスに腕を繋がつて、体をリズムに従って動く。これは *Schunkeln* と言う、ドイツだけにおける習慣であるらしい。

Yashica TL Electro X, Yashinon DS 50 mm, Electronic Flash, Kodak Tri-X Pan, ISO 400/27. MN135-04021-1979, MN135-04036-1979

83. Doris had a bicultural German/American background and had been raised in West Germany and the U.S. She was a student, but I don't remember her field of studies. She was one of several women with close ties to the U.S. who constituted something like a fan club of the *Mick Schwarz Band*, which was mainly playing in the style of U.S. West Coast and Southern Rock. She was a close friend of Gaby. One day at the end of July she asked me to shoot photos of her, and we did a whole afternoon shooting session. But when the films were processed and the prints done, I didn't meet her anywhere for some time, so finally at the end of August I asked Gaby about her whereabouts. Gaby told me that she had gone to the U.S. to visit her grandmother. She never came back. Gaby received one letter from her when she just had arrived in the U.S. for a few days, then came no more life sign. So I don't know what happened to her. In this series of photos I experimented with lightning.

ドリスはドイツ・アメリカの二分化的な背景を持って、ドイツとアメリカに育てられてきた。マルブルグ大学の学生だったが、専攻は覚えていない。高校生として 1・2 年間をアメリカで留学した女の子何人かと共に、彼女は *Mick Schwarz Band* の大ファンだった。この女子学生のグループはバンドの全てのライブに出て、*Gaby* の親しい友人になった。7 月末のある日に、彼女は私に彼女の写真を撮ることを頼んで、何時間かの撮影セッションをやった。光の新しい実験もやった。しかし、フィルムも現像ができて、プリントも焼いた後、何週間も彼女との連絡が決してできなかった。結局、8 月末に *Gaby* に聞いた。*Gaby* は、彼女が祖母の訪問のためにアメリカに行ったと言った。しかし、帰ってこなかった。*Gaby* も、彼女が祖母のところに着いた直ぐ後に書いた手紙を貰った後、どのような情報も貰わなかった。同になったか分からない。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-03921-1979

84. Ekkhard Keim from the *Mick Schwarz Band* too came shortly after Doris to have his own photos. Compared to Doris, he was more involved in the shooting process, staging poses and composition. I used the same light experiments, which I had first tried with Doris. Ekkhard was a bit an *enfant terrible* of the band. He was a gifted guitarist, younger brother of our keyboards player. He was a heavy user of hashish and got himself expelled from the *Gymnasium* in his home town. His parents had put him under the tutelage of his elder brother in order to help him get through a private school to *Abitur*, which he eventually did.

ドリスのちょっと後、*Mick Schwarz Band* のメンバー *Ekkhard Keim* も自分の写真が欲しくなった。ドリスよりも、エッカルドが積極的にセッションに参加して、色々なポーズと構図を提案した。ドリスのセッションで試みた照明も発達した。エッ

カルドは少しアンファンテリブルだった。バンドのキーボード・プレイヤーの弟で、上手いギター・プレイヤーだった。彼はハシッシュが大好き、ハシッシュ吸飲が故に地元のギムナジウムの放校処分になった後、両親は彼が兄の監視下で私立学校でアビトルを取得できると思って、彼をマールブルグに送った。色々なトラブルがあったが、結局成功になった。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-03971-1979

85. Another shot from Dagmar's eve-of-the-wedding party. One of the close childhood friends of Dagmar's husband, he still remains one of her close friends, even though her husband died in 1994.

妹の Polterabend からもう一枚。Dagmar の夫の子供の頃からの親友。夫は 1994 年に亡くなったが、その人は現在も妹の親友だ。

Yashica TL Electro X, Yashinon DS 50 mm, Electronic Flash, Kodak Tri-X Pan, ISO 400/27. MN135-04047-1979

86. My aunt Emma, the eldest sister of my mother. She lived in Rostock in former East Germany. I had met her once as a child in the 1950s when she came to Trockenerfurth with her daughter for the funeral of my grandfather. And then she had come again in the 1970s when she was sixty-five. Travels to the West were very restricted for East Germans. In the 1950s people could get a travel permit only for important family events like the death of a parent, but after the wall was built in 1961, it became much more difficult to obtain a travel permit to the West, and also for West Germans to receive a visa for the East. Things eased a lot when the treaty of mutual recognition of the two Germanies was signed in 1971. Now people who were older than sixty-five were allowed more or less free travel (perhaps with the hidden hope that they might stay in the West, which would then have to shoulder their pensions). This visit was for my sister's wedding at the end of September 1979. I met her eldest son Otto for the first time in January 1997 when we were all united in Fritzlar for the Golden Wedding of my parents. He had visited his relatives in the Borken area several times before, after the wall had come down, but his visits didn't coincide with our visits to Germany. In the 1950s he was not allowed to accompany his mother because he was older than fourteen, I didn't even know about his existence until I met him.

私の叔母 Emma。彼女は母の一番上の姉だった。彼女は旧東ドイツのロストックに住んだ。彼女は 1950 年代に娘と一緒に私の祖父の葬式のためにトロッケンエルフルトを訪れた時と彼女が 65 歳になって、1970 年代に一回トロッケンエルフルトを訪れた時に、彼女と会ったことを覚える。旧東ドイツ人にとって旧西ドイツを訪れる許可を受けることが難しかった。1950 年代に、近親の葬式などのような重要な家族イベントのために西旅行許可を受けることができたが、1961 年の 8 月にベルリンの壁ができた後、東西間の家族訪問は殆ど不可能になった。1972 年の「両ドイツの関係に関する基本条約」の締結の後に、西ドイツ人にとって東ドイツの訪問は簡単になって、65 歳以上の東ドイツ人も殆ど自由に西を訪問することができるようになった。この写真は、彼女が 1979 年の 9 月に私の妹の結婚式のためにトロッケンエルフルトに来た時に撮った。1997 年 1 月に私の両氏の金婚式があった時に、初めて彼女の長男と会った。1950 年代に彼は既に 14 歳を超えたので、母と一緒にトロッケンエルフルト訪問の許可を受けなかったが、壁の崩壊の後に、彼は何回もトロッケンエルフルトの地方を訪れた。しかし、これは私達のドイツ訪問の機会には合わなかった。1997 年まで、彼の存在さえも分からなかった。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-04079-1979

87. Plumbers working in the backyard of our house. In the summer of 1979 our landlord decided to replace the heating by oil stoves, because it generated a lot of troubles with the storage of the oil and the maintenance of the chimneys and increased fire hazards, and to install central heating. During the installation I took a number of shots of the people at work.

うちの家の後ろに働く配管工。1979 年に、うちの大家はセントラルヒーティングの配管を決めた。その工事中、私は働く配管工の何枚も撮った。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03296-1979

88. Wooden bridge. In the summer of 1979 two guys from Quebec, Robert and Paul Cardin, stayed several weeks at my house. I used to make long walks around town with Robert. That's when we found this bridge and experimented with several shots with various compositions.

木材の橋。1979 年の夏に、ケベックから来た友達二人が何週間か私の家に泊まった。その一人と一緒にマールブルグの長い散歩をした。ある日にこの橋に着いて、様々な構図で何枚も撮った。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-03825-1979

89. Fire I. We were sitting in my living room one evening in December 1979, when we suddenly heard much commotion and big noises outside in the street. When I looked out of the window, I saw firemen climbing up on a terrace of the house across the street. There was a fire. And while my friends ran out to get more information, I picked up my camera and took several shots. Using a flash was out of question, and the sensitivity of the film was quite low, so I had to take the shots with a relative long exposure of 1/30 second, hence the shots became a bit blurry, but they reveal the somewhat eerie feeling that grasped us when a fire hit so close to home. Actually the fire hazards were quite high in the old town of Marburg. The half-timbered houses with their walls made from earth and straw were easy prey for a fire any time, but during the period of 1977-1979 there were three very hot and dry summers and relatively dry autumns and springs, which greatly increased the danger of fires. Additionally, the narrow streets, the lack of fire-walls between the old houses, and the backyard shacks filled with junk allowed the fires to rapidly spread from house to house. There had been a number of fires during this period, and in each case a row of houses were consumed before the firemen were able to get the fire under control. In this case too, windows in the neighboring houses broke and curtains caught fire, but fortunately the residents got these secondary fires quickly under control. Anyway, we packed all our documents and valuables and were ready to leave the house anytime.

火事 そのⅠ。1979 年の 12 月のある夕方に、うちのリビングでのんびりした時に、突然外で大騒ぎが起こった。窓でその理由を調べた時に、消防隊が道の反対側の家屋のテラスに登ったと見た。友達が状況を調べるために外に出掛けた間、私は窓から何枚も撮った。ストロボを利用することは出来なかったし、カメラに入ったフィルムの感度も低かったのも、1/30 秒の撮影になった。従って、撮影は少しピントが合わないが、この写真は、隣に火事によってもたらされた気持ちをよく反映する。実際には、マールブルグの古町には、火事の危険は高かった。壁が土と藁から作った木骨家屋はどの時でも火事の餌食になりやすかったが、1977 年～1979 年に、三年間にとっても熱くて、水気のない夏が続いて、春と秋にも雨が少なかった。狭い道と家屋の裏にあったがらくたの貯蔵、家屋間の防火壁の欠如などによって、火事は急速に他の家屋に広まった。この時期には幾つかの大きな火事がマールブルグに起こった。その何れにも複数の家屋が燃えてしまった。この火事にも隣の家の窓が壊されて、カーテンに火が付いたが、幸いにそのアパートに住んだ人はこの火を直ぐ消すことができた。何れにせよ、私達は家を直ぐ離れることができるために、必要なものと保険、銀行などの重要書類を準備した。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO 125/22. MN135-04621-1979

90. Marburg's old town in the summer was very laid back. People would stop in the street and chat for quite a while, or sit leisurely on benches. Actually my friend Rudi and the kid that was visiting him were shopping and they had just met an acquaintance with whom Rudi chatted for about twenty minutes. Rudi was a close friend of mine from Borken. His parents owned a bakery and coffee house, which had been a family business for four generations. When students from Rudi's *Realschule* started to assemble every afternoon in the coffee house, consuming almost nothing and disturbing the regular guests, his mother asked Rudi to establish a club for them in an unused room above the bakery, just to get the kids out of the coffee house, and thus started the first self-governed youth club in the region. And since there didn't exist many places where young people could have fun in contemporary rural West Germany, and access to discos and juke joints was prohibited for people under sixteen by the Youth Protection Law, *Rudi's Club* quickly became popular as a place where young people could freely listen to rock music and dance, not only among the young in the town of Borken itself, but in the whole region surrounding it. It also quickly gained a notorious reputation, because we refused to put ourselves under the tutelage of the government sponsored youth organization and boys and girls freely mingled without adult supervision. This caused the good citizens of Borken wild fantasies of sex, and drugs, and rock 'n' roll, and, worst of all, of left-wing political radicalism. Nothing of it was true, of course. The boys and girls of fifteen and sixteen were much too chaste to engage in sex orgies, and the only drug available was Coca-Cola. There was rock 'n' roll, of course, a lot of it, and wild dancing and some of us were engaged in the peace movement, and there was a lot of political discussion in the period when the German youth and student movement heated up after the death of Benno Ohnesorg. But left-wing radicals were a small minority in the club and most of the kids had middle-of-the-road political leanings. As the eldest son Rudi was supposed to take over his parent's business, and although he actually was more interested in electronic engineering, he subsided and became an apprentice in his father's bakery. But things with his parent's didn't go well so he decided to move to Marburg and to acquire his Abitur at the same night school as Gaby, and to study physics thereafter, what he eventually did. Unfortunately when he got his Master of Science in physics, he was already about forty, to old to land a newbie job with a company. He finally opened his own business of a shop of electronic parts and doing computer and network service. He didn't get rich, but he was happy with what he was doing. I met Rudi for the last time when I visited Marburg in August 2010. At that time his business was looking good, and he was happy that his son who had got in trouble with bad friends had decided to become his apprentice in the shop and was reforming well. We had a long telephone conversation on his 60th birthday in December 2010 when he had just very luckily come out of a stroke without any major health damage. And then on March 8, 2011 I got a phone call from my friend Mick, Rudi had died the day before from a sudden heart attack.

夏には、マールブルグの古町はかなりのんびりの雰囲気だった。人々は道に出会った知り合いと喋るために暇を取ったり、のんびりにベンチに座ったりした。実際には、私の友達ルディと彼を訪問した少年は買い物中で道に出会った知り合いと 20 分間喋った。ルディはボルケンからの親友です。彼の両親は何世代も家業だったパン屋とカフェハウスを持った。1966 年頃に、ルディも通学した実科学校の生徒は毎午後にこのカフェハウスに集まって、殆ど何も消費しなくて、他の客さんの迷惑になった時に、ルディの母は、この若者をカフェハウスから抜くために、パン焼き場の上にあった、当時に使われていなかった広い部屋で若者のクラブを開催するところをディに提案した。これによって、うちの地方の最初の自営した若者クラブがスタートをした。ルディは長男として両親の会社の後継きとして決められたが、実際には、電子技術者になった。結局、両親のパン屋でパン焼き職人の職業教育を受けて、職業教育の終了後に何年間も両親の会社で働いたが、親との様々なトラブルが引き続いて起こった。これゆえ、彼は 1970 年代に両親の会社での仕事とを辞めて、マールブルグに来た。夜間学校でアビトルをとって、その後にマールブルグ大学で物理学を学んだ。しかし、物理学の修士号をとった後、彼の年齢の故に会社で就職することができなかった。彼は結局、電子品のパーツの販売とコンピュータネットワークのサービスを行う会社を開いた。私は 2010 年の夏にマールブルグ区を訪れた時に、彼と最後に会った。同年 12 月に彼の 60 歳の誕生日を契機として、長く電話することもできたが、2011 年 3 月に彼は突然の心筋梗塞で死んだ。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03722-1979

91. Three guys at a reception which show the typical demeanor of young German small town business people of the period.

あるレセプションにおける男三人。彼らは、当時のドイツの地方都市における若いビジネスマンの典型的な姿勢を見せる。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-03613-1979

92. Joe Pawlac and Dez Bader playing a set together during a *Blue Ridge* gig in Borntosten. I had accompanied the band to this same club in the Westphalian countryside the year before to shoot photos and on our way back to Marburg I had bought my first slide film. This time I was there in charge of our sound system and shot a number of slides of the gig. Dez was another memorable character. He traveled around Europe as a street musician living in a Volkswagen bus. He visited us regularly in Marburg and provided the lift to this gig.

Joe Pawalak と Dez Bader は *Blue Ridge* のライブで一つのセットを一緒に演奏する。一年前にも、このウェストファリアの Borntosten 村にあるクラブで *Blue Ridge* の写真を撮ったが、今回はサウンドシステムを担当して、スライド何枚だけを取った。Dez も奇人だった。彼は VW のバスで暮らして、路上音楽師としてヨーロッパを旅行した。定期的にマールブルグを訪れた。今回は、彼のバスで演奏の場所へ移動した。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Ektachrome 64, ISO 64/19. CS135-00105-1979

93/94/95. In 1979 I shot four slide films (not including the slides that I took for the music shop and at my sister's wedding, which are no longer in my possession). All of these films were shot in the three months between end of February and end of May. At the time I was experimenting with possibilities of color and I tried a number of landscape and cityscape shots. The major impediment for increasing the number of slide films at the time was that I possessed only one camera, which I needed for the more important black & white commissions I was getting from the owner of the music shop. These three shots are examples of the experiments I made. The first one is an early morning shot in late February just before sunrise and shows the typical blue color cast for this daytime. The second one is almost a postcard shot of a tower of Marburg's castle in the afternoon at the end of May, and the third one is the wall of one of our neighboring houses, also late afternoon end of May.

1979 年に、4 つのスライド・フィルムを撮影した（この数は、同年に楽器の店のために写ったスライドと私の妹の結婚式で撮ったスライドを含まない）。その 4 つのフィルムは、2 月末から 5 月末の 3 ヶ月間で撮影した。これは、カラー写真の可能性についての実験の時期で、沢山の風景の写真も含んだが、スライド・フィルムをもっと試みたことを妨害したのは、主に一つのカメラだけを持って、白黒写真の仕事が優先だったことだ。1 番目の写真は 2 月末の日の出直前に撮った。その時間帯の典型的なブルーの色合いを見せる。2 番目の写真は 5 月末の午後のマールブルク城の塔、3 番目も 5 月末の午後の隣の家の壁の撮影だ。

- Yashica TL Electro X, Yashinon DS 50 mm, Kodak Ektachrome 64, ISO 64/19, CS135-00072-1979. Yashica TL Electro X, Yashinon DS 50 mm, Fujichrome 100 RD, ISO 100/21, CS135-00175-1979, CS135-00181-1979.
96. My aunts Elli and Emma dancing together at my sister's wedding.
私の妹の結婚式と一緒にダンスしている叔母さんたち。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-04235-1979.
97. My sister and her husband dancing together at their wedding.
妹の結婚式と一緒にダンスする新郎新婦。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-04271-1979.
98. Catherine in her room. In September 1979 Catherine was back in Marburg for half a year as an exchange student. When she approached us in the summer to help her with finding a room, Mick and Gaby had just taken over the flat next to their own and were planning to merge the two flats, but they proposed to sublet her two rooms. In November she was visited by two of her student friends from Paris, Laurence and Veronique, and at the same time Robert and Paul Cardin also returned to Marburg after a tour through Europe. For a month or so Catherine's place became a meeting place for all these French speakers.
Catherine は 1979 年 9 月に、半年の留学のためにマールブルクに戻った。彼女が夏に私達に部屋に関して連絡した時に、Mick と Gaby は丁度彼らのアパートを拡大する予定で、隣のアパートも賃貸して、Catherine に 2 つの部屋を下宿に提案した。11 月に Catherine のパリの友達、Laurence と Veronique は彼女を訪れてマールブルクに来た。同時に Robert と Paul Cardin もヨーロッパ・ツアからマールブルクに戻ってきた。一ヶ月間くらい、Catherine のアパートはフランス語を話す人々のセンターになった。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16, MN135-04428-1979.
99. Catherine's friend Laurence during her morning toilette at Catherine's place.
Laurence の朝の化粧、Catherine のアパートにて。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27, MN135-04453-1979.
100. Catherine and her friend Veronique at Catherine's place
Catherine と Veronique、Catherine のアパートにて。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16, MN135-04436-1979.
101. Ulricke and Catherine during a bus tour. In 1978 several of our friends had bought a bus and started a company that organized cheap tours to Greece and Turkey during the university holidays. This kind of tours was very popular among West German students at that time and similar companies were started in almost all of West Germany's university towns. In October 1979, our friends' company decided to offer a day trip to the Rhine along the Lahn river to the participants of their summer tour to Turkey and their friends.
バス・ツアー中の Ulricke と Catherine。1978 年に私達の友達の幾つかは、バスを買って、大学の休み中、トルコとギリシアへの安いバス・ツアーを提供する会社を開いた。この様なツアーは当時の西ドイツの大学生の間に大人気だって、殆どの大学町に同じような会社が成功になった。私達の友達の会社が、1979 年 10 月に、夏休みのトルコ・ツアーの参加者と彼らの友達のために、マールブルクからラーン川を沿ってライン川までの日帰りツアーを提供した。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO125/22, MN135-04530-1979.
102. Ulricke during the bus tour.
バス・ツアー中の Ulricke。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO125/22, MN135-04527-1979.
103. The front of the bus with the face of the driver reflected in the rear mirror.
バスのフロント、リアーミラーで、運転手の顔が見える。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO125/22, MN135-04567-1979.
104. Karin at home. Although I lived together with Karin from October 1977 to May 1983 and we became lovers for some time in-between, our relationship was not an easy one. At thirteen she had been diagnosed with leukemia and the doctors gave her a life expectancy until eighteen. She fought hard to overcome the sickness, but that made her also very erratic in her relationships with people. And one of her ways to deal with stress from her sickness was heavy partying, which only got worse after she was released from parental control. This was only affordable by jobbing during the university holidays at a rehabilitation clinic in the region of Borken. For a few years I joined her in partying, but in the autumn of 1979 I decided that it was time finish my studies and restarted earnestly working on my doctoral thesis. And then in the summer of 1980 I was suddenly confronted with the fact that my university supervisor would leave for an indefinite period for Japan on October 15, so I was suddenly faced with the decision to finish my graduate work until the end of September. At the time most German students in the humanities still went directly for a doctorate; although M.A.s had been introduced in most humanities in the 1960s, they were not very popular (German universities started to introduce B.A.s only around 2005 in response to the European Unions efforts for standardizing higher education throughout Europe). But facing the new situation and remembering the plight of my friends in the sociology department to find a new supervisor of their doctoral studies, when our supervisor had suddenly died, I quickly decided to go for a M.A., but I had to finish the thesis in three instead of six month and also had to take a topic different from my previous research. After having finished my last exams in February 1981, I was hired in March of the same year as an assistant at the Department of Japanese Studies of Marburg University. Karin on the other hand was even drawn deeper into Marburg's night-life scene. By the end of 1981 she had found a group of new drinking buddies and during 1982 she started to have affairs with some of them. Our separate life styles led to a growing estrangement and by the end of summer of 1982 our love relationship had practically ended. Nevertheless we kept living together, since she needed my psychological support, especially since she was diagnosed with some cancerous growths in the summer of 1982 and had to spend several months on and off in a clinic in Frankfurt in 1982 and 1983. She moved out of my flat after I found a new girlfriend 1983. When I revisited my friends in Marburg in the summer of 1991 for the first time after our move to Tokyo, I was informed by one of them that Karin had been diagnosed breast cancer and undergone a mastectomy, and during our visit in 1993, I was informed that she had died from the cancer. Actually she had fought very hard and survived her doctors' predictions by fifteen years.

Karin、家にて。1977 年 10 月～1983 年 5 月 Karin と一緒に暮らしをして、途中で恋人関係もあったのに、Karin との生活は決して簡単な事ではなかった。彼女は 13 歳頃に白血病が発見され、3 年間、毎週末と学校の休みにギーセン大学の癌センターに過ごした。1977 年に彼女の病気は安定な状態だったが、医者は 18 歳までの余命を予測したので、その病気の危険との闘いは彼女の単一の目標だった。入院の暗い経験と病気との闘いから発生した心配とストレスは彼女の人間関係に悪影響を与えた。私は 1983 年の夏まで一緒に暮らしをしたが、恋愛関係が既に 1981 年の秋に終わった。一緒に暮らしを彼女の精神的なサポートのために続いたが、1982 年の間に、彼女との関係がますます難しくなって、1983 年の 3 月に私は Brigitte と出会う、デートすることを始めた後、別れなければならないようになった。1991 年に 2 年ぶりに東京からドイツへ行って、マルブルクの友達と再会した時に、彼女は乳癌が発生し、乳房切除術を受けたと聞き、2 年後のドイツ訪問で彼女が死んだと聞いた。実際には、彼女が癌と一所懸命に闘って、15 年も医者への予測より長く生存した。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO125/22, MN135-04521-1979.

- 105/106. Laurence during a walk through Marburg, and Paul Cardin at Catherine's place. These photos were taken in late December after Christmas. Laurence and Paul had become lovers during their visit in Marburg, and he had come back to Europe to fetch her to Quebec, so they visited Catherine before going to Canada together.

マルブルクの散歩中の Laurence と Paul Cardin, Catherine のアパートにて。この写真は 12 月末、クリスマス後に撮影された。マルブルク訪問中、Laurence と Paul は恋人になって、彼女が Quebec へ行くことと決定した。12 月に Paul はヨーロッパに戻って、二人は一緒にカナダへ行く前にもう一回 Catherine を訪れた。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO125/22, MN135-04624-1979, MN135-04673-1979.

107. Catherine's friend Martine at Catherine's place. Martine was a French student from the University of Aix-en-Provence who participated in the same exchange program as Catherine.

Catherine の友達 Martine、Catherine のアパートにて。Martine は Aix-en-Provence 大学のドイツ語・ドイツ文学学科の学生で、Catherine と同じ留学プログラムに参加した。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO125/22, MN135-04683-1979.

- 108/109. Between 1980 and 1983 the number of my slide films increased every year. Three factors were contributing to this rise.

First, after I bought the Pentax Spotmatic F, I had a second camera in which I could keep a slide film without preventing me to respond to sudden requests for photos. Second, after I decided to write my master's thesis within three months in the summer of 1980, I had almost no time left for working in the darkroom. Slides didn't need darkroom work. Third, around the end of September 1980 I had a talk with a Japanese visiting professor at the Department of Japanese Studies, in which he told me that he had been asked to take many photos of German everyday life, but was too shy to do it. I spontaneously decided to take such slides. So starting on October 4, 1980, I embarked on a series of slides of everyday life and street life in Marburg. These two slides are from the first film of this series. The upper photo shows children selling old toys and comics at the monthly flea market and the lower slide shows the audience of two street musicians who attended to the Saturday morning crowd in the pedestrian zone.

1999 年と 1983 年の間、私のスライド・フィルムの数が毎年増えた。その理由としては三つの要因があった。まずは、Pentax Spotmatic F の購入後に、私は 2 つのカメラを持って、突然写真が頼まれてきた時、一つのカメラにスライド・フィルムが入ったことは問題にならなかった。二つ目には、私が 1980 年の夏に、3 ヶ月間以内に修士論文を書くことを決定した後、暗室の仕事のための暇がなくなった。3 番目に、1980 年 9 月下旬に、日本人の客員教授との話で、彼は自分の学科によってドイツの日常生活のスライドをとることが頼まれたが、彼は知らない人のスライドを取ることが恥ずかしく過ぎたと聞いた時に、私はこの様なスライドを試みると決定した。そして、10 月 4 日に、私はマルブルクの日常生活と路上生活のスライド・シリーズの撮影を始めた。この 2 つの写真はそのシリーズの一番目のフィルムの 2 枚だ。上の写真は、毎月のがらくた市で古いおもちゃを売る子供だ。下の写真は、土曜日のにぎやかな歩道地区で路上音楽を聴く聴衆の撮影だ。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-00253-1980, CS135-00277-1980

- 110/111. Martine, Ulricke, and Catherine at Ulricke's place. The girls had become close friends and were visiting each other regularly. In February the girls asked me to take their shots before Catherine and Martine returned to France. Because I became increasingly busy with my studies already in late 1979, I had almost no time for darkroom work, so I shot only four black and white films in 1980. The first two were requested by Ulricke and Catherine and the third one by Gaby. All three were shot in February. The fourth film contains reprints of old Japanese photographs from books and was shot in December. But I also shot six slide films in 1980.

Martine, Ulricke と Catherine, Ulricke のアパートにて。半年間に、この 3 人は親しい友達になった。Catherine と Martine の留学期間の終わりが近付いた時に、Catherine と Ulricke は彼女達の写真を撮ることを頼んだ。1979 年末以降、私は 2 年間の中断の後に、再び博士論文の研究に専念することを決定したが、突然、1980 年の夏に私の指導教授が 10 月 15 日以降、少なくとも 2 年間客員教授として日本へ行き、日本人と結婚したので、戻るかどうか不明だと知らされた。9 月末まで、論文を提出しなければならないようになった。当時のドイツの人文科学の大学院では、修士号もあったが、殆どの院生は直接に博士論文を提出した。私もそのつもりだったが、この新しい状況に直面して、まず修士号を取るほうがよいと判断した。しかし、論文のテーマは、私の以前の研究と違うテーマになって、3 ヶ月以内に、260 ページの論文を書いた。勿論、その仕事で非常に忙しくなったので、暗室の仕事のための暇もなくなった。従って、1980 年に白黒フィルムとしては、2 月に撮影した 3 本以外、12 月に 1 本だけを撮ったが、カラーズライドフィルムも 6 本を撮った。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford FP4, ISO 125/22, MN135-04691-1980, MN135-04723-1980.

112. Martine at Ulricke's place. This is a shot from the second film requested by the girls.

Martine, Ulricke のアパートにて。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford FP4, ISO 125/22, MN135-04732-1980.

113. Gaby at her place. After Ulricke and Catherine, Gaby asked me to take some photographs of her at her place. She wanted some portraits that were not in a studio setting.

Gaby, 自宅にて。Ulricke と Catherine の後に、Gaby も彼女の写真が欲しくなって、自宅の雰囲気での撮影を頼んだ。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO125/22, MN135-04762-1980.

114. Still life of a small bottle. This is the last shot on the second film I shot on request from Ulricke and Catherine. Often when I had exposures left on a film that needed speedy processing, I looked for some interesting object in order to fill the film.

ガラス瓶。Ulricke と Catherine によって頼まれた写真の 2 番目のフィルムの最後だ。私は普通、早く現像すべきフィルムは

未だ完全ではなかった場合に、何らかのものを撮影した。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford FP4, ISO 125/22, MN135-04751-1980.

115. The way to the school of humanities before sunrise. In the summer of 1980 I went around 6 a.m. to the Institute of Japanology and worked there until 8 p.m. In the 1960s a new central library and a new campus for the school of humanities of Marburg University were built in valley of the Lahn river. Because of the closeness of the river morning fog would already appear in late August. In the 1970s the new campus housed about 80% of the Institutes of social science and the humanities, but some of the institutes were still housed in old monasteries in the old town, which had been donated to the university by the landgrave when it was founded as the world's first protestant university in 1527.

日の出直前の文学部への道。1980年の夏に、私は午前6時に日本学研究所に行き、あそこで午後8時まで働いた。1960年代に、マールブルク大学の新しい図書館と人文科学の新しいキャンパスがラーン川の谷に建てられてきた。川が近かったので、既に8月末に朝の霧が立ちこんだ。1970年代には、人文科学の研究所の80%位は、この新しいキャンパスにあったが、マールブルク大学が1527年に最初のプロテスタントの大学として設立された時に、方伯によって大学に寄付された旧修道院にあった研究所も幾つかあった。

Yashica TL Electro X, Yashinon DS 50 mm, Fujichrome 100RD, ISO 100/21, CS135-00208-1980.

116. Gaby's cat. Gaby became fond of cats after she moved in with Mick. Mick's neighbor, a postgraduate student of musicology had a cat, and since he was working all day on his thesis at the Institute of Musicology, the cat would meow at the neighbor's door until he was let in. And when the neighbor moved to another city, he left the cat in Gaby's care. After the cat died, Gaby was very distressed, but she quickly got a small cat that even resembled the old one closely.

Gabyの子猫。Mickと一緒に暮らしになった後、Gabyは猫が好きになった。Mickの隣に住んだ大学院生が猫を持ったが、彼は朝から晩まで研究所で働いたので、猫は隣のMickとGabyを訪れるようになった。隣の人は大学院卒業後に別の年に移住した時、この猫はGabyの世話に残ったが、猫が突然死んだ時に、Gaby派本当に悩んだ。しかし、彼女は早く、前の猫によく似た子猫を見つけた。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom, Fujichrome 100RD, ISO 100/21, CS135-00218-1980.

- 117/118/119. Macro-photographs of cats. The two photos before were taken sometime in August and September. As I did not have time to experiment or walk the streets, most of the photos on this film were taken on my way to and from the Institute of Japanology. Gaby's cat came only in, because I had to visit them anyway. But once I had submitted my thesis, I started in early October to experiment how macro-photos would turn out on slide films. These are some of the results. In 1981 I continued these experiments.

サボテンの接写。以上の115番と116番は、8月若しくは9月に撮影したが、このフィルムの撮影は8月初頭に始まって、最後の写真は10月3日に撮った。写真実験、若しくは街を歩くための時間がなかったので、殆どの写真は日本学研究所へ行ったりして、帰ったりした時に撮ったし、Gabyの子猫の写真も、修士論文関連にMickの所へ行くことが必要になった時に撮った。しかし、修士論文を提出した後に、スライド・フィルムで撮った接写に関して実験を行った。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom and bellows, Fujichrome 100RD, ISO 100/21, CS135-00230-1980, CS135-00232-1980, CS135-00234-1980.

120. Street musicians in the pedestrian zone of Marburg's old town on a Saturday morning. On Saturday mornings the pedestrian zone of Marburg's old town was always very busy. And this was especially the case on the first Saturday of the month, because the flea market was also held on this day, and because on the first Saturday of the month the shops were not forced to close at 1 p.m., but could be open until 6 p.m. But since the number of customers dropped in the afternoon, most shops close around 4 p.m. This photo was taken on my way to the flea market. On my way back I took their audience (photo no. 109). The street photos also started in October. Not only because I had got time to roam the town, but also because my talk with the Japanese visiting professor also took place in early October.

土曜日の午前中にマールブルクの古町の歩道地区における路上音楽師。土曜日の午前中には、マールブルクの古町の歩道地区は何時もとても賑やかだったが、毎月の最初の土曜日は特にそうだった。最初の土曜日には、がらくた市も開催されたし、店は午後1時に閉店する義務もなくて、午後6時まで営業することができた。しかし、午後に客さんの数が早く減ったので、殆どの店は午後4時まで閉店した。この写真はがらくた市へ行ったときに撮った。帰った時に、彼らの聴衆を取った(109番)。路上写真も10月に始まった。街を歩くための時間が増えたのみならず、日本人の客員教授との話も10月初頭に起こった。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21, CS135-00248-1980.

121. Father and son on the monthly flea market.

がらくた市で古いものを売る父と息子。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21, CS135-00269-1980.

- 122/123. Old farm woman selling vegetables and flowers on the market. There were twice a week, on Wednesday and on Saturday, morning markets on Marburg's *Marktplatz*, which is the place in front of the medieval City Hall. This old woman came on both days in her red beetle and sold vegetables and flowers from her own garden. She's wearing the typical traditional clothes of the countryside around Marburg and also the traditional women's hairstyle of this rural region. She was very photogenic evoking nostalgia for traditional society and its markets, and here picture appears in many of the photographic books on Marburg during that period. But the truth is that like many old peasants she had not had the chance to join national pension insurance and had to make a living from selling the agricultural product that she obtained from the contract with the heir of the farm upon retirement and from her own garden.

朝市で野菜と花を売る老人の農婦。マールブルクのし役所の前の広場に、毎週水曜日と土曜日に朝市が開催された。この人は何時も自分のワーゲンで来て、自分の菜園の野菜と花を売った。彼女はマールブルク周辺の田舎の農婦の伝統的服装とヘアスタイルを使って、とても写真向きの人物だったので、当時のマールブルクに関する写真集の殆どに、彼女の写真が含まれた。伝統的な社会の市の懐かしさを感じさせた。しかし、実際には、当時の農民の老人の多くと同じように、彼女が年金保険の加入ができなくて、隠居契約と自分の菜園から得た産物の販売でその生活を暮らさなければならなかった。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21, CS135-00278-1980, CS135-00280-1980.

124. Beer garden at Marburg's castle. This beer garden was operated only during summer, but this shot was made in November, so the beer garden was closed.

マールブルク城におけるピア・ガーデン。このピア・ガーデンは夏季だけに営業されていたが、この写真を 11 月中旬に撮ったので、ピア・ガーデンが休み中だった。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21, CS135-00312-1980.

125. View through the gate of Marburg's castle.

マールブルク城の門を通した光景。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21, CS135-00313-1980.

126. Marburg's old town in autumn.

秋のマールブルクの古町。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21, CS135-00315-1980.

127. This is a shot from the restaurant of Marburg's Central Station. My girl friend Karin jobbed at this place, so it was not difficult for me to get the permission to shoot the people working there. One of the problems I encountered with shooting slides of everyday life was the color cast when shooting indoors under artificial lightning. Color films are very sensitive to the color temperature of light. Even in daylight, light in the morning or on mountains produces a blue color cast and sunlight in the afternoon a red one. Artificial light from light bulbs gives a yellow cast and neon light an ugly green one. This is less a problem with negative films, because the cast can be filtered out when making the print, but in slide-shows the color cast was very unwelcome. Therefore you had either to use a color correction filter on the lens, which also reduces the amount of light that reaches the film, or an electronic flash, which produces "white" light, or you had to use a film that was adapted to the color temperature encountered in the shooting environment. Using a flash was out of question, because most of the shots in shops and department stores had to be taken secretly, because the owners of the stores would not allow photographing. Therefore I experimented with three rolls of film for artificial light.

マールブルクの中欧駅で撮った一枚。私の彼女 Karin はこの場所でアルバイトをしたので、あそこで働く人の撮影の許可を得ることが簡単だった。カラー・フィルムを使う時には、光の様々な状況によって持たされた色合いは問題になる。朝と山の上に、ブルー色合い、午後の太陽の光は赤に偏っており、電球は、黄色、ネオンの光はグリーンの色合いをもたらす。ネガ・フィルムの場合には、この色合いを暗室で直すことができるが、スライド・フィルムの場合には撮影の時の調整が必要だ。その一つは特に人工光用のフィルムだ。店などの中における光の色合いを避けるために、人工光用のフィルムを 3 本試みた。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 160 Tungsten, ISO 160/23, push development as ISO 400/27, CS135-00322-1980.

128. A shot from Marburg University's student cafeteria.

マールブルク大学の学生食堂で撮った一枚。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 160 Tungsten, ISO 160/23, push development as ISO 400/27, CS135-00350-1980.

129. Prof. Wolfgang Schamoni and Mick at the Institute of Japanese Studies at Marburg University.

Wolfgang Schamoni 先生と Mick、マールブルク大学日本学研究所にて。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 160 Tungsten, ISO 160/23, push development as ISO 400/27, CS135-00345-1980.

130. The Japanese Professor Hirako Yoshio from Osaka Kyoiku University in the library of the Institute of Japanese Studies at Marburg University.

海外研究中の大阪教育大学の平子義雄先生、マールブルク大学日本学研究所の図書室にて。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 160 Tungsten, ISO 400/27, push development as ISO 400/27, CS135-00346-1980.

131. The silhouette of Marburg's old tow at sunset, a shot from the Institute of Japanese Studies at Marburg University.

日の入りの時のマールブルクの古町の影絵、マールブルク大学日本学研究所からの撮影。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 160 Tungsten, ISO 160/23, push development as ISO 320/26, CS135-00376-1980.

132. A South Korean student at the Central Library of Marburg University. In the 1970s many students came to West Germany from South Korea. Often they were involved with activities against the dictatorship in their home country, and many of them acquired political asylum in West Germany.

韓国の留学生、マールブルク大学付属図書館にて。1970 年代に、沢山の大学生は韓国から西ドイツに来た。その多くは、韓国における独裁制の反対運動に巻き込まれ、結局に西ドイツで政治的亡命を受けた人も少なくなかった。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 160 Tungsten, ISO 160/23, push development as ISO 320/26, CS135-00379-1980.

133. Little girl on a carousel during the Christmas market at Marburg's St. Elizabeth Church. The Christmas market was held from the first to the twenty-fourth of December.

マールブルクの聖エリサベツト聖堂におけるクリスマス市の回転木馬に乗っている少女。クリスマス市は、12 月 1 日から 12 月 24 日に開催された。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 160 Tungsten, ISO 160/23, push development as ISO 320/26, CS135-00395-1980.

134. A vendor from a booth at the Christmas market chatting with a customer.

客さんと喋るクリスマス市の売り手。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 160 Tungsten, ISO 160/23, push development as ISO 320/26, CS135-00401-1980.

135. This is not a shot of a grandfather and grandson, albeit the guy sometimes acted as a surrogate grandfather for the son of his boss. In October 1980 I embarked very vigorously on shooting everyday life in Marburg, and this continued until November. But already in November time constraints were up again, because after the evaluation of my thesis was finished, I had to prepare for my additional exams: oral and written tests in Japanese studies and sociology, and oral exams in Chinese studies. And since the chair of Chinese studies at Marburg University was vacant at the time, I had to take the exam

at Cologne University with a person I did not know at all. But the exam went well and I got my M.A. in early February 1981. In March I started to work as an assistant at the Institute of Japanology and at the same time started to prepare my application for a program for doctoral research in Japan with the German Academic Exchange Service (DAAD). All this took a lot of time and made it impossible to roam the streets of Marburg.

これは祖父と孫の写真ではないが、この店の売り手はよく店主の息子の偽祖父の役割を果たした。1980 年の 10 月に、マールブルクの煮事情成句の撮影に熱心に出掛けて、これは 11 月にも続いたが、11 月後半に修士論文の評価ができて、続いて他の試験に準備することが必要になった：日本学と社会学では口述試験と筆記試験、中国学で口述試験。特に中国学の試験は心配だった。当時にマールブルク大学で中国学の講座が占めていなかったのも、試験をケルン大学で受けることが必要だった。試験の前に一度も会わなかった先生だった。しかし、成功になって、1981 年の 2 月に修士号を受けた。3 月にマールブルク大学日本学研究所の助手として就職し、同時に、その時からドイツ学術交流会の日本における博士研究のプログラムへの申請の準備も始まった。その全ての仕事で忙しくて、街を歩いて、写真を撮る暇がなくなった。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 160 Tungsten, ISO 160/23, push development as ISO 320/26. CS135-00422-1981

136. The Japanese exchange Student Mariko Nakano at the Institute of Japanese Studies at Marburg University.

日本人の留学生中野真理子、マールブルク大学日本学研究所にて。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 200, ISO 200/24, push development as ISO 400/27, CS135-00470-1981.

137. A view of Marburg in winter from the Institute of Japanology

日本学研究所から見た冬のマールブルクの風景。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 200, ISO 200/24, push development as ISO 400/27, CS135-00475-1981.

138. Handa Yasuo, visiting professor from Sendai's Tohoku University at the Institute of Japanology Starting in 1978, the Institute of Japanology of Marburg University had three times visiting professors from the Department of German Language and Literature of Tohoku University. They stayed for two years and besides engaging in their own research they also had to teach several hours of Japanese per week. Prof. Handa was the second of these visiting professors. He arrived in September 1980, just when I was finishing my thesis. Despite our age difference, we became very close friends.

東北大学からの客員教授半田泰雄、マールブルク大学日本学研究所にて。1978 年以降、マールブルク大学日本学研究所は三回とも東北大学ドイツ語ドイツ文学学科の客員教授を受け入れた。彼らは 2 年間にマールブルク煮滞りして、自分の研究以外、4 コーマの日本語の授業の義務もあった。半田先生はその 2 回目の客員教授で、私は丁度修士論文の執筆の終わりに向けた時の 1980 年 9 月にマールブルクに到着した。彼と親しい友人関係ができた。

Pentax Spotmatic F, Takumar 50 mm, Perutz Peruchrome C 19, ISO 64/19, CS135-00483-1981.

139/140/141. These are three shot is from the opening party of Mick's music store, a shop that specialized in instruments and other equipment for bands. Shortly after submitting his thesis Mick started to plan to open a shop for bands together with the dentist friend who owned a music shop. At the opening party of the shop all his musician friends showed up and it was a lot of jamming going on. But because he was so busy with the preparation of the shop, Mick failed his sociology exam. And since the shop went very well during the first year, he decided not to retake the exam when the deadline for doing it approached. But Gaby and I convinced him more or less forcefully to do it and he passed in flying colors, was even able to ameliorate his overall note. A few years later the market for bands tried up again and he had to close the shop. Now having acquired his M.A. in Japanese studies became an important prerequisite for re-training in computer programming and eventually landing a job with a Japanese company.

この 3 つの写真は、Mick のバンドの楽器とサウンドシステムなどの店のオープニング・パーティに撮った。修士論文を提出した後に Mick はこの店を計画して、1981 年 5 月に開店することができた。オープニング・パーティに沢山のバンドの音楽師が出た、一緒に演奏した。しかし、店の準備で忙しかったので、Mick は 2 月に社会学の試験で失敗した。1 年間以内に再受験が可能だったが、第一年目に店は非常に成功だったので、締め切りが近付いた時に、Mick は再受験の気がなくなった。その時に、Gaby と私は彼に強いアドバイスをして、受験に納得させた。試験は大成功になって、全体評価の改善もできた。そして、数年後に、バンドの市場は再び崩壊して、店を閉店せざるを得ないようになった。この時に、彼は日本学の修士号を持ったことが、コンピュータ・プログラミングの再訓練を受けることや結局的な再就職の重要な前提になった。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 400 ISO 400/27, push development as ISO 800/30. CS135-00526-1981

142/143/144. In 1981 I continued my experiments of macro-photography with various flowers.

1981 年にも様々な花の接写の実験を続いた。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom and bellows, Kodak Ektachrome 400, ISO 400/27, CS135-00546-1981, CS135-00548-1981, CS135-00551-1981.

145. Students in the court of school of humanities doing group-work for an assignment. In the 1970s group work on assignments for semester reports became the rule in the humanities of Marburg University. When the weather was fine, like during the first warm days in May when this photo was shot, the groups would meet outdoors.

文学部の中庭にグループ・ワークでレポートを作成する大学生。1970 年代に、楽器の課題レポートをグループで作成することがマールブルク大学の人文科学においてルールになった。この 5 月の最初の暖かい日に撮影した写真のように、よい天気には、学生が外で集まって勉強した。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom, Kodak Ektachrome 400, ISO 400/27, CS135-00560-1981.

146. Macro-photo of the flower of an elder tree.

ニワトコの木の花の接写。

Yashica TL Electro X, Vivitar Series 1 70-210 mm Macro Zoom, Kodak Ektachrome 400, ISO 400/27, CS135-00566-1981.

147/148. Students at the student cafeteria. When the weather was fine, students preferred sitting outdoors on the terrace of the student cafeteria. In the late afternoon the place started to resemble a beer garden.

学生食堂における女子大生。良い天気の時には、学生が学生食堂の外のテラスを好んだ。夕方に、この場所はむしろビア・ガーデンに似た。

Yashica TL Electro X, Vivitar Series 1 70–210 mm Macro Zoom, Kodak Ektachrome 400, ISO 400/27, CS135-00580-1981, CS135-00582-1981.

149. Karin's Greek turtle grazing in a park. Karin bought a Greek turtle in 1980. It was an amazing animal. Because it lived essentially indoors in our flat, it would refuse to hibernate. When the weather was fine, we took her out into some park where she could graze. She loved glover and dandelion.

ある公園で餌を探す間の Karin のギリシア亀。1980 年に Karin はギリシアの亀を買った。面白い動物だった。主にアパートで暮らしたので、冬に寝たくなかった。いい天気があった時に、亀と一緒に公園に出掛けた。

Yashica TL Electro X, Vivitar Series 1 70–210 mm Macro Zoom, Fujichrome 400, ISO 400/27, CS135-00661-1981.

150. People eating lunch at a small beer garden.

小さいビア・ガーデンでランチを食べる人々。

Yashica TL Electro X, Vivitar Series 1 70–210 mm Macro Zoom, Fujichrome 400, ISO 400/27, CS135-00667-1981.

- 151/152. Scenes from the pre-lunch beer festival of the student fraternities. Like many of the more traditional German university towns, Marburg had many *Studentenverbindungen* (these organization to a certain degree resemble fraternities in the U.S.). Every year on the first Sunday of July they had a big pre-lunch beer festival on the *Marktplatz* in front of the city hall that started at 9 a.m. and was due to finish at noon. But they always found additional sponsors, so that the drinking continued well into the afternoon. For us who lived in the vicinity of the place, these festivals rather constituted a nuisance, because of the noise and of the bad behavior of the drunken fraternity students.

学生組合の朝飲み祭りの風景。西ドイツのその他の伝統的な大学町と同じように、マールブルクにも伝統的な学生組合が多かった。毎年 7 月の最初の日曜日に、この組合は市役所前の広場で大朝飲み祭りを開催した。午前 9 時に始まって、昼に終わるはずだったが、彼らは何時も追加のスポンサーを見つけて、イキイキ飲みは午後まで続いた。大騒ぎと組合の酔っ払った学生の悪い振る舞いの故に、この祭りは市役所の周辺に住んだ人々にとって寧ろ大迷惑だった。

Yashica TL Electro X, Vivitar Series 1 70–210 mm Macro Zoom, Fujichrome 400, ISO 400/27, CS135-00682-1981, CS135-00686-1981.

153. The band *Amfilada Music* at Joe Pawlak's place. After *Blue Ridge* broke up, Joe and Jean-Mark looked for a new line-up for a band. First they found a guy who played harmonica and percussion and they continued to play acoustic. Later they added drums and a saxophone and went electric. When their first line-up stood, they asked me to shoot promotion photos.

バンド *Amfilada Music*、Joe Pawlak のアパートにて。*Blue Ridge* が解体した後、Joe と Jean-Mark は新しいバンドを形成しようとした。彼らはまずハーモニカとパーカッションを弾いた人を見つけて、アークスチック・スタイルを続けたが、後にドラムとサクソを追加して、エレキ・スタイルに変わった。この写真は彼らが頼んだシリーズの一枚だ。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Plus-X Pan, ISO125/22, MN135-04885-1981.

- 154/155. Marion and David Vierling and Marion Vierling at my place. David was born in the U.S. and Marion in East Germany. David came to West Germany in the 1970s as a research student of comparative literature who wanted to write his doctoral thesis about the German film director Wim Wenders, and had acquired a scholarship from the German Academic Exchange Service. He chose to base himself for his research at Munich, where at that time the West German movie industry was concentrated and most film directors lived. Through a German friend at Munich University who stemmed from Marburg he visited Marburg in December 1977, that's when we met and became friends. Thereafter he came several times to Marburg, almost always staying at my house. But around 1979 the West German movie industry and many of the people related to it moved from Munich to West Berlin and David decided to move with them. In West Berlin David accompanied some friends to partying in East Berlin, where he met Marion. And then he found out that as an U.S. citizen he could easily and as often as he wanted get a one-day visa for East Berlin and could also stay there overnight for full 24 hours with such a visa (these rules were limited to people from allied countries, people from other countries with a one-day visa had to leave East Berlin until midnight, and citizens of West Berlin could only visit East Berlin for a maximum of 28 days a year). After several months she became pregnant and they decided to marry and that she would apply for an exit permit. Her application was granted and in February or March of 1981 she was allowed to leave the East German Democratic Republic, but was not allowed exit to either West Berlin or West Germany, only to the U.S. But fortunately for them, there were no direct flights from East Germany to the U.S., so she got a ticket with which she would change airplane and carrier in Amsterdam, and Dave flew from West Berlin to Amsterdam to meet her there. They canceled the flight to the U.S. and changed it to a flight to West Berlin. We had first met Marion in West Berlin when we went there in April 1981 for a congress of German Japanese studies, and this visit to Marburg in July was her first trip to West Germany, for which they had to take a flight to Frankfurt, because Marion could not use the transit routes through East Germany.

Marion と David Vierling、そして Marion Vierling、私のアパートにて。David はアメリカ、Marion は東ドイツに生まれた。David はドイツの映画監督 Wim Wenders の研究のために、ミュンヘン大学の留学生として 1970 年代後半に西ドイツに来た。マールブルク出身の友たちの紹介で 1977 年の 12 月に初めてマールブルクに来て、私達は友達になった。1970 年代末に、西ドイツの映画産業がミュンヘンから西ベルリンに移動した時に、David も西ベルリンに移住した。友達と一緒に時々東ベルリンを訪れて、あそこで Marion とであった。アメリカ人として、David は自分の好みほどに、東ベルリンの 24 時間の訪問ビザを貰い、夜も東ベルリンに止まることができた（この様な規制は連合軍の国々の国籍者に限られており、他の国々の国籍者の日帰り訪問ビザでは、午後 12 時まで西ベルリンへ帰らなければならなかったし、西ベルリンの住民は一年間最大 28 日に東ベルリンを訪問することができた）。Marion は結局妊娠になって、二人は結婚して、Marion が東ドイツの出国許可を申請するときめた。出国は結局 1981 年の 2 月に許可されたが、西ドイツと西ベルリンへの出国は禁止、アメリカへの出国だけが許された。しかし、東ドイツからアメリカへの直行便がなかったので、アムステルダム経由のチケットを買った。David は Marion と会うために西ベルリンからアムステルダムへ行って、二人はあそこで彼女のアメリカへのチケットをキャンセルして、西ベルリンへのチケットに代わった。私は 1981 年 4 月に、西ドイツ日本研究の大会の参加のために西ベルリンを訪れて、初めて Marion と会った。この写真のときに、彼女が初めて西ドイツを訪れた。彼女が東ドイツを通したトランシット・ビザを貰うことが不可能だったので、二人は飛行機でフランクフルトまで行った。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP 5, ISO 400/27, MN135-04957-1981, MN135-04966-1981.

- 156/157. Marion and Dave in front of an advertisement poster in Marburg.

広告のポスターの前の Marion と Dave.

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP 5, ISO 400/27, MN135-04976-1981, MN135-04977-1981.

158. Meggy at Rudi's place. He was a close friend of Rudi from Borken. Their friendship developed after 1972. I knew him, but we were not very close, because after 1972 the frequency of our visits to Borken dropped considerably.
Meggy, Rudiのアパートにて。彼はBorkenで1972年以降、Rudiの親友になった。私は彼を知ったが、1972年以降、Borkenを訪れる機会が少なくなったから、彼とあまり親しくならなかった。
Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27, MN135-04806-1981.
159. Handa Yasuo's son Masato at my place. He loved my collection of comic strips, which also included several Japanese *manga*.
半田泰雄の息子マサト、私のアパートにて。彼は私の漫画のコレクションが大好きだった。
Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP 5, ISO 400/27, MN135-04985-1981.
160. Mori Akira and Nakano Mariko at my place. Akira and Mariko Japanese exchange students who regularly used the library of the Institute of Japanology and also participated in the parties of the students of Japanese studies. He was studying ancient history and latin, and she was studying German language and literature. They eventually married after they returned to Japan. One day they approached me, because they needed photos for the renewal of their Japanese passports, and they had the big problem, because the size and the pose (frontal instead of semi-profile) differed from what was the rule in Germany at the time, and had difficulties to convince German photographers of passport photos to comply with what they need. So I did a number of shots of each of them and during the session I asked them to take to shots of both of them together.
毛利明と中野真理子、私のアパートにて。彼らはマールブルク大学の留学瀬で、彼は古代史とラテン語を勉強し、彼女はドイツ語とドイツ文学を勉強した。彼らは日本学研究所の図書室をよく利用して、日本学の人々のパーティにもよく参加した。1981年に二人は新しいパスポートの申請のためにパスポート写真が必要になったが、当時には、日本と西ドイツのパスポート写真に関する規制が違って、ドイツのそれはより小さく、半横顔の写真を頼んだから、日本の規制に従う写真を撮る写真家を見つけることが困難だったので、私に写真を頼んだ。
Yashica TL Electro X, Yashinon DS 50 mm, Ilford FP 4, ISO 125/22, MN135-05001-1981.
- 161/162. The Lahn river in the winter. Both shots were taken from the pedestrian bridge to the student restaurant, the first shot in the direction of Weidenhausen, the second in the direction of the institutes of humanities. It's very interesting how color disappears in snow and ice during the winter.
冬のラーン川。両写真とも、学生食堂への歩道橋から撮影した。一番目の写真は、ワイデンハウゼン区の方へ、二番目は人文学部の方向へ撮った。冬で、色がどの程度に消えてしまうことが面白い。
Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 400 ISO400/27, CS135-00701-1982, CS135-00702-1982
163. The waiter Milo taking his dinner before business starts at the restaurant "Zur Krone". "Zur Krone" was a typical traditional German *Gasthaus* located at the market place two minutes from my apartment. In the early 1970s ownership changed to a Yugoslavian host, but while the kitchen changed to a mixture of Yugoslavian and German cooking, the place retained its traditional German flair and the German petit bourgeois residing in the old town continued to attend its regular's table. We used to have dinner regularly there and also bought bottled beer there when friends came for a surprise visit at night, so a came to know the owner and the waiter quite well, and when we started to introduce a regular monthly drinking for the students of Japanese studies in 1980, we choose this place.
Zur Krone というレストランのウェーターが、賑やかになる前に夕食をする。Zur Krone はドイツの典型的な伝統的なGasthausだった。市役所前の広場に、私のアパートから2分以内にあった。定期的にあそこに食事したし、夜遅くに友達が突然うちの家に来た時、あそこへ便所を買った。1980年以降、あそこに日本研究の学生と教員の月一回の常連を行った。
Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 400 ISO400/27, CS135-00724-1982
164. My birthday party at my apartment. Starting in the late 1970s, we organized a *sukiyaki* party at my birthday with lots of beer, wine, and Japanese *sake*.
私の誕生日パーティ。1970年代末以降、私の誕生日にすき焼きパーティをやった。ビールとワインの他に、沢山の日本酒も準備した。
Pentax Spotmatic F, Takumar 50 mm, Perutz Peruchrome C19, ISO 64/19. CS135-00732-1982
- 165/166. My mother's birthday party at my parents' home. Guests used to arrive after 2 p.m., around 3 p.m. coffee and cake were served, and around 7 p.m. dinner. Cakes were mostly produced at home, but dinner was ordered outside. These two photos neatly show how women and men were separated. The topics discussed also differed. Women discussed family and household matters, men politics and work. All of the men worked in the soft-coal mines.
母の誕生日。客さんが、午後2時くらいから来た。午後3時にケーキとコーヒが出て、午後7時くらいにディナーが出た。ケーキは殆ど自家製のものだったが、ディナーは業者に頼んだ。この2つの写真で、ドイツでも男性と女性の席が別々になる傾向を見せる。それぞれの団欒の話題も違った。女性は家族と家庭の事柄、男性は仕事と政治を議論した。男性は皆鉱山で働いた。
Pentax Spotmatic F, Takumar 50 mm, Fujichrome 400, ISO 400/27, CS135-00769-1982, CS135-00778
- 167/168. Marburg's carnival associations attack city hall. Carnival in Marburg was a quite lively event. Marburg became protestant after the Reformation. There had been several changes during the Reformation between Calvinism and Lutheran, but it became Lutheran Evangelical in the end. Nevertheless, after the Peace of Westphalia the Landgrave of Hesse allowed the considerable catholic minority in Marburg freedom of creed, and in the vicinity of Marburg the catholic enclave of Amöneburg exists. Therefore the custom of carnival festivities survived in Marburg, whereas in purely protestant regions it died out. The festivities started on Saturday morning at 11:11 a.m. with an attack on city hall, which remained symbolically occupied by the forces of Prince Carnival until Wednesday morning.
マールブルクのカーニバル団体は市役所を攻撃する。マールブルクでは、カーニバルがかなり賑やかな祭りだった。マールブルクは、宗教改革の時にプロテスタント教の都市になった。何回ともカルヴァン派とルター派の間に変わったが、最終的にルター派についた。しかし、ウェストファリア条約の締結後、ヘッセンの方爵は、マールブルクに残ったかなり多いカトリックの少数派に信仰の自由を許したし、マールブルクの近くにアマーネブルクのカトリックの飛び領地もある。従って、純粋のプロテスタントの地方に消えたカーニバルの習慣がマールブルクで存続した。マールブルクでは、カーニバルの祭りが土曜日の朝の11時11分に、市役所の攻撃が始まって、市役所はその後に、灰の水曜日の朝まで、カーニバル王子の「兵士」

によって占領された。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 200, ISO 200/24, CS135-00802-1982, CS135-00806-1982.

169. Rose Monday parade in Marburg. The most important event for the public during carnival in Germany is the Rose Monday Parade, not the Mardi Gras.

マールブルクのばらの月曜日の行列。ドイツのカーニバルにおける最も重要なイベントはマルディーグラではなく、ばらの月曜日の行列だ。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-00854-1982

170. Rose Monday in Marburg. On Rose Monday various groups of students paraded through the old town, enacting carnival mores of their home region, this is a group from South-Western Germany.

マールブルクのばらの月曜日。ばらの月曜日に、学生のようなグループが市を巡回して、彼らの出身地方のカーニバル習慣をやった。これは、西南ドイツ出身のグループだ。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-00868-1982

171. A young women on a local train from Kassel to Marburg.

カッセルからマールブルグへの普通電車で撮った若い女性。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X, ISO 400/27, MN135-05048-1982.

174. Handa Yasuo during the Japanologenstammtish, a monthly get-together of the researchers and students of the department of Japanese Studies.

半田泰雄、日本研究学科の常連にて。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X, ISO 400/27, MN135-05067-1982

173. My Korean Friend Kong Kwang-Duk. In the 1960s West Germany experienced severe labor shortage of coal miners and hospital nurses and they started to hire miners and nurses in South Korea. At the same time West German scholarship programs for South Korean students and young researchers were expanded and increasing numbers of young South Koreans started to live in West Germany. Many of these young intellectuals were critical of Park Chung-Hee's brutal dictatorship and West Germany became one of the centers of South Korean opposition in exile. In 1967 Kwang-Duk was a journalist and belonged to the circle around his father in law, the composer Yun I-Sang. In 1967 he was one of 17 South Koreans who were kidnapped from West Germany to Seoul by the Korean Central Intelligence Agency, tortured in custody and eventually sentenced to death. There is considerable evidence of at least tacit approval of the kidnapping by conservative West German Government authorities, which initially led to rather mild official reactions despite strong criticism of the government's handling of the matter within the West German public. What the KCIA and the South Korean Government had not accounted for was the political shift to the social-liberal coalition of Willy Brandt that occurred in 1967/68 and the strong pipe some of the German relatives of the kidnapped Koreans had with the new administration (they had done it before without causing much uproar from the conservative West German government; between September 1958 and May 1967 194. South Koreans opposing Park Chung-Hee were kidnapped by the KCIA in Western Europe, mainly in West Germany, and illegally transferred to South Korea; of these 194, 107 were then sentenced to death or lifelong imprisonment; what differed in 1967 was, that the German wife of one of the kidnapped researchers had strong family links into the West German Foreign Office, and that the legal office for which Gustav Heinemann worked before he became federal minister of justice in 1966 and Federal President in 1969 was hired to represent the interests of the families versus the West German government, and that Heinemann took a strong personal interest in the case). The West German diplomatic stance towards South Korea hardened and in the end all of the kidnapped persons were relocated to West Germany where they received political asylum and eventually became naturalized Germans. After returning to Germany, Kwang-Duk started post-graduate training in political science and contemporary history at Frankfurt University. His doctoral research focused on the emergence of Tennōism in Japan during the 1930s, and since one his adviser moved to Marburg University, he also had to finish his doctoral research there. That's how we met and became friends, and in 1982 I did the proofreading and corrections of his German language thesis. His research work took such a long time because he had major health problems due to the torture during his incarceration after the kidnapping. In the 1990s I met a Korean friend of both of us in Tokyo, and he told me that he had died from these various health problems not long after I had left West Berlin for Tokyo.

私の韓国の友達コング・クワングドック。1960年代に、西ドイツでは、鉱山労働者と看護婦の厳しい労働力難が起こって、韓国の鉱山労働者と看護婦を募集するようになった。同時に、韓国の留学生のための西ドイツの奨学金プログラムが拡大されて、西ドイツに滞在する若い韓国人の数がかなり増えた。特に留学生の多くは朴正熙（パク・チョンヒ）の独裁制に反対して、西ドイツは、韓国の独裁制反対派のセンターになった。クワングドックは報道者で、義理の父の作曲家の尹伊桑（ユン・イサン）のグループに属して、1967年にKCIAによって拉致され本国に送還された。西ドイツの政府は不法連行で韓国に帰国させられた17人韓国人の「原状回復」を強く求めて、彼らは結局1970年代初頭に西ドイツに帰国した。ドイツに帰った後に、クワングドックがフランクフルト大学とマールブルク大学で、政治学と現代史の大学院に入学して、1930年代の日本における天皇主義に関する博士論文を書いた。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X, ISO 400/27, MN135-05082-1982.

174. During the opening party of a dental clinic, the visitors are looking at child that is scolded.

歯科病院の開院式に、叱られた子供を見張る。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP5, ISO 400/27, MN135-05161-1982.

175. At a beer garden.

ビア・ガーデンにて。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP5, ISO 400/27, MN135-05189-1982.

176. A professor with her doctoral students during a party. The male students were talking-up their doctor mother on some research problem, while the female students were engaged in small talk.

パーティ中における教授とその大学院生。男性の大学院生は先生とある研究問題を議論しながら、女性の院生は噂を喋った。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP5, ISO 400/27, MN135-05289-1982.

177. Young professionals during a party.

パーティーにおける若いプロフェッショナル。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP5, ISO 400/27, MN135-05441-1982.

178. My friend Daniel and his girlfriend Christine. I first met Daniel when he came to Borken together with three French friends, one of whom had been to Borken before in the official exchange program, and then came again in 1967 with a friend who owned a car. The visit of the four guys started a period of several years in which private exchange between young French and Germans became a considerable supplement to the official program. Daniel and I visited each other regularly for several years. But when we visited Méru in 1975, we could not meet him, because he was traveling in the Provence, much to the distress of his mother. The region around Méru to which Daniels native village belongs prospered in the early 1970s and this created many new job opportunities. The last time when I had met him in 1973, Daniel was engaged with several friends in a business of decorating shops and they earned good money, but after the oil crises of 1974 the economic growth in the region faltered and many new businesses went bankrupt. Their's was one of them. So they looked for work elsewhere, and the South of France looked promising, but he found out quickly that work in that region was abundant only during summer when tourism to the Mediterranean and fruit harvests caused severe labor shortages, which were filled by migrant workers. So he quickly returned to his home village and got a job as a worker with the French National Railway Corporation (SNCF). In 1977 after the separation from Gaby I decided spontaneously to take a week off and go to France to see Daniel. At the time we had been out of contact for almost three years, and when I arrived at his parents' home, his very distressed mother told me that he didn't live there any more, that he had married a girl from southern France who had been a singer in his band, and that the two had an apartment in an old house in Beaumont, a small town about 20 km's from his home village. She obviously wasn't very fond of his wife. So I went there. The situation there was not very funny, and in the end I didn't get the grief relief I was hoping for. They were very short of money, the income from his work with the SNCF was barely enough to support them both and the rent for the small apartment in a really dilapidated building was extremely high. To add worse to bad, their band had just broken up a couple of weeks before I came to visit. They tried to be nice, but it was obvious that there was a lot of stress in their relationship. After that visit we kept more or less in touch, but I didn't visit again. Then in 1982 I heard that the two had broken up and that Daniel was now living with a new girl friend in Pontoise, and he invited me to visit them. And when Mick and Gaby told me that they wanted to go to Bretagne for their summer vacation and could take me to Pontoise, and since Karin was in the hospital in Frankfurt for two months, I decided to do the visit in the summer of 1982 and to take my cameras with me. It was a hilarious three weeks, not as my last visit. On this photo Daniel fooled around with an Arabian head wear, which suits his face quite well.

私のフランスの友達 Daniel と彼の彼女 Christine。私は 1967 年に Daniel とであった。その時に彼は、3 人の友たちと一緒にボルケンを訪れた。その時以降、私達は毎年何回とも互いを訪問したが、私は 1975 年の春に最後に Méru を訪れた時に、彼の兵役の故に彼と会うことが出来なかった。結局 1977 年に、私は Beaumont で彼と彼の妻と再会することができたが、その後には私は 1982 年までフランスへ行かなくて、互いの連絡もなかった。そして、1982 年の春に、彼は妻と別れて、新しい彼女ができて、Pontoise に引越したと聞いて、マールブルクの友達が夏のバカンスでフランスのブルターニュへ行って、私を Pontoise まで連れて行った。

Yashica TL Electro X, Yashinon DS 50 mm, Ilford HP5, ISO 400/27. MN135-5740-1982

179. A swan and a couple of ducks at the riverside. I was always amazed to see how the swans could bend their neck to reach any place of their body.

ラーン川の白鳥と鴨。

Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 200, ISO 200/24, CS135-00941-1982.

180. A construction worker during his lunch break.

ランチ休憩中の建設労働者。

Pentax Spotmatic F, Takumar 50 mm, Agfa CT18, ISO 50/18, CS135-00989-1982.

181. Macro of the flower of a Schlumbergera.

ジャコパサボテンの花。

Pentax Spotmatic F, Vivitar Series 1 70-210 mm Macro Zoom, Agfa CT18, ISO 50/18, CS135-00994-1982.

182. Karin's turtle.

Karin のギリシア亀。

Pentax Spotmatic F, Vivitar Series 1 70-210 mm Macro Zoom, Agfa CT18, ISO 50/18, CS135-01007-1982.

183. Brigitte. When Karin was in the hospital again in March-April 1983, some friends came to me for dinner, and after dinner they wanted to go out and dance in a new student discotheque that played mainly rock music and they convinced me to come with them. That's where I met Brigitte. She was sitting at the bar next to me with a female friend of hers, and the two girls were obviously trying to chat up some boys and we had a good time. So I invited her to come to Rudi's place on Saturday for the *Rockpalast* rock night. *Rockpalast* was a life rock music emission on the regional public broadcasting company in North-Rhine-Westphalia, but every year they would schedule two or three big events with several well known bands that would be broadcasted over the whole of Germany and also in neighboring countries, and at the same time would be broadcasted Europe-wide on FM radio, and Rudi had a big TV and a very good stereo system, so we always gathered at his place for these occasions. Brigitte had broken up with her boy friend two months earlier and had had a short stormy affair with a guy who changed to Darmstadt University in February, but she was still sharing an apartment with her former boyfriend. On that Saturday she came to Rudi, and after that we started to date, and our relation became quickly a very serious affair. And two month later, I convinced Karin to move out and Brigitte was moving into a small apartment of her own, and in August we hitchhiked together to Pontoise.... This photo was taken at my apartment, and it is the second photo I took of her.

Brigitte. Karin は 1983 年 3 月にフランクフルトで病院に入院したある日に時、友達は私の家にディナーと一緒に食べるために来て、ディナーの後に彼らは私を連れてロック音楽のディスコテックでダンスをしたかった。あそこで Brigitte と出会った。私は、彼女を二日後に予定したパーティーに招待して、その後に私達はデートを始めて、恋人になった。私のアパートにて、彼女の 2 番目の撮影だ。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-05896-1983

184. In the park at Marburg's castle. Brigitte loved to take long walks and discuss all kinds of matters during these walks. This kind of companionship I had missed since Catherine returned to France, and it had been one of the things that draw me to Brigitte.
 マールブルクの城の公園にて。カテリンと同じように、ブリギッテも散歩が大好きだった。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-05897-1983
185. Karin in our apartment. This is one of the last photos I took of Karin after she returned from hospital in May 1983.
 カリン、私立ちのアパートにて。彼女がフランクフルトの病院から戻って、私達が別れることを決めた、1983 年 5 月初頭の彼女の最後の写真の一枚。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-05912-1983
186. During a drum workshop at the Mick Schwarz Musik GmbH.
 Mick の楽器の店におけるドラム・ワークショップにて。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-05924-1983
187. Jean-Marc Jotter of *Amfilada Music* during the school festival of Schloß Wittgenstein.
 シュロス・ウィトゲンシュタイン高校の文化祭の演奏で、*Amfilada Music* の Jean-Marc Jotter。
 Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 400, ISO 400/27, push development as ISO 800/30. CS135-01254-1983.
188. *Amfilada Music* during the school festival of Schloß Wittgenstein.
 シュロス・ウィトゲンシュタイン高校の文化祭の演奏での *Amfilada Music*。
 Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 400, ISO 400/27, push development as ISO 800/30. CS135-01263-1983.
189. Mick Schwarz of the *Mick Schwarz Band* during the school festival of Schloß Wittgenstein.
 シュロス・ウィトゲンシュタイン高校の文化祭の演奏で、*Mick Schwarz Band* の Mick Schwarz。
 Pentax Spotmatic F, Takumar 50 mm, Kodak Ektachrome 400, ISO 400/27, push development as ISO 800/30. CS135-01299-1983.
190. The Japanese student Yoshi Yamaguchi at my apartment. Yoshi was one of the long-time Japanese students at Marburg University. He had come for post-graduate training and spent time at several other German universities before settling in Marburg. Like several other long-term Japanese students he didn't want to return to Japan, and somehow he had lost a clear goal for his studies, attending lectures in various fields. Around the end of the 1970s he lost his financial support from Japan and started to do various teaching jobs, mainly teaching special classes for the children of Japanese expats at German schools. An offer of regular employment from one of the schools gave him an incentive to acquire his master's degree and he eventually stayed in Germany.
 マールブルグ大学の日本人留学生山口ヨシ。彼はマールブルグ大学における、卒業する気分があまりない長期的な留学生の 1 人で、結局ドイツの学校で就職ができた。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-05930-1983
- 191/192. Brigitte at my apartment. These photos were taken in June 1983.
 ブリギッテ、私のアパートにて。1983 年 6 月の撮影。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-06031-1983, MN135-Film-06036-1983
193. A group of students attending a live music event at a bar. Albeit Marburg as a mountainous city with many cobble-stone streets cannot be called a convenient place for handicapped people, Marburg University had a very high proportion of handicapped students, and they mingled freely with the other students.
 あるバーでライブ・イベントのために集まった大学生。マールブルグ大学には、体の不自由な学生の割合が高くて、彼らは自由に他の学生との活動に参加した。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-06080-1983
194. Henner Rohrbach of *Amfilada Music*. Henner actually played with various bands, not only rock music but also jazz.
Amfilada Music の Henner Rohrbach。彼は当時に、幾つかのバンドに協力して、ロック以外に、ジャズもやった。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-06091-1983
195. A female singer, she was given a chance for her debut with one set during a live performance of *Amfilada Music*.
Amfilada Music のライブで、彼女が 1 セットで歌って、デビューした。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-06109-1983
196. Old shack in the orchards in Weidenhausen. In June 1983 Brigitte moved out of the apartment that she had shared with her former boyfriend, she first moved into a *Wohngemeinschaft*, but she didn't like the place, so in July she moved again into a two-rooms apartment in Weidenhausen. Weidenhausen is one of the oldest parts of Marburg, originally a village across the Lahn where the tanners settled, it has nowadays become one of the most picturesque quarters of the city after extensive restoration works that started in the 1980s. In the 1980s there still existed vast areas of orchards and vegetable gardens behind the houses, but these areas were due to become the target of housing development projects and were no longer used. This photo was taken in the orchards that belonged to the house where Brigitte lived.
 ワイデンハウゼンの果樹園における古い小屋。ワイデンハウゼンは、マールブルグ市の最も古い地区に属して、現在に、観光者の間人気になった。ブリギッテは、1983 年 7 月にワイデンハウゼンのアパートに引越した。その家屋の後ろに、果樹園と菜園の広い土地が存在したが、その土地に住宅開発が企画されたので、これはもう利用されなかった。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-06206-1983
197. Macro of the flower of a Schlumbergera.
 シャコバサボテンの花。
 Yashica TL Electro X, Yashinon DS 50 mm, Kodak Panatomic-X, ISO 32/16. MN135-06206-1983
- 198-201. Macros of various cactus'.
 様々なサボテン。

Yashica TL Electro X, Vivitar Series 1 70–210 mm Macro Zoom, Agfachrome 50 L, ISO 50/18, CS135-01407-1983, CS135-01408-1983, CS135-01409-1983, CS135-01416-1983

202. My friend Joe Z. Pavlak sitting on the fountain on Marburg's market place.

マールブルグの市役所前の広場の井戸に座っている友達。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21, CS135-01442-1984

203. Brigitte on the balcony of my Arwobau apartment in West Berlin. Since 1982 I had applied for any open position in Japanese studies all over West Germany, but my chances had always been slim because of my social science background. Then in the autumn of 1983 friends gave me notice of an open position of a lecturer at the East Asian Institute at the Free University of Berlin. I applied and hoped for the best, my chances were better than concerning any other of my applications to date, because West Berlin was one of the few places in West Germany at the time that specialized in a social science approach to Japanese studies. I got the job starting on July 15, 1984. So I had to move to West Berlin, but finding an apartment there was not easy, so my first place was with Arwobau, that was a public company renting for a limited time to new employees that had moved to West Berlin. The apartment was located in the Arwobau houses on Michael-Bohnen-Ring, a part of the *High-Deck-Siedlung* close to the wall and Checkpoint Sonnenallee at the eastern end of Neukölln. Then I looked for a permanent location and in December 1984 I made my final move to Berlin. At that time I had been living in Marburg since October 1970, first for until July 1971 in Cappel, then until spring of 1973 in Ockershausen, then I moved to Nikolaistr. 9 where I kept living until my move to West Berlin. Brigitte and I visited each other almost every weekend, either she came to West Berlin or I to Marburg until she too moved to West Berlin.

ブリギッテ、私の西ベルリンのアパートにて。1983年の秋に、西ベルリン自由大学東アジア研究所の講師のポストに応募した。当時の西ドイツの日本研究において、社会科学的研究が少なく、西ベルリン自由大学はそのような研究のセンターだった。1984年の春に、公募の結果が決定されて、私は、1984年7月15日以降ベルリン自由大学に転職した。西ベルリンでは、いないままにアパートを探すことが非常に難しかったので、まずは西ドイツから転職した人々専用の公給住宅に住むようになった。これは、壁の近いところだった。ブリギッテは、未だマールブルグに住み続けたが、私達は、殆ど毎週末に互いを訪問した。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21, CS135-01466-1984

204. The *high decks* in front of the Arwobau houses on Michael-Bohnen-Ring, where I lived in West Berlin for the first four months, after first snow in mid-November. The *High-Deck-Siedlung* is a very big complex of social housing that had been developed in a joint effort by several public housing companies in the 1970s and finished in the early 1980s. It was really close to the wall. One night I woke up due to the sounds of machine guns fired on the wall. The next day I heard that in the night refugees had crossed the wall and that some of the machine gun fire had hit houses in the complex.

11月半ばの初雪下の私が西ベルリンの最初の4ヶ月間に住んだ公給住宅。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21, CS135-01471-1984

- 205/206. Brigitte in my apartment in West Berlin.

ブリギッテ、私の西ベルリンのアパートにて。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21, CS135-01475-1984, CS135-01476-1984

207. My French friends Christine and Daniel in my flat in Marburg in late February 1984. After having visited Christine and Daniel in Pontoise together with Brigitte in the summer before, they promised to visit us in Marburg, which became more urgent after it had become clear that I would move to West Berlin. It was Christine's first visit of Germany, and Daniel had been to Marburg the last time ten years before. Their next visit came in 2003, when they visited my sister in Fritzlar together with Daniel's mother.

1984年2月末に、私のフランス人の友達クリスティーヌとダニエルはマールブルグを訪れた。これはクリスティーヌの最初のドイツ訪問で、ダニエルにとって10年ぶりのマールブルグ訪問だった。その後には彼らの訪問は、ダニエルの母と共に私の妹をフリツラルで訪れたことだ。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27. MN135-Film-06292-1984

208. This photo of Mick and Gaby's son Dennis is from the second last black and white film that I took while I was still living in Marburg. It is dated May 18 and 20 1984. The photo is taken at Mick's parents' house in Wehrshausen, a village located about 2 km on the outskirts of Marburg, but administratively a part of the City of Marburg. I think at this time Mick's mother was still alive and we were just there for a visit, because I remember that Dennis entered elementary school while they were still living in the center of Marburg. But a couple of years later, Mick's mother had suddenly died of cancer and his father was living alone in the house. He had been much older than his wife and was already far over seventy when she died. Within a year it became clear that it was very difficult for him to live alone in a village that had become a suburb and had no shops or other necessary infrastructure. So Mick and Gaby decided to move in with him, because that would not only be better for him, but would also provide their son with a much better environment for growing up. They did a bit of refurbishing of the house, so that the father had his own apartment in the basement.

この写真は、Mick と Gaby の息子 Dennis を彼の祖父母の家で撮った。マールブルクで撮った最後の2つの白黒フィルムの一枚です。フィルムの日付は1984年5月18日と20日です。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27, push development as ISO 800/30. MN135-6388-1984

209. This is a shot from my very last black and white film while I still lived in Marburg; the film is dated May 20 and 22, 1984. After this film I didn't use any more black and white films until July 1990 when I found a good lab in Tokyo. In May 1984 I had just received news that I had been selected for a post as a lecturer at the Institute of East Asian Studies of the Free University in West Berlin starting on July 15, and the next few weeks I became very busy with traveling to West Berlin for the final formalities, preparing my move to Berlin, and taking care of all unfinished business in Marburg. And once in Berlin, I had to prepare my courses for the winter term. There was not much time for going out to shoot, and even less time for doing dark room work in Marburg (although I kept the darkroom until 1988). So I switched mainly to slide film. This is one of my last photos taken in the department of Japanese Studies of Marburg University.

この写真は、マールブルク大学の日本研究図書室で取った。マールブルクのサイゴンの白黒フィルムで、日付は1984年5

月 20 日と 22 日だ。その後には、に s ベルリンへの引越しの準備と自由大学の授業の準備で忙しくなって、暗室の仕事のための時間がなくなって、主にスライドフィルムを撮るようになった。1990 年 7 月に東京でよいラボを見つけたまで、白黒フィルムを撮らなかつた。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27, push development as ISO 800/30.
MN135-6413-1984

210. View of Marburg across the Lahn at the Weidenhäuser Brücke. A shot from my last black and white film until 1990.

ワイデンハウゼンから見たマールブルグ。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27, push development as ISO 800/30.
MN135-6427-1984

211. Weidenhausen in the early 1980s. My last black and white shot until 1990.

1980 年代前半のワイデンハウゼン。1990 年まで最後の白黒撮影。

Yashica TL Electro X, Yashinon DS 50 mm, Kodak Tri-X Pan, ISO 400/27, push development as ISO 800/30.
MN135-6433-1984

212. The miner's housing complex in Trockenerfurth where I was born. This is a shot from the backside where once vegetable gardens had existed. In 1985 reconstruction had already progressed a lot and the laundry house in the center as well as the shacks in the back had been torn down. My parents still lived there in March 1985, but they eventually moved to Fritzlar later that year.

私が生まれた炭鉱労働者の住宅街。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21, CS135-01486-1985

213. The Brandenburg Gate from West Berlin with the wall in front.

西ベルリン側から見たブランデンブルグ門。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21, CS135-01527-1985

214. The wall close to Potsdamer Platz.

ポツダム広場近くの壁。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21, CS135-01528-1985

215. My friend Ritsu in front of the Berlin Wall close to the *Potsdamer Platz*. One of my few shots of typical sceneries of West Berlin. On Sundays Ritsu and I sometimes made long walks along historical areas of Berlin. Although I had been in contact with several other Japanese before him, Ritsu was my first real Japanese friend. He is a historian specializing in modern German history. He spent two years in Marburg doing research on Nazi Germany, because there were two eminent scholars of research on the Nazi period at Marburg University at that time: the historian Ernst Nolte and the political scientist Reinhard Kühnl. Nolte and Kühnl represented completely opposite currents in the West German social sciences. The former was extremely conservative, almost reactionary, and he later ignited the West German *Historikerstreit* with a 1986 article in the conservative *Frankfurter Allgemeine Zeitung* that was perceived as an apology for the crimes of the Nazis by many progressive and liberal scholars. The latter was a leftwing scholar, close to Wolfgang Abendroth. During Nolte's tenure in Marburg the two scholars were engaged in a vicious enmity, and Ritsu, who himself was left-wing leaning, was the only student who was allowed to participate in both scholars' graduate course seminars, mainly because he was a visiting research student from Japan. I met Ritsu one day when I had just moved into my small apartment in *Nicolaistraße* in the autumn of 1972, a few months before Gaby moved in with me. He was talking with a mutual friend from the Department of History on the place in front of Marburg's City Hall, just a few meters away from my new place. When I went up to greet my friend, he introduced me to Ritsu and we three immediately engaged in a heated discussion, which we decided to continue with beer in my apartment. Ritsu and I quickly became close friends, and after Gaby moved in with me, he visited us several times a week. He went back to Japan in the autumn of 1973 and for two or three years we managed to keep up correspondence until both of us became too busy. The last thing I heard from him was that he would become a full professor at Hôsei University. Then one Saturday noon in the summer of 1983 when I had just finished my side job for my landlord renovating the house and returned to my apartment, my door bell rang and there was Ritsu. He was on a research leave working for several weeks in archives in North Germany and had come to Marburg for several days to meet with Reinhard Kühnl, and he was just on a stroll through the old town. When he passed by the house where I lived, he became curious if I would still live there, and finding my name on the door bells, he just tried, and we were lucky that I had just got back to my apartment. We had lunch together at a restaurant close by and I immediately phoned Mick and Gaby who showed up and we arranged a meeting at their place for the evening. I received his new address and phone number and we kept in contact. He was very glad when he got the news of my new post in West Berlin, and in the autumn of 1984 he sent me a letter that he would come to Berlin for six months the next year to work in the Berlin Documentary Center in West Berlin and the East German State Archive in Potsdam and asked me whether I could help him with accommodation in Berlin. I had just moved into my new apartment and since Brigitte was not due to move to Berlin before the end of 1985, I had an empty room and I proposed him to stay at my place. So we shared the apartment for six months except several weeks, which he had to spend in Potsdam to be allowed access to the State Archive.

ベルリンの壁の前に撮った伊集院立。彼とであった以前に日本人の何人かの知り合いがいたが、伊集院さんは私の初めての日本人の友達になった。彼は 1971 年の秋から 2 年間にマールブルク大学に留学した。私達は 1972 年の秋に共通の友達によって互いに紹介された。彼が日本に戻った後に、私達が 2・3 年間手紙で互いに連絡を続けることが出来たが、彼の住所の変更の手紙が私についていなかった後 1983 年までに連絡がなかった。その夏に彼はドイツの史料館で研究を行って、マールブルクも訪問した。散歩で私が住んだ家をバスして、私がまたあそこに住んだと分かって、ドアベルを鳴らした。幸いに、私は丁度家に帰った。その後に連絡を続いた。私が西ベルリンに移った後に、彼は 1984 年の秋に私に連絡して、彼は 1985 年に半年間ベルリンとポツダムの史料館で研究を行う予定と伝えて、宿を探すために手伝いを頼んだ。丁度 1985 年に、私の新しいアパートで一つの部屋が空いたので、彼は半年間私の家に住むようになった。私達は、日曜日によくベルリンをさんぽして、その時に私が西ベルリンの写真撮った。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-01531-1985

- 216/217. Wall paintings on the *KUKUK*. This had been one of the occupied houses in West Berlin in the late 1970s/early 1980s

close to the Anhalter Bahnhof.

家屋占領運動のひとつのセンターだったKUKUKの壁における絵画。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-01537-1985, CS135-01540-1985

218. The main entrance of Spandau Prison where the Nazi war criminals were imprisoned. At the time when this photo was taken, Rudolf Hess was the last remaining prisoner. The prison was demolished after Hess died in August 1987. There was a large security zone around the prison in which photographing was strictly forbidden, so I took the shot from my hips.

ナチスの戦争犯罪者の刑務所のシュパンダウ刑務所の門。この者ッ新を撮った時に、ルドルフ・ヘスしか囚人として残って、1987年8月のヘスの死亡後に、刑務所が壊された。刑務所の周りに、写真の撮影が厳禁された安全地帯が設置されたので、フィンダーを使わなくて撮った。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-01548-1985

219. Brigitte in West Berlin, close to my apartment.

西ベルリン訪問中のブリギッテ、私のアパートの近く。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-01547-1985

220. Houses in the old town of Spandau.

シュパンダウの古町。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-01551-1985

221. The altar of the *Lutherische Pfarrkirche* in Marburg.

マールブルグの *Lutherische Pfarrkirche*。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-01586-1985

222. One of the oldest houses in Fritzlar.

フリツラーの一番古い家屋の一つ。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-01592-1985

223. A duck on the Lahn.

ラーン川における鴨。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100RD, ISO 100/21. CS135-01602-1985

1985

- 224/225. Two shots of Brigitte during a visit of friends in Frankfurt. As I said, I didn't have much time to go out and shoot during my first two years in Berlin. I had to teach two seminars plus a lecture on Japanese history, which was a four semester course dealing with prehistoric time through the middle ages in the first semester, the unification of Japan in the 16th century and the Edo period in the second semester, the period from the opening of Japan to the Pacific War in the third semester and post-war Japan in the fourth. Since the course had to put the emphasis on social and economic development, it was a hell of preparation, but it also gave me a thorough understanding of Japanese history. Because of the lack of time for walking the streets, many of the photos I took after I moved to Berlin are more or less private.

フランクフルトの友達を訪問した時に撮った Brigitte。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 100, ISO 100/21. CS135-01616-1985, CS135-01620-1985.

226. Ebbs, the master of the *Jazz Domizil*.

Jazz Domizil のマスター、エブス。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 400, ISO 400/27. CS135-01723-1985

- 227/228. Brigitte in her apartment in Weidenhausen.

ブリギッテ、ワイデンハウゼンのアパートにて。

Pentax Spotmatic F, Takumar 50 mm, Fujichrome 400, ISO 400/27. CS135-01740-1985, CS135-01746-1985

- 229/230. Brigitte in our apartment in Berlin Neukölln, Schillerpromenade 15. In 1985 I became very busy not only with the preparation of my courses, but also with preparing publications and presentations, and preparing a research leave to Japan. I had applied for a program for doctoral research with the German Academic Exchange Service (DAAD) in 1981 just after I had received my Master's degree, and even made it to the interviews in Bonn, but I was turned down with an extremely silly argument. The reasons were not doubts in my academic qualification or the feasibility of my project, but doubts whether I could accommodate to the stress of living in the different culture of Japan. But the real reasons were that I came from a social science program of Japanese Studies, while the mainstream of German Japanese Studies was centered on classical Japanese literature, and that it was the policy of the DAAD at the time to send people to Japan who had just received a doctoral degree and wanted to do research for their habilitation. When I figured out all these shenanigans I became very frustrated and also very angry when it turned out that in this year the DAAD filled only two of the five scholarships to Japan. At the end I buried completely my wish to go to Japan for research, because it seemed almost impossible to receive a scholarship under the prevailing conditions. Then I came to Berlin and was confronted with new information. When I heard that almost all of the young scholars of the Japanese Department of the East Asian Institute had been to Japan with scholarships from the Japan Foundation and that the institute had an exchange program with the University of Tokyo's Institute of Social Science, my hopes rose again. But this time I wanted to prepare more thoroughly, and this meant that I had to acquire academic achievements and think more strategically what concerned the people for the recommendation letters. So I contacted Josef Kreiner from Bonn University who had highly praised my Master's thesis, which had been revised and enlarged into a book in 1983. Kreiner responded very positively and wanted to introduce me to Sumiya Kazuhiko who wanted to come to Europe for the conference of the European Association of Japanese Studies in Paris in September 1985. So Brigitte and I caught a ride to Paris and spent a week at the apartment of Catherine's sister. There I established not only close contact with Sumiya who immediately agreed to become one of my Japanese advisors, but also with many European scholars who did sociological and anthropological research on Japan and I joined the Japan Anthropological Workshop. Things started to look much better and then Toshitani Nobuyuki from the Institute of Social Research of Tokyo University spent the winter semester 1985/86 at the East Asian Institute and he strongly encouraged my plans and agreed to become my advisor at the Institute of Social Research. So I applied to the Japan Foundation for a scholarship in the summer

of 1986 with recommendation letters from Kreiner, Sumiya, Toshitani, and Sung-Jo Park who was my boss at the Free University. I still had doubts, even with these high ranking recommendations, and I incredibly rejoiced when I received the notification from the Japan Foundation in February 1987 that my scholarship was granted. But due to all the work, I couldn't shoot any photos during 1986, except some private memory photos for which I used a Kodak Disc Film Camera that I had received in 1986 in exchange for my Kodak Instant Film Camera. These are two of the few photos which I took in 1986 with the *Kodak Disc 3600*, 15 mm lens. The format of the film was 11 x 8 mm. There is no further information, because the negatives of the film have been lost. These photos were shot when Brigitte finally moved in with me in the apartment in Berlin Neukölln, Schillerpromenade. When I moved to Berlin in July 1984, Brigitte had not yet finished her studies. I first lived in a housing complex for workers who had just moved to West Berlin, which was located in the Sonnenallee close to the Wall. In December I moved to the apartment in the Schillerpromenade, where I spend the next year alone except for the several months when Ritsu did research in Berlin, but Brigitte and I visited each other almost every weekend. Either I went to Marburg or she came to West Berlin. In November 1985 she was in the final stages of her Masters and we married on November 20. She moved to West Berlin in the spring of 1986.

西ベルリン、Neukölln, Schillerpromenade 15 に入居した時のブリギッテ。1986 年には、私が自由大学の様々な仕事、自分の研究プロジェクトの準備と幾つかの学会の発表の準備で非常に忙しくなって、写真を撮る暇がなくなった。Kodak Disc Film Camera だけで記念写真を撮ったが、引越しでそのネガがなくなって、一つのフィルムのプリントしか残っていない。これは、このフィルムの二枚だ。



Ulrich Moehwald

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

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

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

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

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

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

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

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

www.ulrich.moehwald.jp

Contents 目次

Introduction	5
入門の代わり：二つの文化の間	8
Photos 1974-1986	11
写真 1974-1986 年	
Information on the Photos	98
写真に関する情報	
Ulrich Moehwald Resume	125
履歴	

All photos © Ulrich Moehwald

Printed at Moehwald Laboratory, Chubu University

中部大学メーワルト研究室で印刷

May 2016

2016 年 5 月

Marafiki Projects Inc.

1-904-C, Meito-ku, Nagoya 465-0054

Tel. +81 90 2680 9798

e-mail marafiki.projects@marafiki.org

一般社団法人マラフィキ・プロジェクト

〒465-0054 名古屋市名東区高針台 1-904-C

TEL 090 2680 9798

e-mail marafiki.projects@marafiki.org