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| **Nojima, Yasuzô (野島康三) (1889-1964)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Nojima Yasuzô, born Nojima Hiromasa, was a central figure in Japanese modern photography and the development of Japanese artistic modernism in general. His photographic style was instrumental to the refinement of two aesthetic movements in Japan: pictorialism (*kaigashugi shashin*), which was imported from Europe in the late nineteenth century and remained influential through the 1920s, and ‘new photography’ (*shinkō shashin*) in the 1930s. Nojima’s early style in the 1910s and 1920s reflects the painterly concerns of pictorialism, favoring poetic landscapes and sensitive portraits produced with heavy pigment printing.  In the 1930s, inspired by photography trends in Germany, Nojima’s photos became increasingly spontaneous and experimental, with nudes and portraits becoming his subject of choice. His female subjects showed what Luisa Orto describes as ‘a heaviness and earthiness that was far removed from standard traditions of Japanese feminine beauty’. Besides his photographic output, Nojima was also involved in the founding of the seminal art photography journal *Kôga* (*Pictures of Light*) in 1932, and in the creation of a photography section of the juried exhibition society *Kokugakai* in 1939. |
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