

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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ADVANCE FACT SHEET

NEW JAPANESE PHOTOGRAPHY

Directed by: John Szarkowski, Director, Department of Photography, The Museum of Modern Art, and Shoji Yamagishi, Editor, "Camera Mainichi."

Beginning in the 1950s, the most significant Japanese photography changed its direction radically. This is the first attempt to present an extensive survey of the new character of this photography outside of Japan.

Dates: March 27 through May ¹⁹29, 1974, The Museum of Modern Art

(Tour dates to be announced)

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Contents: 200 prints, dating from 1950 to 1973, by 15 photographers, shown as a series of one-man exhibitions.

"The history of photography in Japan is different from that of other expressive arts in that it originated in the West and reached Japan only after its invention," observes Shoji Yamagishi. "Japanese photography has borne fruit through 130 years of cross-fertilization and has now taken root in the soil of traditional Japanese culture. It was our concern in this exhibition to discover whether or not the fruit contains seeds of universality."

"The quality most central to recent Japanese photography is its concern for the description of immediate experience: most of these pictures impress us not as a comment on experience, or as a reconstruction of it into something more stable and lasting, but as an apparent surrogate for experience itself, put down with a (surely) intentional lack of reflection," comments John Szarkowski.

A selection of pictures from Ken Domon's classic interpretation of the 8th-century temple Muro-ji serves as a prelude to the work that follows. The pivotal figure of recent Japanese photography is Shomei Tomatsu, whose work has defined the iconography, style, and method against which younger Japanese photographers have measured their own identities, according to Mr. Szarkowski. His photographs of the westernization of Japan transform the materials of photo-journalism into an intensely personal and intuitive statement. Among the

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younger photographers represented is Daidoh Moriyama, whose work is a highly idiosyncratic and often frightening visual diary, recording the photographer's journey through a time of apocalyptic change. Others are: Yasuhiro Ishimoto, Kikuji Kawada, Masatoshi Naitoh, Tetsuya Ichimura, Hiromi Tsuchida, Masahisa Fukase, Ikko, Eikoh Hosoe, Ryoji Akiyama, Ken Ohara, Shigeru Tamura, and Bishin Jumonji.

Catalogue:

NEW JAPANESE PHOTOGRAPHY edited by John Szarkowski and Shoji Yamagishi. 112 pp. 116 black-and-white illustrations. \$8.95 clothbound, distributed to the trade by New York Graphic Society Ltd.; \$5.95 paperback available only at The Museum of Modern Art. Both books published by The Museum of Modern Art.

Additional information available from Elizabeth Shaw, Director, Department of
Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019.
Phone: (212) 956-7501; 956-7504.
