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On the Papers in this Special Issue

Junichi Himeno (Conference Organizer)

An International Conference on Research of Old Japanese Photographs was held on November 16 and 17, 2007 on the theme, “International Exchange Depicted in Old Photographs.” This special issue is a compilation of the papers submitted at that Conference. I will now summarize the papers and discuss their contributions in furthering the promotion of such research.

First of all, international guest researchers presented new discoveries on the history of old photography in Japan. Dutch scholar Herman Moeshart from Leiden informed us of the important role played by Dr. Jan Karel van den Broek, a physician who also served as a photography teacher in Japan. Terry Bennett gave a presentation on the footsteps of a pioneer photographer Pierre Rossier in East Asia in the early 1860s. Sebastian Dobson featured the Prussian Expedition in 1861, which was the very first attempt to inspect works of photographers such as Wilhelm Heine, Carl Bismarck, and August Sachtler. Luke Gartlan elucidated the achievements of Austrian expedition photographer William Burger in Nagasaki, who was active in the same period as Rossier and the Prussian Expedition. The paper by Shigetoshi Osano looked into Adolfo Farsari’s accomplishments as the result of his archival works conducted in Italy, and then proposed to expand the coverage of research abroad. All this should be treated as a

new dimension of study on early Japanese photography.

Next, Ryuichi Kaneko reviewed Kuichi Uchida’s art and techniques, Brian Burke-Gaffney referred to the picturesque Mogi Road of Nagasaki, and Hidenori Takahashi examined Hikoma Ueno’s technique and the equipment he used. These papers, too, will add a new page to research on Japanese photography as well as in area studies.

Finally, some papers dealt with cross-cultural communication through photographs. Junichi Himeno presented a study on the encounter of Japanese people with foreign photographers and their pictures. Meanwhile, Aya Mihara showed portraits of Japanese professional entertainers who visited abroad. Their works have exhibited a new approach toward research on the history of old Japanese photographs in the context of world history. Takio Saito’s paper on the history of photographs taken in Yokohama is also a challenging work for new area studies revealing the interchange between Japanese and foreign people about photography.

I am very happy that this third issue of the *Old Photography Study* could shed light on new aspects of “International Exchange Depicted in Old Photographs”, and hope to bring out more discoveries and facts in subsequent issues.