

*SENTIMENTAL JOURNEY/WINTER JOURNEY: ARAKI NOBUYOSHI'S  
CONTEMPORARY SHISHŌSETSU*

by

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## THESIS ABSTRACT

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June 2013

Title: *Sentimental Journey/Winter Journey: Araki Nobuyoshi's Contemporary Shishōsetsu*

*Senchimentaru na tabi fuyu no tabi* or *Sentimental Journey/Winter Journey*, a photobook created and published by photographer Araki Nobuyoshi in 1991, documented two highly personal events of the photographer's life. The first section consists of twenty-two images of Araki's 1971 honeymoon with his wife Yōko Aoki, while the second section features ninety-one images and an essay documenting the last six months of Yōko's life in 1989-90. This thesis measures *SJ/WJ* against a Japanese literary tradition invoked by Araki in his opening manifesto: the *shishōsetsu*. A genre of writing from the early 1900's that read like a confessional or personal diary, the *shishōsetsu* was regarded as a 'true' story insofar as it revealed a totally transparent 'author' within a totally transparent 'text.' Given these criteria, this thesis determines the success of Araki's *SJ/WJ* as a true-to-life autobiography.

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For Mom & Dad, who demonstrate the power of love in sickness and in health.

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## CHAPTER I

### INTRODUCTION

*Senchimentaru na tabi fuyu no tabi* or *Sentimental Journey/Winter Journey* (hereafter *SJ/WJ*), a photobook created and published by photographer Araki Nobuyoshi in 1991, documented two highly personal events of the photographer's life. The first section consists of twenty-two images of Araki's 1971 honeymoon with his wife Yōko Aoki (hereafter Yōko, familiarly), while the second section features ninety-one images and an essay documenting the last six months of Yōko's life in 1989-90. This thesis will measure *SJ/WJ* against a Japanese literary tradition invoked by Araki in his opening manifesto: the *shishōsetsu*. A genre of writing from the early 1900's that read like a confessional or personal diary, the *shishōsetsu* was regarded as a 'true' story insofar as it revealed a totally transparent 'author' within a totally transparent 'text.' Given these criteria, this thesis will determine the success of Araki's *SJ/WJ* as a true-to-life autobiography.

The first section of the photobook is an abbreviated reproduction of Araki's 1971 photobook *Sentimental Journey*, one of the first photographic revelations of intimate or personal subject matter in the history of Japanese photography. Self-published by Araki and Yōko for friends and colleagues, *Sentimental Journey* (1971) is a limited edition photobook with only one thousand extant copies.<sup>1</sup> Although written into Japanese art history well after its publication, *Sentimental Journey* established the "legacy of the personal photograph [*shi-shashin*]" and is one of Araki's most critically acclaimed works to this day.<sup>2</sup>

In comparison, Araki's 1991 *SJ/WJ* was widely published and received; it can be purchased easily online from the Amazon bookstore. The global availability of *SJ/WJ* is a result no doubt of Araki's growing popularity in both Japan and abroad, as well as the "strengthening and professionalization of the infrastructure for the production, distribution, and exhibition of photographs" that occurred in the 1980's and '90's in Japan.<sup>3</sup> Though he started producing photobooks in 1970, Araki's notoriety has derived mostly from his 1980s and '90s underground images of women from Tokyo's red-light district. His staged studio portraits have also garnered international attention, featuring bound or unbound kimono-clad women in various stages of nudity and exposure (unsurprisingly, the artist has been referred to as a "Provocative Nude Cameraman").

On the surface, *Sentimental Journey* (1971) is an ordinary account of what ordinary people do on their honeymoon.<sup>4</sup> Araki captures Yōko in various environments, from hotel interiors to resort gardens and tourist spots, all of which form a modest narrative and photo album that "anyone could make."<sup>5</sup> And yet there are several sequences in the photobook that "lift the whole out of the ordinary," like the series of Yōko in various stages of ecstasy as Araki simultaneously photographs and penetrates her.<sup>6</sup> These images are perhaps the most provocative of the entire photobook, transforming what initially appears to be a somewhat mundane travelogue into an exposé of newlywed lust.

Araki pays homage to the couple's honeymoon in *SJ/WJ*, but edits the photo album from 108 to twenty-two images. For the most part, Araki's reconfiguration of *Sentimental Journey* consists of the foregrounding of his new wife and the removal of most of the sightseeing photographs. The result is a synthesized tribute to Yōko, an



assemblage of still-life photographs that reveals her in the prime of her health. *Winter Journey* follows the abbreviated *Sentimental Journey* and “scrutinizes the trajectory of [Yōko’s] death. A drama about life and death that transcends the established world of photography.”<sup>7</sup> The photobook essentially counts down the days from Yōko’s last birthday in May of 1989 to her death in January of 1990. Out of the ninety-one images in this section, however, only seventeen feature Yōko: Araki includes seven images of her while she is still alive, and ten images following her death (half of which are of Yōko’s death portrait). Araki devotes only twelve images to the funeral arrangements and proceedings.

Perhaps surprisingly, Araki includes twenty-nine photographs of the couple’s cat, Chiro (almost one-third of the total) and twenty-two of the couple’s apartment balcony (a quarter of all of the *WJ* images). Ironically, although *WJ* documents Araki’s wife’s illness and death over a period of six months, there are very few images of her five-month hospitalization: there exist only six photographs of her hospital room, with only one dinner out with Araki. The disproportionate number of photographs of Chiro the cat and the couple’s apartment balcony demands further inquiry, as one might expect Araki to feature fewer images of the couple’s feline companion and balcony in a photobook presumably dedicated to “the trajectory of [his] wife’s death.”<sup>8</sup>

### **The Manifesto And *Shishōsetsu***

In both *Sentimental Journey* (1971) and *SJ/WJ*, Araki opens the photobook with a letter to the reader. In the first part of his manifesto, Araki compares his work to contemporary Japanese photography scolding the falsity of “ordinary lying photos”:

“every face, every naked body, every private life...that I see is all but a lie.” He proceeds to distinguish his *Sentimental Journey* (and by association, his *Winter Journey*) from sham photography – “This is not one of those ordinary lying photos” – but cautions against equating his photographs with unequivocal or objective truth (“I’m not just telling you that they’re ‘true photos!’ just because I took them on my honeymoon”). Araki considers his photographs to be more honest than fashion photography, but nevertheless emphasizes their faux-realistic qualities: through the use of offset printing in *Sentimental Journey*, Araki “achieved a trite, grayish tone,” making his images of Yōko “look more sentimental.”<sup>9</sup>

Araki’s manifesto reveals his association with the “I”-Novel or *shishōsetsu* (hereafter *shishōsetsu*), a Japanese literary tradition dating from the early 1900’s. Araki suggests that the *shishōsetsu* underpinned his intentions and philosophy as a photographer: “It is simply that I made love my beginning as a photographer, and it just so happens that its beginning was the I-novel. Though in my case, I think it will always be an I-novel. This is because I think I-novel is what is closest to the photography.” A confessional literary tradition from prewar Japan that maintained a reputation of being true to life, the *shishōsetsu* was composed much like a diary, providing a sort of voyeuristic gratification for the reader through the revelation of the author’s private life.<sup>10</sup> The autobiographical *shishōsetsu* was popular among members of the *bundan*, a close collective of writers, critics, and readers in the Taisho period (1912-1926) that pursued the aestheticization of life.<sup>11</sup>

According to *shishōsetsu* scholar and critic Edward Fowler, the *shishōsetsu*’s success as a ‘true story’ depended on its ability to convey sincerity, i.e., an author’s

ability to reveal his ‘presence’ in his novel by way of transparent and colloquial writing. The more colloquial style of writing present in the *shishōsetsu* gave the genre its reputation as a direct, personal, and confessional form of writing. This open-form writing style persuaded the reader that he or she was “[viewing] the author’s experience ‘unmediated’ by forms, shapes, structures, or other ‘trappings’ of fiction.”<sup>12</sup>

Not surprisingly, however, the *shishōsetsu* often strayed from accurately conveying the “truth” of the author’s life and experiences. The very act of translating one’s thoughts and perceptions into language forced each writer to “don a mask, to supplant person with persona.”<sup>13</sup> Fowler noted that *shishōsetsu* writers sought to “suppress the textuality of their enterprise” in order to suggest the truth of their writing; yet this pursuit of truth was ironically “undermined by the very process of mediation in which they were engaged.”<sup>14</sup> Aware of the impossibility of purely transcribing one’s own life through language, these writers attempted – with relative degrees of success – to conceal the *shishōsetsu*’s artificiality through references to the author’s life and a familiar writing style.

### **The *Shishōsetsu* and Photography**

In his assertion that the *shishōsetsu* is “closest to photography,” Araki implies that the photograph is ontologically independent from the referential world – like language – and not a direct copy of reality. To Araki, the photograph, no matter how ‘truthful,’ represents an incomplete two-dimensional effigy of a total three-dimensional experience. The idea of photography’s disconnection from reality contrasts sharply with the philosophies of Araki’s predecessors in photography, particularly those emerging out of

World War II. In particular, Araki's theory challenges the edicts of sincerity or pure objectivity that underpinned postwar photorealism. Araki confronts the philosophy of photorealist big-hitter Domon Ken. Domon Ken believed that the photograph reflected a pure "connection between the camera and the subject." To Domon, the photograph was a means by which to convey "true" information, not aesthetics or artifice.<sup>15</sup>

Araki's philosophy is more strongly aligned with the philosophy of the *Provoke* photographers from the late 1960's. Consciously denying any obligation to clear communication, the *Provoke* photographers would produce "mis-shots": distorted, blurry, and tilted images created through the manipulation of the camera's finder, flash, and shutter button.<sup>16</sup> According to photobook scholar Ivan Vartanian, the *Provoke* group "drew attention to the photographic nature of the photograph, thereby liberating the image from the illusion that it presented a reality beyond the physicality of the photograph."<sup>17</sup> The photograph's "liberation" from illusion resonates powerfully with Araki's opening manifesto, in which he emphasizes a loosening of the true-false stricture in the realm of photography. Most of Araki's *oeuvre* hinges upon this dialogue between fact and fiction, and his 1971 *Sentimental Journey* was his first exploration of this idea.

### **The *Shishōsetsu* and Photobook**

Araki's decision to use a book to present his photographs, as opposed to displaying his prints in an exhibition, further aligns his photobook with the *shishōsetsu*. Like the *shishōsetsu*, Araki's photobooks promote the act of reading (and not "viewing" alone). Araki's photobooks demand an attentive viewer-reader; Araki solicits the viewer-reader to become his witness and confidante throughout his journeys, while the book

format enables the viewer-reader to become the narrative revelator or emplotter of the story itself. Akin to the *shishōsetsu* writer who was highly conscious of and promoted a strong interaction between the writer and the reader, Araki engages the viewer in the twofold task of viewing and reading his photobook. The book format makes the reader acutely aware of the performative act of flipping through a photobook, as well as his or her agency in how the book and its photography reveal themselves.<sup>18</sup>

The environment that produced and consumed the Japanese photobook during the 1960s and '70s also resembles that of the *shishōsetsu*. According to historian Ivan Vartanian, the majority of Japanese photobooks “functioned just short of a *roman à clef*, wherein only a closed circuit of readers was privy to the true core of a body of work. There are hints and clues that can only be understood by people ‘in the know.’”<sup>19</sup> Such a tight-knit community of Japanese photobook readers – often consisting of a photographer’s “immediate circle of friends, family, hometown, or university classmates” – is not dissimilar from the *bundan*, or the small literary alliance of writers, critics, and readers of the *shishōsetsu*.<sup>20</sup> Araki, in particular, self-published his 1971 *Sentimental Journey*, but did not disseminate his work for the general public; rather, he intended his work for a familiar group of people, like the writers of the *shishōsetsu*. Araki printed only a thousand copies, selling them with Yōko to their friends and colleagues – to those individuals that were “perhaps one or two degrees of separation from the photographer.”<sup>21</sup>

What’s more, the format and design of the Japanese photobook, a tradition for presenting photography that started in the postwar years, encouraged an active, literary, and engaged audience. In fact, the photograph *reproduced as a print* was the status quo

for postwar photographers, who often chose to serialize their work in photographic publications – like *Camera Mainichi* and *Asahi Camera* – or to publish monographs or photobooks of the same work.<sup>22</sup> The photograph as a medium to be read, and not necessarily viewed in an exhibition, was a touchstone of Japanese postwar photography. Photography in Japan, as well as the fine arts in general, boasted neither a class of collectors nor a tradition of exhibition.<sup>23</sup> Though this phenomenon changed in the 1990s, and Japanese photographers have exhibited their work nationally and internationally – Araki himself participated in his first US exhibition in 1994 and his first big retrospective in 2000 – popular Japanese photography has continued to be disseminated and dominated by print media to this day.

### **Structure of Thesis**

Akin to the *shishōsetsu*, Araki's photobooks display true-to-life experiences through a medium subject to artifice or invention. In this way, Araki's manipulation of his photobooks through selection, presentation, the inclusion of captions, and the editing process run the risk of making his work artificial or fictional, to some degree. As Fowler suggests, conflating representation (i.e., art) with life, "no matter how close the resemblance, is to confuse the telling with lived experience: the former is accessible to the reader in a way that the latter simply is not."<sup>24</sup>

This thesis will explore Araki's relationship to *shishōsetsu* writers from the early and mid- twentieth century, exploring the notion that the personal photobook and *shishōsetsu* are assemblages of fact and fiction: that is, both Araki and the *shishōsetsu* writer attempt to reveal an 'authentic' personal confession – a portrait of the author's or

artist's life – via a medium that can transform and potentially dilute 'lived experience.' Although the fact remains that Araki went on a honeymoon with his wife in 1971 and that she died of a terminal illness in 1990, the manner in which Araki narrates and presents his 'journeys' suggests the workings of fiction; more specifically, within the framework of 'factual' information authenticated by Araki's photographs, Araki embellishes his narrative by employing narrative devices common to writing: text, symbolism, and metaphor. This thesis will explore this play between fact and fiction in Araki's *Sentimental Journey/Winter Journey*, with the objective of determining the 'success' of his photobooks in terms of the standards of 'authenticity' for the original *shishōsetsu*.

The second chapter will situate Araki in the field of Japanese photography. His 1971 *Sentimental Journey* and 1991 *Sentimental Journey/Winter Journey* will be defined as examples of personal photography, a sub-genre of postwar photography that Araki – among other photographers – ushered into Japan in the early 1970s. The third chapter will investigate Araki's *oeuvre* and artistic ethos through his photography and writing, as well as the historical, socio-cultural, and artistic developments that influenced his style, technique, and artistic production. The fourth and final chapter will examine his two photobooks, with special emphasis on Araki's *Sentimental Journey/Winter Journey*. The chapter will investigate the structure and narrative of *SJ/WJ* itself, as well as Araki's conceptual and stylistic connection to the *shishōsetsu*. In this vein, this chapter will include an in-depth analysis of the original Japanese *shishōsetsu*, particularly those elements deemed to make the *shishōsetsu* read like a 'true story.' Using a sequence of photographs from *SJ/WJ* as a case study, specifically those from *WJ*, the final chapter

will explore the transparency of Araki's medium and the extent of his 'authorial presence.'

### Notes

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<sup>1</sup> Ryuichi Kaneko and Ivan Vartanian, *Japanese Photobooks of the 1960s and '70s* (New York: Aperture, 2009), 108. "The publisher is listed as Fukusha Shūdan Geribara 5 – a group of five individuals, including assistant Kōshirō Yaehata, with Araki serving as the primary member, who self-published their book works."

<sup>2</sup> *Ibid.*, 110.

<sup>3</sup> Dana Friis-Hansen. "Internationalization, Individualism, and the Institutionalization of Photography," in *The History of Japanese Photography*, edited by Anne Wilkes Tucker (New Haven: Yale University Press in association with the Museum of Fine Arts: Houston, 2005), 264.

<sup>4</sup> Araki Nobuyoshi, *Araki : Self, Life, Death*, eds. Akiko Miki, Yoshiko Isshiki and Tomoko Sato (New York: Phaidon Press, 2005), 5.

<sup>5</sup> *Ibid.*

<sup>6</sup> *Ibid.*

<sup>7</sup> Nobuyoshi Araki, *Senchimentaru na tabi fuyu no tabi* (Tokyo: Shinchosa, 1991): hard cover.

<sup>8</sup> Nobuyoshi Araki, *Senchimentaru na tabi fuyu no tabi* (Tokyo: Shinchosa, 1991): opening letter.

<sup>9</sup> Kaneko and Vartanian, *Japanese Photobooks*, 110. "The faded quality of the monotone offset makes the printing quality seem poor; indeed at the time of its publication, *Sentimental Journey* was in fact considered merely a specimen of poor printing. This impression is deceptive, however; when the book is examined under a loupe, it becomes obvious that the printing quality is actually quite high, and the tone on the paper is purely a deliberate choice of the photographer."

<sup>10</sup> Edward Fowler, *The Rhetoric of Confession: Shishōsetsu in Early 20<sup>th</sup> century Japanese Fiction* (Berkeley: University of California Press, 1988), xvi.

<sup>11</sup> *Ibid.*, 26-27.

<sup>12</sup> *Ibid.*



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<sup>13</sup> Ibid., 41.

<sup>14</sup> Ibid.

<sup>15</sup> Ivan Vartanian, Akihiro Hatanaka, and Yutaka Kambayashi, eds., *Setting Sun: Writings by Japanese Photographers* (New York: Aperture, 2006), 84.

<sup>16</sup> Vartanian, Hatanaka, and Kambayashi, *Setting Sun*, 16.

<sup>17</sup> Kaneko and Vartanian, *Japanese Photobooks*, 17.

<sup>18</sup> Kaneko and Vartanian, *Japanese Photobooks*, 110.

<sup>19</sup> Ibid., 12.

<sup>20</sup> Fowler, *Rhetoric of Confession*, xxv-xxvi.

<sup>21</sup> Kaneko and Vartanian, *Japanese Photobooks*, 22.

<sup>22</sup> Ibid., 84.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid., 9.

## CHAPTER II

### HISTORY OF JAPANESE PHOTOGRAPHY

This chapter will explore the history of Japanese photography, with particular emphasis on those photographers that significantly influenced the style and content of Araki's photography. Key figures include photorealist Domon Ken, the *Provoke* photographers, personal documentarian Narahara Ikkō, *eizo* photographer Tōmatsu Shōmei, and personal photographer Gochō Shigeo.

Prior to Araki's debut, several generations of photographers maintained different philosophies about the function and relevance of photography. Since its inception in 1850, Japanese photography remained inextricably bound with the art and culture of the West: not only did the spread of photography in Japan coincide with the rapid Westernization of the country, but the aesthetic and qualities of Japanese photography evolved and developed in dialogue with Western photography, morphing in response to Japan's changing relationship with Western nations.

This chapter will focus on the photographic expression of Japan from the modern era through the contemporary post-World War II period. The modern era of Japanese history typically spans from the Meiji Restoration in 1868 until the end of World War II in 1945. Japanese photographic expression during this window can be divided into three further subsets: the early, in the late nineteenth century; the pictorialist, from the turn of the century into the 1920's; and the modernist, from 1924 to the end of World War II. Japanese photography following World War II is characterized as contemporary.<sup>25</sup> Out of these time periods, this chapter will address the modernist and contemporary eras of photography in Japan.

## Modernist Era

Between the world wars, photographers around the world returned to the fundamentals of photography – the representation of reality – effectively breaking with the pictorialist ideal.<sup>26</sup> Characterized by a wide range of experimentation, the modernist movement (1924-1945) did not collapse or merge photography into the tradition of painting, but rather explored “new realities” and “new ways of seeing” using the mechanistic properties of the camera and photomontage.<sup>27</sup>

In his essay “The Age of Modernism: From Visualization to Socialization,” Takeba Joe attributes this decisive break from pictorialism in Japan to the 1923 Kantô earthquake, a destructive event that sparked innovation and artistic novelty: “Where Japanese modernist expression had been conventional and imitative before the earthquake, in its aftermath artists began to explore a new range of avenues for the active engagement of art and society.”<sup>28</sup> This post-apocalyptic environment generated a new base of photography aficionados, inspiring the establishment of new magazines that covered contemporary international movements in photography.<sup>29</sup>

Beginning around 1926, magazines like *Photo Times* and *Asahi Camera* showcased the photography of László Moholy-Nagy (1895-1946) and Man Ray (1890-1976), upholding them as quintessential forerunners of the “new wave” of photography in Japan (Fig. 2.1-2.2; see Appendices A-C for all figures).<sup>30</sup> This “new wave,” more formally called New Photography (*shinkō shashin*), was essentially an offshoot of the German New Objectivity (*Neue Sachlichkeit*) and the designs of the Bauhaus. Albert Renger-Patzsch (1897-1966) was also highly influential during this period; his books,

including *Die Welt ist schön* (The World is Beautiful, 1928), were widely available in Japan and his work was published in contemporary photograph magazines (Fig. 2.3). In April 1931, the *German International Traveling Photography Exhibition* opened at a hall in the Tokyo Asahi Shinbunsha, a major newspaper company. The “new realism” exhibition, a presentation of 1,180 photographs, demonstrated the range of photography’s functional capacity; the show featured work by Moholy-Nagy and Albert Renger-Patzsch, as well as exemplars of new techniques like microscopic and X-ray photography, and was deemed to be a “seminal event” that spread the influence of New Photography throughout Japan.<sup>31</sup>

*Kōga* (Photography), a magazine founded by Nojima Yasuzō (1889-1964), Kimura Ihee (1901-74), and Nakayama Iwata (1895-1949), published what was to be called the first manifesto of modern photography in Japan in an essay entitled “Shashin ni kaere” (Return to Photography) by the critic Ina Nobuo.<sup>32</sup> While emphasizing “a break with art photography” and the camera’s mechanistic nature, Ina insisted upon New Photography as a form of social criticism:

The art of photography, although its history is short and its tradition young, should definitely not be subordinated to any other field of art. To the contrary, in the context of a society like that of the present day, with its large-industrial and technological aspects, photography is the art that is best suited to document, report, analyze, and criticize this society’s life and its relationship to nature. However, the “person with the camera” must not forget that he is a social being. When he isolates himself from society, he discards the splendid license of a “chronicler of the present age,” begins to grope again in the tendency of meaningless aestheticism, and risks following the same path to decline as in other arts. For us to deliver the highest-quality expression to the “present age” through the art of photography, the “person with the camera” must be, first and foremost, a social being in the highest sense.

As described in the passage above, Ina believed that the “new” photographer was to be a “social being,” using the camera’s eye to express conditions of society, not abstract constructions.<sup>33</sup> Ina argued that exploring new techniques in isolation was tantamount to “meaningless aestheticism” – art for art’s sake – that characterized former photography movements, like pictorialism.

The photographer that aligned himself most closely with Ina’s philosophy was *Kōga* co-founder Kimura Ihee (1901-1974), the so-called “master of the Leica,” who documented everyday life in Tokyo with a snapshot style of photography (to be discussed more closely in the context of postwar photography).<sup>34</sup> Although the magazine ceased publication at the end of 1933, a short lifespan was typical of publications involved with New Photography in and around Tokyo, for photographers there were more focused on the commercial applications of the new techniques. This was less true in western Japan, like in Kansai, where New Photography developed and matured into surrealist and *avant-garde* photography.<sup>35</sup>

By 1937, the outbreak of war in China and the advance of Japanese militarism motivated shifts in photographic expression. The Tokyo Avant-Garde Photography Association, under the tutelage and guidance of Takiguchi, had to this point defined avant-garde photography using two distinct poles: artistic presentation (surrealist photography) and social documentation (photojournalism). The war with China upset this balance, constraining individual expression and awakening all photographers to the documentary role of photography. The seeds for this shift were planted in 1931, when Japan occupied Manchuria. Following the Japanese establishment of the “puppet state” of Manchukuo in 1932, an event that brought about Japan’s international estrangement,

the magazine *Nippon* was enlisted as an organ for cultural propaganda. *Nippon*, a graphic magazine started by Natori Yōnosuke (1910-62) in 1934, targeted foreign audiences to strengthen the Japanese national image and reputation (Figure 2.4). To reach these audiences, the text of the magazine was printed in multiple languages, including English, French, German, and Spanish, depending on the material.<sup>36</sup>

The China Incident, an event that started on July 7, 1937 at a bridge near Beijing and eventually developed into a full-fledged war between Japan and China, produced state-sponsored manipulation of news photography for nationalist propaganda. One device of propaganda employed during this time was the magazine *Shashin shūhō* (Photo Weekly), a publication established by the Cabinet Information Bureau in February 1938. This magazine was disseminated by neighborhood associations – it was read and distributed from one house to the next – and was intended to mobilize popular opinion. In this way, national policy could be ensured to reach each and every Japanese citizen.

By 1940, increasing numbers of photographers pursued subjects of folklife and folklore, a move that Takeba Joe argues was “precisely the role the state expected photography to play,” so that each photographer cooperated in the construction of a “nationalist mythology.”<sup>37</sup> For the sake of the nation, then, avant-garde photographers and photojournalists who had previously disagreed over the role and function of photography now collaborated in their documentation of folklore (Fig. 2.5). The war had transformed the purpose of photography from enabling individual contemplation and expression to performing a national service.<sup>38</sup>

As the war in Asia deepened, Japanese photographers moved to the country to document the lives of everyday, ordinary people. This subject matter carried over into

the postwar period; postwar photography, in fact, would promote documentary realism, but would break from previous lyrical or pictorial engagements with social commentary. Photographers like Hamaya Hiroshi (1915-99) and Domon Ken (1909-90) worked briefly for the magazine *Front*, a publication launched in 1942 that employed photomontage techniques for propaganda (Fig. 2.6). Printed in sixteen languages, *Front* was started by Tōhōsha [Far East Company], a company established by the army General Staff office in 1941 to generate overseas propaganda.<sup>39</sup> Hamaya and Domon, considered members of the “second generation of photojournalists,” left their posts at the magazine to practice socially minded photography outside of war propaganda.

As for Hamaya, he moved to the snow country on the northern coast of Japan to work on an ethnographic documentary of traditional life in the area (Fig. 2.7). Likewise, Domon Ken, although he had contributed to war propaganda magazines (like *Nippon*) in the past, began to photograph Japanese culture – like the ancient temple Murōji – as a freelance photographer (Fig. 2.8). As Kaneko Ryūichi notes, Hamaya and Domon were “struggling as photographers to find a way to secure and practice socially engaged photography, even in a context where it was not possible to have a social existence outside the production of war propaganda.”<sup>40</sup>

Thus, during World War II, Japan utilized photography for propaganda purposes, hoping to present the “good” aspects of Japan to maintain diplomatic relationships internationally. Losing the war, however, and facing the destruction of major cities and the two atomic bombs, greatly influenced the photography produced after 1945. Following the bombing of Hiroshima (Aug. 6) and Nagasaki (Aug. 9) in 1945, photographs of destruction in Nagasaki were published in Japanese newspapers. Shortly

after, the General Headquarters of the Allied occupation (GHQ) prohibited any reporting of the atomic bombs in the Japanese media.<sup>41</sup> In fact, most photographs in the Japanese media at the time were those filtered by the GHQ, such as one of the Emperor Hirohito visiting General Douglas MacArthur at the American embassy – an image banned by the Home Ministry in Japan for compromising the dignity of the emperor, but published nonetheless by the GHQ (Fig. 2.9).

Outside of newspapers and reporting, however, photography magazines like *Camera* and social clubs like the All-Japan Association of Photographic Societies resumed activity in 1946. By 1947, local exhibitions and intellectual coteries re-emerged.<sup>42</sup> New photography clubs and associations formed in 1948, such as the Tokyo Newspaper, Wire Service, and Broadcast Photojournalist Association (Tokyo Shinbun Tsūshin Hōsō Shashin Kisha Kyōkai) and the Photographers Group (Shashin-ka Shūdan), founded by professional photographers including Kimura Ihee and Domon Ken.<sup>43</sup> In 1949, *Asahi Camera* resumed publication and Kimura Ihee provided the cover photograph for the first issue. In the same year, photographer Domon Ken began publishing a series called *Streets* for the magazine *Camera*, snapshots considered to herald the postwar photo-realism movement (*riarisumu shashin*).<sup>44</sup>

### **Contemporary Era**

Kimura Ihee and Domon Ken, both active in the prewar period, were among the first generation of postwar Japanese photographers. In the prewar period, Kimura had mastered the snapshot style in his photographs of everyday life in Tokyo, as well as fostered the development of social criticism in photography through his association with



the magazine *Kōga*. Domon had emerged as a photojournalist in the prewar period, but turned to social realism in response to the fragmentation of his photography in the magazine *Front*. Both Kimura and Domon, it seems, had shifted their photographic attention to social ends prior to the war; with the unraveling of major cities and society in Japan following World War II, then, the two photographers again turned their photographic interests to documentary or social realism. Throughout the 1950's, in theory and practice, as well as essays and exhibitions, the two photographers urged the use of the camera to address the reality of social conditions in Japan following the war.<sup>45</sup>

In 1950, for example, Kimura Ihee and Domon Ken acted as advisers to Group Photo, a club formed in 1950 by Miki Jun, Tanuma Takeyoshi, and Saeki Yoshikatsu. Their first exhibition, entitled the *Combined Japanese, French, American, and British Photography Exhibition*, took place in 1951 and featured the work of the group's members: French photographer Henri Cartier-Bresson, as well as other international photographers connected to *Life* magazine. Kimura Ihee was greatly inspired by the style of Cartier-Bresson, particularly his snapshot method that hinged upon a “decisive moment” (Fig. 2.10). Kimura initiated the use of the Leica, a small compact camera made famous by Cartier-Bresson in his street photography, in Japan prior to World War II. With the Leica, Kimura captured the informal, quotidian realm of Japanese life, emphasizing the realism of the snapshot and rejecting the pictorialist movement that dominated the prewar period (Fig. 2.11). His pivotal influence as a realist resulted in the posthumous establishment of an award in his name: the Kimura Ihee Commemorative Photography Award.

The idea of the snapshot – a spontaneous method that required little to no staging or touching up, that could capture life in its immediacy – would ground the theories of photorealist photography in the early postwar years. It was as if Japan’s postwar reality demanded no artificiality or manipulation of photography for effect: that is, the camera operated according to its specifications alone would be sufficient to capture something profound, shocking, and visually arresting. Domon Ken maintained a similar attitude: he believed that a photographer should capture “the direct connection between the camera and the subject” by taking “the absolutely pure snapshot, absolutely unstaged.” Domon endorsed the snapshot, as opposed to the salon picture, for its ability to achieve this direct connection.

A snapshot was powerful in its immediacy and facticity; it was neither staged nor touched up, as was common in the Pictorialist tradition predating the war. To Domon, the photograph was a means by which to convey “true” information, not aesthetics or artifice.<sup>46</sup> Domon also believed in the camera as an authorless mechanism, the function of which was to document the societal consequences of the war, particularly the effects of the atomic bombs.<sup>47</sup> By using “sharp critical and social sensitivity” as a photographer, and “[eliminating] even the slightest impurity of directorial artificiality,” Domon and other postwar photographers could herald “a modern realism that properly [exploited] the social role of the photograph.”<sup>48</sup>

Domon’s theories influenced his choices as judge of the monthly photography contest in the magazine *Camera*, as well as his selections, essays, and contributions to the same publication as senior editor. In 1950, Kuwabara Kineo (1913-2007) – the editor-in-chief of *Camera* as of 1948 – asked Domon to judge a monthly photography contest.

Domon's monthly column, or "Domon getsurei," was first featured in the January 1950 issue of *Camera*. Unsurprisingly, many of the winning photographs chosen by Domon featured a similar aesthetic, subject matter, and style, demonstrating the realities of postwar Japan such as "street children and crippled war veterans".<sup>49</sup> Readers criticized the magazine, and Domon by association, for its tendency to emphasize "beggar photography."<sup>50</sup> Despite the backlash, photo-realism gained prominence as a movement for the next four years. In 1951, Domon Ken collaborated on a serialized dialogue in *Camera* about photorealism with Kimura Ihee. In "What is Realism in Photography?" the photographers positioned photo-realism as "strictly a realm in which only the objective truth in the subject motif is pursued, not the subjective image or fantasy of the artist."<sup>51</sup>

Kimura joined Domon and both judged *Camera's* monthly photography contest in 1952 (Domon continued the monthly column until 1963, publishing it in the magazine *Photo Art* after *Camera* closed in 1963), the same year that the Allied occupation of Japan ended. With the departure of the Allied forces – excepting the U.S. control of Okinawa until 1972 – bans on atomic bomb reporting were lifted. On August 6<sup>th</sup>, the anniversary of the bombing of Hiroshima, the magazine *Asahi Graph* published a special "atomic-bomb edition," which sold out immediately; in September of the same year, images of atomic bomb victims were published in *Life* magazine. The removal of this injunction, combined with the growing interest in photography as a mechanism for social criticism, surely fueled the momentum of the photo-realist movement.

From 1950 to 1954, several photographers of the photo-realist aesthetic emerged on the pages of *Camera*, including Tōmatsu Shōmei (b. 1930) and Kawada Kikuji (b.

1933). In addition to promoting his theoretical platform in *Camera*, Domon himself engaged in the practice of photo-realism, publishing photographs of injured servicemen, prostitutes, and peddlers during World War II. In his essay “The Evolution of Postwar Photography,” Iizawa Kōtarō notes that both Domon and Kimura produced photo-documentaries that became some of the most significant works of postwar photography: Domon Ken’s *Hiroshima* (1958); Domon Ken’s *Chikuho no kodomotachi* (The Children of Chikuho); and Kimura Ihee’s *Akita* series from northern Japan (1952-71) (Figs. 2.12-2.15).

Another movement coinciding with photo-realism, *shukanshugi shashin* or subjective photography, was introduced to Japan in 1954 by *Camera* magazine. Initiated by German photographer Otto Steinert (1915-1978), the *Subjektive Fotografie* movement was showcased in an exhibition of the same name at the Saarbrücken National School of Arts and Crafts in 1951.<sup>52</sup> When the catalogue of the exhibition was translated and transmitted worldwide, *Camera* picked up the collection and featured an article entitled “The Subjective Photography of Modern European Photographers.” The article showcased photographs from László Moholy-Nagy, Hans Hammerskiölt, and Peter Keetman. To Steinert, subjective photography emphasized the expression and individuality of the photographer – compared to Domon and Kimura, who believed in “authorless” photography – emphasizing all photographs as “creations” made through “the free will of the photographer” (Fig. 2.16).<sup>53</sup> The article in *Camera* invoked the notion of the ego’s involvement in photography, noting that in “the idiosyncratic and freely experimental techniques of the ego, both new humanity and new form might be discovered.”<sup>54</sup>

In the same year, graduate student Narahara Ikkō (b. 1931) opened a one-man show entitled *Human Land* in Tokyo (Fig. 2.17). This single exhibition, combining two documentaries of people living in extreme conditions (a mining village on an artificial island called 'Warship Island' that housed almost five-thousand miners and their families; and a community that lived in the vicinity of an active volcano without access to groundwater), according to the artist himself, “decided [his] fate.”<sup>55</sup> Iizawa Kōtarō underscored Narahara’s impact on young photographers and critics, suggesting that after “only a weeklong exhibition, the unknown graduate student had become ‘a photographer.’”<sup>56</sup> Narahara’s photographs received such widespread acclaim because they were the outcome of the artist’s clearly stated intention to produce a “personal document.” In fact, in an essay titled “About My Method,” Narahara wrote about his method in shooting *Human Land*; to him, the pursuit of realism in photography was matching the outer world with the inner mind or will of the artist.<sup>57</sup> Realism was a “process of laying bare the inner form by thoroughly depicting the exterior.”

In *Human Land*, Narahara reflected upon the human condition during that time: “Therefore this work contained an intention in the form of an essay that went beyond the meaning of simply reporting a reality. It was inevitable that I would aim for a method that might be called a personal document.”<sup>58</sup> Narahara, in other words, did not report an objective reality separate from his own interests or intentions; rather, his desire to “contemplate what it means to live today” motivated his process of framing and documenting reality. And yet, Narahara’s own personal interest in the subject of humanity did not detract from the documentary genre of his photographs: “Even if a subjectivity abstracted from the concreteness called human society is once again plunged

into the reality of the concrete human society of this land, it should not diminish its meaning as a document.”<sup>59</sup> In other words, Narahara argued for the collapse of the subjective and objective in photography: to him, the world inspired and generated a personal response, which should inform the shape, composition, and content of that world in the medium of photography.<sup>60</sup>

In 1960, the U.S.-Japan Security Treaty (abbreviated as “Anpo” in Japanese) expired and was reinstated as the U.S.-Japan Treaty of Mutual Security and Cooperation, but not without dramatic negotiations, conflicts, and violence. Established at the end of the U.S. occupation of Japan in 1952, the treaty had outlined the rules for Japan’s engagement with security matters following the war (e.g., the granting of territory in Japan for the stationing of U.S. troops; the confinement of the Japanese military to a “self-defense” size). With the treaty’s expiration, clashes between conservatives and the anti-Establishment movement ensued, but the treaty was ultimately upheld.<sup>61</sup>

In June of 1960, photographers and photography critics, as well as intellectuals and other artists, participated in mass demonstrations against Anpo. In the realm of artistic production, Japanese photographers responded to the Anpo struggle with renewed vigor for an orthodox documentary style; prewar photographers like Domon Ken and Kimura Ihee paved the way during this political moment, joined most notably by postwar photographer Nagano Shigeichi (b. 1925). Nagano published a year-long serial in *Asahi Camera* called *Topical Photo Reportage*, featuring both national and international images that addressed both political and social postwar conditions: an anti-Anpo demonstration that resulted in fatalities, the state of affairs in East and West Berlin, and the vestiges of the Nazi concentration camps (Fig. 2.18).

Alongside those photographers that returned to traditional documentary styles of photography, a group of photographers emerged: the “so-called third wave of new faces, the young ‘image school’” photographers.<sup>62</sup> In the essay “New Tendencies in Photographic Expression” from the September issue of *Asahi Camera*, photography critic Watanabe Tsutomu offered the term *eizō* (“image”) to describe the work of rising photographers, including the aforementioned Narahara Ikkō, as well as Tōmatsu Shōmei.<sup>63</sup> Watanabe Tsutomu referred to these photographers as placing “more importance than in photographic expression heretofore on the image itself, and to actively utilize its distinctive characteristics.” The image, in other words, was not simply a “mechanical reproduction of reality itself, but something independent that [could] be manipulated.” This notion of the image brought the intention of the photographer into the frame, emphasizing the photographer’s ability to contemplate, compose, frame, and capture the world around him – to manipulate reality, that is – according to his own will.<sup>64</sup>

Tōmatsu Shōmei, the producer of the “richest personal realm of photography during this period,” harnessed his critical eye in his series *Occupation* from 1959 (Fig. 2.19).<sup>65</sup> Inspired by a “complex emotion that combined hatred and reverence and a form of nostalgia,” Tōmatsu’s *Occupation* referred to the American military bases and their surrounding towns in Japan, investigating the power of “Americanization” in Japanese postwar history.<sup>66</sup> Iizawa Kōtarō notes that the series *Occupation* was inextricably connected to the inner world of the photographer: in their essence, Tōmatsu’s photographs appeared to “[respond] to the wavering of the photographer’s own emotions.”<sup>67</sup> Tōmatsu spurred the endurance of a new generation of photographers: while

beginning with the “same reality” as orthodox documentary photographers, photographers like Tōmatsu Shōmei did not limit themselves to the accurate reproduction of a specific reality; the artists listened not only to the “screaming voices of the subject,” as Domon Ken and Kimura Ihee emphasized, but also to their own voices, organizing their ‘images’ and documents according to personal will and desire. Iizawa Kōtarō eloquently defines the status of these photographers who thrust “themselves into the dynamic push and pull between concreteness and abstraction, interior and exterior, subjectivity and objectivity, and thereby [went] beyond the straightforward realism of Domon Ken or the utilitarian photojournalism of Natori Yōnosuke.”<sup>68</sup>

In the early 1960’s, Japan experienced dramatic economic growth, particularly following the Tokyo Olympics in 1964. Fluidity in national spending led to a rise in advertising, as well as a burgeoning mass-consumer society. Even prior to the Tokyo Olympics, the photograph as advertisement was a growing category; in August of 1961, for example, the Japan Advertising Photographers Association held the first *APA Exhibition: Advertising Photographs as Content* at the Takashimaya department store in the Nihonbashi district. In 1962, the Japan Advertising Photographers Association, the Japan Advertising Art Society (Nihon Senden Bijutsukai), and other collectives banded together to form the Japan Advertising Arts Council (Nihon Kōkoku Gijutsu Kyōgikai, NAAC).

As the economy strengthened, the camera itself became accessible to the everyday Japanese; according to Iizawa, “taking photographs and being photographed were increasingly taken for granted.”<sup>69</sup> In 1963, Japan became the largest producer of cameras in the world, surpassing Germany in supply. Following the Olympics in 1964,



advertising received a boost; in 1966, Shiseidō conducted an overseas photo shoot in Hawaii, the first of its kind in the Japanese advertising world. Photographers like Yokosuka Noriaki, Tatsuki Yoshihiro, Takanashi Yutaka, and Shinoyama Kishin (b. 1940) emerged in the late 1960's as artists of the commercial realm. Shinoyama, in particular, became the poster child of commercial advertising at the time, especially following his series of stylized and sleek nudes during the late 1960s and early 1970s (Fig. 2.20). He often appeared on television as a popular icon, responding to a demand for photography as a form of popular and consumable entertainment.<sup>70</sup>

By the late 1960's, however, the “miracle” of rapid economic growth and national prosperity began to reveal itself as a mirage: the Japanese people – mostly students from universities – voiced a strong opposition to the postwar political, economic, and cultural ethos of Japan. In particular, a widespread movement against the war in Vietnam began in Japan; the student population, as part of a communist and anarchist league called Zengakuren, protested en masse against the war.<sup>71</sup> In October 1967, a movement at Haneda airport to prevent Prime Minister Eisaku Satou from visiting Southern Vietnam resulted in the death of a Kyoto University student. In November of the same year, another anti-war demonstration held at Haneda airport by the Zengakuren protested the prime minister's visit to the United States; after fierce clashes between the students and riot squads, lasting over ten hours, over three hundred students were arrested.<sup>72</sup> In October of 1968, 4.5 million Japanese clamored against the war in Vietnam, for the return of Okinawa to Japan, and for the dissolution of the Ampō agreement.

### ***Provoke to Personal***

In the realm of photography, a simultaneous period of critical questioning and reckoning occurred.<sup>73</sup> To this end, Japanese photographers Taki Kōji (1928-2011), Nakahira Takuma (b. 1938), Takanashi Yutaka (b. 1935), and Okada Takahiko (b. 1939) founded a small publication in 1968 called *Provoke*. Consciously denying any obligation to clear communication, the *Provoke* photographers produced “mis-shots”: distorted, blurry, and tilted images created through the manipulation of the camera’s finder, flash, and shutter button (Fig. 2.21).<sup>74</sup> Demolishing “the established aesthetic and grammar of photography,” the *Provoke* photographers produced confounding images of cityscapes that were “rough, blurred, and out-of-focus” (*are, bure, boke*).<sup>75</sup> Their photographs canvassed the Tokyo cityscape primarily, albeit through a dizzying and eerily metaphysical lens (Fig. 2.22).

According to Ivan Vartanian, this deliberate obfuscation of reality “drew attention to the photographic nature of the photograph, thereby liberating the image from the illusion that it presented a reality beyond the physicality of the photograph.”<sup>76</sup> In this way, the *Provoke* collective maintained a tenuous connection to history and objectivity, both in philosophy and practice; in fact, the photographers pledged in the *Provoke* manifesto to photograph their “own immediate reality, and no one else’s” (Fig. 2.23).<sup>77</sup> In wiping the slate of photographic history, the *Provoke* photographers sought to face “the world in its naked state.” Considered iconoclastic in the realm of photography, the *Provoke* photographers looked to sever their ties to the world, exploring the idea of the image as independent from any preconceived idea of the world or objective “reality.”

This small and short-lived publication – *Provoke* had a life span of only three issues – gave birth to a new generation of photographers emerging in the mid to late

1960s, a group characterized by an even more attenuated relationship to the tradition of narrative documentary. A non-exalted kind of photography, one severed from Japanese photographic history and orthodox realism, emerged: art historian Ian Jeffrey called this genre “a kind of low-key reportage that [remarked] on encounters without assuming that they [were] representative of humanity at large.”<sup>78</sup> This new photographic tendency toward the ordinary or quotidian might also be termed “Konpora” photography. The name *Konpora* derived from the Japanese transliteration of the title of the December 1966 *Contemporary Photographers: Toward a Social Landscape* exhibition at the George Eastman House International Museum of Photography in Rochester, New York.<sup>79</sup> The exhibition, featuring the documentary and street photography of Bruce Davidson, Lee Friedlander, Garry Winogrand, Danny Lyon, and Duane Michals, revealed a tendency among young American photographers to focus on scenes and events in everyday life (Fig. 2.24).

Young Japanese photographers such as Takanashi Yutaka (b. 1935) responded to this idea and published photographs of commonplace, ordinary affairs in a special edition of *Camera Mainichi* in June 1968 entitled “Symposium: Contemporary Photography” (Fig. 2.25).<sup>80</sup> The issue was led by an essay, “The Age of Ideology Is Passing,” by Ōtsuji Kiyoji; in it, Ōtsuji described how young photographers – including the students he taught at Kuwasawa Design School – were no longer interested in “erecting an ‘ideology’ on an unsteady footing,” but rather “[lapsed] into ‘sardonic’ expression.”<sup>81</sup> This sudden movement from “exalted” documentary photography to images of the “ordinary” is characteristic of what Ian Jeffrey called “a documentary of bathos”: an abrupt appearance of the commonplace that produces an anticlimactic and ludicrous effect.<sup>82</sup>

Both the *Provoke* and *Konpora* photographers strayed from connecting themselves with Japanese photographic history or ideology, choosing instead to demolish links to reality and to regard the world around them from a skeptical distance. As mentioned by Ōtsuji Kiyoji, at stake for a *Konpora* photographer – as well as the *Provoke* collective – was the notion of “reality” in photography and the existing and exalted values in photography. While the *Provoke* photographers presaged the death of established values in photography, invoking a post-apocalyptic spirit with “wild, pathos-ridden gesticulations,” the *Konpora* photographers responded almost statically – moving neither forward nor backward, neither regressing nor progressing – with an anticlimactic gesture of simplicity and appreciation of commonplace subject matter.<sup>83</sup> Out of such rejection of and indifference to a “new” or vital wave of photography came an attempt by some photographers to redefine the relationship between the photographer and the world, using the photographer’s own personal life as a starting point.

One photographer whose work explored the relationship between “self” and “Other” was Gochō Shigeo (1946-1983). Featured in the “Symposium” issue of *Camera Mainichi*, Gochō submitted four photos as a set called *Children*. Gochō went further in 1977 to create a photobook that reflected himself in relation to the world around him: *Self and Others* consisted of sixty portraits of his family, friends, and passersby taken in a casual, “souvenir-like” manner (Fig. 2.26). These images reflected the persistence of the *Provoke* ethos, a framework that envisioned reality as subjective and phenomenological, a private reality based in the mind’s eye: the photographer could only capture his “own immediate reality, and no one else’s.” According to scholar Ivan Vartanian, *Provoke* was like a bomb that exploded the foundations of photography, opening up an avenue for

personal photography: the *Provoke* photographers demonstrated that photographs “no longer show us the reality of another place or time, only that of the photographer’s world. The photograph now documents not larger social issues but the intimate realities of personal life.”<sup>84</sup>

Gochō was not the only photographer that used his private vision as a point of departure. Araki Nobuyoshi (b. 1940), whose work is the subject of this thesis, created *Senchimentaru na tabi* (Sentimental Journey) in 1971, a diaristic photobook documenting his marriage and honeymoon with his wife, Yōko (Figure 2.27). As Iizawa Kōtarō notes, Araki’s identity is a “fluid, quaking mobility, newly discovered in the process of taking photographs. In his honeymoon collection, Araki represents himself as observing, but he is also being observed by his wife, Yōko.”<sup>85</sup> That is to say, Araki’s photographic “observations” of Yōko are just as revealing as Yōko’s observations of him; in this way, Araki complicated the notion of the photographer and subject as absolute identities whose lines of sight do not extend beyond the photograph. The self, in Araki’s work, is always “newly created in the midst of the photograph.”<sup>86</sup> Araki’s life, *oeuvre*, and career in relation to Japanese photographic history will be addressed in more depth in the next chapter.

### Notes

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<sup>25</sup> Takeba Joe. “The Age of Modernism: From Visualization to Socialization,” in *The History of Japanese Photography*, edited by Anne Wilkes Tucker (New Haven: Yale University Press in association with the Museum of Fine Arts: Houston, 2005), 144.

<sup>26</sup> By the turn of the 20th century, Japanese photographers had integrated the Western pictorialist style, but nevertheless emphasized their own aesthetic and formal traditions. The seeds of pictorialism had been planted in the 1890’s, notably following the *Foreign Photography Exhibition* held in the Ueno district of Tokyo in May 1893. There, the Japan Photographic Society (Nihon Shashinkai), an amateur photography association

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established in 1889, organized 296 pictorialist photographs by George Davison, Peter Henry Emerson, and other photographers from the London Camera Club for display.<sup>26</sup> With the influence of the 1893 *Foreign Photography Exhibition*, as well as numerous speeches and essays, art photography began to dominate Japanese photography, and would do so until the 1920's. While landscapes were a popular subject for pictorialist photographers worldwide, the subject was particularly apt for Japanese pictorialists because the orientation of a landscape photograph resembled that of a traditional ink landscape painting: according to Asai, the photograph, and by extension landscape painting, is "involved solely with shape and tones of light and darkness." And yet, as with 1870's portraiture, the Japanese pictorialists did not conform entirely to the imported Western aesthetic; as stated before, while landscapes predominated pictorialist photography, the Japanese did not adhere to a pure notion of a people-less or figure-less "landscape." Likewise, while we generally think of the influence of the West as unidirectional, historians of the pictorialist aesthetic note the influence of Japanese woodblock prints on Western photography.<sup>26</sup> It is possible, then, that the transmission of artistic principles and styles was reciprocal, although it is challenging to determine those works that were used as references in the West or considered influential.

<sup>27</sup> Takeba Joe. "The Age of Modernism: From Visualization to Socialization," in *The History of Japanese Photography*, 144.

<sup>28</sup> Ibid., 145. Tucker qualifies her assertion by saying that even before the earthquake, contemporary currents of thought had been entering Japan from overseas. She also gives the reader a disclaimer about the types of connections she makes between movements in Japanese photography and social phenomena and historical events: "Although tying the starting points in the development of Japanese photographic expression to social phenomena and historical events risks distorting historical fact, individual aesthetics, and the actual conditions of the times, it is nonetheless true that never before had a period exerted so strong an influence on individual self-consciousness. Photography had followed the course of the development of the modern Japanese nation, reflecting its changing conditions and shaping the modern visual sensibility of its people."

<sup>29</sup> Ibid. *Photo Times*, a magazine for commercial photographers, launched in March 1924. *Asahi Camera* started in April 1926. Both magazines were more cosmopolitan than established photography magazines like *Shashin geppō* (Monthly Photo Journal). The new publications challenged the predominance of pictorialism and advocated a new direction based on the fundamental functions of photography.

<sup>30</sup> Ibid., 145-146. Moholy-Nagy, while working at the Bauhaus in Weimar, emphasized the "camera eye" over the human eye; that is, he was interested in views imperceptible to the human eye that could only be revealed by the mechanical lens of the camera. His 1925 Bauhaus book, *Malerei, Fotografie, Film* (Painting, Photography, Film), was published in Japanese journals beginning in 1930 and became the bedrock for the New Photography movement in Japan. Man Ray also experimented with the mechanical processes of photography, most notably with his innovative photogram. In June of 1929,

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*Photo Times* initiated a monthly “Modern Photo Section” that featured trends in European photography, as well as experimental practices and theories. Man Ray’s photogram garnered notable attention, as did other experimental techniques, such as the typophoto (the incorporation of typography in the layout of published photographs) and photomontage.

<sup>31</sup> *Ibid.*, 146. Based on the *Film und Foto* exhibition staged in Stuttgart in 1929, this exhibition was hosted by the International Photography Association.

<sup>32</sup> Kaneko Ryūichi. “Realism and Propaganda: The Photographer’s Eye Trained on Society,” in *The History of Japanese Photography*, 188-89. There was an important precedent to Ina’s 1932 manifesto that deserves mention. In 1930, art critic Itagaki Takao and photographer Horino Masao collaborated to produce *Kamera. Me x tetsu. Kōsei* (Camera: Eye x Steel: Composition, 1932). These photographs employed the New Objectivity style of German photographer Albert Renger-Patzsch. After this photobook, Horino was then ready to reject Renger-Patzsch and move on to a different approach. He stated the following in an essay entitled “Shashin ni okeru seikaku byōsha oboegaki” (A Note on Character Portrayal in Photography) that was published in 1931 in *Photo Times*: “The extremely abstract constructions sometimes encountered in Renger-Patzsch’s photography should, in the context of the new realism, be rejected from the start. Having just completed one course of experimentation with the photographic expression of mechanical structures, I have dedicated myself to portraying the character of ‘Tokyo’ from the standpoint of the new realism.” Horino created *The Character of Greater Tokyo*, a twenty-page graphic composition that reflected the direct influence of László Moholy-Nagy’s “Typofoto.” In 1932, the same year as Ina’s modern photography manifesto professing similar ideals, Horino published more than ten of these montages expressing a strong social ideology.

<sup>33</sup> Takeba Joe. “The Age of Modernism: From Visualization to Socialization,” in *The History of Japanese Photography*, 146-47. Ina also inaugurated the concept of the Real Photo, which incorporated three elements: expression of the beauty of the object, documentation of the era and reports on people’s lives, and photographs produced through the sculptural properties of light and shadow.

<sup>34</sup> Kaneko Ryūichi. “Realism and Propaganda: The Photographer’s Eye Trained on Society,” in *The History of Japanese Photography*, 189. “Kimura was born and raised in the *shitamachi* section of Tokyo, and he had had received his initiation at the hands of a commercial art director, the Marxist Christian Ōta Hideshige”.

<sup>35</sup> Takeba Joe. “The Age of Modernism: From Visualization to Socialization,” in *The History of Japanese Photography*, 146-47. In Kansai, for example, photographers experimented with a new sensibility paralleling that of Ina’s vision: a revival of narrative, socially oriented content in photography. Photographers like Koishi Kiyoshi (1908-57) criticized the Tokyo school of New Photography for insisting upon a dry, mechanical realism, arguing that photographers should seek a new or avant-garde subjectivity: an

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inspiration “on the far shores of realism.” The functionalist school of New Photography regarded narrative content, as well as the poetic lyricism of pictorialism, as an intrusion of subjectivity where objectivity should predominate. Although Koishi continued to explore mechanical techniques such as multiple exposure, infrared photography, solarization, and photomontage, his vision, according to Tucker, “would, in time, be equated with surrealism, which was just beginning to make its presence felt in Japan.” The Tokyo-based monthly *Photo Times* took notice of the Kansai phenomenon and identified the Koishi-led ideology as a forerunner of the next generation of photography. *Photo Times* helped to spread the ideas of the Kansai-based avant-garde throughout Japan, ultimately establishing a Tokyo branch of surrealist photography under the philosophical rubric of art critic Takiguchi Shūzō. Takiguchi believed that the Kansai branch of surrealist photography was too “pictorial” in the expression of surreality, relying heavily upon the techniques of surrealist painting rather than the objectivity of the camera. In May of 1938, in an essay called “The Interchange Between Painting and Photography,” Takiguchi argued that photography should not be subordinated to the other arts, that the “dialectic of surrealism be pursued through the objectivity of photography, rather than by modeling photographs after surrealist painting.” In June of 1938, *Photo Times* sponsored a gathering called the “Avant-Garde Photography Symposium” which hosted proponents of surrealism from both Tokyo and Kansai. The Tokyo group derided the Kansai group for approaching surrealist photography in a “contrived” manner, whereas the Tokyo group, under the influence of Takiguchi’s philosophy, “looked to the dialectic of surrealism as a means to transcend photography and painting.” In another essay in *Photo Times*, Takiguchi supported the use of objects – in French, *objets* – to awaken the viewer to the extraordinary power of the everyday. In his mind, the Kansai approach to surrealist photography produced dream-like images and illusions that were painterly, artful, and picturesque; Takiguchi insisted that a new “surreal” subjectivity could be paradoxically accessed through the camera’s eye and the everyday object. Both Takiguchi’s and Koishi’s notions of avant-garde photography spread quickly throughout Japan, stimulated by the renaissance of narrative content and the power of the object. In February 1939, several artists formed the Nagoya Photo Avant-Garde, with photographer Sakata Minoru and poet Yamamoto Kansuke bolstering the new trends of avant-garde photography.

<sup>36</sup> Kaneko Ryūichi. “Realism and Propaganda: The Photographer’s Eye Trained on Society,” in *The History of Japanese Photography*, 191. According to Kaneko Ryūichi, Natori served as editor of *Nippon*, and freelance photographers, including Horino Masao and Watanabe Yoshio, provided photographs. Graphic designers Kōno Takashi and Kamekura Yūsaku and the photographers Fujimoto Shihachi and Domon Ken were later active as members of the magazine’s staff.

<sup>37</sup> Takeba Joe. “The Age of Modernism: From Visualization to Socialization,” in *The History of Japanese Photography*, 156.

<sup>38</sup> *Ibid.*, 154. Takeba Joe notes that these changed conditions were reflected in *Photo Times*, the journal that had marked the transition from New Photography to the avant-



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garde. In the October 1940 issue, *Photo Times* declared itself a “news photography magazine.”

<sup>39</sup> Kaneko Ryūichi. “Realism and Propaganda: The Photographer’s Eye Trained on Society,” in *The History of Japanese Photography*, 191. According to Kaneko, Okada Sōzō served as chairman, Hayashi Tatsuo served as art critic, Hara Hiromu served as graphic designer, and Kimura Ihee was head of the photography department.

<sup>40</sup> Kaneko Ryūichi. “Realism and Propaganda: The Photographer’s Eye Trained on Society,” in *The History of Japanese Photography*, 193. Kaneko notes that the results of their work did not surface until after the war. Hamaya produced the monograph *Yukiguni* (Snow Land) in 1956. Domon published *Murōji* in 1954.

<sup>41</sup> Ishii Ayako and Iizawa Kōtarō, comps. “Chronology,” in *The History of Japanese Photography*, 323. “A Japanese scientific survey team formed a documentary record in photographs and film of the effects of the atomic bombs. The GHQ confiscated the survey team’s film and prints and shipped them to the United States.”

<sup>42</sup> *Ibid.*, 324. “The posthumous work of Fukuhara Rosō (1892-1946), for example, was shown at the twentieth *Japan Photographic Society Exhibition* in March at the Tokyo Metropolitan Art Museum. The *Japan Photography Salon* was conducted for the first time since the war at the Daimaru department store in Osaka (Nov. 25-30).”

<sup>43</sup> *Ibid.* “The Tokyo Newspaper, Wire Service, and Broadcast Photojournalist Association evolved into the present-day Tokyo Press Photographers Association (Tōkyō Shashin Kisha Kyōkai).”

<sup>44</sup> *Ibid.*

<sup>45</sup> Vartanian, Hatanaka, and Kambayashi, eds., *Setting Sun*, 15.

<sup>46</sup> *Ibid.*, 84.

<sup>47</sup> *Ibid.*

<sup>48</sup> Domon Ken. “Domon getsurei” (Domon’s Monthly Column), *Camera* Oct. 1953 & Aug. 1950. Quoted by Iizawa Kōtarō in “The Evolution of Postwar Photography,” from *The History of Japanese Photography*, 212.

<sup>49</sup> Iizawa Kōtarō. “The Evolution of Postwar Photography,” in *The History of Japanese Photography*, 212.

<sup>50</sup> *Ibid.* The idea of “beggar photography” in the history of Japanese photography came about in the 1930s, in response to works of German New Objectivity that focused on poverty as an example of social realism.

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<sup>51</sup> Domon Ken and Kimura Ihee. “What Is Realism in Photography?,” *Camera*, Dec. 1951. Quoted by Iizawa Kōtaro in “The Evolution of Postwar Photography,” from *The History of Japanese Photography*, 211.

<sup>52</sup> “Heilbrunn Timeline of Art History: Photography in Europe, 1945–60,” Metropolitan Museum of Art, accessed 2013, [http://www.metmuseum.org/toah/hd/pheu/hd\\_pheu.htm](http://www.metmuseum.org/toah/hd/pheu/hd_pheu.htm). “While Magnum photographers looked out at the world, another group of European photographers looked inward. Led by Otto Steinert, the movement known as *Subjektive Fotografie* emphasized the photographer's ability to imbue his subject with personal and aesthetic meaning through photographic means—perspective and point of view; the use of the close-up; tonal rendering; defamiliarizing the subject through negative printing and solarization; and experimentation with time exposure. Such techniques emphasized the role of the artist in creating meaning for photographs beyond the factual reality of the objects before the camera.”

<sup>53</sup> Iizawa Kōtaro. “The Evolution of Postwar Photography,” in *The History of Japanese Photography*, 212-13.

<sup>54</sup> *Ibid.*, 212. The Japanese interpreted subjective photography to be more like a style or technique, rather than a mindset or attitude toward photography in general. While Steinert understood subjective photography to extend across all photography, operating as a philosophical framework that underpinned anything “from the nonobjective photograph to profound and aesthetically satisfying reportage” (Otto Steinert, *Subjektive Fotografie* (Bonn: Brüder Auer Verlag, 1952), the Japanese translated the term subjective as subjectivism, an idea they understood in opposition to objectivism, or realism. Because the first photographs presented to Japan of Steinert’s “subjective photography” were abstract compositions of patterns, close-ups, and blurred effects, the Japanese promoted subjective photography as an alternative style or technique that opposed the objective, straight document espoused by Domon and Kimura. In December of 1956, the first *International Subjective Photography Exhibition* went up at the Takashimaya department store in Nihonbashi, featuring eighty photographers – including Japanese photographers, like Ōtsuji Kiyoji (1923-2001), whose essay will be discussed later – chosen by Steinert from fourteen countries. Aside from this exhibit, and an additional one in 1958, subjective photography as a movement was short-lived; although the movement evoked the same experimental spirit as those during the prewar avant-garde period, subjective photography in the postwar era occurred in isolation and waned following Steinert’s international exhibition. Subjective photography, particularly Steinert’s original conception, was one movement of many in Japan during the late 1950s and early 1960s that would increasingly bring the image maker’s presence and the individual will of the photographer to the fore.

<sup>55</sup> “Japanese Photography and Design: Ningen no Tochi - Human Land,” Maggs Bros. Ltd. London, accessed 2013,

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[http://www.maggs.com/departments/japanese\\_photography\\_and\\_design/featured\\_items/FE40579/](http://www.maggs.com/departments/japanese_photography_and_design/featured_items/FE40579/).

<sup>56</sup> Iizawa Kōtaro. “The Evolution of Postwar Photography,” in *The History of Japanese Photography*, 216.

<sup>57</sup> Fukushima Tatsuo. “Vivo no jidai 3” (The Vivo Era, Part 3), *Shashin sōchi* (Photographic Apparatus), October 1981. Quoted by Iizawa Kōtaro in “The Evolution of Postwar Photography,” from *The History of Japanese Photography*, 217.

<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

<sup>60</sup> Iizawa Kōtaro. “The Evolution of Postwar Photography,” in *The History of Japanese Photography*, 217. The work of Narahara Ikkō resulted in a swell of responses among photographers and critics. Inspired by Narahara’s philosophy – particularly his desire to “[sever] ties with established photography and [establish] a new photography” – critic Fukushima Tatsuo organized *The Eyes of Ten* exhibition in May 1957 at the Konishiroku (now Konica) Photo Gallery in Tokyo. This exhibition not only hosted the work of Narahara Ikkō, but also the work of other photographers seeking to conflate the “personal” and “documentary” in their photography. Six photographers, including Narahara Ikkō, Tōmatsu Shōmei, Hosoe Eikoh, Kawada Kikuji, Satō Akira, and Tanno Akira were featured in *The Eyes of Ten*. Following a second and third exhibition, in July 1958 and July 1959 respectively, these six photographers combined their ideologies to establish the photographers’ group *Vivo*. *Vivo* operated as a cooperative, but only insofar as they shared an office and a darkroom. The group worked in the same headquarters – the nucleus of the “image generation” – from July 1959 to June 1961. Although the group was considered one of the first Japanese collectives, the members acted as their own agents for showcasing their work.

<sup>61</sup> Ibid., 214.

<sup>62</sup> Kishi Tetsuo. *Sengo shashinshi* (The History of Postwar Photography) (Tokyo: David Sha, 1974). Quoted by Iizawa Kōtaro in “The Evolution of Postwar Photography,” from *The History of Japanese Photography*, 214. Kishi Tetsuo was the editor of *Camera Mainichi* from 1958 to 1963.

<sup>63</sup> Watanabe Tsutomu. “New Tendencies in Photographic Expression,” *Asahi Camera*, Sept. 1960. Quoted by Iizawa Kōtaro in “The Evolution of Postwar Photography,” from *The History of Japanese Photography*, 214.

<sup>64</sup> Iizawa Kōtaro. “The Evolution of Postwar Photography,” in *The History of Japanese Photography*, 219. In response to Watanabe, Natori Yōnosuke – a proponent of photojournalist realism – wrote an article in the October issue of *Asahi Camera* called

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“The Birth of a New Photography.”<sup>64</sup> In his essay, Natori rejected the burgeoning “image school” generation. Rather, Natori emphasized the secondary status of the photographer – and by extension, the *image* – relative to the story expressed in the photograph: “With photographs taken in this manner [German-style photojournalism], content, composition, and the condition of the frame are all determined with priority given to making the story most easily understood. Thus the cameraman’s will is not expressed directly; rather it is through the selection of the story and the manner in which the story is told that the will of the cameraman is expressed.” In other words, the composition of an image did not derive from a photographer’s desire to express himself or to create a personal, meaningful document; rather, any manipulation functioned as a means or strategy to best narrate the story embedded in the photograph. Natori went further to discredit two compilations of photographs by Tōmatsu Shōmei – *Occupation* and *Home* – as images in a vacuum; Natori criticized Tōmatsu Shōmei for “discarding photojournalism’s respect for the specific reality” and “moving in a direction that is not restricted by time or place.” In his own defense, Tōmatsu – a proponent of the “new wave” expressionist or *image* photography – responded with an article called “I Refute Mr. Natori” in the November issue of *Asahi Camera*. Tōmatsu argued that Natori erroneously categorized him as a photojournalist; Tōmatsu argued that he had “no recollection of ever having discarded respect for a specific reality. I only rejected *so-called* photojournalism.” Further, Tōmatsu suggested that Natori’s belief in the sequestration of the photographer from the photograph was outmoded: “In order to prevent the hardening of photography’s arteries, I believe we should drive off the evil spirits that haunt ‘photojournalism’ and destroy the existing concepts carried by those words.”

<sup>65</sup> Iizawa Kōtarō. “The Evolution of Postwar Photography,” in *The History of Japanese Photography*, 219.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Iizawa Kōtarō. “The Evolution of Postwar Photography,” in *The History of Japanese Photography*, 217.

<sup>69</sup> Ibid., 220.

<sup>70</sup> Ibid. In addition to commercial photography, photographers like Tomiama Haruo, Kuwabara Shisei, and Hanabusa Shinzō sustained an interest in documentary photography, capturing the conditions of contemporary society. What’s more, several Japanese photographers traveled to Vietnam as correspondents – Okamura Akihiko, Sawada Kyōichi, Sakai Toshio, and Ishikawa Bun’yō, to name a few – and their photographs were disseminated by wire services to newspapers and magazines in Japan and internationally.

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<sup>71</sup> Patricia G. Steinhoff. "Student Protest in the 1960's," in *Social Science Japan 15* (1999): 3-4. Newsletter of the Institute of Social Science, University of Tokyo. <http://newslet.iss.u-tokyo.ac.jp/ssj15/ssj15.pdf>

<sup>72</sup> Ibid., 4.

<sup>73</sup> Ishii Ayako and Iizawa Kōtarō, comps. "Chronology," in *The History of Japanese Photography*, 328. "In 1969, collections of photographs of the student movement taken by photographers sympathetic to the movement proliferate, including *Nichidai tōsō* (The Nihon University Struggle) and *10.21 to wa nanika* (What is the Meaning of October 21?)."

<sup>74</sup> Vartanian, Hatanaka, and Kambayashi, eds., *Setting Sun*, 84.

<sup>75</sup> Iizawa Kōtarō. "The Evolution of Postwar Photography," in *The History of Japanese Photography*, 220.

<sup>76</sup> Kaneko and Vartanian, *Japanese Photobooks*, 17.

<sup>77</sup> Ian Jeffrey. "Araki and Post-History," in *Nobuyoshi Araki: Self, Life, and Death*, ed. Akiko Miki, Yoshiko Isshiki and Tomoko Sato (New York: Phaidon Press, 2005), 261.

<sup>78</sup> Ibid.

<sup>79</sup> Iizawa Kōtarō. "The Evolution of Postwar Photography," in *The History of Japanese Photography*, 221.

<sup>80</sup> Ibid., 222.

<sup>81</sup> Ibid.

<sup>82</sup> Ian Jeffrey. "Araki and Post-History," in *Nobuyoshi Araki: Self, Life, and Death*, 261.

<sup>83</sup> Iizawa Kōtarō. "The Evolution of Postwar Photography," in *The History of Japanese Photography*, 222.

<sup>84</sup> Kaneko and Vartanian, *Japanese Photobooks*, 17.

<sup>85</sup> Iizawa Kōtarō. "The Evolution of Postwar Photography," in *The History of Japanese Photography*, 224.

<sup>86</sup> Ibid.

## CHAPTER III

### ARAKI: HIS LIFE AND *OEUVRE*

Although Araki Nobuyoshi has produced over 400 books of his photography (1970-present), critics and historians consider his earliest *personal* photography to be one of his most seminal contributions to Japanese art history. However, his earliest photographic foray into the personal realm – his 1971 *Sentimental Journey* – did not herald Araki’s arrival into the art world. Rather, it was to be Araki’s panoramic view of Tokyo and its residents through erotica, portraits, still lifes, and city snapshots that brought him into international focus in the early 1990’s. In particular, Araki’s explicit photographs of young Japanese girls in varying degrees of nudity, bound or unbound, attracted international interest. Araki’s first European exhibition, *Akt-Tokyo: Nobuyoshi Araki 1971-1991*, opened in 1992 at the Forum Stadtpark in Austria; this show featured black-and-white portraits of female nudes juxtaposed against city scenes of Tokyo (Fig. 3.1-3.2).<sup>87</sup> The exhibition traveled to ten European cities, such as Rotterdam, Essen, Munich, Zurich, and Newcastle, and continued for three years.

Five years later, an exhibition at the Vienna Wiener Secession in Austria established Araki’s presence in the western art world (Fig. 3.3-3.4). While *Tokyo Comedy* presented a wide variety of the artist’s works, the photos of bound, naked women prompted a critical reaction and cross-cultural comparison. Western art critic Christian Kravagna queried: “Why are we ready to accept a treatment of the female figure by Araki that would, in the West, be considered indissolubly linked to a “phallic-patriarchal” view?”<sup>88</sup> Kravagna here compared the reception of Araki’s “body-work” with the critical interrogation of the body in the art of Cindy Sherman and Kiki Smith in

the 1980's and 1990's. Kravagna argued that Westerners saw Araki's women as "Oriental *Others*," regarding the bound female nudes as something anomalous to their culture, a byproduct of cultural differences that had no bearing on the body concept of a Western woman.<sup>89</sup>

That is to say, 1990's Western critics understood Araki's two first appearances on the European artistic scene as evocations of an distant realism. Alongside images of urban landscapes, flowers, and other subjects, Araki's female nudes represented "one of the many themes that make up an existential panorama which Araki is taking pains to document with realism."<sup>90</sup> This realism was also regarded as the "oriental version" of a western photographic trend popular during the 1980's and 90's: "the representation in a documentary style of social outcasts."<sup>91</sup> It is by association with western documentary realists, particularly Nan Goldin and Larry Clark, that Araki was invited into the Western artistic milieu (Fig. 3.5-3.6). Notwithstanding Araki's stylistic association with these Western photographers, Araki himself has identified most strongly with New York-based conceptual artist Kawara On.<sup>92</sup>

Araki's international notoriety, however, sharply contrasted with the critical reception from his native Japan. While Araki's titillating work made sensational waves across Tokyo – in 1991, the Tokyo publisher Photo Planète ignited an Araki "boom" by producing *Araki World, 1991*, a citywide celebration of the photographer with various exhibitions and symposia – his photographs provoked harsh censorship for violating obscenity laws. In the same year as *Araki World*, the crime-prevention bureau of the National Police Agency issued cautionary warnings to publications that printed nude photographs depicting pubic hair.<sup>93</sup> On several occasions, Araki ignored these

prohibitions, decisions that prompted police interventions, the closing of several exhibitions, the removal of his works, and arrests of the photographer and his assistants. In fact, during the same year of Araki's *Akt-Tokyo 1971-1992* retrospective in Austria, Araki was charged with "displaying obscene objects" at the Egg Gallery in his native Tokyo, where he exhibited eight images of female genitalia as part of his *Photo-Maniac's Diary*; he was fined 300,000 yen.<sup>94</sup>

In 1993, during the *Erotos* exhibition at the Parco Gallery in Tokyo, police arrested a female assistant for selling copies of the catalogue for *Akt-Tokyo 1971-1992* exhibition, which was "suspected of containing obscene images."<sup>95</sup> Ironically, Araki's repetitious portrayal of censored subject matter has weakened prohibitions imposed on photographers.<sup>96</sup> As an antidote to Araki's growing infamy within Japan, Araki received the Photographic Society of Japan's annual award in 1990, as well as the domestic photography award at the Higashikawa International Photo Festival in 1991. Araki's rise to fame coincided with the demise of his wife Yōko in 1990, an event that attracted major media attention. Yōko's illness and death prompted Araki to revisit his 1971 *Sentimental Journey* and to extend the former photo-diary to include her illness and death (*Winter Journey*). After an exhibit of *Winter Journey* in 1991 at the Egg Gallery in Tokyo, Araki published *Sentimental Journey/Winter Journey*, combining the two series.

Within the Japanese art world itself, *Sentimental Journey/Winter Journey* emerged during a period of great individualism. Japan's entrance into the international and global dialogue in the 1980's and 1990's had severed the traditional bonds of community in favor of a new individualism. According to art historian Dana Friis-Hansen, "Today's emerging [artists]...have had personal money, time, and often access to



international culture, a chance to learn how people live, think, and create differently.”<sup>97</sup> Traditional Japanese art fostered a master-pupil rapport, while contemporary art was an “imported, Western concept” that emphasized individualistic expression, as well as self-criticism and introversion.<sup>98</sup> No longer emphasizing history, craft, or technique, contemporary art became more about an individual’s imagination, identity, and capacity for self-reflection. Araki’s portrayal of his own life in *Sentimental Journey/Winter Journey* no doubt resonated with and encouraged artists during this artistic upheaval of tradition.

In particular, Araki’s 1971 and 1991 experiments with personal photography presaged a contemporary interest in private narratives by young female photographers in the mid-1990s. As Japan shed the traditions of the past for a future in the global economy, young female photographers such as Hiromix, Ninagawa Mika, and Nagashima Yurie generated a renewed interest in Araki’s personal photography (Fig. 3.7-3.8). Like Araki, these women used photography to explore private narratives, albeit with a specifically feminist bent: “to push their way through [social and familial] barriers and face their inner selves for self-identification.”<sup>99</sup> Just as many Japanese contemporary artists sought to situate their art within the global realm, refusing to stay within the confines of traditional techniques or subject matter, these young female photographers used photography to revision their traditional identities within Japanese society. An adolescent girl in Japanese society was “cute, fresh, pure, and playful,” but nonetheless “insipid, inane, and insignificant.”<sup>100</sup> With the camera to empower them, as well as Araki’s endorsement – he became the *senpai* or mentor to these young photographers, supporting their work as juror in several competitions – these adolescent women explored

themes of identity with acceptance from the photography community.<sup>101</sup> These women galvanized attention for Araki's early work, particularly his "great interest in personal histories" and his emphasis on "relationships rather than things."<sup>102</sup>

In a similar way to contemporary Japanese artists, Araki deviated from the genre of his major precursors in Japanese photography (e.g., Tomatsu Shōmei, Moriyama Daido, and Nakahira Takuma), who chiefly documented historical events. These photographers were attentive to the state of the Japanese nation following World War II and the American occupation. By the time Araki had matured as a photographer in the early 1970's, memories of postwar trauma and the atomic bombs in Nagasaki and Hiroshima had slowly faded from Japanese consciousness. Western ideals of democracy were imported and established, so that these traumatic events had to be "deliberately kept in mind."<sup>103</sup> In the wake of the *Provoke* era, during which the second wave of postwar photographers captured their "immediate reality, and no one else's," photographers like Araki "could present himself as a strong subjectivity."<sup>104</sup> Historian Ian Jeffrey calls this new genre of photography "bathos," a kind of "low-key reportage that remarks on encounters without assuming that they are representative of humanity at large."<sup>105</sup> And yet, although Araki's 1971 *Sentimental Journey* has led several art historians to call him personal photography's "most vivid exponent," it must be acknowledged that this early photobook did not attract widespread attention until the 1990's.<sup>106</sup> It was perhaps only after his wife passed in 1990 – in conjunction with his international debut in the 1990's – that his early projects were explored and examined for their artistic merit.

## Beginnings

Several key moments in Araki's early life led to his interest in photography, and more specifically, his desire to capture "love and death" via the camera. Born in 1940 in downtown Tokyo as the fifth of seven children of *geta* makers, Araki inherited a Baby Pearl 3 x 4 spring camera from his father – an amateur photographer – when he was twelve. Araki's father encouraged his interest in photography, buying him subscriptions to *Sun Photographic Newspaper* and the magazine *International Photographic Information*. At nineteen, Araki enrolled in Chiba University and studied photography and film. There, he immersed himself in Italian neo-realist films, as well as the photography of Domon Ken.

In 1963, Araki took a position at the advertising agency Dentsū, pursuing photography as an extracurricular activity using Dentsū's equipment and studio facilities. His first major recognition as a photographer occurred in 1964, when he won the first *Taiyō* magazine prize for photography with his documentary series *Satchin*. A sampling of black-and-white photographs from his college graduation project, *Satchin* featured school-aged children in downtown Tokyo (Fig. 3.9-3.10). In 1965, Araki extended his project on *Satchin* and held his first solo exhibition entitled *Satchin and His Brother Mābō* at the Shinjuku Station Building in Tokyo. In March of 1967, Araki's father passed away, the first death of a family member that Araki experienced as an adult. Araki photographed his corpse and inherited his father's beloved camera, an Ikonta Super 6. Following his father's death, Araki met his future wife Yōko, a typist at Dentsū, who was seven years Araki's junior. He quickly began photographing her; she would become

the focal point of his erotica, portraits, and still life photography for many years to follow.

In 1970, Araki published his first book using Xerox machines at the Dentsū offices. Araki used the machine to photocopy his photographs, producing seventy *Xerox Photo Albums*. Araki published the album privately, binding each in a traditional Japanese style. Playfully, Araki sent copies of his *Xerox Photo Album* to friends, art critics, and random people he chose from the Tokyo telephone directory. From this point on, Araki would prefer producing photobooks over an exhibition, for while an exhibition was “something like a parade or festival,” a book allowed Araki to “explore a subject in depth.” According to Araki, “an exhibition only runs for a month or two, but a book stays around for years.”<sup>107</sup>

Photographic monographs have been the primary mode of display and distribution of Japanese photographs. Nowadays, according to the history of the photobook, “there is an inextricable link between the form of the photobook itself and the images it contains. The photobook and its photography have become one and the same.”<sup>108</sup> In fact, the photograph *reproduced as a print* was the status quo for postwar photographers, who chose to serialize their work in photographic publications – like *Camera Mainichi* and *Asahi Camera* – or to publish monographs or photobooks of the same work. The photograph as a medium to be read, and not necessarily viewed in an exhibition, was a trademark of Japanese postwar photography. Magazine editor and independent curator Yamagishi Shōji attributed this difference to “the delayed evolution of galleries and museums in which photographers could exhibit their work, leaving books as the primary means for organizing their personal projects and presenting them to the public.”<sup>109</sup>

In the same year, Araki tested the limits of decorum in Japanese photography; for the first time, Araki eroticized the beginning of life (he would later eroticize death). He hosted an exhibition at Tokyo's Kunugi gallery entitled *Sur-Sentimentalism Manifesto No. 2: The Truth about Carmen Marie*, unabashedly displaying enlarged photographs of female genitalia on large panels. For Araki, genitalia were "synonymous with his ontological beginnings and an entrance to a mysterious other world."<sup>110</sup>

In July of 1971, Araki married Yōko. At their wedding reception, he again tested the boundaries of Japanese modesty, putting up a slideshow of nude photographs of Yōko. After their honeymoon, Araki published an album in book form that documented their honeymoon, privately publishing 1,000 copies of *Sentimental Journey* for family, friends, colleagues, and art critics. Considered to be Araki's photographic debut, *Sentimental Journey*, on the surface, is an "ordinary story about what ordinary people do on their honeymoon."<sup>111</sup> Many pictures are of Yōko in various environments, from hotel interiors to resort gardens and tourist spots, all of which form a narrative "told in modest grey snapshots, the kind of pictures anyone could make."<sup>112</sup> And yet there are several sequences in the photobook that are surprising and the antithesis of ordinary, like those of Yōko's face as Araki makes love to her. Araki would later talk about his photography in sexual terms: photography is "an extremely private business...it's something that must absolutely be done with another person...photography isn't just about taking a good shot...it's essentially about insertion, about penetration!"<sup>113</sup> Araki would also call the enterprise of photography "a *ménage a trois*," suggesting that photography is "a collaboration between the photographer and the person being photographed... If you

include the camera, there are three partners in crime. That's why I think of it as a *ménage a trois!*"<sup>114</sup>

### Love and Death

Araki's *Sentimental Journey* would unveil Araki's interest in the cyclical connection between sex, life, and death. In Fuyumi Namioka's *Three Sentimental Journeys*, he discusses the link between sex and death: one event brings about life, the other ends life. But there is more than a mere connection between sex and death, Namioka argues. He suggests that sex and death function in a feedback loop of sorts: together, they represent "a cyclic relationship in which sex brings forth life, at the end of which comes death, which is then followed by the emergence once again of life by way of sex."<sup>115</sup> According to Namioka, Araki's use of the word *sentimental* functions as a premonition of death: the eventual cessation of sex, love, and life. Sentimentalism, in Namioka's framing, is a wistful and elegiac feeling typically conjured in remembrance of a love lost, or the lover lost through death. Araki is cognizant of the elegiac quality of his photographs in *Sentimental Journey*: in reference to a photograph of Yōko curled up on a boat sleeping during their honeymoon, Araki notes:

She's curled up like a fetus, don't you think? She's only taking a nap because she's tired...Yōko and I had been really having sex – that's why she's asleep in the boat like that, but the impression is of a boat of death. Looking back on it now, it's almost as if on our honeymoon we were setting out on a journey towards death.<sup>116</sup>

Araki himself points to the connectedness of sex, life, and death – arguably the three major themes that underpin his photography and philosophy – in several interviews. In one interview, Araki suggests that his erotic or "happy" images act as counterpoints to

the “small death” engendered by the act of taking a photograph: “Someone has said that ‘photography is a medium of death.’ That as long as you are using photography you are conscious of death, you can’t get beyond death. I react to this by deliberately talking about happiness. I’m not Roland Barthes but ‘Ero-land’ Barthes.”<sup>117</sup> In contradistinction to this remark, Araki elsewhere explains that happiness, and by extension life, is not satisfying without the shadow of death: “if there is no unhappiness, no death or sadness, I think there is something weak about happiness.” In yet another interview, Araki suggests that his photographs possess a sense of ephemerality, “that death is near” in his images. What’s more, Araki’s own existential crises propel his photography, so “not feeling physically well, or having trouble getting an erection” triggers Araki’s hunger to capture life – and perhaps to preserve virility or libido – through photography.<sup>118</sup> Perhaps Araki’s photography serves as a form of Freudian sublimation, an act that postpones or displaces Araki’s anxiety surrounding his own mortality: the loss of his life and libido.

Similar themes pervade Araki’s thoughts and reflections about the death of his mother Kin in 1976. Araki photographed her corpse before she was placed in the coffin, during which he experienced a desire to photograph her breasts and genitalia, reminders of his “ontological beginnings.” Araki recalls that he felt a desire to photograph her “nipples and pubic hair” before she was placed in the coffin, but “kids were staring at [him] intently as [he] worked, and it proved impossible for [him] to take any such photographs.”<sup>119</sup> Araki experienced the death of his mother as a primal loss, an irretrievable separation that no doubt reminded him of the cycle of sex, life, and death. At his mother’s funeral, Araki questioned whether or not he should take his camera into the funeral: “I don’t have much gravitas at the best of times, but it seemed to me I’d have

even less if I turned up with a camera dangling around my neck. What's more, I was supposed to be the chief mourner. I left the toilet after deciding to abandon the idea of taking any photographs."<sup>120</sup> His decision was a poignant and remarkable one, given that most of his photography to that point had ignored propriety or decorum. Yet he is restrained by a sense of filial piety and duty to his mother, a belief that ultimately motivates him to abandon his camera for the sake of privacy and loyalty.

In his essay "My Mother's Death, Or an Introduction to Home Photography," Araki suggests that his show of respect for his mother was out of guilt for his father, a final effort to be a dutiful son: "For the first time in my life I felt I was being the dutiful son. I certainly hadn't shown much in the way of filial piety to my father, so I thought I'd make up for it now by being extra dutiful to my mother."<sup>121</sup> During the funeral, however, Araki regrets not having brought along his camera to capture his mother's visage in the coffin, where she seems more content than when she was alive:

I broke up the bunch of flowers presented by Norimitsu Yokosuka and looked at and touched my mother's face, buried amidst the flowers placed there by her children. I touched her cold cheeks and regretted not having brought along a camera. It seemed to me the first time I had seen my mother looking so content. I stared at her closely. There was something there that exceeded reality. It was the visage of death. Being the superb second-rate photographer that I am, I was itching to take some photographs. I continued to stare intently. My body became a camera and it seemed as if I were continuously pressing the shutter.<sup>122</sup>

Here Araki wishes he had his camera, perhaps to capture a moment that he had never seen before: his mother's contentment. But the verisimilitude of his mother's contentment comes at the expense of reality and her life. In fact, there was something in her face that "exceeded reality": the visage of death. Without his camera, Araki says that his "body became a camera" and he was "continually pressing the shutter." Like the cycle



of sex, life, and death, the act of photography for Araki is essentially a bodily one, a performance that must be embodied to experience fully. To Araki, the camera is not simply an extension of his eye, but an expression of his entire body: “I’m completely oblivious of the camera when I’m shooting because I feel like I’m actually inside it. Or perhaps I feel that there’s a camera inside me or that I’m a camera myself.”<sup>123</sup>

After his mother’s cremation, Araki again laments not having his camera with him to photograph his mother’s remains:

Looking at my mother, reduced to such a small pile of bones after emerging with a blast of hot air, I regretted again that I hadn’t brought my camera along. This was something that I really should have caught on camera. Together with my wife, we selected the larger bones and put them inside the urn, and I felt a strong urge to photograph her ribs, to photograph my mother in close-up... This was a manifestation of my self-interest as a photographer. Perhaps it was a failing on my part as a human being. But that’s neither here nor there... I wanted to take some photographs. Out of self-interest, I wanted to take some photographs. My mother’s death was both a criticism and an encouragement of me as a photographer.<sup>124</sup>

As noted before, Araki was conflicted about photographing his mother’s remains; he experienced an overwhelming urge to photograph and preserve the final vestiges of his mother’s body, but believed that doing so would be an act of desecration – the antithesis of filial piety and private mourning. His mother’s death marked a decisive moment in Araki’s career as a photographer, forcing him to choose duty over photography. After this, Araki would photograph death in a very public way, publishing two photobooks about the process of decay and dying; one would document his wife’s illness and death in 1990 – the subject of this thesis, *Sentimental Journey/Winter Journey* – while the other captured his cat’s death and decomposition in 2010, Araki’s *Sentimental Journey/Spring Journey*.

Following his mother's death in 1976, Araki participated in his first exhibition outside of Japan. Held in Austria at the Stadtmuseum Graz mit Museumsapotheke, the exhibition *New Photographers from Japan* featured Araki and twenty-one other contemporary Japanese photographers. In 1978, Araki moved from Minowa to a Tokyo suburb called Komae. From there, Araki published his first book on photography, called *Between a Man and a Woman is a Camera*, which contained the aforementioned essay "The Death of my Mother, or an Introduction to the Technique of Home Photography."

In 1979, Araki visited New York for the exhibition *Japan: A Self-Portrait*, held at the International Center of Photography and curated by Cornell Capa and Yamagishi Shōji. In addition, he published two photobooks; the first, *Nobuyoshi Araki's Pseudo-Reportage*, parodied the documentary style by fashioning words and images to portray fictional events in reportage. The second photobook, entitled *Nobuyoshi Araki's Pseudo-Diary*, played with the idea of truth in photography. In this series, he used photographs taken with a compact camera that showed the date of each image. He manipulated the dates on the images and then rearranged them chronologically in the "fake" date order. *Pseudo-Diary* represented Araki's "first clear manifestation of Araki's blurring of fact and fiction."<sup>125</sup>

At this point in his career, Araki started to see himself as an author, creating "novels" and narratives that linked photography to the act of writing. According to Araki, part of photography was the taking the picture itself; the other part was the concept behind it, which may or may not be entirely fictional. When talking about his photograph of a couple in a restaurant, for example, Araki noted that he thought "it was the kind of relationship that ought to exist between a married couple...well, anyway, that's the kind

of narrative I dream up in my own mind.”<sup>126</sup> Araki believed that a photograph possessed its own narrative from the outset, but conceded that the framed narrative may be a story “with no connection to reality whatsoever.”<sup>127</sup> In an interview, when asked if the camera created another world – a fictional one – when the shutter button was pressed, Araki replied, “Yes. And it also creates another lie. But, also, there is an obscure perception that this ‘other lie’ could be ‘another truth.’ But, in reality, there’s no need to determine which is which. It’s more like a game or something.”<sup>128</sup>

In 1981, Araki continued to theorize about photography, publishing another anthology entitled *Essays on Photography*. Later that year, Araki traveled to Paris, Madrid, and Buenos Aires with Yōko to celebrate their tenth wedding anniversary. In 1984, Araki published *The Night of Nostalgia*, a collection of photographs accompanied by written text by Yōko, produced to celebrate their 13th wedding anniversary.<sup>129</sup> Yōko also published her first book of essays entitled *Love Life* to commemorate the couple’s 14th wedding anniversary. In 1988, Araki and Yōko adopted Chiro, the household pet of Yōko’s family.

In 1989, Yōko started serializing an essay called ‘Tokyo Fine Day’ in *Science of Ideas* magazine, but stopped because of her abrupt hospitalization in August of 1989. In January of 1990, Yōko died at age 42 of cancer. Araki photographed her corpse in the coffin, as well as her ashes after cremation. On the day of their would-be 19th wedding anniversary, Araki exhibited *Skyscapes*, a series of sky photographs taken since his wife’s passing. The exhibition, starting at Gallery Verita in Tokyo, was dedicated to Yōko and traveled to Rotterdam and Paris. In 1991, at the Egg Gallery in Tokyo, Araki exhibited *Winter Journey*. In the same year, Araki published *Sentimental Journey/Winter Journey*,

combining the two series. The next chapter will examine and analyze *Sentimental Journey/Winter Journey*, investigating the photobook's overall structure and flow to determine the extent of the photobook's kinship with the *shishōsetsu*, using the standard of 'authenticity' to compare each genre.

## Notes

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<sup>87</sup> Museo d'arte (Lugano, Switzerland) and Nobuyoshi Araki, *Araki : Love and Death* (Cinisello Balsamo Milano: Silvana, 2010), 365. Comis argues that the pairing of the two incongruous subjects blunts the "shock factor" of the female nudity, so that the body itself becomes just another prosaic scene from a human, not urban, landscape: Araki communicates to the viewer that the body itself is "impersonal, a place of transit, an element of a human landscape incapable of generating affection."

<sup>88</sup> *Ibid.*, 367.

<sup>89</sup> *Ibid.* Kravagna argues that "the exoticism of the images allows viewers to deceive themselves as to their real nature: we feign a belief that the oriental woman – whom we imagine to be obedient as well as the custodian of a sophisticated erotic culture – puts herself on display in order to indulge her own sexual desire."

<sup>90</sup> *Ibid.*

<sup>91</sup> *Ibid.*

<sup>92</sup> Jonathan Watkins. "Ice That Doesn't Melt," in *Araki: Self, Life, & Death*, eds. Akiko Miki, Yoshiko Isshiki and Tomoko Sato (New York: Phaidon Press, 2005), 22.

<sup>93</sup> Ishii Ayako and Iizawa Kōtarō, comps. "Chronology," in *The History of Japanese Photography*, 332.

<sup>94</sup> Tomoko Sato, comp. "Chronology," in *Araki : Self, Life, Death*, eds. Akiko Miki, Yoshiko Isshiki and Tomoko Sato (New York: Phaidon Press, 2005), 715.

<sup>95</sup> *Ibid.*

<sup>96</sup> Luisa Orto and Matsuda Takako, comps. "Artist Profiles," in *The History of Japanese Photography*, 334.

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<sup>97</sup> Dana Friis-Hansen. “Internationalization, Individualism, and the Institutionalization of Photography,” in *History of Japanese Photography*, edited by Anne Wilkes Tucker (New Haven: Yale University Press in association with the Museum of Fine Arts: Houston, 2005), 264.

<sup>98</sup> Ibid.

<sup>99</sup> Ibid., 274.

<sup>100</sup> Ibid., 272.

<sup>101</sup> Ibid. “In 2001 the prestigious Kimura Ihee Award...was presented jointly to Nagashima Yurie (for *Pastime Paradise*), Ninagawa Mika (for *Pink Rose Suite* and *Sugar and Spice*), and Hiromix (for *Hiromix Works*). Although their selection was criticized by some, this established honor signaled their acceptance within the photography community.”

<sup>102</sup> Ibid., 274.

<sup>103</sup> Ian Jeffrey. “Araki and Post-History,” in *Araki: Self, Life, & Death*, ed. Akiko Miki, Yoshiko Isshiki and Tomoko Sato (New York: Phaidon Press, 2005), 261.

<sup>104</sup> Ibid.

<sup>105</sup> Ibid.

<sup>106</sup> Ibid.

<sup>107</sup> Hans Ulrich Obrist. “In Conversation With Araki,” in *Araki : Self, Life, Death*, 250.

<sup>108</sup> Kaneko and Vartanian, *Japanese Photobooks*, 19.

<sup>109</sup> Anne Wilkes Tucker. “Introduction,” in *The History of Japanese Photography*, 4.

<sup>110</sup> Akiko Miki. “The Photographic Life of Nobuyoshi Araki,” in *Araki : Self, Life, Death*, 15.

<sup>111</sup> Carolina Nitsch, *For a Language to Come: Provoking Change in Japanese Postwar Photography* (New York: Carolina Nitsch Project Room, 2008), 5.

<sup>112</sup> Ibid.

<sup>113</sup> Araki Nobuyoshi, *Araki : Self, Life, Death*, 266.

<sup>114</sup> Araki Nobuyoshi, *Araki : Self, Life, Death*, 378.

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<sup>115</sup> Fuyumi Namioka. “Nobuyoshi Araki, Three Sentimental Journeys.” In *Araki : Love and Death*, ed. Francesca Bernasconi and Fuyumi Namioka (Cinisello Balsamo Milano: Silvana, 2010), 351.

<sup>116</sup> *Ibid.*, 353.

<sup>117</sup> Jonathan Watkins. “Ice That Doesn’t Melt,” in *Araki: Self, Life, & Death*, ed. Akiko Miki, Yoshiko Isshiki and Tomoko Sato (New York: Phaidon Press, 2005), 22.

<sup>118</sup> Fuyumi Namioka. “Conversation with Nobuyoshi Araki.” In *Araki : Love and Death*, 379.

<sup>119</sup> Araki Nobuyoshi. *Araki : Self, Life, Death*, 559-560.

<sup>120</sup> *Ibid.*

<sup>121</sup> *Ibid.*

<sup>122</sup> *Ibid.*

<sup>123</sup> *Ibid.*, 456.

<sup>124</sup> *Ibid.*, 16.

<sup>125</sup> *Ibid.*, 694.

<sup>126</sup> *Ibid.*, 529.

<sup>127</sup> *Ibid.*

<sup>128</sup> *Ibid.*, 377.

<sup>129</sup> Tomoko Sato, comp. “Chronology,” in *Araki : Self, Life, Death*, 714.

## CHAPTER IV

### ARAKI & THE *SHISHŌSETSU*

*The reader who has followed me this far will probably refuse to believe anything I am saying. He will doubt me because there will seem to be no difference between my artificial and unrequited love of Nukada's sister and the throbbing of the breast of which I am now speaking, because there will seem to be no apparent reason why on this occasion alone I should not have subjected my emotions to that merciless analysis I had used in the former case. If the reader persists in such doubts, then the act of writing has become a useless thing from the beginning: he will think that I say a thing simply because I want to say it so, without any regard for truth, and anything I say will be all right so long as I make my story consistent. Nevertheless, it is a very accurate part of my memory that proclaims a fundamental point of difference between the emotions I had had before this and those that the sight of Sonoko now aroused in me. The difference was that now I had a feeling of remorse. – Confessions of a Mask<sup>130</sup>*

Araki Nobuyoshi's *Sentimental Journey/Winter Journey*, as mentioned in the previous chapters, is a combination of two photobooks. This chapter will analyze both photobooks, particularly with respect to the genre of the *shishōsetsu*, an early 20<sup>th</sup> century literary tradition that Araki employs as his philosophical framework in both photobooks. Specifically, this chapter will critique Araki's *SJ/WJ* as a *shishōsetsu*, measuring the photobook's success against the literary genre's standards for 'authenticity' or 'sincerity.'

A confessional literary tradition from prewar Japan that maintained a reputation of being true to life, the *shishōsetsu* was composed much like a diary. The autobiographical *shishōsetsu* was popular among members of the *bundan*, a close collective of writers, critics, and readers in the Taishō period (1912-1926) that pursued the equation between art and life.<sup>131</sup> A response to older literary forms, such as native poetics and Chinese chronicles, the *shishōsetsu* had none of the rhythm or poetic

vocabulary of the archaic literary language. The *shishōsetsu* had a more colloquial style of writing and was purported to be a pure transcription of consciousness.

The definition of the *shishōsetsu*, in its most logical sense, is “a first-person narration about the author’s own experience, with no fictional embellishment.”<sup>132</sup> Because the meaning of ‘experience’ is subjective, however, a range of experiences may be considered ‘material’ for the *shishōsetsu*. That is, narrating one’s experiences may be as conventional as recording what one eats, when one sleeps, and where one goes, or it may be more open to interpretation, so that an author might “faithfully record the experience of his own imagination,” like his innermost thoughts and feelings.<sup>133</sup>

According to Edward Fowler, a leading critic of the early and modern *shishōsetsu*, the authenticity of the *shishōsetsu* went hand-in-hand with the appearance or ‘presence’ of the author in his writing, which was intimately related to the ‘transparency’ of his writing style. The author’s presence in the *shishōsetsu* was gleaned not only by way of autobiographical references in the *shishōsetsu*, but also by the author’s emphasis on a first-person transcription of consciousness or thought: the narrator, in other words, was not distant from the hero of the story; that is, the *shishōsetsu* writer made “no distinction between the *narrated* and the *narrating* subject.”

What is more, the *shishōsetsu* narrator “reported” on experience, but did not see beyond himself in the writing; in this way, the narrator “essentially became his own audience, writing a ‘story’ in the style of a sketch or memoir and inviting the witness – any reader – to examine it.”<sup>134</sup> In other words, a *shishōsetsu*’s sincerity or authenticity was suggested by allusions to the author’s life – a ‘story’ framed as a memoir – as well as the author’s style of writing, purported to be a more direct and colloquial method.



What many *shishōsetsu* writers and critics discovered, however, was that writing did not come close enough the communicative act (the ‘speaker-hearer’ paradigm). Instead of a seamless form of ‘speaking,’ the use of the written word became an obstacle to approximating speech. For example, as *shishōsetsu* writer Kasai Zenzō got closer to a “pure colloquial style” of writing, he was “forced to ‘talk’ in unexpected ways and engage in a series of feints that only served to remind him of the textuality of his ‘discourse.’”<sup>135</sup> In other words, the complicated packaging of the author’s experiences in language made it virtually impossible for the author to communicate familiarly. For the *shishōsetsu* writers, then, “the very act of expressing themselves in writing, they realized, was in effect to don a mask, to supplant person with persona.”<sup>136</sup>

Thus, while a narrator-hero could be modeled on the author himself, the author could not present himself as an unmediated consciousness, resulting in the *shishōsetsu* perceived fictionality. As Fowler eloquently suggests,

The seeming overlap of author, narrator, and hero notwithstanding, the author’s ‘presence’ in a *shishōsetsu* is, finally, an artistic illusion like perspective or coloring or shading: it may add a dimension of ‘realism’ to a text...but it does not bring the text any closer to ‘reality.’ Nor should it: only by transcending life – by transforming experience and perception into the written word – can literature be free to represent it.<sup>137</sup>

The notion of the *shishōsetsu* as a sincere depiction of “life as it is really lived” is thereby a fragile one. It seems that fiction and nonfiction are both at home in this medium of self-expression; no matter if the content itself is true, the manner of representing it in words – the *shishōsetsu*’s form – results very often in the transcendence, not transcription, of reality. Although many *shishōsetsu* “seem at first glance to be neutral descriptions of experience, dependent for their legitimacy on an extratextual, referential world, [they] take on a decidedly metafictional tone.”<sup>138</sup>

## Araki and the Manifesto

Araki initially references the *shishōsetsu* in his 1971 photobook, *Sentimental Journey*, but it is likely that he was familiar with the *shishōsetsu* long before *SJ*. Araki was no doubt familiar with *shishōsetsu* writers, particularly those in the postwar period – like Mishima Yukio, Oē Kenzaburō, and Dazai Osamu – who all used the medium to address crises of identity, explorations of sexuality, and what it means to be “human.”<sup>139</sup> Many postwar novelists used the *shishōsetsu* as a venue for existential and philosophical investigations into personhood. In a similar way, Araki plumbed his personal life for subject matter in his photography, focusing namely on his honeymoon with his wife and her illness and death twenty years later.

Whether or not he was aware of it, Araki’s use of the photobook as a venue for his photography is similar in format to the original prewar *shishōsetsu*: like the tight-knit, somewhat esoteric *shishōsetsu*, the Japanese photobook “functioned just short of a *roman à clef*, wherein only a closed circuit of readers was privy to the true core of a body of work. There are hints and clues that can only be understood by people ‘in the know.’”<sup>140</sup> Such a tight-knit community of Japanese photobook readers – often consisting of a photographer’s “immediate circle of friends, family, hometown, or university classmates” – is not dissimilar from the aforementioned *bundan*.<sup>141</sup> Araki, in particular, self-published his 1971 *Sentimental Journey*, but did not disseminate his work for the general public; rather, he intended his work for a familiar group of people, like the writers of the *shishōsetsu*. Araki printed only a thousand copies, selling them with Yōko to their friends and colleagues; that is, to those individuals that were “perhaps one or two degrees of separation from the photographer.”<sup>142</sup>

What's more, akin to the *shishōsetsu* writer who was highly conscious of and promoted a strong interaction with the reader, Araki cultivates a close photographer-viewer rapport. As Fowler suggests, “self-expression in Japanese is forever a contingent activity, dependent on the relationship between speaker and hearer and, by extension, between writer and audience.”<sup>143</sup> The book format makes the reader acutely aware not only of the performative act of flipping through a photobook, but also of his or her agency in how the book and its photography reveal themselves.<sup>144</sup> Not only does Araki engage the viewer in the twofold task of viewing and reading his photobook, but he also shares personal thoughts and images with the viewer that he did not explicitly disclose to his wife.

For example, Araki learns on 8/26/1989 that Yōko will probably die soon; he tells this to the viewer-reader, but apparently not to Yōko herself: “They said she probably won't make it. I couldn't tell *that* to Yōko.” On 1/16/1990, Araki learns that Yōko has “one week at best, two or three days at worst.” Again, he emphasizes that he “couldn't tell *that* to Yōko.” In this way, Araki shares or discloses his inner thoughts with the viewer-reader – including those that are a matter of life or death – effectively privileging them as confidantes during his story. The viewer-reader, in effect, experiences the photobook as one might read a personal diary. In this way, Araki triangulates his relationship with Yōko to include the viewer, now a privileged conduit for Araki's confessions. Akin to the experience of a *bundan* member reading a *shishōsetsu*, Araki furnishes a sort of private gratification for the viewer-reader as he or she flips through the pages of the (photo)-book: there is “voyeurism inherent in reading what one [thinks] to be

a record of experience and not invention.”<sup>145</sup> Araki’s photobook, much like the *shishōsetsu*, is perhaps as much a “we-novel” as an “I-novel.”<sup>146</sup>

Araki first references the *shishōsetsu* in a manifesto that introduces his 1971 *Sentimental Journey* (Fig. 4.1). Twenty years later, he dubbed his combination photobook *SJ/WJ* an “I-Novel photo journal” and retained the opening manifesto from his earlier *SJ*. The letter reads as follows:

I can’t bear it anymore. It’s not because of my chronic ear infection. It’s just that it so happens that there are fashion magazines flooding [the society], but I can’t stand that every face, every naked body, every private life, and every scenery that I see is all but a lie. This is not one of those ordinary lying photos. *Sentimental Journey* is my love and my conviction as a photographer. I’m not just telling you that they’re “true photos!” just because I took them on my honeymoon. It is simply that I made love my beginning as a photographer, and it just so happens that its beginning was the I-novel. Though in my case, I think it will always be an I-novel. This is because I think I-novel is what is closest to the photography. I’ve just arranged the photos exactly in their course from my honeymoon, but at any rate, please flip through the pages. I achieved the trite, grayish tone through offset printing. The journey looks more sentimental. It’s a success. I am sure you will like it, too. I feel something in the daily sequence that just passes us by. Sincerely, Araki Nobuyoshi

Araki addresses the “reader” or viewer, suggesting that his photobook is different from other photography: his photobook is not like those “lying photos” in fashion magazines. He makes a point to say, however, that his photographs are not synonymous with “truth,” either; the ‘truth’ to Araki is abstract: his photographs represent his love as a photographer. Araki also invokes the singular language of the *shishōsetsu* as his guiding principle, suggesting that the “I-Novel is what is closest to the photography.”

How might this connection be possible? From the previous discussion of the *shishōsetsu*, it seems that both Araki and *shishōsetsu* writers were interested in investigating lived experience from a subjective, first-person point of view. In this vein,

Araki presents over one hundred images of his honeymoon following his manifesto. *Sentimental Journey* is constructed around images of Yōko, as well as the places they went, the food they ate, and the people they saw. Photographs of art, decorative furniture, and nature punctuate the couple's journey. The honeymoon consists of what one might expect for a Japanese couple's first trip after marriage: images of street life in Kyoto, the couple's ferry ride to Osaka, the couple's room at the famous Ohana Hotel, the hotel's interior and expansive gardens, a boat cruise for two on the Yanagawa River, and the couple's last stop in Nagasaki. An 'ordinary' couple, however, might not print or publish the most intimate moments of a honeymoon for public consumption. Araki ignores such convention and publishes photographs of Yōko nude and during intercourse (Fig. 4.2-4.3). These images "lift the whole out of the ordinary," making the photobook less of a travelogue and more of an exposé of the couple's intimate relationship.

Araki's 1991 *Sentimental Journey/Winter Journey* is an extension of the *shishōsetsu* writer's desire to transform one's private life into art. Araki includes an abbreviated version of his 1971 *SJ*, followed by *Winter Journey*, which counts down the days from Yōko's last birthday in May of 1989 to her death in early 1990. The front cover of *SJ/WJ* includes the following statement under the title and name: "*This is a hymn of love, a requiem of love.*" Continuing below this first statement, the contents of the photobook are broken down for the viewer-reader:

21 pages from *Sentimental Journey*, a self-published record of "love" of our honeymoon. 91 pages of *Winter Journey*, an I-novel photo journal that scrutinizes the trajectory of Yōko's death. A drama about life and death that transcends the established world of photography. (Shinchosha [publisher]) (Fig. 4.4)

Interestingly, out of the ninety-one images in *WJ* that “scrutinize the trajectory of [Yōko’s] death,” only seventeen feature Yōko (roughly one-fifth of the total); there are seven images of her while she is still alive, and ten images following her death (half of which are of Yōko’s death portrait). Twelve images are devoted to the funeral arrangements and proceedings. In comparison, there are twenty-nine photographs of the couple’s cat, Chiro (almost one-third of the total), and twenty-two images of the couple’s apartment balcony (a quarter of all of the *WJ* images). This discrepancy in subject matter will be explored in length later in this chapter.

Personal reasons aside, another explanation for Araki’s interest in the *shishōsetsu* is that both photography and the *shishōsetsu* appear truthful, but do not convey truth alone. As discussed in the previous chapter, Araki’s early work interrogated what it meant to reveal ‘truth’ in photography. In both his *Pseudo-Diary* and *Pseudo-Reportage* from 1979, Araki toyed with elements and genres of photography – the timestamp and photojournalism, specifically – that typically convey an objective ‘truth.’ In reference to *Pseudo-Diary*, Araki said the following:

The date was pretty chaotic at first. I’d change it every time I took a photograph. I’d end up taking photos covering several years on a single day, going back way into the past. I took photographs supposedly dating from 1995 in 1980 or thereabouts. Some people get fooled by a date! I’d take color photographs bearing a date around 1920 featuring people who were completely unknown to me, and I’d add a caption to the effects that these were my parents.<sup>147</sup>

He also professed in an interview that the medium of photography is not simply a copy of reality, but also an illusion of reality: when asked if the camera created another world when the shutter button was pressed, Araki replied, “Yes. And it also creates another lie. But, also, there is an obscure perception that this ‘other lie’ could be ‘another truth.’ But,

in reality, there's no need to determine which is which. It's more like a game or something."<sup>148</sup> In other words, Araki does not acknowledge photography as a conveyor of 'truth' or fiction, but a combination of both.

### **Authorial Presence: A Marketable Lie?**

For the *shishōsetsu* writer, a totally transparent text that revealed a totally accessible author achieved the ideal of 'truth.' As we have seen, however, authenticity was a challenging demand for the *shishōsetsu* writer: 'sincerity' went hand-in-hand with the appearance or 'presence' of the author, but the very act of writing compelled the author away from pure transcription or 'transparency,' requiring him to wean himself from his product. Fowler believes that a *shishōsetsu* writer's candor was never an accessible emotion; 'authorial presence,' according to Fowler, was a strategy of literary production and essentially a marketable lie. Fowler suggests that *shishōsetsu* writers used candor not genuinely, but as an ideology to legitimize the art form itself – that the author's 'presence' in the work was nothing but a "commodity that writers have no choice but to produce and critics no choice but to appraise."<sup>149</sup>

In light of Fowler's critique, this chapter will examine Araki's *SJ/WJ* in terms of 'sincerity' and 'authenticity.' Specifically, this chapter will suggest that Araki's photo albums do not read as assemblages of packaged or marketable candor: rather, Araki's use of text and photography in *Sentimental Journey/Winter Journey* is more convincing of his 'sincerity', 'immediacy', or 'presence' than the *shishōsetsu* writer's use of text alone. In particular, Araki's use of photography as a visual language authenticates his 'journeys' in a way unlike the written language of the original *shishōsetsu*. According to Fowler's

definition of ‘authorial presence’ – the key concept that this chapter will use to measure Araki’s version of the *shishosetsu* – the more transparent the medium, the more ‘sincere’ the story. Several sequences in Araki’s albums speak for themselves, requiring no intermediary for translation. In many cases, Araki’s photographs are not metaphoric, but literal; the photograph itself may be allusive, but it appears to refer to something that happened. In this way, many of Araki’s photographs of his wife on their honeymoon, during her hospitalization, and at her funeral communicate without speech or language; they require that the viewer merely look and not read.

The photographs in Araki’s original *Sentimental Journey* follow a thematic progression – we can see that the couple journeys from place to place and explores what each destination has to offer, both indoors and outdoors. Even though we may not be able to distinguish exactly where the couple went without an explicitly detailed itinerary – it certainly helps when we can reference the couple’s travel writing, particularly Yōko’s recollection of her honeymoon<sup>150</sup> – it is not impossible to follow the narrative without it. While no image in the 1971 photobook contains a timestamp, making it difficult to determine whether Araki moved images around or adhered to a strict chronology, there is a sure flow to the narrative. As Araki and Yōko travel through Kyoto, Osaka, Fukuoka, and Nagasaki, Araki features the various modes of the couple’s transportation in order to drive the plot, such as the train to Kyoto and the ferry and taxicab to Osaka (Fig. 4.5-4.7). Different hotel interiors distinguish one place from another, also suggesting a change in the couple’s location: the hotel room in Kyoto, for example, is much more modern in design than the couple’s traditional “Japanese-style” room in Osaka (Fig. 4.8-4.9). A shot from the dark interior of the hotel room next to a shot of Yōko roaming the Ohana



Hotel (Fukuoka) grounds in stark daylight implies a progression from night to day. In other words, while Araki may have moved some images around for poetic or artistic reasons, the narrative sections for the most part are coherent and the viewer can follow Araki's narrative from place to place with relative ease, *just from the photographs themselves*. As a narrative device, then, photography can not only speak for itself, but also can ostensibly communicate or be 'read' without language.

### **Roland Barthes On Photography**

The photograph, although a two-dimensional simulation or "effigy" of a three-dimensional "object" or reality, nevertheless verifies that what is pictured did indeed exist at one point.<sup>151</sup> According to photography critic Roland Barthes, a scholar whom Araki admired and after whom he has styled himself, the photograph calls to mind "that instant, however brief, in which a real thing happened to be motionless in front of the eye."<sup>152</sup> In this sense, we as viewers can look at Araki's *Sentimental Journey/Winter Journey* without prior knowledge of Araki or the ability to read Japanese and still assume with certainty that the events pictured did occur.

For example, the first image in *SJ/WJ* features the couple standing in a room resembling a portrait studio (Fig. 4.10). The couple stands still and side-by-side without touching each other. Both wear a serious or solemn expression and stare directly at the camera. Araki's hands are clasped behind him; Yōko's hands hold a bouquet that rests at her midsection. Next to the image is the date *July 7, 1971*. We learn later that this is Araki's wedding anniversary, but even without this information, we can deduce that this photograph is a traditional wedding portrait. Even if this was an artificial photograph

with no basis in reality – i.e., if the couple staged this and was not actually married – the photograph nonetheless verifies that Araki and Yōko stood in front of the camera at that specific point in time. The content of the photograph may be fictional, or the photograph may be manipulated in the printing process; in other words, the photograph itself might not tell a ‘true’ story or the whole story. In Araki’s words, “if you’re only interested in creating a likeness, you might think that all you have to do is take a photograph, but photographs aren’t really likenesses at all. They both do and don’t resemble their subjects.”<sup>153</sup> Similarly, Roland Barthes suggests that a photograph is not a “copy of reality,” but an “[emanation] of a past reality”:

Photography’s *noeme* has nothing to do with analogy (a feature it shares with all kinds of representations). The realists, of whom I am one and of whom I was already one when I asserted that the Photograph was an image without code – even if, obviously, certain codes do inflect our reading of it – the realists do not take the photograph for a ‘copy’ of reality, but for an emanation of *past reality*: a *magic*, not an art. To ask whether a photograph is analogical or coded is not a good means of analysis. *The important thing is that the photograph possesses an evidential force, and that its testimony bears not on the object but on time. From a phenomenological viewpoint, in the Photograph, the power of authentication exceeds the power of representation* [my italics].<sup>154</sup>

In other words, the photograph as “pure” representation – as an *analogon* of the world – is less important to Barthes (and to this chapter) than its ability to authenticate that something in the past occurred. It is photography’s ability to index time (and not even by way of a timestamp, which can be manipulated, as Araki has demonstrated!) and not necessarily to refer to or represent an object that differentiates the medium from others, like painting or writing.

Photography does not require an intermediary to authenticate an event from the past; unlike writing, for example, the photograph as a medium itself can speak to the

occurrence of a past experience. According to Barthes, the photograph essentially certifies what it pictures: “No writing can give me this certainty. It is the misfortune...of language not to be able to authenticate itself...language is, by nature, fictional;...but the Photograph is indifferent to all intermediaries: it does not invent, it is authentication itself.”<sup>155</sup> Thus, if we consider Araki’s combination photobook in terms of Fowler’s definition of ‘authenticity’ – the more transparent the medium, the more ‘sincere’ the story – we can conclude that Araki’s choice of medium is perhaps the most transparent at its essence. That is to say, the transparency and ‘sincerity’ of Araki’s photography – and photography in general – derives from its essential ability to authenticate, to communicate a “past reality” without invention or intermediary.

Barthes likens photography to phenomenology, in which the experience of any sort of “phenomena” is considered from the subjective or first person point of view. Appearances are asserted over reality; thus, phenomenology as a philosophy stands in stark contrast to ontology, which is the study of “being or what is.” In terms of photography, then, it is seemingly less important from a phenomenological standpoint that a photograph represent a specific reality, and more important that it capture an appearance or “emanation” of reality. Interestingly, the language used to describe the *shishōsetsu* is quite similar to that of phenomenology; both emphasize the pure transcription of lived experience.<sup>156</sup> Araki’s invocation of the *shishōsetsu* as the closest medium to photography may suggest that both genres (to him) seek to emphasize *personal* phenomena and not a universal consciousness. Where the *shishōsetsu* writer cannot transcribe personal experiences without the mediative influence of language, the

photographer can at the very least capture them on camera, authenticating them – without the need for language – as “past” or “lived” experiences, if nothing more.

Considered as an evocation of a “past reality” and nothing more, *SJ/WJ* at its most elemental becomes a compilation of events authenticated by photography. Although the order of the *Sentimental Journey* images in *SJ/WJ* differs slightly from the original *SJ*, a general theme can be discerned. The first six images are of Yōko in Kyoto; the next two are of Yōko reclining on the ferry and the gondola in Osaka, respectively; the remaining thirteen photographs are of Yōko both inside the Ohana Hotel and amidst the hotel grounds with Araki. Included among these thirteen photographs are four from the *SJ* sequence of the couple having sex (before, during, and after); four from the couple’s exploration of the Ohana gardens, including two of Yōko reclining and sitting half-nude on a stone bench; and, as a footnote to the couple’s honeymoon journey, a final image of the couple’s unmade bed in the Ohana Hotel. For the most part, Araki’s reconfiguration of *Sentimental Journey* consists of the foregrounding of his “new” wife and the removal of most of the sightseeing photographs. The result is a synthesized tribute to the cynosural Yōko, a flush of still-life photographs that preserves her in the prime of her health.

Although the photographs in *SJ/WJ* represent transparent evocations of the past in a general sense, it is significant to note that Araki toys with tense in his preparation of *SJ/WJ*. That is to say, he arranges images from the distant past – his *Sentimental Journey* – to accord or commune with his photographs from the most recent past, his *Winter Journey* – in a way that seems to elide the passage of time. Some of the images, in fact, take on a portentous tone, foreshadowing the events to come. The images from the

original *SJ* are all of Yōko, with the exception of three photographs from the Ohana Hotel. Images of a stone bench, a butterfly perched on a flower, and the couple's unmade bed constitute the only three photographs that Araki selected that do not feature Yōko (Fig. 4.11-4.13). Featured side by side in the combination photobook, the stone bench and the butterfly photographs take on a moribund quality, as they preface *Winter Journey*: the bench now reminds us of a coffin for Yōko's body after death, while the butterfly could stand for the fragility and beauty of life. Finally, the unmade bed, as the capstone to Araki's re-purposed *Sentimental Journey*, evokes Yōko's presence and absence. The wrinkled and ruffled sheets reveal that the couple had been there. In light of the illness and death that unfold in the subsequent ninety-one pages of *Winter Journey*, the bed is a quiet reminder of Yōko's eventual absence.

### **Winter Journey: Authorial Presence**

The events of *Winter Journey* take place over six months, while the couple's *Sentimental Journey* spanned a period of two weeks. Araki opens the photobook with a picture of the couple singing karaoke on Yōko's birthday (Fig. 4.14). The next images are of the couple at home with their cat, Chiro, followed by a photograph on the day of Yōko's admittance to the hospital (Fig. 4.15-4.16). Slowly, as the months of Yōko's hospitalization progress, the photographs evolve from images of the 'family' together to images of Araki and Chiro or Araki by himself (Fig. 4.17-4.18). Images of Chiro wandering around the couple's balcony, the balcony itself, and a cutout figurine of a young girl with a cat abound between Yōko's hospitalization and death; Chiro and the

totemic figurine become the cynosures of Araki's camera eye, seemingly punctuating or bookending Araki's visits to and from the hospital (Fig. 4.19-4.21).

About midway through the photobook, the narrative takes a turn. Araki includes an image of the couple holding hands in the hospital (Fig. 4.22). The next image is of Yōko in her hospital bed after her death, and shortly after Araki includes an image of her covered body being wheeled away on a stretcher (Fig. 4.23-4.24). The next sequence of images is captured from behind the wheel of a car – we learn from the text that Araki drove Yōko's remains to the temple – followed by a series of images of Araki at Yōko's wake and a close-up of Yōko surrounded by flowers in her coffin at her funeral (Fig. 4.25-4.27). Araki documents the procession of the coffin to the hearse, the hearse's path to the crematory, Yōko's freshly cremated remains, as well as his trip home with an urn containing Yōko's remains in hand (Fig. 4.28-4.31). The final sequence of images take place at the end of the month, 1/31/90, and features blurry images of snow, Chiro on the balcony, a small shrine dedicated to Yōko in Araki's home, Chiro on Yōko's bed, and finally: an image of Chiro frolicking through a fresh batch of snow on the couple's balcony (Fig. 4.32-4.36).

Whether or not the order of the photographs is accurate, the dates on the photographs are correct, or what the viewer sees is a full or partial version of the story, Araki delivers a non-verbal narrative that assures – authenticates for – the viewer that the events happened. By way of the transparency of the medium of photography, Araki communicates “a *certainty* that such a thing had existed”: he certifies via the photograph that he married his wife, they went on a honeymoon, Yōko was hospitalized, she died, and his life forever changed as a result. In terms of the *shishōsetsu*, in which a story's

authenticity relied upon “the totally accessible author relating his experiences through the totally transparent text,” Araki’s use of photography authenticates the past existence of his experiences without the need for intermediary text.<sup>157</sup>

Another dimension of ‘authenticity’ according to Fowler correlates the transparency of the author himself – his ‘authorial presence’ – with a more true-to-life or ‘sincere’ story. As this next section will demonstrate, Araki reveals himself in several ways in both *SJ* and *SJ/WJ*. In key sequences of *Sentimental Journey*, Araki formally reveals his status as the ‘maker,’ exposing his presence by way of self-portraits. The most telling images are from the sequence of Yōko and Araki during intercourse (Fig. 4.3, 4.37). The viewer sees Yōko on her back, while the shadow of Araki looms over her in each image. Araki holds the camera above Yōko and captures her spasmodic reactions to his body movements. Unlike the previous images of the honeymoon, Araki is the agent and provocateur of Yōko’s body language and facial expressions. Araki’s close cropping – revealing only Yōko’s face, neck, and hands on a corner section of the bed – emphasizes what is happening to Yōko by virtue of what is missing from the picture: Araki, his body, his penetration. She clings to the blanket with her right hand and cocks her head back with her mouth open, as though she is experiencing either pain or ecstasy, or both. The image is grainy and Yōko, the bed, and the room around her are indistinct, emphasizing the ephemerality of the moment.

Araki is certainly a performer and participant in these images, albeit without appearing in them “in the flesh.” These images suggest a strange paradox in which Araki is impossibly absent but impossibly present at the same time. Through the mere shadow of Araki’s body, we are cognizant of the photographer in a way that postwar photo-realist

photographers would abhor. Araki blurs the boundary between objectivity and subjectivity, complicating and re-imagining the relationship between the photographer and subject. Where the photographer and subject were previously absolute identities whose lines of sight did not extend beyond the photograph, Araki's penetration into the field of the subject results in identities "newly created in the midst of [the] photographs."<sup>158</sup>

Araki's boldness, his ability to collapse the perceived physical distance between the photographer and his subject, and his desire to capture such a fleeting, ephemeral moment – not to mention an especially intimate moment between the couple – combine in his photography to transform life into art. On the other hand, there is also something somewhat shocking or disturbing about this image; first, that Araki would bring his camera into the sexual and intimate act. It seems more "appropriate" to photograph Yōko before and after sex, as he did at the Kyoto Hotel on their honeymoon. By capturing a moment *during* the act itself, however, Araki is letting the viewer into something especially private. The camera, by intervening or mediating the act, seems to violate the sacrosanct or inviolate quality of the act itself. It may be argued, however, that Araki was still "in" the act by virtue of being "inside" Yōko, but the camera in a sense functions to disconnect Araki's mind (and his mind's eye) from his body, making the act appear to be less one of romantic "love" and more one of sexual lust, effectively presenting Yōko as a sexual object: one that Araki and the viewer-reader collaboratively 'fuck.'

It must be noted, however, that my categorization of Araki as the "agent" in these photographs does not imply that Yōko is simply a passive recipient or object of Araki's gaze in the photographs. In fact, Yōko was an artist in her own right, composing serial



essays until her emergent hospitalization. In Araki's compilation of her writing entitled "Yōko," she writes that most of Araki's early photographs of her were not photographs "of a woman named Yōko" but were instead generic: he regarded her merely as "a subject [by which] to learn photography." In addition, at a certain point, the camera became an appendage or part of Araki himself, so that Yōko "stopped seeing the camera because it became like vapor or air." She writes that "it became more of a natural act rather than the photographic act." In this way, Yōko was aware of the camera but did not mind its presence nor Araki's tendency to photograph her. In other words, Yōko was never forced into a photographic encounter, but rather was complicit in Araki's documentation of private or intimate moments between them.

In *Winter Journey*, Araki also employs self-portraits, suggesting a dual status as a recorder and a witness. A shadow, a partial image of Araki's body – these photographs punctuate Araki's journeys, so the viewer detects his presence and participation in the narrative itself. As discussed earlier, Araki includes himself in the second photograph of *Winter Journey* with Yōko and Chiro (Fig. 4.15). Araki captures the bottom half of his own body sprawled out vertically on a couch, as well as the top half of Yōko's body positioned near Araki's feet as she leans against the couch from the floor. Chiro, the couple's cat, lies between Araki's legs and faces his feet. From Araki's point of view, he frames his family and emphasizes the comfort provided by their closeness. Shortly after Yōko is hospitalized, Araki takes and includes an almost identical self-portrait, as indicated previously (Fig. 4.17). The image is incomplete, however: this one is missing Yōko. Here, it seems Araki reveals his own presence to emphasize her absence. Luckily

for Araki, he is not completely alone; Chiro, while not his wife, offers him companionship.

On 1/26/90, the day before Yōko died, Araki takes a photograph of his own shadow reflected on a staircase while carrying a bunch of magnolias (Fig. 4.38). As indicated by the next few images, Araki brought the flowers to decorate Yōko's hospital room. Like the shadow of his body that he captured in *Sentimental Journey*, Araki both conceals and reveals himself to the viewer-reader, but Yōko is nowhere to be found in the image. The shadow is an indexical reminder to the viewer – and to Araki himself, perhaps – that Araki the 'author' is indeed the 'protagonist' of this story, and not simply a passive observer behind the camera. In a photograph previously referenced that was taken on the same day, the couple holds hands, but Araki does not reveal Yōko's face (Fig. 4.22). In this image, we only see Yōko's hand and part of her forearm – the first image of Yōko in the photobook since the early days of her hospitalization. The composition is split into two sections – the white bed and white covers that contain Yōko, and the black suit and chair upon which Araki sit. Their hands are the only objects that cross the divide in this scene. In a similar way to *SJ*, Araki photographs the connection between his body and Yōko's, albeit in a different way than he did on their honeymoon. Where we saw the couple bonding physically in the throes of intercourse in *SJ*, here we see only the couple's clasped hands that appear to indicate their commitment and devotion to one another. Nevertheless, Araki self-consciously crosses the boundary from the figure behind the camera to participate as a character of the story, collapsing his various identities – author, narrator, and protagonist – into one frame.

What's more, Araki's use of a "mis"-shot style in *Winter Journey* makes his photographs seem like mere extensions of his eyes. Several of his *Winter Journey* photographs lack symmetry, have a grainy or blurry quality, care not for good lighting, or appear distorted. The sequence of photographs dated 1/16/90, in which Araki travels to and from the hospital, read like "insta"-shots: they are seemingly captured on-the-go, with little set-up or staging time (Fig. 4.39-4.41). In addition, the photographs following Yōko's death are dark, dizzying, and indistinct (Fig. 4.42-4.46). These photographs feature the streets, subway system, roads, and cityscapes that Araki witnessed on his way to and from Yōko's wake, funeral, and cremation. Rough, raw, and out-of-focus, these photographs recall some of the "mis-shots" produced by the *Provoke* photographers. The *Provoke* photographers consciously manipulated the camera's finder, flash, and shutter button to produce confounding images of cityscapes that were "rough, blurred, and out-of-focus."<sup>159</sup> Although not as extreme as some of the *Provoke* images, Araki's "mis-shots" make the viewer more aware of his presence behind the camera. Araki's photographs strike the viewer with a sense of spontaneity and artlessness: they reveal Araki in a raw and disoriented state. The immediacy of these photographs convinces the viewers that they are witnessing a photograph that 'just happened', engendering a residual effect that suggests that Araki was 'just there' or 'there not so long ago...' Araki's presence as a photographer, in effect, becomes more transparent by way of his shooting style.

## Araki's Text and Image Pairings

Araki does not entirely stray, however, from including written language in his photobooks. He employs text in his titles, opening manifestos, and the body of *Winter Journey* itself. In general, writing is an integral component of Araki's philosophy and production as a photographer; as we have seen in the last chapter, Araki speaks often and at length about his work and his influences. Over the course of his career, Araki has produced anthologies of his work and several essays about photography; that is to say, Araki is not opposed to the use of language to convey his ideas. In comparison, the *shishosetsu* writer's language cultivated a sense of impersonality – i.e., a distance from the reader. For the most part, Araki's use of text in *Winter Journey* is explanatory and enhances the reading experience for the viewer. For example, after Yōko's death, Araki takes a series of photographs from the car behind the hearse. On the image dated 1/29/90, the accompanying caption reads: *I asked Yōko's mother to ride in the hearse. I kept taking photos of the hearse on the way to the crematorium* (Fig. 4.29). The caption, in other words, elaborates on the image we see on the page; without the caption, we would not know that Yōko's mother rode in the hearse, but we would still understand at a basic level what was happening in the photograph.

Another example of Araki's more direct narration is the opening picture of *Winter Journey*, which is a shot of Yōko, Araki, and a friend at what appears to be a karaoke bar (Fig. 4.14). This is the first time we encounter Yōko smiling in the photobook; she shows no hint of a smile in the preceding photographs from *Sentimental Journey*.<sup>1</sup> This is also the first image in which we see Araki, so it is not clear if he has used a self-timer on the camera or if someone else is behind it. He and Yōko are holding hands as if to dance

to the song sung by their friend. The image takes on more meaning with the addition of Araki's caption: *May 17 was Yōko's birthday. No matter how busy we were, we always made a point of spending all day together. This photograph ended up being our last photograph together.* The text better explains the circumstances surrounding the image than the image itself, enhancing the emotional valence of the photograph. It is still possible, however, to understand the overall tone of the story without the caption: the image emphasizes the closeness of the couple and evokes the joyful and celebratory mood of a party shared with friends.

In the cases where the photographs do not align with the text – where the caption does not describe what is visually pictured – Araki narrates details about Yōko's condition, Yōko's letters to Araki from the hospital, or memories of trips the two took together, just to name a few. Instead of visually documenting Yōko's deteriorating condition, for example, Araki photographs something seemingly unrelated, like a picture of the couple's apartment balcony or a figurine of a young girl with a cat. The photograph still marks the day, but does not necessarily propel the narrative along like the caption does. In other words, what was perhaps most private or personal in the years 1989-90 – Yōko's battle with terminal ovarian cancer and the end stages of her life – was presented to the viewer not through images of Yōko's progressive decay, but allegorically through language, as well as photographs of the couple's cat, the couple's apartment balcony, or a storefront figurine.

For example, Araki devotes the first four days of 1990 to images of the couple's cat, who roams around the couple's balcony as well as adjoining rooftops (Fig. 4.21, 4.47-4.49). As captions for each, Araki uses a letter written to him by Yōko while in the

hospital. The first caption reads: *“I am so relying on you. My heart is filled with gratitude for your kindness, and I think it will give me strength to get through the treatment.”* The adjoining photograph is of the couple’s balcony. The image reveals Chiro lying up against a pole, from which a basket hangs, sunbathing. The image shows power lines or phone lines whose shadow is projected onto the wall behind Chiro. It is New Year’s Day and the sun is shining, but Yōko is obviously absent. Although alive in her letter, Yōko is patently absent from the photograph. The poignancy and depth of emotion conveyed by Yōko in her letter is incongruous with the photograph Araki chooses to present to the viewer. While the letter expresses Yōko’s gratitude for Araki during the treatment, the photograph does not illustrate such sentiments; rather, the photograph reflects Araki’s daily existence without Yōko. Prior to her illness, Yōko remained Araki’s chief subject for his photography; after her hospitalization, Araki began to photograph Chiro with a similar degree of adoration.

In another image dated 12/27/89, Araki photographs a wooden cut-out statuette of a little girl in a knee-length dress holding a black cat in her arms (Fig. 4.19). The cut-out is the central focus of the image, but sits on the sidewalk by the roadside and might advertise a nearby shop. Cars rush by on the left of the small statue, while on the right is a wide sidewalk for pedestrians. There is also something slightly empathetic about the girl’s facial expression: her lips are pursed, her eyes are opened wide, and her head is slightly cocked to the right side. It is as though the little girl with the cat – and by extension, Yōko – is saying that everything will be alright. Araki’s caption does not directly describe the significance of the figure, but instead ascribes a date to Yōko’s future death: *She probably has a month at the most, they said. I wanted to walk, so I*

*walked as far as Waseda*. Although the caption suggests that the figurine was photographed on the way to Waseda, the caption neither alludes nor refers to the girl and her cat, at least in a literal sense. In a symbolic sense, however, this small figure and her cat no doubt call to mind Yōko and Chiro. Thus, while the narrative caption literally informs the viewer-reader of Yōko's deteriorating condition, the photograph of the small totem metaphorically evokes Yōko and Chiro.

### **Chiro and the Balcony: Sites of Memory & Mourning**

Araki's depiction of Chiro in particular seems an incongruous choice to pair with the narrative captions that describe Yōko's deteriorating condition. Ironically, although *WJ* is Araki's personal story of Yōko's death, there are actually very few images of her. Why, one asks, might Araki include more images of the couple's feline companion than of Yōko in a photobook presumably devoted to "the trajectory of [his] wife's death"? The images of Chiro, in particular, represent one of two major repetitive themes in *Winter Journey*. The importance of Chiro in the context of the couple and the photobook cannot be understated. Given to the couple by Yōko's family, Chiro was considered the couple's only child. After Yōko was hospitalized, Chiro became a stand-in symbol for Yōko; in fact, in the caption to a photograph of Chiro following Yōko's death, we hear Yōko's voice saying: *Why don't you marry Chiro-chan and have kids?* What's more, Araki would write later that "When Yōko was alive, Chiro was our child; but when Yōko died, Chiro became Yōko, playing a double role."<sup>160</sup> It seems plausible that Yōko's hospitalization marked the moment that Chiro took on a greater significance, accounting

perhaps for the frequency of photographs devoted to the cat during that five-month period.

If we interpret Chiro as a substitute for Yōko, then how might one interpret the balcony, a location Araki captures again and again in *WJ*? Araki has stated previously that he likes the architecture of a balcony “because it’s an interesting space and it can become a space for the photography act.”<sup>161</sup> Apropos, Araki assembled a photobook in 2011 entitled “Balcony of Love” which featured balcony scenes of Yōko, Chiro, friends, family, little kids, and sunset views, to name a few (Fig. 4.50-4.56).<sup>162</sup> Araki’s multi-faceted perspectives in this compilation suggest the balcony as an architectural ‘blank canvas’ or *tabula rasa* upon which many events and photographic opportunities could occur.

For Araki in *Winter Journey*, the empty, quiet balcony contrasts sharply with those images featured in *Balcony of Love*. Little to no activity occurs on the balcony, except for Chiro’s movements and explorations. Here, the balcony is not a space for socializing with Yōko or basking languorously in the sunshine; the balcony in *Winter Journey* is more like a cold, bleak prison that suggests Araki’s profound sense of loneliness. Chiro, on the other hand, moves with ease beyond the balcony’s boundary; Chiro’s independence paradoxically draws attention to and accentuates Araki’s apparent confinement and suspension in a state of limbo. Araki is housebound as long as Yōko is hospital-bound; the walls surrounding the balcony give the viewer a tangible sense of Araki’s captivity. Araki’s existence has changed in tandem with Yōko’s condition, but it is only Araki’s altered existence to which the viewers are privy. It seems that Araki interprets Yōko’s hospitalization in terms of his own internment, rather than her decline.



In the sequence of Chiro photographs that accompany Yōko's letter to Araki, time becomes an incidental variable; if not for the timestamp, time does not appear to pass. This sequence seemingly emphasizes Araki's interminable state of waiting.

While these images of Chiro on the balcony do not necessarily drive Araki's narrative, they perhaps function as symbolic or metaphoric counterpoints to the captions. In this liminal space where the caption does not 'complete' the photograph – where Araki describes Yōko's condition but does not represent her visually in the photographs – the text, with Araki as narrator, becomes more 'illustrative' of the story's plot. These are sequences in which the photograph assumes an intermediary status, becoming a symbolic reminder of Yōko's absence and an understated indication of Araki's loneliness and grief without her. The photographs, in conjunction with the captions, alert the reader to Yōko's grave condition without revealing it explicitly. By making Yōko present or 'alive' in the text but absent from the image, Araki calls attention to his loss before his loss is realized.

What becomes clear to the reader by dint of these sequences is that Araki is not interested in suspense or drama: particularly in sections where Araki becomes informed of Yōko's prognoses, or where the emotional intensity of the story is high, the photographs Araki chooses to pair with the text do not multiply his (or the viewer's) fear, but are quiet, anticlimactic, and at times, impersonal. For example, Araki paired an image of the young girl figurine with a caption explaining that Yōko was in a coma and hardly able to speak to him (Fig. 4.57). That is to say, at the height of personal revelation via text, Araki conceals himself and Yōko from the camera's viewfinder. In other words, Araki captured the most sensitive moments from 1989-90 not through an orthodox or

clinical documentation of Yōko's illness and death, but rather through the mediation of text and visual metaphor. Indeed, the photographs that Araki includes in his photo-essay are not of Yōko's slow deterioration and demise, but rather images that index her without betraying her terminal condition. They are images that suggest Yōko's presence despite her absence, nostalgic images that prefigure her "real" and eventual absence.

Whether Araki captured photographs of himself or Yōko on those days of intense emotionality is an interesting question, but the fact remains that Araki consciously tempers the emotional quality of his photobook by excluding them.<sup>163</sup> For example, Araki describes the couple holding hands in another set of writings called "Photographing the Sky," but quite differently than he does in *WJ*:

I held her fingers tight, and she grasped mine in response. We remained holding on to one another for I don't know how long. Then, at quarter past three in the morning, a miracle occurred: Yōko suddenly opened her eyes wide. She was glowing. I got up on the bed and photographed her over and over again. This was our first duo performance for a long time. She couldn't stop talking after this. I suggested she should get some rest rather than tire herself by talking so much, but she said that sleeping would make her feel lonely. So she continued to chatter away, sometimes like a little girl, at other times like a baby.

He does not include this information, or the photographs he took, in *SJ/WJ*. This is an example of Araki photographing a moment of high emotionality, but excluding the images from the photobook.

These are moments in which Araki seems the furthest away, especially for a photographer that typically likes to capture every moment, no matter how indelicate. For example, in the sequences that combine photographs of Chiro with excerpts from Yōko's letter to Araki, Araki is obviously somewhere – he is the cameraman behind the images of Chiro – but his photographs are nearly identical day after day, evoking a sense of

stillness or aloof numbness. What's more, Araki's voice is absent from the narration, making it difficult to discern his presence. In other words, a kind of fragmentation of the medium and the author takes place within some of Araki's text-image pairings: we not only experience difficulty locating meaning or 'truth' in such photographs, but also struggle to identify Araki's 'person' or 'persona' in the text.

Although Araki channels the narrative content away from the visual realm into the verbal – calling perhaps his transparency as a photographer into question – the end result of the story does not change: as evidenced visually by the remainder of the photobook, Yōko will still die, Araki will oversee and attend her funeral, and he and Chiro will eventually be alone. Because the outcome of Araki's story remains the same, his sublimation of personality from the visual to verbal field does not take away from the album's emotional valence – in fact, it serves to enhance it. These text-image pairings, however, do impact and complicate the idea of the photograph as a 'sincere' and 'authentic' medium. These photograph-text combinations, in which the text is personally revealing in a way the photograph is not, call to mind the truth-fiction dichotomy confounding the writers of the original *shishōsetsu*. The *shishōsetsu* writers were forced to channel all thoughts and feelings into writing, the act of which made the thoughts and feelings seem disingenuous. In the examples described above, Araki channels the most poignant of emotions into his writing, while maintaining a façade of stillness and detachment in the adjoining photographs.

## The Use of Embedded Text For Authenticity

Such pairings seem disingenuous and disorienting: as viewer-readers we are forced to ask, which medium is the transparent one? Do we believe what we see or what we read? Our knowledge of the *shishōsetsu*'s difficulty in conveying 'truth' makes us think the photograph should be trusted; but the photographs evocation of calm seems inconsistent with the narrative's direction and tone. In some cases, Araki includes text *within* the photos to amplify or enhance the overall authenticity of the story. For example, in a photograph of the young girl with the cat statuette, one can see a bus with the destination depicted on the top: "Tokyo Women's Med. Univ." (Fig. 4.58). While the narrative caption is a description of Yōko in the hospital, the photograph does not capture this information. Although the photograph bears a symbolic kinship to Yōko and Chiro, the image does not make manifest the caption, in content or tone. Nevertheless, Araki's inclusion of the bus, particularly the destination information, indicates his location in a way that both aligns with the narrative – i.e., he was headed to visit Yōko in the hospital – and further authenticates his story through spatial specificity. In this way, despite the caption's incommensurability with the figurine in the photograph, Araki's photograph situates him in Tokyo about to board the bus to the hospital, thereby validating his story without betraying Yōko's condition.

In photographs without captions, even, Araki includes relevant textual information within the photograph to substantiate details of his story. For example, on the way to visit Yōko in the hospital a day before she died, Araki documents his trip via a photograph of a train platform (Fig. 4.59). In the photograph, a Japanese reader may detect the name of the station, "Gōtokuji." The photograph of the station, one along the

Odakyû Line, is both a signature of the photographer's (or author's) presence in the story and a seal of the story's autobiographical accuracy (i.e., a viewer-reader familiar with Tokyo could say, "Aha! This picture was taken at the station closest to Araki and Yōko's house."). Araki verifies his story via spatial orientation, albeit for those viewer-readers familiar with Tokyo and Araki's life (i.e., his family, friends, and fans, a closed circle somewhat akin to the *shishōsetsu's bundan*).

Araki includes one example of a photograph in which the text in the caption matches and reiterates that embedded in the photograph (Fig. 4.60). In a photograph taken on the subway on Araki's return home from Yōko's cremation, Araki captures a headline revealing the news of Yōko's death. In the caption, Araki quotes from the news column for the viewer-reader. In this way, Araki features text within the photograph, as well as text to accompany the photograph, that mutually validate one another and corroborate the events that Araki previously pictured or described. Araki's depiction of text within the photographs, it seems, represents another device on his part to validate his 'journey' through Tokyo via the photograph – a spatial stamp that was not as important to the structure and narrative of *Sentimental Journey*. In *SJ*, the notion of Araki's 'presence' or 'location' was not as vital to the story as the overwhelming presence of Yōko in the photographs. Conversely, Araki's presence – his physical location and orientation – is more evident in *Winter Journey* by virtue of Yōko's absence: without Yōko as the central theme of (almost) every photograph, Araki documents his own personal 'journey'. Through a combination of text and image, Araki substitutes his own 'travelogue' to substantiate and enhance the narrative, a device seemingly inconsequential to the success of *SJ*.

Although the average viewer-reader may not stop long enough to reflect for too long on the spatial locations or the incongruity of some text-image pairings – after all, it is not an exhibition, but a book with several sequences that make up the story – it is this ‘grey’ area in the *Winter Journey* portion of the photobook that brings us back to the crux of Araki’s opening manifesto. While Araki’s photographs (with or without embedded text) in *WJ* no doubt authenticate his experiences in a way that pure writing cannot, there are nonetheless moments when the photograph does not visually direct the narrative and one must defer to the text for clarity. Thus, several of Araki’s photographs in *WJ* not only emanate a past reality, but also function as symbolic reminders of Yōko that mediate the affective tone of his written narrative. In this way, Araki’s photobook complicates the idea of ‘authenticity’ in the photographic medium; one can recall his assertion that his photographs are neither “true” nor “lying” photos. Akin to the *shishōsetsu*, then, the photograph can suggest something that is neither ‘true’ nor ‘false,’ but something liminal or in between.

### **Is *SJ/WJ* Authentic?**

In terms of ‘authenticity’ – recall that for a *shishōsetsu* to be considered ‘sincere,’ it had to reveal a totally accessible author within a totally transparent text – Araki’s photobook seems to project a more ‘authentic’ version of the original *shishōsetsu*. As noted previously, several sequences of photographs speak for themselves, requiring no intermediary for translation. In many cases, Araki’s photographs are not metaphoric, but literal, effectively certifying Araki’s past lived experience. Where the photographs assume a metaphoric or symbolic status, they do not divert or change the overall tone or

flow of the narrative; they not only remind the viewer of Yōko, but also reflect Araki's grief-stricken frame of mind. Thus, in terms of Araki's 'authorial presence,' it seems that Araki's roles in the photobook only increase; he is not only the 'author' and 'narrator,' but also the 'protagonist' and 'moderator' of his story. Channeled through different media, Araki's overall presence or 'sincerity' as an author is not divided or diluted, but multiplied and enhanced. Where he is neither featured in the photograph nor actively narrating – where we seem to lose him as an 'author' – he is nonetheless conjured by way of his frequent return to the same themes: evocations of Yōko in the world around him, reminders of her unflinching spirit despite her eventual demise.

### Notes

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<sup>130</sup> Yukio Mishima, *Confessions of a Mask*, trans. Meredith Weatherby (New York: New Directions Publishing Corp., 1958), 142-43.

<sup>131</sup> Edward Fowler, *The Rhetoric of Confession: Shishōsetsu in Early 20<sup>th</sup> century Japanese Fiction* (Berkeley: University of California Press, 1988), 26-27.

<sup>132</sup> Edward Fowler, *The Rhetoric of Confession*, 292.

<sup>133</sup> *Ibid.*, 293.

<sup>134</sup> *Ibid.*, 40.

<sup>135</sup> *Ibid.*, 41.

<sup>136</sup> *Ibid.*

<sup>137</sup> *Ibid.*, 51.

<sup>138</sup> *Ibid.*, 41.

<sup>139</sup> Postwar I-Novels considered were *A Personal Matter* by Oē Kenzaburō (New York: Grove Press, 1968), *No Longer Human* by Dazai Osamu (New York: New Directions,

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1958), and *Confessions of a Mask* by Mishima Yukio (New York: New Directions, 1958).

<sup>140</sup> Ryuichi Kaneko and Ivan Vartanian, *Japanese Photobooks of the 1960s and '70s* (New York: Aperture, 2009), 12.

<sup>141</sup> Edward Fowler, *The Rhetoric of Confession*, xxv-xxvi.

<sup>142</sup> Kaneko and Vartanian, *Japanese Photobooks*, 22.

<sup>143</sup> Edward Fowler, *The Rhetoric of Confession*, 6.

<sup>144</sup> Kaneko and Vartanian, *Japanese Photobooks*, 19.

<sup>145</sup> Edward Fowler, *The Rhetoric of Confession*, 26-27.

<sup>146</sup> *Ibid.*, 6.

<sup>147</sup> Araki Nobuyoshi, *Araki : Self, Life, Death*, 84.

<sup>148</sup> *Ibid.*, 377.

<sup>149</sup> Edward Fowler, *The Rhetoric of Confession*, 69.

<sup>150</sup> Araki Nobuyoshi, *Yōko* (Himonya: Heibonsha, 1996). Unpublished translation by Akiko Walley: In the summer after 4 years of going out, they got married at Aogaku Taikan on July 7, 1971. She was wearing the wedding dress that her mother sewed for her and he was wearing his best suit, and he was saying “I do” in a very serious face to the priest, and apparently he was very, very nervous during the ceremony that he tried to put the ring on her finger upside-down and it didn’t quite work. During the wedding march, he messed up which foot went first, so Yōko was really nervous so she didn’t cry at all during the ceremony. After the ceremony, during the reception, he showed the slide show of her nude and her grandmother who came from the rural area went back home and was in bed for 2-3 days because she was in a state of shock. Then they ran off to take the bullet train and she was finally starting to feel normal. They stayed in Kyoto Hotel that night, slept in that morning, and then went to a place called Shijo Kawaramachi, and they went to her favorite restaurant/coffee shop called Tsukiji to have coffee. She just wandered around the town, going into the used bookstore, walking along the Kano River, going to a jazz coffee shop, but what Araki does always when he goes to Kyoto is to just go to Kinkakuji. And just takes photographs of Kinkakuji like a mad man. (Talks a little bit about what they do usually, but don’t quite say exactly what they did afterwards). But she does say that time she went to Sannenzaka (“three year slope”) and then an antique store and bought a couple of bells and then went to the modern art museum, where there was an exhibit on Marina Arrini. The shoes she bought anew for the honeymoon were not fitting her well and she was rained on because it rained in the evening and she was



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completely soaked and went to Kyoto Station and took the train to Osaka with Araki. Supposed to take a boat from Osaka port but got off at the wrong station, supposed to get off at Bentencho, but went all the way to Osakako, which is just Osaka port. Realized that was not where the actual port was, so they had to take a taxi back to Bentencho where the ship left. When they arrived at the port, they were already ringing the bell and last calls were made for passengers going to Beppu, made it on time and were on the highest-ranking room. That is when she started to cry. Arrived at Beppu the next morning (don't say how they got there, but they got to the station to go to Omuta). From Omuta to Yanagawa, they took the Nishietsu rail. Once they arrived at the Yanagawa station, they took a taxi to the Ohana Hotel. (Talks about the food – really like the eel there). Boat that they took leaves from the station to the hotel – pictures of them on top of a wooden bridge – they were there looking over the river and they saw people coming by boat to the station. Yōko wanted to take it, so the second morning they went to the station by bus and then took the boat back to the hotel. Once the boat left the station, they went under multiple bridges, and every time they went under, the gondolier told them to “Duck!” But because it was such a beautiful spring day, they were sleepy and they both fell asleep. And then they went back to the inn and took a bath and after that they stopped by at a gift shop and found a book by Kitahara Hakushu called *Omoide* (a poet). Took a bath and left Yanagawa for Nagasaki (only stayed one night in Yanagawa). Reading the poetry collection on the train up to Nagasaki. Once they were in Nagasaki they went to a restaurant called Ginsuzu (“silver bell”) and then they ate steak. They took an overnight train back to Tokyo and it took over ten hours. (Talks about how they were completely tired, but earlier trips they would say goodbye and go their own way; but this time they were back together and they go back to the same house. Says it's a little strange.)

<sup>151</sup> Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1981), 88.

<sup>152</sup> *Ibid.*, 78.

<sup>153</sup> Araki Nobuyoshi, *Araki : Self, Life, Death*, 266.

<sup>154</sup> Roland Barthes, *Camera Lucida: Reflections on Photography*, 88-89.

<sup>155</sup> *Ibid.*, 87.

<sup>156</sup> “Phenomenology,” Stanford Encyclopedia of Philosophy, accessed 2013, <http://plato.stanford.edu/entries/phenomenology/>

<sup>157</sup> Edward Fowler, *The Rhetoric of Confession*, 41.

<sup>158</sup> Iizawa Kōtaro. “The Evolution of Postwar Photography,” in *The History of Japanese Photography*, 224.

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<sup>159</sup> Ivan Vartavian, Akihiro Hatanaka, and Yutaka Kambayashi, eds, *Setting Sun: Writings by Japanese Photographers* (New York: Aperture, 2006), 16.

<sup>160</sup> Araki Nobuyoshi, *Yōko* (Himonya: Heibonsha, 1996). Translated by Professor Akiko Walley.

<sup>161</sup> *Ibid.*

<sup>162</sup> Araki Nobuyoshi, *Ai no Balcony* or *Balcony of Love* (Tokyo: Kawade Shobo, 2012). A small format photobook by Araki featuring a collection of photographs from his balcony culled from many books over the years. Images span thirty years, with several featuring his late wife Yōko and cat Chiro. A poignant set of images tinged with loneliness and loss.

<sup>163</sup> Araki Nobuyoshi, *Araki : Self, Life, Death*, 655. Araki describes the tender moment of the couple holding hands in another set of writings called “Photographing the Sky,” but quite differently: “I held her fingers tight, and she grasped mine in response. We remained holding on to one another for I don’t know how long. Then, at quarter past three in the morning, a miracle occurred: Yōko suddenly opened her eyes wide. She was glowing. I got up on the bed and photographed her over and over again. This was our first duo performance for a long time. She couldn’t stop talking after this. I suggested she should get some rest rather than tire herself by talking so much, but she said that sleeping would make her feel lonely. So she continued to chatter away, sometimes like a little girl, at other times like a baby.” He does not include this information, or the photographs he took, in *SJ/WJ*. This is an example of Araki photographing a moment of high emotionality, but excluding the images from the photobook.

## CHAPTER V

### CONCLUSION

This thesis has explored the relationship between Araki's photobook and the Japanese *shishōsetsu*. By likening his photography to a *shishōsetsu*, Araki suggested a few things. First, Araki's photo albums are autobiographical in subject. Araki's photobooks chronicle his honeymoon with his wife in 1971, as well as her illness and death in 1990. Akin to the *shishōsetsu*, Araki's photobooks display true-to-life experiences through a medium prone to artifice or invention. That is, both of Araki's albums, like a *shishōsetsu*, seem calculated to convince the reader that the events pictured or described were 'true' events and examples of genuine lived experience. In this way, Araki's manipulation of his photobooks through selection, presentation, the inclusion of captions, and the editing process run the risk of making his work artificial or fictional, to some degree. As Fowler suggested in his critique of the *shishōsetsu*: conflating representation (i.e., art) with life, "no matter how close the resemblance, is to confuse the telling with lived experience: the former is accessible to the reader in a way that the latter simply is not."<sup>164</sup>

In this way, this thesis has suggested that Araki's *Sentimental Journey/Winter Journey* constitutes a combination of factual evidence and fictional enhancement. In *Winter Journey* particularly, Araki included relatively few images of his wife, preferring instead to feature photographs of Chiro or a cut-out silhouette of a young girl and her cat. What was perhaps most private or personal to Araki in the years 1989-90 – Yōko's battle with terminal ovarian cancer and the end stages of her life – was presented to the viewer-reader not through images of Yōko's progressive decay, but allegorically through

photographs of phenomena that reminded Araki of Yōko or the absence of Yōko. Indeed, the photographs that Araki included in his photo-essay suggested Yōko's presence despite her absence, functioning as nostalgic or wistful images that prefigured her "real" and eventual absence.

In addition to photographer, Araki assumed the persona of writer-narrator in *Sentimental Journey/Winter Journey*. While he revealed his presence as photographer by way of self-portraits and an "insta"-shot style, his persona as a writer is more nuanced. Firstly, Araki composed the opening manifesto to his *Sentimental Journey*, effectively prefacing his photobook with clear intentions. In the manifesto, Araki alerted the reader to the presence of both truth and artifice in *SJ*, admitting the invention involved in his process: "I achieved the trite, grayish tone through offset printing. The journey looks more sentimental." In this way, he sets up the experience of his photobook – and his *Sentimental Journey* especially – to reveal both the 'true' and 'lying' capacity of his photos.

In *Winter Journey*, Araki channeled the highly emotive content of his story out of the visual realm and into the narrative captions accompanying the photographs in *Winter Journey*. Chapter IV discussed particular sequences in *WJ* that revealed a discrepancy between the photograph and the caption, whereby the photograph assumed a more mitigative and less evidentiary role, effectively tempering the emotional intensity of the narrative. By communicating her deterioration through text and not photography, Araki obfuscated the evidentiary qualities of the photograph, effectively masking and de-publicizing his wife's illness and death. While Araki the photographer appeared to focus on capturing momentary or fleeting phenomena – imbuing his photography with a sort of

‘presentness’ – Araki the writer captured moments and shared memories from the couple’s past, like places they visited, statements of love that Araki or Yōko shared with each other, or sentiments remembered from the couple’s first meetings. At the same time, Araki the writer filled in ‘holes’ in the photographic narrative, reporting on Yōko’s prognoses and condition where the photograph did not.

Araki’s persona as a writer, therefore, enhanced the story by providing access to previous memories not captured by the camera. Without Yōko’s face and figure to photograph and share with the world – as he had in *Sentimental Journey* – Araki on several occasions deferred to text to expose and triangulate his relationship with Yōko in *Winter Journey*. Thus, a viewer-reader of *WJ* becomes more privileged than the viewer alone, taking on the dual role of voyeur and diary reader. There is a sort of private gratification for the reader of *WJ*, then, as Araki designed a photo-diary that assumed the presence and confidence of a literate audience.

What’s more, Araki’s appeal to the realm of the literal in *WJ* indicated Araki’s conscious move away from sincerity. De-emphasizing the photograph in favor of the written word, Araki mediated the personal nature of his subject with the same literary devices that diluted the autobiographical content of the *shishōsetsu*. That is to say, Araki’s composition and inclusion of text in the photobook brings us back to the dilemma of the *shishōsetsu* writer: how is it possible to maintain transparency and sincerity as an author in light of an opaque medium? If the inclusion of writing attenuates Araki’s authorial presence and transparency, what makes the photobook evoke the sense of sincerity that it does?

One way this may be possible is if Araki decided to publish his work with captions before starting his photography. The choice to do so might have liberated him from having to photograph specific phenomena that would emplot or drive his narrative, thereby allowing him to engage in the photographic process without inhibition or a strict, prearranged structure. By knowing from the outset that captions will accompany the photographs – functioning either to explain the content of the photographs or to carry the narrative – Araki could have focused his energy on photographing the ‘moment’ without concerning himself each step of the way with the final product. If Araki engaged with the captions and photography in this way, it seems plausible that his photography retained a sense of authenticity or ‘purity’ within a predetermined narrative framework.

Another way to consider this is by dividing *Winter Journey* into two stories: one, the trajectory of Yōko’s death, as Araki narrates on the front cover of *SJ/WJ*; and two, the trajectory of Araki’s life in face of Yōko’s death. If we consider the captions to function mainly as the voice for Yōko – encapsulating her letters, her memories, her wishes, and her health – then as viewer-readers we are free to interpret Araki’s photographs as evocations of Araki’s state of mind: in particular, the photographs reveal his process of mourning the future loss of his wife. Thus, his inclusion of language would have little to no bearing on Araki’s presence as the author because the captions would bear the burden of Yōko’s story. In turn, Araki’s transparency and sincerity would be measured and translated through the chosen medium of his mourning: his photography.

If we can extricate Araki the writer from Araki the photographer by substituting ‘Yōko the writer’ in his place, a remaining question is how the act of photography impacted his perspective of his ill or deceased loved ones. Combined, Araki’s two

journeys illustrate the cycle of sex, life, and death. Araki notes that if “I hadn’t documented [Yōko’s] death, both the description of my state of mind and my declaration of love would have been incomplete. I found consolation in unmasking lust and loss, by staging a bitter confrontation between symbols.”<sup>165</sup> Araki’s presentation of the two journeys juxtaposes sex and death: he “stages” the symbols, choreographing the “bitter confrontation” between “lust and loss” in a way that can only be understood through the cycle of life: “lust” leads to sex, which initiates the cycle of life; death ends this cycle of life, forces an inexorable separation from a loved one, so that one experiences grief and “loss.” In this way, it seems that his photography brought Araki enormous comfort and a degree of resolution regarding death; photography became a medium by which to capture his process of mourning, his process of reconciling lust and loss.

Araki has also said that photography has performed a compensatory role for guilt, sadness, and grief in face of a loved one’s death. When his mother died, he admitted in “My Mother’s Death, Or an Introduction to Home Photography” that he had not been as dutiful to his mother as he would have liked. Upon putting together photographs for use at his mother’s funeral, he “looked at [his] mother’s photo album that she kept at her place of work and stopped thinking that photographs had no role to play in filial piety.”<sup>166</sup> Although he had taken very few pictures of her while she was still alive, Araki noticed that he took all the photographs in her album – e.g., images of weddings, births, and happy occasions. Seeing his mother’s album provided comfort for Araki, or at least a temporary release from the guilt of not being a “better son.”

In Araki’s description of his mother’s funeral, he questions whether or not taking the camera into the funeral would be a decorous or appropriate move. On one hand,

Araki may have wanted to preserve moments that he would never experience or witness again; on the other hand, his self-imposed intervention of the camera into such solemn occasions struck him as indelicate. During his mother's funeral, Araki regrets not having brought along his camera to capture his mother in the coffin, where she seems more content than when she was alive: "I touched her cold cheeks and regretted not having brought along a camera...I was itching to take some photographs...My body became a camera and it seemed as if I were continuously pressing the shutter."<sup>167</sup> Because Araki did not bring his camera, he suggests that his "body became a camera" and was "continually pressing the shutter." Araki interjects the camera between his subjective self and the emotionally wrenching situation in front of him. Araki's embodiment of the camera suggests the mediative function of the camera for Araki during distress. By processing emotion through the camera and photographic act, Araki is perhaps better equipped to handle heavy events like illness and death.

When Yōko was hospitalized in the winter of 1989, she was given six months to live and diagnosed with uterine cancer. When her condition deteriorated in January of 1990, Araki rushed to her side for her final days. In "Photographing the Sky," Araki writes:

Then, at quarter past three in the morning, a miracle occurred: Yōko suddenly opened her eyes wide. She was glowing. I got up on the bed and photographed her over and over again. This was our first duo performance for a long time. She couldn't stop talking after this. I suggested she should get some rest rather than tire herself by talking so much, but she said that sleeping would make her feel lonely. So she continued to chatter away, sometimes like a little girl, at other times like a baby.<sup>168</sup>

Araki's description of Yōko, particularly his desire to photograph her over and over again in her last conscious moments, is provocative.<sup>169</sup> In that sense, the impulse to photograph



his wife's illness and death may reflect the emotive function of art in general: transforming one's life into art may be considered a coping mechanism by which to manage stressful or highly emotional events. According to photographer Angelo Merendino, who photographed his wife's battle with cancer in a photoessay, photography served this exact purpose: "For me, it was strangely an escape from reality. I could bury myself in photos even though the content was the very same thing I was running from."<sup>170</sup>

As an extension of Araki's *Journey* series, Araki documented the death and decomposition of his cat, Chiro, who passed away in March 2010. By documenting the death of his cat in *Sentimental Journey/Spring Journey*, like he did for his wife and mother, Araki may have experienced a similar sense of relief or resolution after the loss. In another sense, however, the death of Chiro aggravated the grief Araki suffered after the death of his wife:

What do you lose when you lose a cat? Nothing, the deceitful, savage wisdom of good sense would reply. Everything, answers actual experience, to which art sometimes bears witness. Only a few psychologists still believe that time heals, once the presumed grieving process has finished. In reality, all new suffering brings to the surface the sum of all past suffering. Twenty years later, Chiro's death is a repeat of Yōko's death... They are two radiant expressions of the same spectacle of pity.<sup>171</sup>

Thus, it is possible that photography and art production serves to suppress grief only momentarily, and that grief can be compounded over time and with additional losses.

Given Araki's obvious interest in photographing death, his use of photography as a coping mechanism deserves more scholarly attention. In the style of Roland Barthes, Araki has asserted that, "pressing a shutter creates a small death."<sup>172</sup> If the camera itself produces death, then how does this theory apply to photographs of the dead? If

photography preserves the living as it would the dead, is a photograph of the dead a preservation of or tribute to life?

To examine these ideas, one could mine Araki's expansive anthology of writings to gauge a more in-depth perspective of his views on death and photography. What's more, one could investigate how the camera has performed mediative functions for other photographers, particularly those photographing illness or funeral proceedings, like contemporary Japanese photographer Masahisa Fukase. According to Araki, "Masahisa Fukase, as one might expect, has already taken funeral photographs not only of his parents but also of himself and Yōko. All that remains now is to die for the sake of the photographs."<sup>173</sup> By studying a contemporary of Araki's, perhaps one may find that there exist historical or cultural reasons – in addition to a psychoanalytical interpretation – heretofore unexamined for capturing death on camera.

### Notes

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<sup>164</sup> Edward Fowler, *The Rhetoric of Confession: Shishōsetsu in Early 20<sup>th</sup> century Japanese Fiction*, 9.

<sup>165</sup> Jonathan Watkins. "Ice That Doesn't Melt," in *Araki: Self, Life, & Death*, 23.

<sup>166</sup> Araki Nobuyoshi, *Araki : Self, Life, Death*, 558.

<sup>167</sup> *Ibid.*, 560.

<sup>168</sup> *Ibid.*, 655.

<sup>169</sup> Interestingly, Araki does not include any of these photographs in *Winter Journey*, although he narrates part of the passage in one of the captions. (Further research could investigate Araki's compulsion to photograph one of his final moments with Yōko, particularly when he chooses not to publish them.)

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<sup>170</sup> “Angelo Merendino Documents His Wife’s Tragic Battle with Cancer,” FeatureShoot, accessed 2013. <http://www.featureshoot.com/2012/05/angelo-merendino-documents-his-wifes-tragic-battle-with-cancer/>

<sup>171</sup> Philippe Forest. “On the Death of Chiro: a Tug at the Heartstrings” in *Love and Death*, 361.

<sup>172</sup> Fuyumi Namioka. “Conversation with Nobuyoshi Araki.” In *Araki : Love and Death*, 373.

<sup>173</sup> Araki Nobuyoshi, *Araki : Self, Life, Death*, 558.

APPENDIX A

FIGURES FOR CHAPTER II



Figure 2.1. László Moholy-Nagy, *Photogram*, 1926. Gelatin silver print, 9 7/16 x 7 1/16 in. (23.9 x 17.9 cm). Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987.

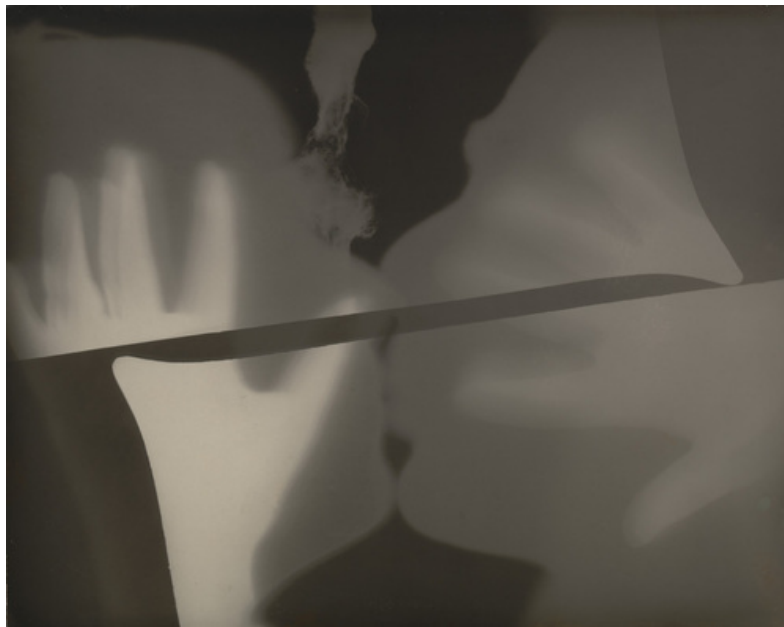


Figure 2.2. Man Ray, *Rayograph*, 1922. Gelatin silver print (photogram), 9 3/8 x 11 3/4" (23.9 x 29.9 cm). Gift of James Thrall Soby. © 2012 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris



Figure 2.3. Albert Renger-Patzsch, *Echeveria*, 1922. Gelatin silver print, 15 3/16 x 11 1/4" (38.6 x 28.5 cm). Gift of the photographer. © 2012 / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany



Figure 2.4. Natori Yōnosuke, Illustrations for “L’Armée de sa majesté,” from *Nippon*, no. 5, 1935. Half-tone printed magazine photographs, 14 5/8 x 21 in. (37.2 x 53.6 cm). Private collection, Tokyo.



Figure 2.5. Hamaya Hiroshi, *Singing During the Torioi Ceremony, Niigata*, 1940. Gelatin-silver photograph, 16 x 20 in. (19.9 x 30 cm). Kawasaki City Museum.

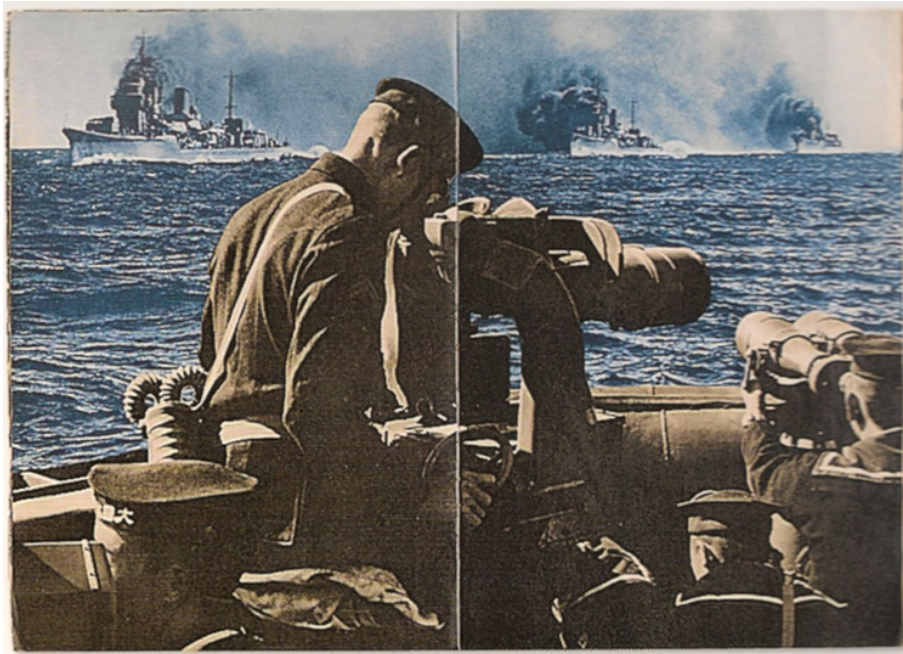


Figure 2.6. Various artists, Photographs from *Front*, nos. 1-2, 1942. Gravure-printed magazine photograph, 16 ½ x 11 5/8 in. (41.9 x 29.6 cm) (magazine size). Private collection, Tokyo.



Figure 2.7. Hamaya Hiroshi, *Snow Land*, 1956. Black and white photographs, printed in gravure. 11  $\frac{3}{4}$  x 10  $\frac{1}{4}$  in. (30 x 26 cm). Mainichi Newspapers (published as a supplement to *Camera Mainichi*), Tokyo.



Figure 2.8. Domon Ken, *Right Hand and Left Hand of the Sitting Image of Buddha Shakyamuni in the Hall of Miroku, Murōji, Nara*, 1942-43. Two gelatin-silver photographs, each 12  $\frac{7}{8}$  x 9  $\frac{1}{2}$  in. (32.7 x 24.2 cm), mounted together. The Museum of Modern Art, New York, gift of the photographer.





Figure 2.9. U.S. Army photographer Lt. Gaetano Faillace, *Emperor Hirohito and General MacArthur, at their first meeting, at the U.S. Embassy, Tokyo, 27 September, 1945, 1945.*  
United States Army photograph.



Figure 2.10. Henri Cartier-Bresson, *Behind the Gare St. Lazare*, 1932. Gelatin silver print, printed 1950s, 13 7/8 x 9 1/2" (35.2 x 24.1 cm). Gift of the photographer, by exchange. © 2012 Henri Cartier-Bresson/Magnum Photos, courtesy Fondation Henri Cartier-Bresson, Paris



Figure 2.11. Kimura Ihee, *Morikawa-chō, Hongō*, 1953. Gelatin-silver photograph, 10 ¼ x 14 ¾ in. (25.9 x 37.6 cm). The Museum of Fine Arts, Houston, museum purchase with funds provided by an anonymous donor in honor of Kaneko Ryūichi.



Figure 2.12. Domon Ken, *Mr. and Mrs. Kotani: Two Who Have Suffered the Bomb*, from the *Hiroshima* series, 1957. Gelatin-silver photograph, 9 ½ x 14 ¼ in. (24 x 36 cm). Domon Ken Museum of Photography, Sakata.



Figure 2.13. Domon Ken, cover of *The Children of Chikuhō* series, 1960. Black-and-white photographs printed in one-color halftone, 10 x 7 in. (25.4 x 17.7 cm). Patoria Shoten, Tokyo.



Figure 2.14. Kimura Ihee, *Young Men, Niida, Akita City*, 1952. Gelatin-silver photograph, 9 5/8 x 13 3/4 in. (24.5 x 35 cm). Société Française de Photographie, Paris.



Figure 2.15. Kimura Ihee, *Young woman, Omagari, Akita*, 1953.



Figure 2.16. Otto Steinert, *Call*, 1950. Gelatin silver print, 23 5/8 x 18 7/17 in. (60 x 46.8 cm). Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel, 1991 © Marlis Steinert, Thônex

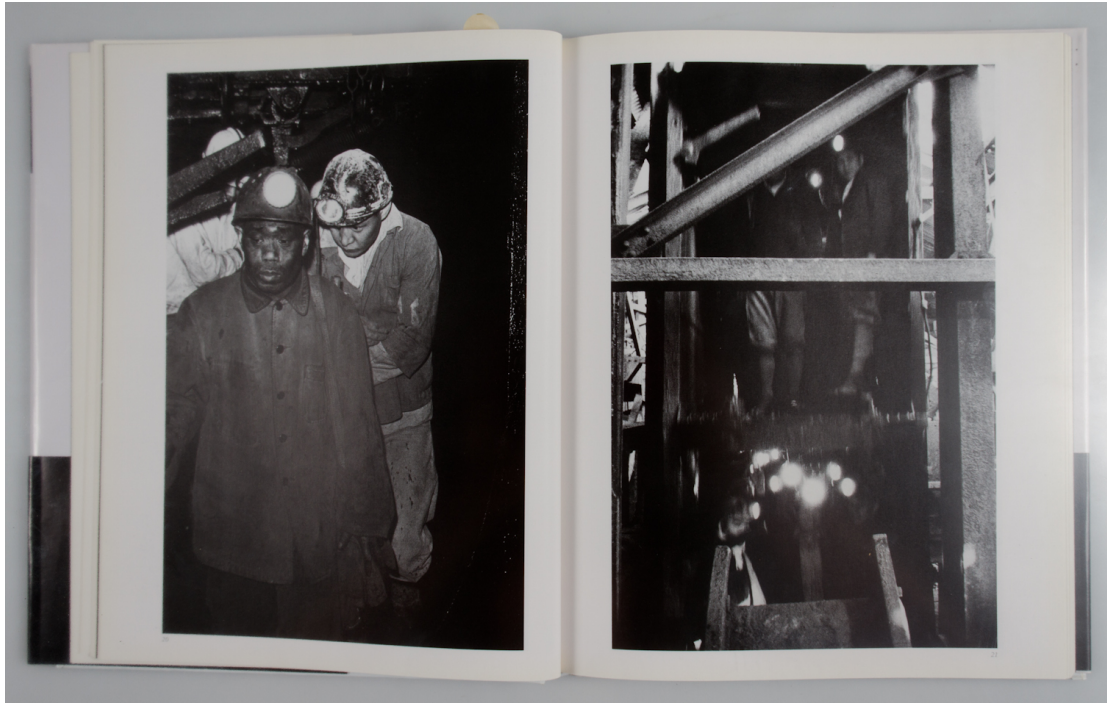


Figure 2.17. Narahara Ikkō, images from *Human Land*, series published in 1987 (original exhibition in 1956).



Figure 2.18. Nagano Shigeichi, *An elderly couple on a pilgrimage in mourning for their son killed in the war, Tokushima (Dainichiji temple)*, 1956. Gelatin-silver photograph, 15 1/8 x 10 in. (38.4 x 25.4 cm). Artist.



Figure 2.19. Tōmatsu Shomei, *Occupied Japan -- Sailors, Yokosuka*, 1960. Gelatin silver print, 12 13/16 x 18 11/16" (32.6 x 47.5 cm). Gift of the photographer. © 2012 Shomei Tōmatsu



Figure 2.20. Shinoyama Kishin, one of forty-six black-and-white photographs from photobook *Nude*, 1970. Black-and-white photographs, printed in gravure. Mainichi Newspapers, Tokyo.





Figure 2.21. Nakahira Takuma, From *Kitarubeki kotoba no tame ni* (For the Language to Come), 1970. Gravure-printed book pages, 11 7/8 x 16 1/2 in. (30 x 42 cm). Private collection, Tokyo.



Figure 2.22. Nakahira Takuma, From *Kitarubeki kotoba no tame ni* (For the Language to Come), 1970. Gravure-printed book pages, 11 7/8 x 16 1/2 in. (30 x 42 cm). Private collection, Tokyo.



Figure 2.23. Nakahira Takuma, From *Kitarubeki kotoba no tame ni* (For the Language to Come), 1970. Gravure-printed book pages, 11 7/8 x 16 1/2 in. (30 x 42 cm). Private collection, Tokyo.



Figure 2.24. Danny Lyon, From Nathan Lyons's *Contemporary Photographers: Toward a Social Landscape*, 1966.



Figure 2.25. Takanashi Yutaka, *Shinjuku-ku Tsuno-hazu 1*, from the *Tokyoites* series, 1965. Gelatin-silver photograph. Tokyo Metropolitan Museum of Photography.



Figure 2.26. Gochō Shigeo, *Untitled [Twins]*, from the *Self and Others* series, 1972-77. Gelatin-silver photograph. Yamaguchi Prefectural Museum of Photography.



Figure 2.27. Araki Nobuyoshi, *Untitled*, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, 9 1/8 x 13 5/8 in. (23.3 x 34.5 cm). Yamaguchi Prefectural Museum of Art.

APPENDIX B

FIGURES FOR CHAPTER III



Figure 3.1. Araki Nobuyoshi, from the series *Akt-Tokyo: 1971-1991*, 1992. Gelatin-silver photograph, dimensions unknown. © Camera Austria, Graz



Figure 3.2. Araki Nobuyoshi, from the series *Akt-Tokyo: 1971-1991*, 1992. Gelatin-silver photograph, dimensions unknown. © Camera Austria, Graz



Figure 3.3. Araki Nobuyoshi, from the *Tokyo Comedy* series, 1998. Gelatin-silver photograph, dimensions unknown. © Korinsha Press & Co., Tokyo



Figure 3.4. Araki Nobuyoshi, from the series *Tokyo Comedy*, 1998. Gelatin-silver photograph, 22 7/8 x 18 3/8 in. (58.1 x 46.7 cm). © Korinsha Press & Co., Tokyo





Figure 3.5. Nan Goldin, *Nan One Month After Being Battered*, 1984. Silver dye bleach print, printed 2008, 5 1/2 x 23 1/8 in. (39.4 x 58.7 cm). Museum of Modern Art, New York



Figure 3.6. Larry Clark, *Untitled (Hustling in Times Square)* 1979. Gelatin-silver photograph, dimensions unknown. International Center of Photography, New York



Figure 3.7. Hiromix, *Hiromix*, 1998. Book cover, 9 5/8 x 6 3/4 in. (24.6 x 17 cm). The Museum of Fine Arts, Houston

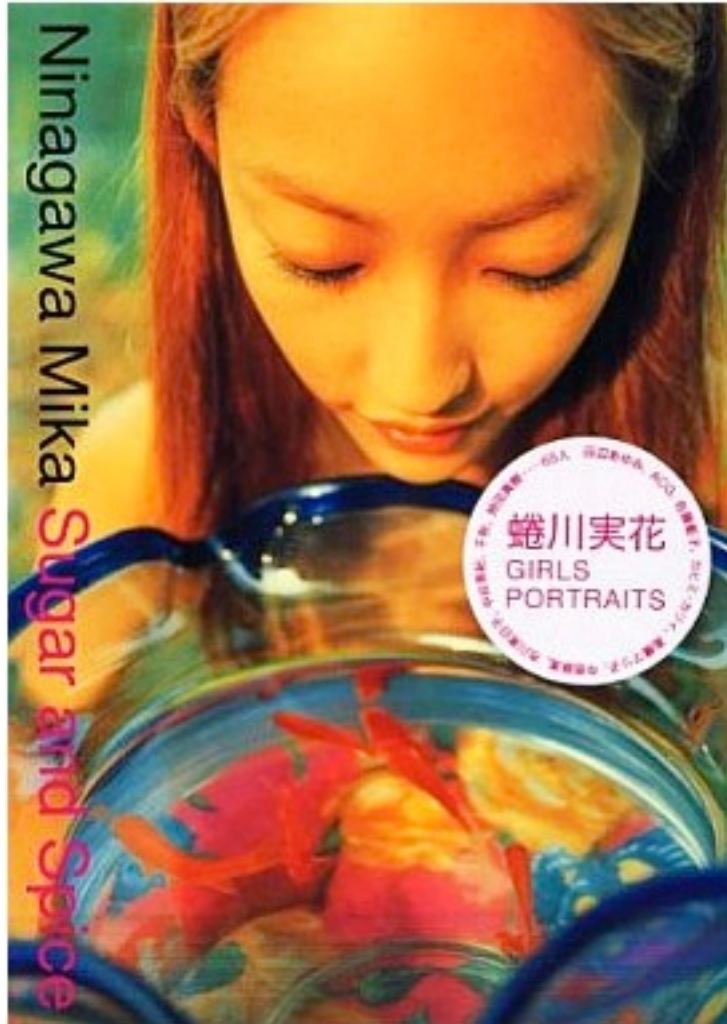


Figure 3.8. Ninagawa Mika, *Sugar and Spice*, 2000. Book cover, 8 ¼ x 6 in. (21 x 15.3 cm). The Museum of Fine Arts, Houston



Figure 3.9. Araki Nobuyoshi, images from the series *Satchin*, 1962-1963. Gelatin- silver photographs, dimensions unknown. Museo d'Arte, Lugano.



Figure 3.10. Araki Nobuyoshi, images from the series *Satchin*, 1962-1963. Gelatin-silver photograph, dimensions unknown. Museo d'Arte, Lugano.



Figure 3.11. Araki Nobuyoshi, from the series *Sentimental Journey/Spring Journey*, 2010. Gelatin-silver photograph, dimensions unknown. Museo d'Arte, Lugano.



Figure 3.12. Araki Nobuyoshi, from the series *Sentimental Journey/Spring Journey*, 2010. Gelatin-silver photograph, dimensions unknown. Museo d'Arte, Lugano



APPENDIX C

FIGURES FOR CHAPTER IV

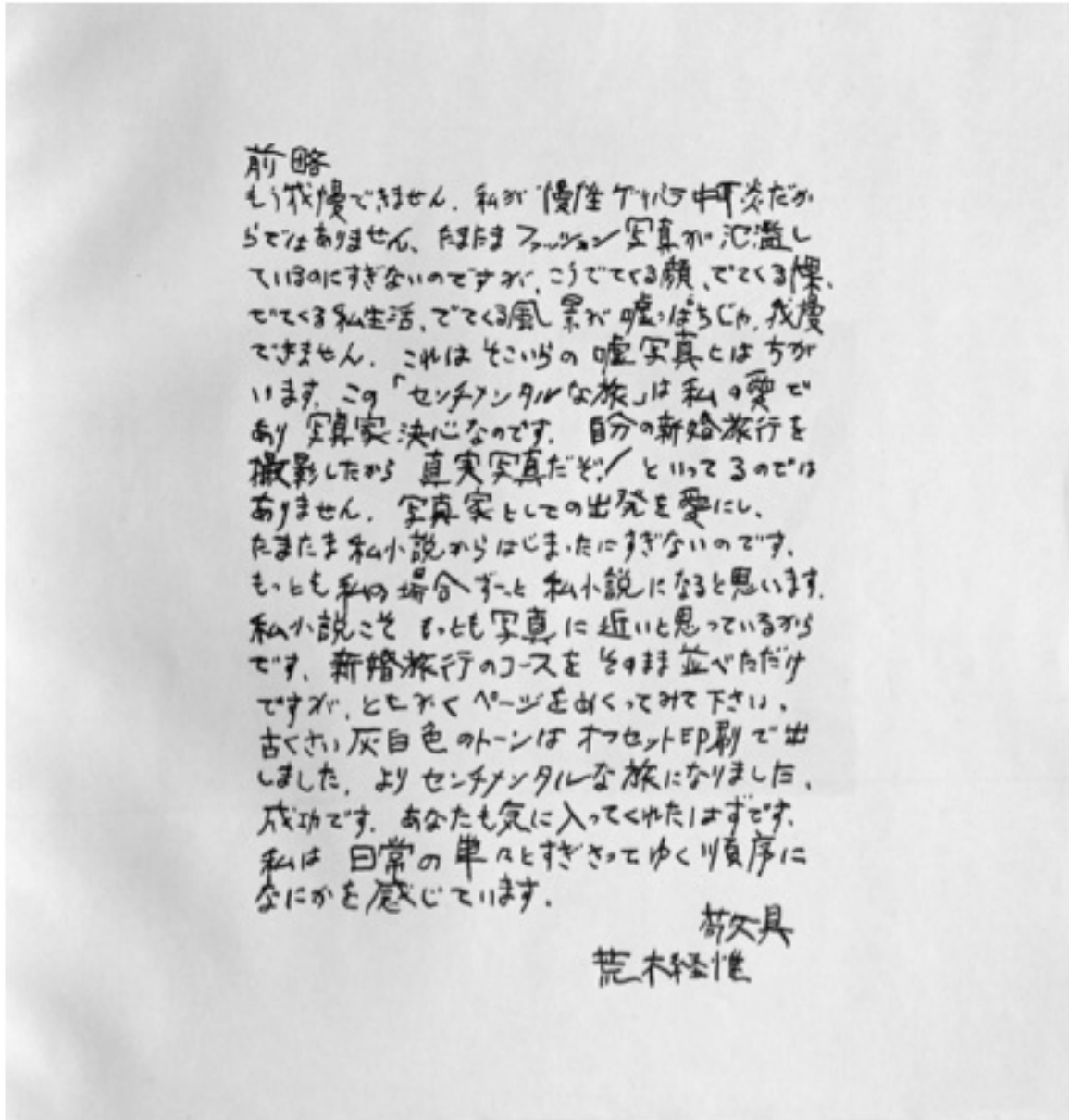


Figure 4.1. Araki Nobuyoshi, Untitled, from the *Sentimental Journey* series, 1971. Handwritten manifesto in black facsimile lettering.



Figure 4.2. Araki Nobuyoshi, Untitled, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.



Figure 4.3. Araki Nobuyoshi, Untitled, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.



Figure 4.4. Araki Nobuyoshi, from the *SJ/WJ* series, 1991. Front cover and photobook.



Figure 4.5. Araki Nobuyoshi, Untitled, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.

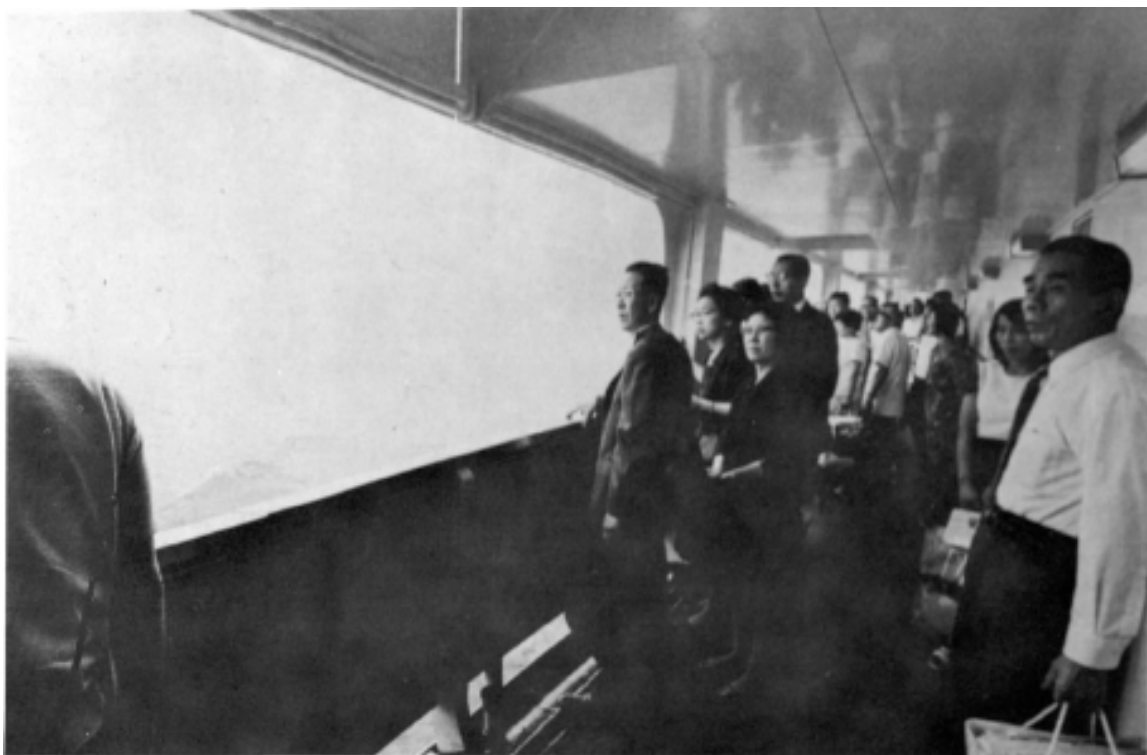


Figure 4.6. Araki Nobuyoshi, Untitled, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.



Figure 4.7. Araki Nobuyoshi, Untitled, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.



Figure 4.8. Araki Nobuyoshi, *Untitled*, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.



Figure 4.9. Araki Nobuyoshi, *Untitled*, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.



Figure 4.10. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 3/8 x 4 5/8 in. (18.7 x 11.7 cm).



Figure 4.11. Araki Nobuyoshi, Untitled, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.



Figure 4.12. Araki Nobuyoshi, Untitled, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.





Figure 4.13. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm).



5月17日は陽子の誕生日。  
どんなに忙しくてもふたりで終日すごすことにしていた。  
この写真がふたりでの最後の写真になってしまった。

Figure 4.14. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7  $\frac{1}{4}$  x 4  $\frac{3}{4}$  in. (18.4 x 12.1 cm). Translation: *(1989/5/17): May 17 was Yōko's birthday. No matter how busy we were, we always made a point of spending all day together. This photograph ended up being our last photograph together.*



Figure 4.15. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1989/6/16): *Day off, time [when I was], watching TV at home with Yōko and Chiro. The composition [of], [when I was] happy.*



シキユキンシュと言われ  
女子医大に入院することになった。  
んなもん至急禁酒すりやすぐ治ると  
ダジャレで記念写真を写した。

Figure 4.16. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1989/8/11): *We were told Yoko has “shikyû kinshu [uterine myoma]” and she was hospitalized to Tokyo Women’s Medical University Hospital. So, we fooled around saying “you’ll get well right away, if you immediately [shikyû] quit drinking [kinshu],” then took a picture.*



Figure 4.17. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1989/10/7): *Me and Chiro, just the two of us.*



Figure 4.18. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1989/10/30): *When I visited her in the hospital like always, she was wearing a paper mask. Her blood cell count got low, so she could catch a cold easily, apparently. I wore the paper mask, too, and acted like Dennis Hopper.*



Figure 4.19. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1989/12/27): *She probably has a month at the most, they said. I wanted to walk, so I walked as far as Waseda.*



Figure 4.20. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: *(1989/12/31, futons): As we watched the Barcelona relay race, we talked about our fun trip to Spain. When I got back to our apartment, Chiro was playing by Yôko's futon that I hung out to dry on the balcony.*





Figure 4.21. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/2): *Excerpt from Yôko's letter to Araki: "I'm sorry for making you worry so much. I feel sorry that I'm making you do all the chores when you're so busy with work, plus I am burdening you with all of these worries."*



手指をにぎりしめると、にぎりかえしてきた。  
お互いにいつまでもはなさなかった。  
午前3時15分、奇跡がおこった。  
目をパッとあげた。輝いた。

Figure 4.22. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/26): *When I held her hand, she grasped it in return. We did not let go. Then, at 3:15 in the morning, a miracle occurred. Her eyes popped open. Shining.*



Figure 4.23. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/27, bedside flowers – notice the time on the clock; the label on the headboard says, from top: First line – illegible; Second line: “Araki Yôko, 42”; Third line: “Ôkawa, Tanaka, Isobe” – probably the names of the nurses and/or doctors responsible; Fourth line: “1 12 22” – her birthday?; Fifth line: “Gôtokuji, Setagayaku” – their address): At death’s door, she shook her head over and over. No, no, I don’t want to die.



Figure 4.24. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm).



Figure 4.25. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7  $\frac{1}{4}$  x 4  $\frac{3}{4}$  in. (18.4 x 12.1 cm).



通夜には、再入院の次の日のクリスマス・イヴに病室のベッドでプレゼントしてくれたカシミヤの赤いマフラーをした。

Figure 4.26. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/28, shrine): *During the wake, I wore the red cashmere muffler she gave me from her hospital bed on the Christmas Eve the day after she was hospitalized the second time.*



Figure 4.27. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/29, coffin): *I put Itoshi no Chiro* (Eng. title: *Chiro, My Love, Tokyo: Heibonsha, 1990*), a photo collection she was looking forward to, in with Yôko.



Figure 4.28. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm).





Figure 4.29. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7  $\frac{1}{4}$  x 4  $\frac{3}{4}$  in. (18.4 x 12.1 cm). Translation: *(1990/1/29, hearse): I asked Yôko's mother to ride in the hearse. I kept taking photos of the hearse on the way to the crematorium.*



Figure 4.30. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm).



Figure 4.31. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/29, inside Odakyū Line): *I headed home on the Odakyū Line while holding her remains.*



Figure 4.32. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/31, *snowy branch, excerpt from Yōko's writings*): “It was a letter from the Sapporo Park Hotel. I took that small leaf in my hand and thought of the autumn in Sapporo.”



Figure 4.33. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/31, *outside cat*, excerpt from *Yōko's writings*): “Until this, my world was probably in pure colors. But these pure colors were beginning to change into something with more chic nuances.”

外は雪。  
陽子にも赤ワインをついで、飲む。



Figure 4.34. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/2/1): *It is snowing outside. I pour some red wine for Yôko as well, and drink.*



Figure 4.35. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7  $\frac{1}{4}$  x 4  $\frac{3}{4}$  in. (18.4 x 12.1 cm).



Figure 4.36. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7  $\frac{1}{4}$  x 4  $\frac{3}{4}$  in. (18.4 x 12.1 cm).





Figure 4.37. Araki Nobuyoshi, *Untitled*, from the *Sentimental Journey* series, 1971. Gelatin-silver photograph, dimensions unknown. Museum of Modern Art, New York.



Figure 4.38. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/26): *I ran up the stone steps on the shortcut to the hospital carrying a bunch of Magnolia.*



Figure 4.39. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: *(1990/1/16, entrance to the Radiation Therapy Units, TWMUH): One week at best, two-three days at worst, I was told. I couldn't tell that to Yoko. But she probably realized it anyway, for she held my hand, fixed her gaze on me, and did not let go.*



私も強くにぎりかえし、いつまでも  
はなしたくなかった。  
雪道を早稲田まで歩いた。  
雪がかかったメガネをふいてると、  
フレームがおれてしまった。

Figure 4.40. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/16): *I squeezed her hand back tightly and did not ever want to let go. I walked through the snow-covered roads to Waseda. I was wiping off the snow off my glasses, and the frames broke.*



Figure 4.41. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/16, shop sign “Sweet Shop Ojika”): *This shop in front of the Gôtokuji Station where the two of us used to eat sweet red bean soup is also closed. Gazing upon it, Yôko’s expression as she said, “Boy, that was fun!” floated into my mind. I cried as I walked.*



Figure 4.42. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/28): *I came home from Minowa on the subway.*

歩きながら口笛、  
センチメンタルジャーニー。



Figure 4.43. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). *Translation: (1990/1/28, subway platform, sign to the left, "Priority Seating: Give up your seat"; to the right, "No Smoking," and poster for the metro): As I walked, I whistle "Sentimental Journey."*



Figure 4.44. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm).





Figure 4.45. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/31, excerpt from *Yōko's* writings): “Before marriage, I received three letters from him. One of the letters didn’t have any paper in the envelope. Instead, there was a single small autumn leaf.”



Figure 4.46. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/31, excerpt from *Yōko's writings*): “Because this one man came into my life, I secretly sensed in my heart that the seasons were getting more sharply divided. I was twenty; he was twenty-seven. It was almost the end of winter.”



Figure 4.47. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/1): *Excerpt from Yôko's letter to Araki: "I am so relying on you. My heart is filled with gratitude for your kindness, and I think it will give me strength to get through the treatment."*



たまには誰かにグチをきいてもら  
い、お酒でも飲んで発散させて  
下さい。そうでないと私は気があ  
たることになります。

Figure 4.48. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/3, *Excerpt from Yoko's letter to Araki*): “Once in a while, I’d like you to bitch about [the whole situation] to someone, drink and blow off steam – otherwise, I’ll be more worried about you.”

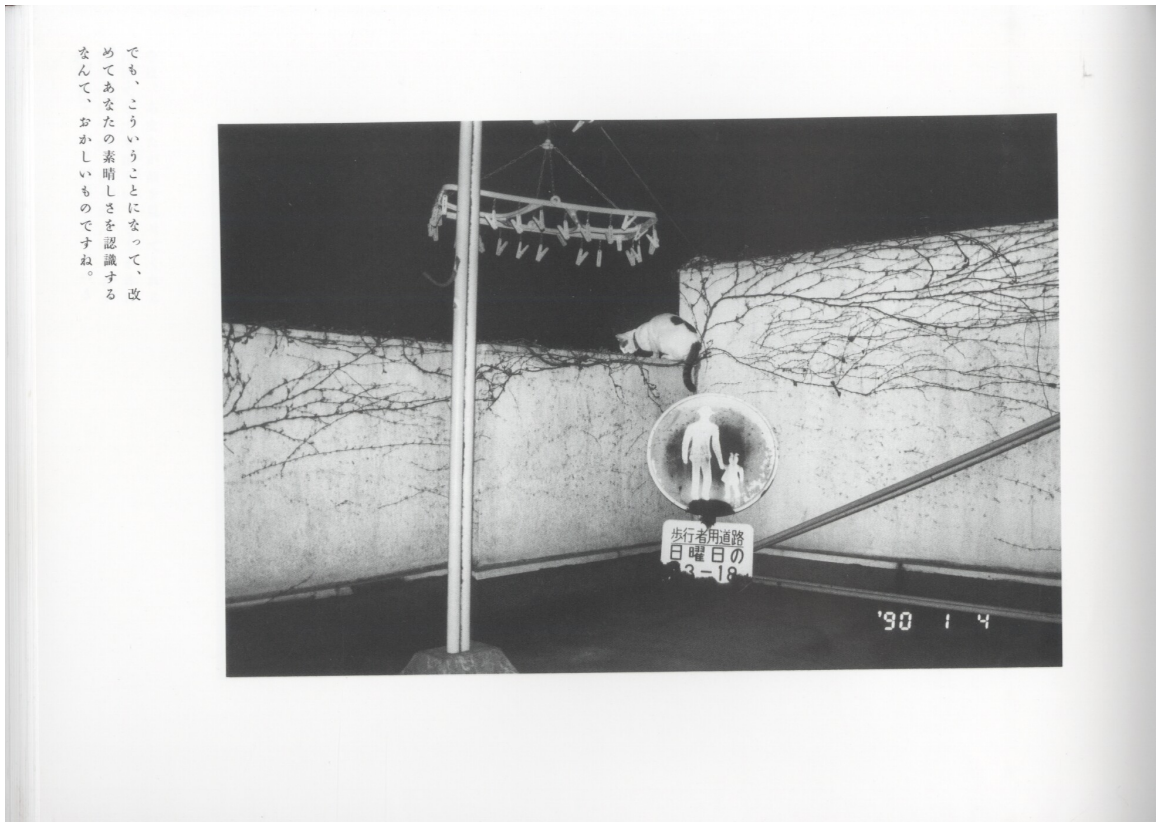


Figure 4.49. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/4, Excerpt from Yôko's letter to Araki): "In any case, all of this is giving me a renewed appreciation of how wonderful you are, isn't that funny?"



Figure 4.50. Araki Nobuyoshi, Cover drawing from the *Balcony of Love* series, 2012. © Kawade Shobo [publisher].



Figure 4.51. Araki Nobuyoshi, Untitled, from the *Balcony of Love* series, 2012. Gelatin-silver photograph, dimensions unknown. © Kawade Shobo [publisher].



Figure 4.52. Araki Nobuyoshi, Untitled, from the *Balcony of Love* series, 2012. Gelatin-silver photograph, dimensions unknown. © Kawade Shobo [publisher].





Figure 4.53. Araki Nobuyoshi, Untitled, from the *Balcony of Love* series, 2012. Gelatin-silver photograph, dimensions unknown. © Kawade Shobo [publisher].



Figure 4.54. Araki Nobuyoshi, Untitled, from the *Balcony of Love* series, 2012. Gelatin-silver photograph, dimensions unknown. © Kawade Shobo [publisher].



Figure 4.55. Araki Nobuyoshi, Untitled, from the *Balcony of Love* series, 2012. Gelatin-silver photograph, dimensions unknown. © Kawade Shobo [publisher].



Figure 4.56. Araki Nobuyoshi, *Untitled*, from the *Balcony of Love* series, 2012. Gelatin-silver photograph, dimensions unknown. © Kawade Shobo [publisher].



Figure 4.57. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/26): *She was already in a coma. I wanted to hear her say something, so “Yôko, Yôko, Yôko,” I called to her repeatedly, pressing my ear to her mouth. “Honey...” she said. After that came only the sound of her breathing that sounded like crying.*



いつもは午前中に逢いにゆくのだが、  
夕方になってしまい、  
病室に陽子はいなかった。

Figure 4.58. Araki Nobuyoshi, *Untitled*, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/24): *I always went to visit Yōko in the morning, but this time I couldn't go until the evening. She wasn't in her hospital room.*



Figure 4.59. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/26, platform – name of the station “Gôtokuji” – it’s a station along Odakyû Line – the sign in the background “Kyôwa Bank”).

二人が結婚したのは昭和四十六年。当時、荒木氏は千葉大工学部を卒業して電通写真部に勤務、陽子さんは同じ電通文書課のタイピストだった。

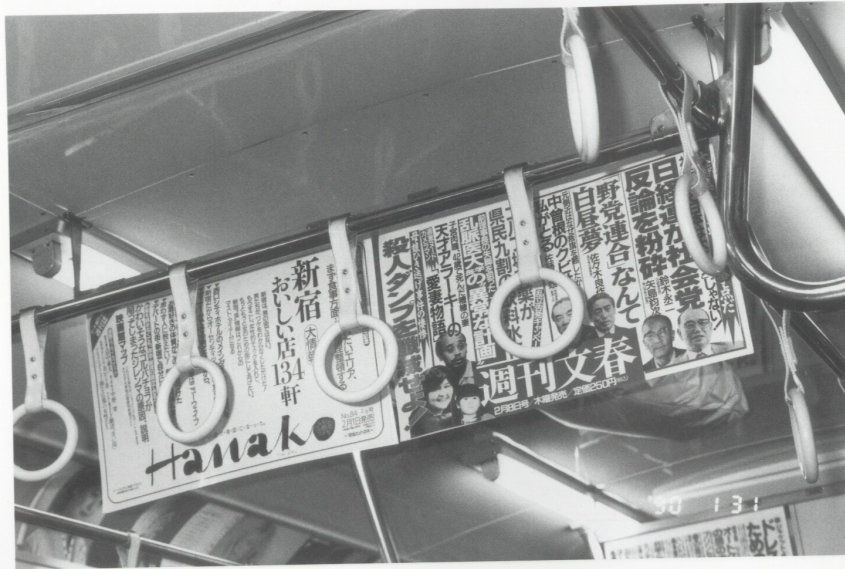


Figure 4.60. Araki Nobuyoshi, Untitled, from the *SJ/WJ* series, 1991. Gelatin-silver photograph, 7 ¼ x 4 ¾ in. (18.4 x 12.1 cm). Translation: (1990/1/31, train ads, on the right ad, second headline from the left, it says, “Provocative Nude Cameraman, Genius Arāki’s ‘Story of My Beloved Wife’ – Died at 42 by Uterine Sarcoma, the wife who supported Araki through early tough days”): “The two were married in the 46th year of the Showa Period [1971]. At that time, Mr. Araki graduated from Engineering Department, Chiba University, was working in the Photography Department at Dentsū, while Yōko was a typist in the Archives Division of the same company.”



## APPENDIX D

TRANSLATION BY SAMUEL R. ORME

Cover: *Sentimental Journey (Winter Journey)*

Araki Nobuyoshi

This is a hymn of love, a requiem of love.

21 pages from *Sentimental Journey*, a self-published record of “love” of our honeymoon. 91 pages of *Winter Journey*, an I-novel photo journal that scrutinizes the trajectory of my wife’s death. A drama about life and death that transcends the established world of photography. (Shinchousha [publisher])

Inside cover (wedding picture): July 7, 1971

Letter: I can’t bear it anymore. It’s not because of my chronic ear infection. It’s just that it so happens that there are fashion magazines flooding [the society], but I can’t stand that every face, every naked body, every private life, and every scenery that I see is all but a lie. This is not one of those ordinary lying photos. *Sentimental Journey* is my love and my conviction as a photographer. I’m not just telling you that they’re “true photos!” just because I took them on my honeymoon. It is simply that I made love my beginning as a photographer, and it just so happens that its beginning was the I-novel. Though in my case, I think it will always be an I-novel. This is because I think I-novel is what is closest to the photography. I’ve just arranged the photos exactly in their course from my honeymoon, but at any rate, please flip through the pages. I achieved the trite, grayish tone through offset printing. The journey looks more sentimental. It’s a success. I am sure you will like it, too. I feel something in the daily sequence that just passes us by.

Sincerely,

Araki Nobuyoshi

*Sentimental Journey/Winter Journey* Araki Nobuyoshi

*Sentimental Journey*

*Winter Journey*

(1989/5/17): May 17 was Yoko’s birthday. No matter how busy we were, we always made a point of spending all day together. This photograph ended up being our last photograph together.

(1989/6/16): Day off, time [when I was], watching TV at home with Yoko and Chiro. The composition [of], [ when I was] happy.

(89/7/8, she’s holding a cat – note date on photo): July 7, our wedding anniversary, too, we always made a point of spending the whole day together. We watched Wim Wenders’s “Tokyo-Ga” at the Yûraku Cinema, had hashed beef rice in Rengatei, and went to the Morning Glory Market in Iriya...

(1989/8/??, wet cat): Giacometti Chiro. Then my turn, Yôko’s Turkish Bath.

(1989/8/11): We were told Yôko has “shikyû kinshu [uterine myoma]” and she was hospitalized to Tokyo Women’s Medical University Hospital. So, we fooled around saying “you’ll get well right away, if you immediately [shikyû] quit drinking [kinshu],” then took a picture.

(1989/8/16): After Yôko went into the operating room, I waited in her hospital room. I was looking at the sky. It wasn’t uterine myoma, but uterine sarcoma, a malignant one.

(1989/8/26): They said she probably won’t make it. I couldn’t tell *that* to Yôko. She said the hospital food tasted bad and that she didn’t have an appetite, so I took her out for some soft-shelled turtle porridge.

(1989/10/7): Me and Chiro, just the two of us.

(1989/10/30): When I visited her in the hospital like always, she was wearing a paper mask. Her blood cell count got low, so she could catch a cold easily, apparently. I wore the paper mask, too, and acted like Dennis Hopper.

(1989/12/27): She probably has a month at the most, they said. I wanted to walk, so I walked as far as Waseda.

(1989/12/31, street): They said we could spend New Year’s together at our home, so I went to pick her up, but her condition suddenly got worse and she couldn’t go out. I got in Yôko’s bed and we watched TV.

(1989/12/31, futons): As we watched the Barcelona relay race, we talked about our fun trip to Spain. When I got back to our apartment, Chiro was playing by Yôko’s futon that I hung out to dry on the balcony.

(1990/1/1): Excerpt from Yôko’s letter to Araki: “I am so relying on you. My heart is filled with gratitude for your kindness, and I think it will give me strength to get through the treatment.”

(1990/1/2): Excerpt from Yôko’s letter to Araki: “I’m sorry for making you worry so much. I feel sorry that I’m making you do all the chores when you’re so busy with work, plus I am burdening you with all of these worries.”

(1990/1/3): Excerpt from Yôko’s letter to Araki: “Once in a while, I’d like you to bitch about [the whole situation] to someone, drink and blow off steam – otherwise, I’ll be more worried about you.”

(1990/1/4): Excerpt from Yôko’s letter to Araki: “In any case, all of this is giving me a renewed appreciation of how wonderful you are, isn’t that funny?”

(1990/1/5): Excerpt from Yôko's letter to Araki: "I got to thinking that maybe people can't see things [clearly] unless they are in a situation like this."

(1990/1/6, intersection): Excerpt from Yôko's letter to Araki: "Now, I am really happy just to see your face. Take care of yourself. I'll do my best, too, [to get better]!"

(1990/1/16, veranda with snow): It snowed. I had a bad feeling. I stopped by the Kawakita General Hospital to pick up her X-ray, then hurried to the Tokyo Women's Medical University Hospital.

(1990/1/16, entrance to the Radiation Therapy Units, TWMUH): One week at best, two-three days at worst, I was told. I couldn't tell *that* to Yôko. But she probably realized it anyway, for she held my hand, fixed her gaze on me, and did not let go.

(1990/1/16, cutout of girl with cat): I squeezed her hand back tightly and did not ever want to let go. I walked through the snow-covered roads to Waseda. I was wiping off the snow off my glasses, and the frames broke.

(1990/1/16, snowy bush; shop sign "Sweet Shop Ojika"): This shop in front of the Gôtokuji Station where the two of us used to eat sweet red bean soup is also closed. Gazing upon it, Yôko's expression as she said, "Boy, that was fun!" floated into my mind. I cried as I walked.

(1990/1/16, glasses): I put my glasses with the broken frame on a black piece of paper and took a bunch of pictures of various compositions.

(1990/1/16, cat in snow): Chiro went back out into the snow, "Chiro, it's going to be lonely soon."

(1990/1/17): I took some forsythias and went to see Yoko. "When we walked around Nara, the forsythias were in bloom, weren't they," [said her].

(1990/1/18): "Maybe I won't recover from this and die."

(1990/1/20): I bought chapstick and Tiger Balm and went to the Women's Med. Univ. She had a plastic tube shoved in her nose. "I look awful. I don't want anyone to see me now."

(1990/1/21): I decided to choose her death portrait from *Aijô Ryokô* (lit. "Love Journey;" Araki Nobuyoshi [photos] and Araki Yôko [essays], Tokyo: Magazine House, 1996). I picked a picture I took that happy summer – when we went to see the Balthus exhibit in Kyoto – when we stayed in the Port Pier Hotel in Kobe the night before.

(1990/1/22): Whenever I enter a hotel room, I immediately want to have sex. I pushed her on the bed, stripped just her bottom clothes and practically raped her.

(1990/1/23): I took one picture of Yôko with the natural light through the window after we showered together and she got all dressed up to go out for dinner. It's that picture.

(1990/1/24; note the destination on the bus that is passing by says "Tokyo Women's Med. Univ."): I always went to visit Yoko in the morning, but this time I couldn't go until the evening. She wasn't in her hospital room.

(1990/1/25 – note caption may still be about 1/24): Yôko came back to the room on a stretcher. She was utterly pale. I didn't want them to put her through such surgery any more. "That really hurt, they are no good at all. How was my chest?"

(1990/1/26, cat on table): Around ten o'clock, while I was shaving, I got a call from the Women's Med. Univ. telling me her condition changed suddenly.

(1990/1/26, veranda)

(1990/1/26, way to the train station – station in the distance)

(1990/1/26, platform – name of the station "Gôtokuji" – it's a station along Odakyû Line – the sign in the background "Kyôwa Bank")

(1990/1/26, stairs): I ran up the stone steps on the shortcut to the hospital carrying a bunch of Magnolia.

(1990/1/26, girl with cat): She was already in a coma. I wanted to hear her say something, so "Yôko, Yôko, Yôko," I called to her repeatedly, pressing my ear to her mouth. "Honey..." she said. After that came only the sound of her breathing that sounded like crying.

(1990/1/26, holding hands – Araki is already in suit...??): When I held her hand, she grasped it in return. We did not let go. Then, at 3:15 in the morning, a miracle occurred. Her eyes popped open. Shining.

(1990/1/27, bedside flowers – notice the time on the clock; the label on the headboard says, from top: First line – illegible; Second line: "Araki Yôko, 42"; Third line: "Ôkawa, Tanaka, Isobe" – probably the names of the nurses and/or doctors responsible; Fourth line: "1 12 22" – her birthday?; Fifth line: "Gôtokuji, Setagayaku" – their address): At death's door, she shook her head over and over. No, no, I don't want to die.

(1990/1/27, closeup of flowers): At 11:00 AM, January 27, 1990, Yôko was gone.

(1990/1/27, grid – this is to put campaign posters for local political candidates; and building): I went with Yoko's remains to "downtown" (*shitamachi*) where we grew up and spent our newly-wed days, toward Jôkan temple in Minowa.

(1990/1/27, view from the windshield; the sign on the electric pole to the left says “Great Japan Printing” [*Dai Nihon Insatsu*]; the one by the building to the right says “Printing Bureau Museum” [*Insatsukyoku Kinenkan*])

(1990/1/27, view from the right window, the partial sign to the right says, “Kayanuma Pharmacy” [*Kayanuma Yakkyoku*], to the left is a liquor store – no name of the store)

(1990/1/27, line of cars)

(1990/1/27, Ferris wheel – probably Kôrakuen Amusement Park; the sign at bottom right says, “Don’t drive as if your life depended on it, drive as if your heart depended on it” – it’s a police slogan about driving)

(1990/1/27, the sign says, “Toy Store Onda” – apparently it is still in business – address: 2-18-5 Ryûsen, Taitô-ku, Tokyo, right next to Tokyo Electric Power Company Ôkubo branch – this view suggests that they were driving through Shôwa Dôri)

(1990/1/27, apartment complex)

(1990/1/27, there is a sign, but can’t read it...)

(1990/1/28, veranda): My eyes popped open at five thirty in the morning. I took Chiro, who was sleeping in Yôko’s bed, into bed with me and wept. Got out of bed at ten. The sky’s clear. Just like always, Chiro jumped out and disappeared.

(1990/1/28, vapor trail): I listened to Ella Fitzgerald, which was still in the CD player. Yôko loved to listen to Ella on clear days like this. As I turned up the volume, I noticed a vapor trail, almost like a shooting star.

(1990/1/28, snow)

(1990/1/28, way to the station, you can see the station name “Gôtokuji” on the platform clearer)

(1990/1/28, shrine – I can give you all the names of the people/institutions who gave flowers next time): During the wake, I wore the red cashmere muffler she gave me from her hospital bed on the Christmas Eve the day after she was hospitalized the second time.

(1990/1/28, lots of people): Sakata Akira played “You Don’t Know What Love Is,” Yoshimasu Gôzô recited “The Ship of Death (*Shi no fune*),” and Nakakami Kenji sang Miyako Harumi’s “Suki ni natta hito” (“The one I fell in love”).

(1990/1/28, tunnel): I came home from Minowa on the subway.

(1990/1/28, subway platform, signed to the left, “Priority Seating: Give up your seat”; to the right, “No Smoking,” and poster for the metro): As I walked, I whistle “Sentimental Journey.”

(1990/1/29, white shirt): The white shirt I’d washed for the funeral was swaying in the late night breeze.

(1990/1/29, coffin): I put *Itoshi no Chiro* (Eng. title: *Chiro, My Love*, Tokyo: Heibonsha, 1990), a photo collection she was looking forward to, in with Yôko.

(1990/1/29, holding picture of Yoko): “Since I’m the photographer,” said I and held Yôko’s death portrait. I probably will never be able to take a photo that will surpass this portrait.

(1990/1/29, hearse): I asked Yôko’s mother to ride in the hearse. I kept taking photos of the hearse on the way to the crematorium.

(1990/1/29, portrait of Yôko with wooden plaque with her Buddhist name, [probably] “Myôyo Yôju Seishinnyo,” the plaque also gives her death date and the word above her name, “newly reborn on lotus”): I took a shot of her larynx, and once I developed and printed it, I noticed it looked like Chiro’s face.

(1990/1/29, Buddhist priest): I put the bright red Chanel lipstick that Yôko always wore into the urn.

(1990/1/29, inside Odakyû Line): I headed home on the Odakyû Line while holding her remains.

(1990/1/30): “Why don’t you marry Chiro-chan and have kids?”

(1990/1/31, train ads, on the right ad, second headline from the left, it says, “Provocative Nude Cameraman, Genius Arākī’s ‘Story of My Beloved Wife’ – Died at 42 by Uterine Sarcoma, the wife who supported Araki through early tough days”): “The two were married in the 46<sup>th</sup> year of the Showa Period [1971]. At that time, Mr. Araki graduated from Engineering Department, Chiba University, was working in the Photography Department at Dentsû, while Yôko was a typist in the Archives Division of the same company.”

(1990/1/31, falling snow): “Before marriage, I received three letters from him. One of the letters didn’t have any paper in the envelope. Instead, there was a single small autumn leaf.”

(1990/1/31, snowy branch): “It was a letter from the Sapporo Park Hotel. I took that small leaf in my hand and thought of the autumn in Sapporo.”

(1990/1/31, cat): “My expression when I’m in thoughts is lovely, he said. Surprised by his word, I think I stared at him.”

(1990/1/31, outside cat): “Until this, my world was probably in pure colors. But these pure colors were beginning to change into something with more chic nuances.”

(1990/1/31, falling snow and fence): “Because this one man came into my life, I secretly sensed in my heart that the seasons were getting more sharply divided. I was twenty; he was twenty-seven. It was almost the end of winter.”

(1990/1/31, calendar): I flipped through Yôko’s personal pocket calendar in her hospital room.

(1990/2/1): It is snowing outside. I pour some red wine for Yôko as well, and drink.

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