

# NAGASAKI

# Shomei Tomatsu

May 28—July 18, 2016 | Hiroshima City Museum of Contemporary Art

Hours: 10:00-17:00 (Last admission 16:30) Closed: Mondays (except July 18)

Organized by Hiroshima City Museum of Contemporary Art, The Chugoku Shimibun

Supported by Hiroshima Prefecture, Hiroshima Municipal Board of Education, Hiroshima FM Broad Casting Co., Ltd., Onomichi FM Broad Casting Co., Ltd.

In cooperation with Nagasaki Prefectural Art Museum, Office of Shomei Tomatsu INTERFACE, AKIO NAGASAWA Gallery/Publishing



Hiroshima  
MOCA





# Shomei Tomatsu NAGASAKI

[Front] Clockwise from upper left: *Interface 3*, Kamigoto, 1996 | *Untitled*, Chinatown, Shinchimachi, 2006 | *A wristwatch dug up from Ueno-machi*, Nagasaki International Cultural Center, Hirano-machi, 1961 | *Untitled*, Kannaimachi, 1982 | *Stone pavement*, Kojiya-machi, 2000 | *Untitled*, Ginyamachi, 1997 | *Jichu Chinese primary school (now:Confucian Shrine)*, Oura-mashi, 1963 | *Untitled*, Tomachi, 1997

Over a period of fifty years, Shomei Tomatsu (1930-2012), one of post-war Japan's foremost photographers, continued to photograph Nagasaki. In this exhibition we present some 350 works that trace the recovery of that city, reduced like Hiroshima to an atomic wasteland, with a particular focus on its history and cultural climate. Born in Nagoya, Tomatsu moved to Tokyo after graduating from Aichi University and became a staffer at Iwanami Shashin Bunko. After a few years he became independent, and in 1959 he founded the photographic cooperative VIVO together with Ikko Narahara, Eikoh Hosoe and others. He developed a unique expressive style by keenly observing society, strongly influencing the next-generation of photographers, including Takuma Nakahira and Daido Moriyama. Tomatsu first visited Nagasaki to take photographs in 1961, publishing in collaboration with Ken Domon *Hiroshima-Nagasaki Document 1961*. He was greatly shocked by the depth of the scars left by the atomic bombing and the suffering of the victims and returned to Nagasaki numerous times, culminating in the publication in 1966 of *11:02 Nagasaki*. At the same time, prompted by his experience over many years of photographing US military bases in Japan, he traveled to Okinawa and photographed around the islands of Okinawa and in various locations in Southeast Asia, resulting in the publication of one of his most important works, *Pencil of the Sun* (1975). It was during this period that his work transitioned from black and white to color. In 1998 Tomatsu moved to Nagasaki, exploring the region on foot and capturing on multiple levels the expressive townscapes with their diverse histories and cultures, nature, the humorous mannerisms of people and animals, and the festivals that symbolize Nagasaki, all the time maintaining a gaze that "accompanied" A-bomb victims of the same generation. With his black-and-white works, there is a forcefulness that seems to well up from the consummately calculated composition and light and shadow, while with his vivid color works it is as if one can feel everything down to the texture of the details. Aided by a style known as "gunshashin" (photo-constallations) or "mandala" whereby photos are grouped together regardless of any theme or the year or location in which they were shot, this compelling world in which a social perspective and artistry coexist beyond space-time speaks of many things to those of us who encounter Shomei Tomatsu's work.



Statue of angels at Urakami Tenshudo Catholic Cathedral which was destroyed by the blast, Mottoo-machi, 1961



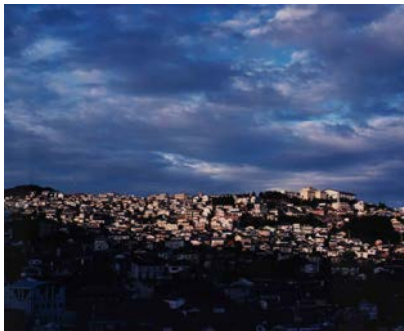
Untitled, Atago, 1975



Mr. Yamaguchi Senji 4 On a ferry, East China Sea, 1998



Ms. Urakawa Shizuka 2, Sakamoto-machi, 1979



Houses 2, Kamikoshima district, 1996



Dockyard 7 Nagasaki-dock Dockyard, Naminohira-machi, 1997

All images: collection of Nagasaki Prefectural Art Museum  
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## Related events \*Conducted in Japanese\* See the museum website for further information

- **Opening dialogue** May 28, 14:00-15:30  
Guests: Yasuko Tomatsu (Office of Shomei Tomatsu INTERFACE), Ryuta Imafuku (Cultural anthropologist)
- **Talk event** June 4, 14:00-15:30  
Guest: Daido Moriyama (Photographer)  
Interviewer: Akio Nagasawa (AKIO NAGASAWA Gallery/Publishing)
- **Lecture** June 12, 14:00-15:30  
Guest speaker: Joe Takeba (Curator, Nagoya City Art Museum)
- **Gallery talks** May 29 and June 26, 14:00-15:00
- **Photography workshop** July 2 and 3, 13:00-16:30  
Instructor: Naoki Ishikawa (Photographer)

## Admission

**Adults 1,030 (820) yen**  
**University students 720 (620) yen**  
**High school students and seniors[65 and over] 510 (410) yen**  
\*Figures in parentheses: Advance purchase and groups of 30 or more  
\*Junior high school students and younger: Free admission

## Access

### [Streetcar]

- From Hiroshima Station Line 5, Get off at "Hijiyama-shita" Streetcar Stop.

### [Bus]

- From Hiroshima Station (Stop #3 and #4)  
Bus #26-1 for "Asahimachi", #5 for "Daigaku Byoin" or #31 for "Ken Byoin"  
Get off at "Danbara-chuo".  
Take the Hijiyama Skywalk from Hiroshima Danbara Shopping Center.  
The museum is 200 meters from the end of the Hijiyama Skywalk.
- From Hatchobori (Chuo-dori, LABI Hiroshima-mae)  
Bus #23-1 for "Daigaku Byoin"  
Get off at "Danbara-chuo". Take the Hijiyama Skywalk from Hiroshima Danbara Shopping Center.  
The museum is 200 meters from the end of the Hijiyama Skywalk.

### [HIROSHIMA Sightseeing Loop Bus "Hiroshima meipuru-pu"]

[Orange Route] Get off at Hiroshima City Museum of Contemporary Art-mae.  
<https://www.chugoku-jrbus.co.jp/teikan/meipurupu/en/>

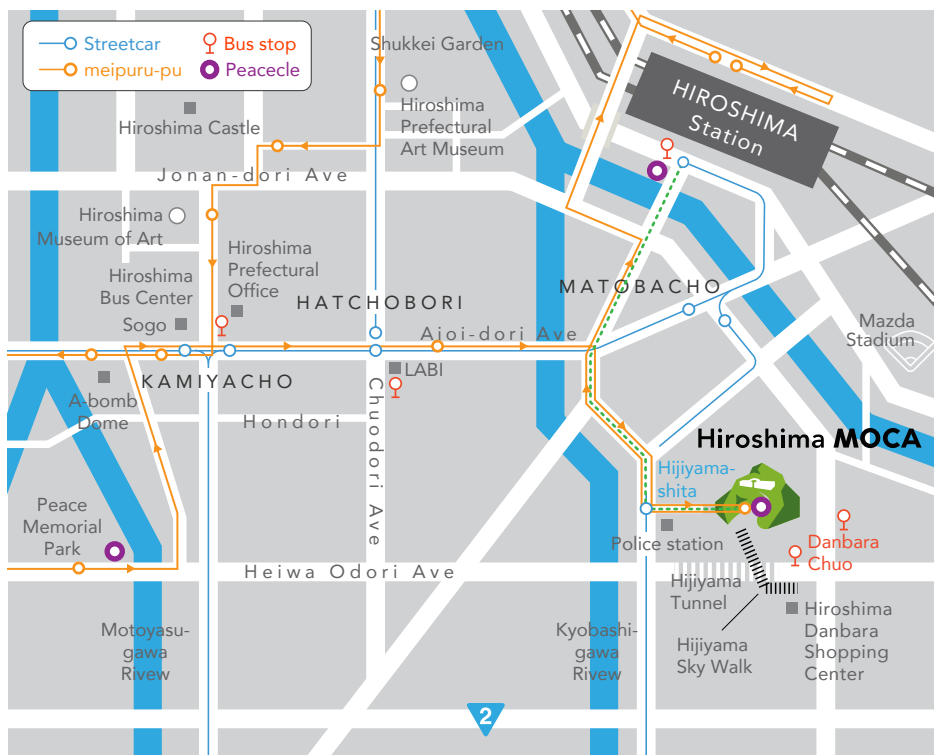
### [Hiroshima City Rental Cycle Peacecle (Bicycle Sharing)]

"Peacecle" is an automated "point-to-point" bicycle rental service available at more than 20 stations throughout Hiroshima city.

<http://docomo-cycle.jp/hiroshima/en/>

### [Walk]

- From Hiroshima Station About 30min. (1.8km)



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