

第二回企画展  
富士山世界文化遺産登録記念特別企画

ドキュメンタリー富士

富士山は、世界で最も多く被写体になっている山であり、これまでさまざまな富士が生み出されてきました。本展では、浮世絵を江戸時代のドキュメンタリーとして捉え、名所絵師として名を馳せた歌川広重晩年の作『富士三十六景』『不二三十六景』と、浮世絵に魅せられたイギリス人写真家クリス・ステイール『パークインズの「富士40景」』をご紹介します。

Exhibition Celebrating Mt. Fuji's Registration as a World Heritage Site  
Documentary FUJI

2013.7.17.Wed- 9.16.Mon

Exhibition Celebrating Mt.Fuji's Registration as a World Heritage Site

# Documentary FUJI

2013 July 17 (Wed.) – September 16 (Mon./Holiday)

## Documentary Fuji

2013 July 17 (Wed.) – September 16 (Mon./Holiday)

Part 1: 2013 July 17 (Wed.) – August 11 (Sun.)

Part 2: August 13 (Tue.) – September 16 (Mon./Holiday)

Organizer: Shizuoka Tokaido Hiroshige Museum of Art (Designated Manager: NPO Hexaproject)

Cooperation:  **JAPAN AIRLINES**



Mount Fuji, a mountain that has since ancient times been treated as an object of worship, a famous mountain landscape and as artistic inspiration, has become known throughout the world and people have been attaching their various beliefs to it. Mount Fuji is also the most photographed mountain in the world and many Fuji have been created. This exhibition presents Ukiyo-e as a documentary of the Edo Period and features works from 2 series of the Thirty Six Views of Mount Fuji made by the meisho (famous places) artist Utagawa Hiroshige in his late years, as well as 40 Views of Mt. Fuji by the Ukiyo-e enchanted English photographer Chris Steele-Perkins.

As if he was using camerawork techniques with modern composition, Hiroshige sometimes presented Mount Fuji as the main subject of his work, but in fact he was realistically portraying its existence through the Edo residents' lives. Perkins uses Mount Fuji as just a focal point in his works, but from them tries to present Japanese society. Through Ukiyo-e and photography – the media of their time – moments of everyday landscape are captured and preserved crossing time and countries. How has the role of Mount Fuji in the lives of the Japanese changed since the Edo Period to today? Without a doubt this change clearly reflects just how different modern-day Japan is since the Edo Period.

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\*Changes may be made to the exhibit and its displayed works.

Utagawa Hiroshige	Part1	<i>Thirty Six Views of Mount Fuji (富士三十六景)</i> [ 31 pieces; inc. List of Works ] <i>Famous Places in Japan, Fuji Yama viewed from Satta Pass</i> [1 piece] <i>Famous Places in Japan, Fujikawa River Ferry Boats</i> [1 piece] <i>Scenery of Seven-Mile Beach in Kamakura</i> [1 piece] <i>Children's Daimyo Procession</i> [3 serial pieces] Total: 37 pieces
	Part2	<i>Thirty Six Views of Mount Fuji (不二三十六景)</i> [ 28 pieces ] <i>The Fifty-Three Stations of the Tokaido - Tsutaya Edition</i> - [6 pieces] <i>Tokaido Kawazukushi Oigawa-no-zu</i> [3 serial pieces] Total: 37 pieces
Chris Steele-Perkins	Part 1 & 2	<i>40 Views of Mt. Fuji</i> Total: 40 pieces

## Hiroshige Utagawa

### *Thirty Six Views of Mount Fuji (富士三十六景)*

The vertical oban nishiki-e works of *Thirty Six Views of Mount Fuji (富士三十六景)* were made in 1858, the year Hiroshige passed away, and published by Tsuta-ya Kichizo the following year. These innovative compositional works make use of the paper's vertical structure by using an overhead view to create depth and perspective as well as using *Kinzo-gata Kōzū* by enlarging objects in the foreground.



*The Sea off Satta in Suruga Province*

This print shows Mount Fuji viewed between the rocky coastline of Satta Pass and an incoming large wave, the shape of the wave reminiscent of Hokusai's *Under the Wave off Kanagawa*.



*The Sagami River*

This work is famous for being included in the background of *Portrait of Père Tanguy* by Van Gogh who was a Ukiyo-e collector. The raftsman going down the Sagami River are drawn large from behind creating perspective.



*Koganei in Musashi Province*

An interesting composition with the trunk of the cherry tree drawn large in the foreground and Mt. Fuji is just visible through the hole in the tree. The curvature of the the flowing Tamagawa creates even more perspective.

### *Thirty Six Views of Mount Fuji (不二三十六景)*

*Thirty Six Views of Mount Fuji (不二三十六景)* were published around 1852 by Sano-ya Kihei and the first he made in his *Thirty Six Views of Mount Fuji* series. The size is horizontal chuban, exactly half the size of *Thirty Six Views of Mount Fuji (富士三十六景)*. In the works *Under Ryogokubashi Bridge* and *Tagonoura Bay in Suruga Province*, Hiroshige uses the *Kinzo-gata Kōzū* composition which is rare in his horizontal works, making them important works in tracing his change of style in his later years.



*Under Ryogokubashi Bridge*

Composed as if peering out through the bridge columns of Ryogokubashi, the viewer can get the feeling of traveling under a bridge down the Sumida River in a boat.



*Tagonoura Bay in Suruga Province*

The sharply pointed drying fishing net in the center of the image contrasts with the gently flowing lines of Mt. Fuji's ridge. The triangular shapes of the nets and the circular motif of the waves are expressed geometrically.



*Rough Seas off Shichirigahama Beach in Sagami Province*

The left-half of Enoshima Island and Koyurugi Point appear between the rolling waves. The beach is not drawn in the foreground making the viewer feel they are out at sea.



*The Seashore in Izu Province*

An unusual composition with the view of Mt. Fuji shown through a cave wall that had been eroded from the ocean waves, it brings a sense of reality with the strong rock presence and a far-away faint Mt. Fuji.

Chris Steele-Perkins

*40 Views of Mt. Fuji*

*40 Views of Mt. Fuji* by the Ukiyo-e enchanted English photographer Chris Steele-Perkins.

The Ukiyo-e works of Utagawa Hiroshige and Katsushika Hokusai fulfilled a role similar to the social documentary photographer of today and tell much about the world we live in. Like Hiroshige and Hokusai, the documentary photographer Perkins shows modern Japan from the viewpoint of a foreigner with the subject of Mount Fuji and its existence in modern life.



© Chris Steele-Perkins / Magnum Photos

Road works and Fuji near Kawaguchiko. I stopped at some road works at night and Fuji was visible. I made a 4-minute exposure and the flashing red lights combined with the green fluorescent light of Fujinomiya city reflecting from the clouds was almost hallucinogenic. 1999.



© Chris Steele-Perkins / Magnum Photos

Coaching baseball between Fujinomiya and Gotemba. 2001.



© Chris Steele-Perkins / Magnum Photos

Hot spring with reflected Fuji, near Kawaguchiko. 1999.



© Chris Steele-Perkins / Magnum Photos

Filling station near Shiraito Falls. 2001.

## Comment from the Artist

In 1997 I met the Japanese woman who was later to become my wife. I was determined to work on a series of photographs that would help me discover more about the country that had produced this wonderful woman. But what was this project to be?

Like many westerners I became interested in ukiyo-e prints, particularly those of Hokusai and Hiroshige. Apart from their aesthetic brilliance they had a compelling documentary quality that celebrated the look, feel, texture and energy of the life of that time, over two centuries ago. I loved the work they both produced that was inspired by Mt Fuji. I admired the boldness with which they pushed their main subject: Fuji, into the background, sometimes so it was almost hidden, from where it oversaw the rich tumble of human activity.

At the same time I saw many photographs of Mt Fuji by contemporary Japanese photographers and was surprised by how they seemed to search only for an immaterial beauty: fuji bathed in early sunlight, Fuji rising from fragrant mists, Fuji crowned by mysterious clouds, Fuji juxtaposed with cherry blossom of golden leaves. It was as if they wanted to rescue Fuji from the messy reality of our time. I could find some sympathy for that approach; a dream of uncontaminated beauty, but finally it was a denial of reality.

My surprise was compounded by my experience. Like most foreigners my first glimpse of Mt Fuji was from the Shinkansen traveling south from Tokyo to Kyoto. It was not a view of uncontaminated beauty. There was a shift in the carriage, people pointed out of the window, nodded, as Fuji came into view through the window, rising from a sea of houses, rising from a network of roads busy with trucks and cars, drifting behind high striped chimneys belching smoke and steam. Electric pylons flashing by. This was the vigorous reality of modern life, and there, in the distance was Fuji, immutable, still overseeing the rich tumble of human activity. What would Hokusai and Hiroshige make of this view of Mt Fuji? Thrilled at it I am sure.

Here was my project. I would explore Japan through Fuji, through the life that surrounded Fuji. I would visit it and circle it and climb it and breath it and photograph it around the seasons. I would rely upon my own eyes and follow my own instincts as a documentary photographer. But, I would borrow, in homage, one key aspect of the ukiyo-e masters; Fuji, in some form, would be a common presence in all of my photographs. Japan would be my subject, Fuji my guide.

Chris Steele-Perkins

## Profile

Chris Steele-Perkins moved from Rangoon to London with his family in 1949. He graduated with honours in psychology at the University of Newcastle-upon-Tyne (1967-70) while working as a photographer and picture editor for the student newspaper.

In 1971 he moved to London and started working as a freelance photographer and started his first foreign work in 1973 in Bangladesh followed by work for relief organizations and travel assignments. In 1975 he worked with EXIT, a group dealing with social problems in British cities. He then joined the Paris-based Viva agency in 1976.

In 1979, his first book, *The Teds*, was published. Chris joined Magnum and soon began working extensively in the Third World. His latest large-scale project in the developing world was on the situation in Afghanistan. He is now also working extensively in Japan and England.

Steele-Perkins has two sons, Cedric, born 16th November 1990, and Cameron, born 18th June 1992. With his marriage to the Japanese broadcaster Miyako Yamada he has a stepson, Daisuke and a grand-daughter, Momoe.

## Award

- 1988 Oskar Barnack Award
- 1988 Tom Hopkinson Prize for British Photojournalism
- 1989 Robert Capa Gold Medal,
- 2000 World Press Photo
- 2008 Terence Donovan Award

## Public Collection

- Arts Council of Great Britain
- Photographers' Gallery (London)
- British Library of Political and Economic Science (London)
- Victoria and Albert Museum (London)
- Side Gallery (Newcastle)
- National Media Museum (Bradford)
- National Portrait Gallery (London)
- Irish Museum of Modern Art (Dublin)
- Bibliothèque nationale de France (Paris)
- Fnac (Paris)
- Tokyo Fuji Art Museum (Hachioji, Tokyo)
- National Gallery of Victoria (Melbourne)
- Corcoran Gallery of Art (Washington, DC)

1979 *The Teds*

1980 *About 70 Photographs*

1981 *La Grèce au Présent*

1982 *In Britain's Inner Cities* (with Nicholas Batty and Paul Trevor) 1983 *Beirut: Frontline Story*

1989 *The Pleasure Principle*

1992 *St. Thomas Hospital*

2000 *Afghanistan, Marvel*

2001 *Fuji, Umbrage*

2002 *The Teds* (reissue) Dewi Lewis

2004 *Echoes, Trolley*

2007 *Tokyo Love Hello, Intervalles*

2007 *Northern Exposures*, Northumbria University Press

2009 *England, My England*, Northumbria University Press

2012 *Fading Light*, a portrait of some British centenarians, McNidder and Grace

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## Related Event 1:

### Talk Event

#### "Mount Fuji Through the Eyes of a Foreign Documentary Photographer – Another Side"

- Participating Artist: Chris Steele-Perkins (English with Japanese interpreter.)
- When: July 27 (Sat.) 13:00–14:30
- Cost: Free, but museum admission fee is required
- Limited to the first 40 people to register. (Pre-registration recommended.)
- Registration: Use the web-form at <https://tokaido-hiroshige.jp/inquiry/>

## Related Event 2:

### Photo Contest

#### "GREAT MOUNT FUJI / My Heritage"

What type of Mt. Fuji exists in your life? A view of Mt. Fuji from your bathroom window, a commuting train or bus, a favorite shop or dog-walking path... that everyday landscape just may become your personal heritage of memory. "GREAT MOUNT FUJI / My Heritage" is now accepting submissions. Send us a photo of your Mt. Fuji. Selected works will be exhibited in the museum's entrance hall during Part 2 of the exhibition.

Contest Starts : 2013 July 17 (Wed.)

Submission Deadline : 2013 August 18 (Sun.)

Who May Enter : Anyone may enter, both amateurs and professionals, with no restrictions on age or nationality.

\*Entrants under the age of 18 will need to submit parent/guardian permission.

What to Enter :  Unpublished work (has not been shown nor plans to show in other contests) which was photographed by the entrant who holds copyrights.

May be digital or film and either color or black & white.

Composite or retouched photos may be submitted.

Size •Online Entry: less than 3mb per image; JPEG

•Mail-in Entry: 240mm x 290mm (yotsugiri) print

\* Winning entrants will be asked to submit originals (digital, negative or positive film) by a designated date.

Entry Methods : Entries may be sent either online or by mail.

• Online Entry / Follow the rules and submission requirements on the contest webpage at <https://www.tokaido-hiroshige.jp/fujisan/>

• Mail-in Entry / Attach the artwork entry form to the back of the work and send it with the entry form.

\*The entry form is available at the museum or can be downloaded from our website.

Judges : Photographer/ Chris Steele-Perkins (Magnum Photo),

Shizuoka Tokaido Hiroshige Museum of Art/ Hideyuki Kume (Director), Hisami Omori (Head Curator)

Prizes : 1 Grand Prize: ¥30,000 QUO card; 2 Top Prizes: ¥10,000 QUO card; 3 Finalist Prizes: ¥5000 QUO Card;  
3 Special Recognition Prizes: Exhibit Goods

Exhibit of Winning Works : 2013 September 3 (Tue.) – 16 (Mon./Holiday)

Contest Page <http://www.tokaido-hiroshige.jp/fujisan/>

Press Images

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1



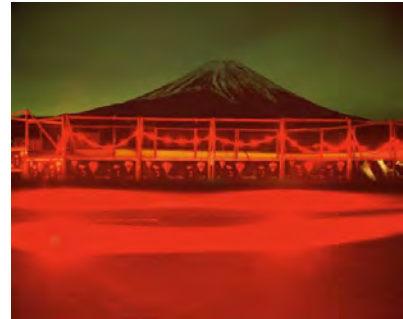
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2



Utagawa Hiroshige  
"Thirty Six Views of Mount Fuji  
The Sea off Satta in Suruga Province"  
From the Shizuoka Tokaido Hiroshige  
Museum of Art collection

3



Chris Steele-Perkins  
"40 Views of Mt. Fuji"  
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Hours : 9:00 AM – 5:00 PM (last admission 30 minutes before closing time)

Closed : Mondays (if it falls on a holiday, then the following Tuesday)

Admission : Adults: 500 (400) yen / University/High School Students: 300 (240) yen

\*Junior high students and younger as well as Shizuoka City residents over 70 are admitted free of charge

\* ( ) indicates prices for groups of 20 or more

\* Persons with proof of disability and one accompanying person are admitted free of charge

Organizer : Shizuoka Tokaido Hiroshige Museum of Art (Designated Manager: NPO Hexaproject)

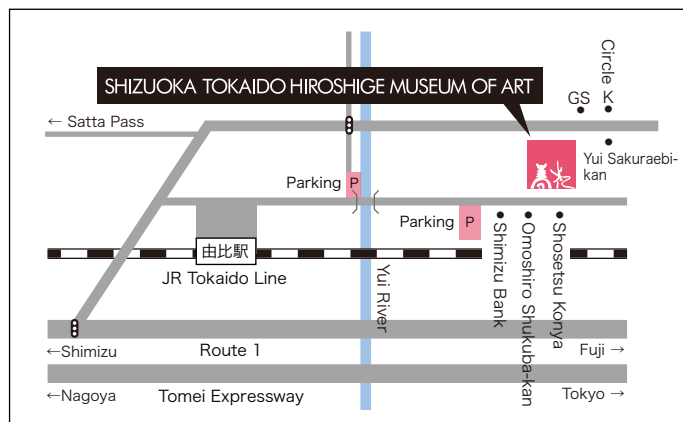
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Tel 054-375-4454 / Fax 054-375-5321  
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[facebook] [www.facebook.com/tokaido.hiroshige](http://www.facebook.com/tokaido.hiroshige)

□ Access by train:  
Take the JR Tokaido Line and get off at Yui Station.  
It is a 25-minute walk or 5-minute taxi ride from there.

□ Access by car:  
Exit the Tomei Expressway at the Shimizu IC and it is 20-minutes  
by Route 1 from there. There are 21 parking spaces at the museum  
(Yui Honjin Park Parking).



For more information on this exhibition and press inquiries

pr@tokaido-hiroshige.jp



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Exhibition Celebrating Mt.Fuji's Registration as a World Heritage Site

## Documentary FUJI

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