

# Japan In Early Photographs The Aime Humbert Colle

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## ANIYAH STEWART

**Antiquarians of Nineteenth-Century Japan** Flammarion-Pere Castor  
 From the end of the Pacific War in 1945 to the Tokyo Olympic Games in 1964, photography blossomed in Japan as the country underwent radical change. This is a comprehensive review of this period in Japanese photography offering a tribute to the nation's strength in the face of social upheaval.

**New Japanese Photography** Stanford University Press  
 This fascinating Japanese photography book features over 140 images taken between 1853 and 1905 by the most important local and foreign photographers then working in Japan. Almost one-fourth of the images are hand colored, superb examples of a rich art form long since vanished. The Japan of this book too has disappeared, but author and compiler Terry Bennett has put together a unique portrait of the country at perhaps its most decisive turning point, a nation about to abandon its traditional ways and enter the modern age. Important features of Early Japanese Images include the following: A historical overview of the years 1853-1912 The story of early Western photographers in Japan The story of early Japanese photographers Over 100 images reproduced in original sepia tones Over 40 images reproduced as originally handcolored An invaluable index that identifies the photographers

**Japan** Stanford University Press  
 "Unflinchingly illustrates the reality of life during this extraordinary moment in American history."—Dinitia Smith, The New York Times Censored by the U.S. Army, Dorothea Lange's unseen photographs are the extraordinary photographic record of the Japanese American internment saga. This indelible work of visual and social history confirms Dorothea Lange's stature as one of the twentieth century's greatest American photographers. Presenting 119 images originally censored by the U.S. Army—the majority of which have never been published—*Impounded* evokes the horror of a community uprooted in the early 1940s and the stark reality of the internment camps. With poignancy and sage insight, nationally known historians Linda Gordon and Gary Okihiro illuminate the saga of Japanese American internment: from life before Executive Order 9066 to the abrupt roundups and the marginal existence in the bleak, sandswept camps. In the tradition of Roman Vishniac's *A Vanished World*, *Impounded*, with the immediacy of its photographs, tells the story of the thousands of lives unalterably shattered by racial hatred brought on by the passions of war. A San Francisco Chronicle Best Book of 2006.

**Tokyo** Harper San Francisco

"Within the past twenty-five years the character of Japanese

photography has changed radically, and its former dependence on the patterns and attitudes of the traditional Japanese media has been replaced by a sometimes harshly realistic objectivity. At the root of this change was a desire to find ways in which photography could deal directly with contemporary experience, rather than with the basically formalistic issues of picture structure. The work produced under this impetus has influenced photographic thinking throughout the world. This book surveys the major innovative figures in recent Japanese photography and reports on the most significant work being done by younger photographers in Japan today. Alive with visual excitement, the volume presents the distinctive work of fifteen photographers."--Page 4 de la couverture.

**Dealing with Disaster in Japan** Getty Publications  
 Textually informative and a treat for the eyes, *THE GARDENS OF JAPAN* begins with the origins and history of the garden in Japan, discusses the different types that evolved over time, and brings the story up to date. Gardens featured include some of the most famous in the country. 78 color and 150 b&w photos; 30 plans and drawings.

**The Premise of Fidelity** Steidl

This volume explores the changing process of evaluating objects during the period of Japan's rapid modernization. Originally published in Japanese, *Antiquarians of Nineteenth-Century Japan* looks at the approach toward object-based research across the late Tokugawa and early Meiji periods, which were typically kept separate, and elucidates the intellectual continuities between these eras. Focusing on the top-down effects of the professionalizing of academia in the political landscape of Meiji Japan, which had advanced by attacking earlier modes of scholarship by antiquarians, Suzuki shows how those outside the government responded, retracted, or challenged new public rules and values. He explores the changing process of evaluating objects from the past in tandem with the attitudes and practices of antiquarians during the period of Japan's rapid modernization. He shows their roots in the intellectual sphere of the late Tokugawa period while also detailing how they adapted to the new era. Suzuki also demonstrates that Japan's antiquarians had much in common with those from Europe and the United States. Art historian Maki Fukuoka provides an introduction to the English translation that highlights the significance of Suzuki's methodological and intellectual analyses and shows how his ideas will appeal to specialists and nonspecialists alike.

**A Letter from Japan** ANU Press

"This book presents a selection of photographs by embroidery specialist Sheila Paine taken during her travels across four continents and twenty-six countries, from the 1980s to the early 2000s. Over three thousand of her photographs are now held in

the Pitt Rivers Museum, in addition to a varied collection of her textiles"--Inside front cover flap.

**The Way of the Japanese Bath** BRILL

The essays in this book investigate the early history and culture of the photography studio in China and Japan with particular attention to the genre of the studio portrait, and the ability of those portraits to devise modern, gendered, nationalistic, and public identities for its subjects.

*Japan in Early Photographs* Tuttle Publishing

This publication shows how scholarly investigation of Japanese photography in recent years has entered an important transitional stage -- moving beyond its focus on new discoveries and descriptions of collections, to a more sophisticated investigation of photography in its historical and cultural contexts. At one time marginalized as either a practical technique or amateur art form, Japanese photography has now earned full recognition as a legitimate subject of scholarly inquiry. It is now being examined in terms of its aesthetics, technological development, and its role in the development of a national identity in Japanese art during the country's transition to modernity as well as in contemporary society. Contributors include: Himeno Junichi (on the early development of photography in Japan), Sebastian Dobson (focussing on the colourful figure of Felice Beato), Luke Gartlan (on Baron Raimond von Stillfried-Ratenicz), Allen Hockley (on photographic albums produced by commercial studios in the 1880s and 1890s), Kinoshita Naoyuki (exploring the tradition of war portraiture in Japan), Mikiko Hirayama (describing the transition from the pioneering stages of photography in Japan to the modern era).

**A Portrait of Japan** National Geographic Books

The fascinating life and work of an artist who captured some of the first photographs of the Far East are presented in this gorgeous volume.

**Craftland Japan** Getty Publications

The short-lived Japanese magazine *Provoke* is recognized as a major achievement in world photography of the postwar era, uniting the country's most contentious examples of protest photography, vanguard fine art, and critical theory of the late 1960s and early 70s in only three issues overall. *Provoke* is accordingly treated here as a model synthesis of the complexities and overlapping uses of photography in postwar Japan. The writing and images by *Provoke*'s members - critic Koji Taki, poet Takahiko Okada, photographers Takuma Nakahira, Yutaka Takanashi, Daido Moriyama - were suffused with the tactics developed in some Japanese protest books which made use of innovative graphic design and provocatively "poor" materials. Recording live actions, photography in these years was also an expressive form suited to emphasize and critique the mythologies

of modern life with a wide spectrum of performing artists such as Nobuyoshi Araki, Koji Enokura and Jiro Takamatsu. This catalogue accompanies the first exhibition ever to be held about the magazine and its creators and focuses on its historical context. It covers the preliminary period leading to its first and the aftermath following its last issue. Provoke takes shape as a strongly interpretative explanation of currents in Japanese art and society at a moment of historical collapse and renewal.

[Handbook to Life in Medieval and Early Modern Japan](#) Getty Publications

In the 1930s the history of Japanese photography evolved in two very different directions: one toward documentary photography, the other favoring an experimental, or avant-garde, approach strongly influenced by Western Surrealism. This book explores these two strains of modern Japanese photography through the work of two remarkable figures: Hiroshi Hamaya and Kansuke Yamamoto. Hiroshi Hamaya (1915-1999) was born and raised in Tokyo and, after an initial period of creative experimentation, turned his attention to recording traditional life and culture on the coast of the Sea of Japan. In 1940 he began photographing the New Year's rituals in a remote village, which was published as Yukiguni (Snow country). He went on to record cultural changes in China, political protests in Japan, and landscapes around the world. Kansuke Yamamoto (1914-1987) became fascinated by the innovative approaches in art and literature exemplified by such Western artists as Man Ray, Ren Magritte, and Yves Tanguy. He promoted Surrealist and avant-garde ideas in Japan through his poetry, paintings, sculptures, and photographs. Along with essays by the book's coeditors, Judith Keller and Amanda Maddox, are essays by Kotaro Iizawa, Ryuichi Kaneko, and Jonathan M. Reynolds, life chronologies, and a selection of poems by Yamamoto translated by John Solt. This book, which features more than one hundred images, accompanies an exhibition of the same name on view at the J. Paul Getty Museum from March 26 to August 25, 2013.

[Encyclopedia of Twentieth-Century Photography, 3-Volume Set](#) Arnoldsche Verlagsanstalt GmbH

Photography has been a key means by which Australians have sought to define their relationships with Japan. From the fascination with all things Japanese in the late nineteenth century, through the era of 'White Australia', the bitter enmity of the Pacific War, the path to reconciliation in the post-war period and the culturally complicated bilateralism of today, Australians have used their cameras to express a divided sense of conflict and kinship with a country that has by turns fascinated and infuriated. The remarkable photographs collected and discussed here for the first time shed new light on the history of Australia's engagement

with its most important regional partner. Pacific Exposures argues that photographs tell an important story of cultural production, response and reaction—not only about how Australians have pictured Japan over the decades, but how they see their own place in the Asia-Pacific. 'Pacific Exposures presents the first study of the photographic exchanges between Australia and Japan—its photographers, personalities, motivations, anxieties and tensions—based on a diverse range of archival materials, interviews, and well-chosen photographs.' — Dr Luke Gartlan, University of St Andrews '[Pacific Exposures] will become a key text on Australia's interactions with Japan, and the way that photographs can inform cross-cultural relations through their production, consumption and circulation.' — Prof. Kate Darian-Smith, University of Tasmania

[Early Japanese Images](#) Routledge

The *Premise of Fidelity* puts forward a new history of Japanese visuality through an examination of the discourses and practices surrounding the nineteenth century transposition of "the real" in the decades before photography was introduced. This intellectual history is informed by a careful examination of a network of local scholars—from physicians to farmers to bureaucrats—known as Shōhyaku-sha. In their archival materials, these scholars used the term shashin (which would, years later, come to signify "photography" in Japanese) in a wide variety of medical, botanical, and pictorial practices. These scholars pursued questions of the relationship between what they observed and what they believed they knew, in the process investigating scientific ideas and practices by obsessively naming and classifying, and then rendering through highly accurate illustration, the objects of their study. This book is an exploration of the process by which the Shōhyaku-sha shaped the concept of shashin. As such, it disrupts the dominant narratives of photography, art, and science in Japan, providing a prehistory of Japanese photography that requires the accepted history of the discipline to be rewritten.

[Japan in Early Photographs](#) Routledge

As one of the first American photographers to set foot on Japanese soil at the end of World War II, even before Japan had officially surrendered, John Swope experienced and recorded a critical, peculiar, and fragile moment in the history of Japan and a war-torn world. His powerful photographic essay is complemented by a 144-page letter that he wrote to his wife, the actress Dorothy McGuire, which describes, in detail, his experiences and emotional reactions to all that he saw and photographed. Swope went to Japan as part of the elite team of Edward Steichen Naval photographers to document the release of Allied prisoners of war, but he went far beyond his official duties. During a three-and-a-half week period he took photographs that vividly convey the

impact of World War II on the local population and the land, as well as the Allied prisoners. Having visited Japan fifteen years before as a young man, Swope struggled in 1945 with the numerous contradictions he observed and felt. His photographs, together with his words, convey a poignant, highly personal view of this world in limbo expressing a great sense of humanity and sensitivity for people on both sides of the conflict. The book honors Swope's original intention of bringing together his photographs with the letter he wrote to his wife; individual images are juxtaposed with short excerpts. The book presents 114 color plates and gives insight into Swope's larger pursuit of capturing the universal human experience by also including highlights from his work as a Hollywood photographer, from his *Life* magazine career, and from his international travels from the 1930s to the 1970s.

[Early Photography in Vietnam](#) Oxford University Press, USA

This book is an introduction to the Japanese history, culture, and society from 1185 - the beginning of the Kamakura period - through the end of the Edo period in 1868.

[Portraiture and Early Studio Photography in China and Japan](#) Routledge

Photography in Japan 1853-1912 is a fascinating visual record of Japanese culture during its metamorphosis from a feudal society to a modern, industrial nation at a time when the art of photography was still in its infancy. The 350 rare and antique photos in this book, most of them published here for the first time, chronicle the introduction of photography in Japan and early Japanese photography. The images are more than just a history of photography in Japan; they are vital in helping to understand the dramatic changes that occurred in Japan during the mid-nineteenth century. These rare Japanese photographs—whether sensational or everyday, intimate or panoramic—document a nation about to abandon its traditional ways and enter the modern era. Taken between 1853 and 1912 by the most important Japanese and foreign photographers working in Japan, this is the first book to document the history of early photography in Japan a comprehensive and systematic way.

[The Gardens of Japan](#) Tuttle Publishing

An exceptional and gritty portrait of Japan and its people by the renowned Magnum street photographer Bruce Gilden.

[In Lotus-land Japan](#) Routledge

The Aimé Humbert Collection of early photographs from Japan, used as source to illustrate his travel reports, played a major role in building lasting representations of Japan.

[A Day in the Life of Japan](#) Ashgate Publishing, Ltd.

Captioned photographs depict Japanese life during one twenty-four hour period in 1985.

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