



Shashin Nineteenth Century Japanese Studio Photography

Lingjun Ying



Shashin Nineteenth Century Japanese Studio Photography:

Shashin Isobel Crombie, Luke Gartlan, National Gallery of Victoria, 2004 Samurai Sumo wrestlers and priests bijin ga images of beautiful women and tattooed betto porters actors entertainment and genre scenes The conventions and aesthetics of the ukiyo e woodblock print pictures of the floating world were carried over into early Japanese photography Shashin means photograph In this fascinating early chapter of the medium photographers staged their pictures adding costumes in their studios and enhanced their albumen silver photographs with watercolor paint added by master artists who took up to six hours on each image often using a brush with one hair The traditional lifestyles in these cultural vignettes proved increasingly popular with visitors seeking refuge from the modern industrialized world The Japanese had experimented with photography but after Commodore Perry's arrival with his American forces in 1853 new opportunities arose and pictures made from the 1860s to the 1900s by enterprising foreign and Japanese photographers were often collected into ornate albums by tourists Shashin Nineteenth Century Japanese Studio Photography is for all collectors historians and enthusiasts of photography Capturing Japan in Nineteenth-century New England Photography Collections Eleanor M. Hight, 2011 Expanding the canon of photographic history Capturing Japan in Nineteenth Century New England Photography Collections focuses on six New Englanders whose travel and photograph collecting influenced the flowering of Japonism in late nineteenth century Boston The book also explores the history of Japanese photography and its main themes The first history of its kind this study illuminates the ways photographs seeming conveyors of fact imprint mental images and suppositions on their viewers Pacific Exposures Melissa Miles, Robin Gerster, 2018-12-19 Photography has been a key means by which Australians have sought to define their relationships with Japan From the fascination with all things Japanese in the late nineteenth century through the era of White Australia the bitter enmity of the Pacific War the path to reconciliation in the post war period and the culturally complicated bilateralism of today Australians have used their cameras to express a divided sense of conflict and kinship with a country that has by turns fascinated and infuriated The remarkable photographs collected and discussed here for the first time shed new light on the history of Australia's engagement with its most important regional partner Pacific Exposures argues that photographs tell an important story of cultural production response and reaction not only about how Australians have pictured Japan over the decades but how they see their own place in the Asia Pacific Pacific Exposures presents the first study of the photographic exchanges between Australia and Japan its photographers personalities motivations anxieties and tensions based on a diverse range of archival materials interviews and well chosen photographs Dr Luke Gartlan University of St Andrews Pacific Exposures will become a key text on Australia's interactions with Japan and the way that photographs can inform cross cultural relations through their production consumption and circulation Prof Kate Darian Smith University of Tasmania Encyclopedia of Nineteenth-Century Photography John Hannavy, 2013-12-16 The Encyclopedia of Nineteenth Century Photography is the first comprehensive encyclopedia of world

photography up to the beginning of the twentieth century. It sets out to be the standard definitive reference work on the subject for years to come. Its coverage is global, an important first in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates, and groupings which helped photography develop from being a solution in search of a problem when first invented to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth Century Photography an essential reference source for academics, students, researchers, and libraries worldwide.

Mount Fuji H. Byron Earhart, 2015-07-15. Illustrated with color and black and white images of the mountain and its associated religious practices. H. Byron Earhart's study utilizes his decades of fieldwork including climbing Fuji with three pilgrimage groups and his research into Japanese and Western sources to offer a comprehensive overview of the evolving imagery of Mount Fuji from ancient times to the present day. Included in the book is a link to his twenty-eight minute streaming video documentary of Fuji pilgrimage and practice. *Fuji Sacred Mountain of Japan*. Beginning with early reflections on the beauty and power associated with the mountain in medieval Japanese literature, Earhart examines how these qualities fostered spiritual practices such as Shugendo which established rituals and a temple complex at the mountain as a portal to an ascetic otherworld. As a focus of worship, the mountain became a source of spiritual insight, rebirth, and prophecy through the practitioners Kakugyo and Jikigyo whose teachings led to social movements such as Fujido, the way of Fuji, and to a variety of pilgrimage confraternities making images and replicas of the mountain for use in local rituals. Earhart shows how the seventeenth-century commodification of Mount Fuji inspired powerful interpretive renderings of the peerless mountain of Japan such as those of the nineteenth-century print masters Hiroshige and Hokusai which were largely responsible for creating the international reputation of Mount Fuji. In the eighteenth and nineteenth centuries, images of Fuji served as an expression of a unique and superior Japanese culture. With its distinctive shape firmly embedded in Japanese culture, but its ethical, ritual, and spiritual associations made malleable over time, Mount Fuji came to symbolize ultranationalistic ambitions in the 1930s and early 1940s, peacetime democracy as early as 1946, and a host of artistic, naturalistic, and commercial causes even the exotic and erotic in the decades since.

Challenging Past And Present Ellen P. Conant, 2006-01-01. The complex and coherent development of Japanese art during the course of the nineteenth century was inadvertently disrupted by a political event, the Meiji Restoration of 1868. Scholars of both the preceding Edo (1615-1868) and the succeeding Meiji (1868-1912) eras have shunned the decades bordering this arbitrary divide, thus creating an art historical void that the former view as a period of waning technical and creative inventiveness and the latter as one threatened by Meiji reforms and indiscriminate westernization and modernization. *Challenging Past and*

Present to the contrary demonstrates that the period 1840-1890 as seen progressively rather than retrospectively experienced a dramatic transformation in the visual arts which in turn made possible the creative achievements of the twentieth century

Absence Byung-Chul Han, 2023-02-27 Western thinking has long been dominated by essence by a preoccupation with that which dwells in itself and delimits itself from the other. By contrast, Far Eastern thought is centred not on essence but on absence. The fundamental topos of Far Eastern thinking is not being but the way *dao* which lacks the solidity and fixedness of essence. The difference between essence and absence is the difference between being and path between dwelling and wandering. A Zen monk should be without fixed abode like the clouds and without fixed support like water, said the Japanese Zen master Dogen. Drawing on this fundamental distinction between essence and absence, Byung Chul Han explores the differences between Western and Far Eastern philosophy, aesthetics, architecture, and art, shedding fresh light on a culture of absence that may at first sight appear strange and unfamiliar to those in the West whose ways of thinking have been shaped for centuries by the preoccupation with essence.

Early Japanese Images Terry Bennett, 2013-02-19 This fascinating Japanese photography book features over 140 images taken between 1853 and 1905 by the most important local and foreign photographers then working in Japan. Almost one fourth of the images are hand-colored, superb examples of a rich art form long since vanished. The Japan of this book too has disappeared, but author and compiler Terry Bennett has put together a unique portrait of the country at perhaps its most decisive turning point: a nation about to abandon its traditional ways and enter the modern age. Important features of *Early Japanese Images* include the following: A historical overview of the years 1853-1912; The story of early Western photographers in Japan; The story of early Japanese photographers; Over 100 images reproduced in original sepia tones; Over 40 images reproduced as originally hand-colored; An invaluable index that identifies the photographers.

Photography in Japan 1853-1912 Terry Bennett, 2012-07-03 K-Drama star Lee Joon-gi teams up with Language Learning Experts to bring you this all-in-one guide for beginners who want to learn Korean as it's actually spoken in Seoul today. Korean is one of the fastest-growing second languages in the world due to the huge popularity of Korean pop music, food, and K-dramas. This book is designed to meet the needs of people who want to learn the language quickly and accurately, especially Korean pop culture fans. It features colorful drawings and a cast of youthful friends, Koreans and foreigners who live in Seoul, hang out together, and have fun exploring the city. It also features Korean film and TV star Lee Joon-gi, who not only provides audio recordings of the dialogues but contributes a series of stories about his favorite places and things to do in Seoul. Each chapter is organized as follows: An opening dialogue on a topic such as shopping or making plans; A list of useful Korean vocabulary and everyday expressions that are commonly used; Grammar explanations; conversations and exercises to help you learn; Talking with Lee Joon-gi when you can respond to prompts as though you are talking to him; A round-up summary of key words, phrases, and concepts in the chapter; Lee Joon-gi's Seoul: The actor's favorite things to do, such as idol spotting. This book is designed by two leading Korean language experts, Jiyoung Park and Soyoung

Yoo to be used either as a classroom textbook or for self study **Picture Paradise** Gael Newton, National Gallery of Australia, 2008 Picture paradise Asia Pacific photography 1840s 1940s chronicles the transmission and adoption of new developments in photography from Europe to the Asia Pacific region from this diverse region covering India and Sri Lanka Southeast and East Asia Australia New Zealand and the Pacific Islands to the west coast of North America It includes pioneer local photographers as well as European photographers working in the region and reveals the rich heritage and the many outstanding achievements of the first century of photography in the Asia Pacific region Book Jacket **Photography for Everyone** Kerry Ross, 2015-06-24 The Japanese passion for photography is almost a cliché but how did it begin Although Japanese art photography has been widely studied this book is the first to demonstrate how photography became an everyday activity Japan's enthusiasm for photography emerged alongside a retail and consumer revolution that marketed products and activities that fit into a modern tasteful middle class lifestyle Kerry Ross examines the magazines and merchandise promoted to ordinary Japanese people in the early twentieth century that allowed Japanese consumers to participate in that lifestyle and gave them a powerful tool to define its contours Each chapter discusses a different facet of this phenomenon from the revolution in retail camera shops to the blizzard of socially constructive how to manuals and to the vocabulary of popular aesthetics that developed from enthusiasts sharing photos Ross looks at the quotidian activities that went into the entire picture making process activities not typically understood as photographic in nature such as shopping for a camera reading photography magazines and even preserving one's pictures in albums These very activities promoted and sponsored by the industry embedded the camera in everyday life as both a consumer object and a technology for understanding modernity making it the irresistible enterprise that Eastman encountered in his first visit to Japan in 1920 when he remarked that the Japanese people were almost as addicted to the Kodak habit as ourselves Theatricality of the Closet Michelle Liu Carriger, 2023-09-15 A richly illustrated exploration of fashion and its capacity for generating controversy and constructing social and individual identities Clothing matters This basic axiom is both common sense and in another way radical It is from this starting point that Michelle Liu Carriger elucidates the interconnected ways in which gender sexuality class and race are created by the everyday act of getting dressed Theatricality of the Closet Fashion Performance and Subjectivity between Victorian Britain and Meiji Japan examines fashion and clothing controversies of the nineteenth century drawing on performance theory to reveal how the apparently superficial or frivolous deeply affects the creation of identity By interrogating a set of seemingly disparate examples from the same period but widely distant settings Victorian Britain and Meiji era Japan Carriger disentangles how small local ordinary practices became enmeshed in a global fabric of cultural and material surfaces following the opening of trade between these nations in 1850 This richly illustrated book presents an array of media from conservative newspapers and tabloids to ukiyo-e and early photography that locate dress as a site where the individual and the social are interwoven whether in the 1860s and 1870s or the twenty first century **Photography in**

China Oliver Moore, 2021-12-24 Emphasizing the medium's reception among several Chinese constituencies this book explores photography's impact within new discourses on science as well as its effects in social life visual modernity and the media during China's transition from imperial to republican government General knowledge and academic teaching of early modern Chinese visual culture stops short of fitting photography into the larger context of visual practices and theories This study redraws the boundaries by making photography the central concern within changing priorities of visual representation and its functions during a period of major cultural and political change No other study draws on such intimate familiarity with the early glamour of photography as science commerce and communication in the various local conditions of China's cities and towns Joining a body of critical writing that examines photography's histories outside the familiar confines of the West this book looks beyond the tourist and imperialist gazes of photographer adventurers from the Western powers and Japan It defines instead the Chinese priorities of photographic vision that are abundantly evident in surviving photographs as well as in records as various as technical manuals and personal inscriptions Local practices and local knowledge are the keys to explain the highly successful indigenization of a medium as globalizing as photography with reference to Chinese society's own terms and practices This book will be of particular interest to scholars in art and visual culture the history of photography and Asian art

A Career of Japan Luke Gartlan, 2019-08-26 A Career of Japan is the first study of one of the major photographers and personalities of nineteenth century Japan Baron Raimund von Stillfried was the most important foreign born photographer of the Meiji era and one of the first globally active photographers of his generation He played a key role in the international image of Japan and the adoption of photography within Japanese society itself Yet the lack of a thorough study of his activities travels and work has been a fundamental gap in both Japanese and Western language scholarship Based on extensive new primary sources and unpublished documents from archives around the world this book examines von Stillfried's significance as a cultural mediator between Japan and Central Europe It highlights the tensions and fierce competition that underpinned the globalising photographic industry at a site of cultural contact and exchange treaty port Yokohama In the process it raises key questions for Japanese visual culture Habsburg studies and cross cultural histories of photography and globalisation A Career of Japan is the winner of the 2nd Professor Josef Kreiner Hosei University Award for International Studies Kreiner Award Luke Gartlan's book is a compelling and enjoyable read and contributes major new perspectives to the growing field of Meiji photography It will certainly be the authoritative work on Raimund von Stillfried but it is also impressive for its contributions to other important areas of Meiji cultural studies including representations of the emperor photography of Hokkaido and world's fairs Bert Winther Tamaki University of California Irvine

Japonisme in Britain Ayako Ono, 2013-11-05 Japan held a profound fascination for western artists in the latter half of the nineteenth century and the influence of Japonisme on western art was pervasive Paradoxically just as western artists were beginning to find inspiration in Japan and Japanese art Japan was opening to the western world and beginning a

process of thorough modernisation some have said westernisation The mastery of western art was included in the programme This book examines the nineteenth century art world against this background and explores Japanese influences on four artists working in Britain in particular the American James McNeill Whistler the Australian Mortimer Menpes and the Glasgow boys George Henry and Edward Atkinson Hornel Japonisme in Britain is richly illustrated throughout *Shashin, Shashin!!* Filip Suchomel, 2017 **Reflecting Truth** Nicole Coolidge Rousmaniere, Mikiko Hirayama, 2004 This publication shows how scholarly investigation of Japanese photography in recent years has entered an important transitional stage moving beyond its focus on new discoveries and descriptions of collections to a more sophisticated investigation of photography in its historical and cultural contexts At one time marginalized as either a practical technique or amateur art form Japanese photography has now earned full recognition as a legitimate subject of scholarly inquiry It is now being examined in terms of its aesthetics technological development and its role in the development of a national identity in Japanese art during the country's transition to modernity as well as in contemporary society Contributors include Himeno Junichi on the early development of photography in Japan Sebastian Dobson focussing on the colourful figure of Felice Beato Luke Gartlan on Baron Raimond von Stillfried Ratenicz Allen Hockley on photographic albums produced by commercial studios in the 1880s and 1890s Kinoshita Naoyuki exploring the tradition of war portraiture in Japan Mikiko Hirayama describing the transition from the pioneering stages of photography in Japan to the modern era *Souvenirs from Japan* Margarita Winkel, 1991 *The Premise of Fidelity* Maki Fukuoka, 2012-08-15 *The Premise of Fidelity* puts forward a new history of Japanese visuality through an examination of the discourses and practices surrounding the nineteenth century transposition of the real in the decades before photography was introduced This intellectual history is informed by a careful examination of a network of local scholars from physicians to farmers to bureaucrats known as Sh hyaku sha In their archival materials these scholars used the term shashin which would years later come to signify photography in Japanese in a wide variety of medical botanical and pictorial practices These scholars pursued questions of the relationship between what they observed and what they believed they knew in the process investigating scientific ideas and practices by obsessively naming and classifying and then rendering through highly accurate illustration the objects of their study This book is an exploration of the process by which the Sh hyaku sha shaped the concept of shashin As such it disrupts the dominant narratives of photography art and science in Japan providing a prehistory of Japanese photography that requires the accepted history of the discipline to be rewritten *Kỷ yếu các tọa đàm tổ chức tại Việt Nam trong khuôn khổ dự án JICA, 2000-2003, 2004*

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Shashin Nineteenth Century Japanese Studio Photography Introduction

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