

The magazine of The Foreign Correspondents' Club of Japan

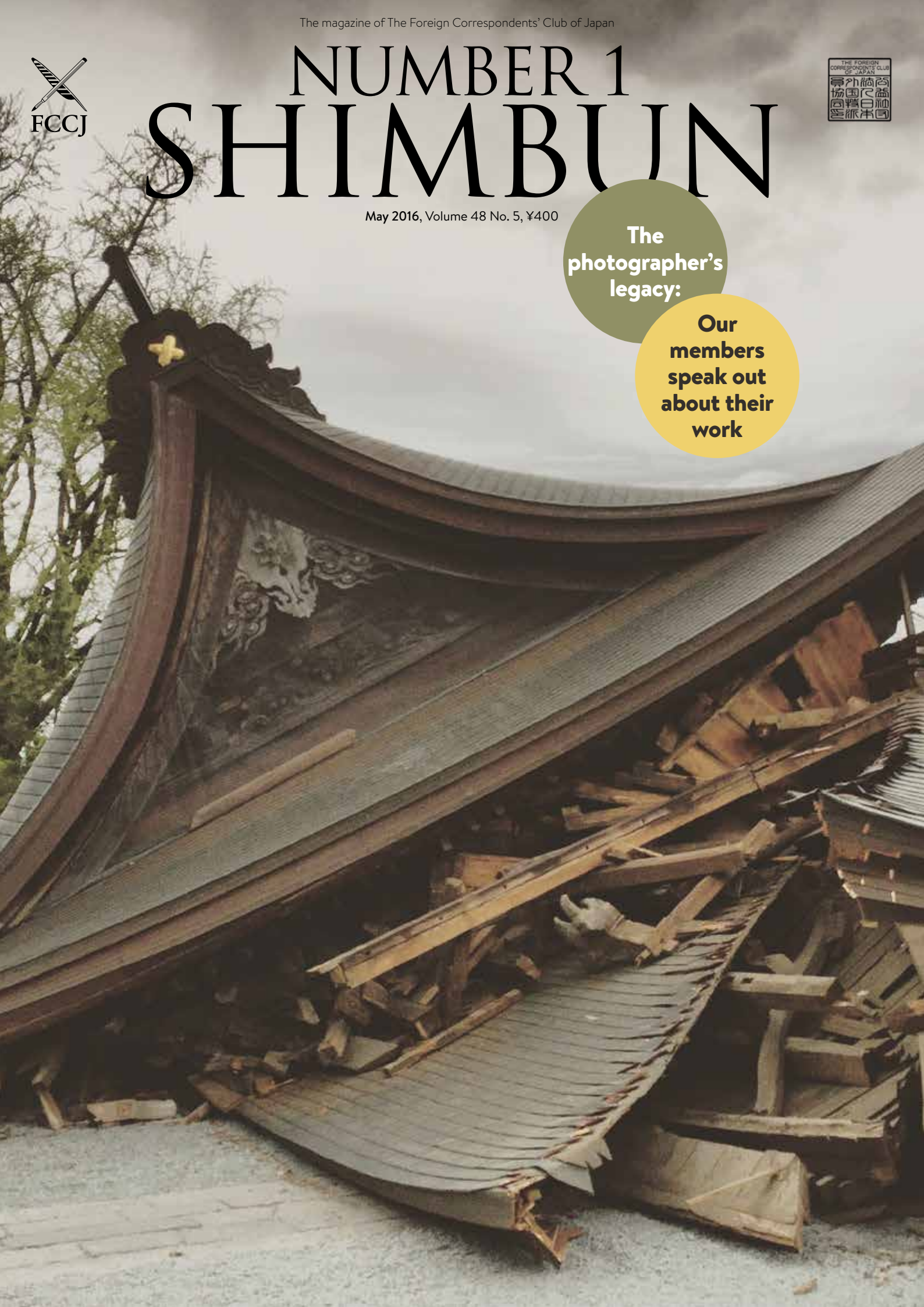


# NUMBER 1 SHIMBUN

May 2016, Volume 48 No. 5, ¥400

The  
photographer's  
legacy:

Our  
members  
speak out  
about their  
work







> THEME.12  
> ZERO

# Aiming for Zero... and not a nanometer more

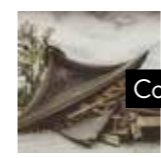
In most businesses, people like to focus on big numbers and charts that spike relentlessly upward. At NSK, we like some of those, too. But what really excites our engineers are charts that plunge toward zero. Zero friction. Zero energy loss. Zero emissions. Zero deviation from the perfect sphere. Zero defects. Zero traffic deaths. Zero disappointed customers. In fact, we're so obsessed with zero that even at 50 billionths of a meter from zero we're not satisfied. We won't rest until we reach absolute zero on the metrics that matter.

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Bob Kirschenbaum  
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MARTIN HLADIK





From the President

MAY MARKS THE END of this Board's tenure and my stint as your FCCJ president.

We'll wrap up our year in early June with a final meeting, followed by elections and the handover to the new officers. It's a cycle that has governed our Club for years. Some people believe it is too short; after all, what can a board of directors achieve in just a year. Others, like me, who are still active in developing their journalism careers, find the call to serve the Club for more than a year a difficult decision, since the time and commitment required is a demanding sacrifice.

While that debate continues, however, I want to remind Regular Members that there is still time for nominations. I urge everyone to take the opportunity to support and guide the FCCJ as it faces several crucial decisions – the upcoming Club move to a new location and building a stable financial platform. This year, we've made enormous progress towards these goals. For a start, we've begun to share a number of expert opinions with members in efforts to facilitate open debate. A lot of progress has been made on this front, which I believe is a very good thing for the Club.

I have learned several important lessons during my term. I strongly believe there are capable people out there who can provide valuable support in making important reforms. By this I mean that journalists and Associates should respect each other's talents. The crucial fact is that some Associates represent management expertise that journalists need when called to govern the Club.

At the same time, the FCCJ is a journalist club representing the core principles of free speech, transparent debate and respect for diverse opinions. All efforts in Club management must go towards protecting this reputation and extreme care must be taken to maintain it. With mutual respect between associate and regulars, we can work together to make a strong FCCJ, and I would hope that this remains an important platform for future boards.

This can only work if there is open debate. We have our differences and they should be clearly addressed. But the bottom line is what is best for the FCCJ – not proving a personal point.

A difficult proposition? I don't think so. One of my most memorable moments as president was making the toast at our 70th anniversary celebration last October. Digging into the FCCJ past to find inspiration to write my speech was quite an experience. Indeed, the origins of the FCCJ's birth, when journalists from all over the world gathered to report on democracy in East Asia, must not be forgotten.

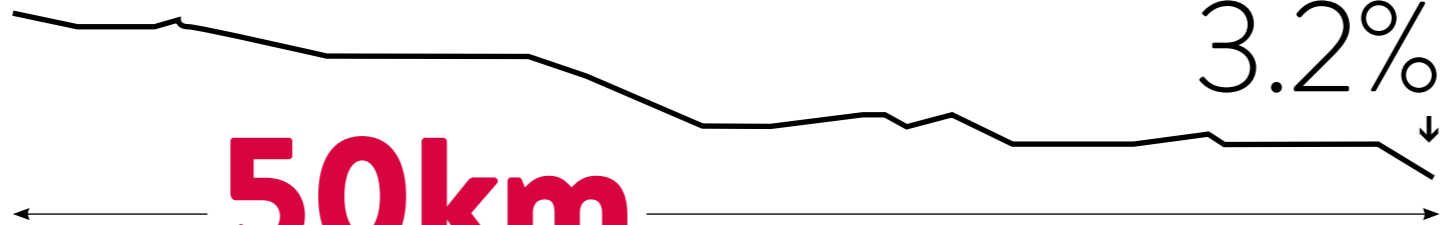
As we dash through another busy day of reporting the news, I urge Regular Members to consider being a candidate for the elections and to keep the FCCJ flag flying.

Have a wonderful month of May.

– Suvendrini Kakuchi

COLLECTIONS

KYUSHU EARTHQUAKES BY THE NUMBERS



Nikkei fall on the Monday after the earthquakes

3.2%

50km

Length of one strip of land that shifted 2 meters

500+

Number of earthquakes between Thursday, April 14 and Monday, April 18

6.5

Magnitude of first major quake

Saturday, April 16

7.3

Magnitude of second major quake

70+

earthquakes higher than 4 on Japan's intensity scale of 7

450

elementary, junior high and high schools in Kumamoto Prefecture closed after the quake

26

in Oita Prefecture

110,000

The number of people in shelters at the peak, Sunday, April 17

97+

Number of people who suffered economy-class syndrome after sleeping in car



1.8 million

Number of emergency meals gov't shipped

300

teams of medical professionals who carried out relief activities across Kumamoto Pref.

20,000

Number of SDF personnel deployed to help

“Several hundred billion yen”

Amount PM Abe has requested for emergency spending

Sources: AP, Reuters, Kyodo, the Japan Times, the Asahi Shimbun

FROM THE ARCHIVES

KIICHI MIYAZAWA'S TRAVAILS

Kiichi Miyazawa, candidate for Secretary General of the Liberal Democratic Party (LDP), presents his views at the Club on Oct. 6, 1987. He was the first of three contenders for the LDP's top spot to speak at the FCCJ that month, followed by Noboru Takeshita and Shintaro Abe. Naoki Usui (McGraw-Hill), then president of the FCCJ, sits next to Miyazawa. Miyazawa ended up losing to Takeshita, who was supported by outgoing PM Yasuhiro Nakasone, but later won the post in 1991. In early January of 1992, he gained worldwide fame as the receptacle for the “Bush Barf,” when U.S. President George H. W. Bush vomited into his lap during a state dinner.



Miyazawa had an exceptional career as a bureaucrat and politician, but one plagued by scandals. He was born into a political family – both his grandfather and his father had been Diet members – but he began his career in 1942 as a bureaucrat with the Ministry of Finance, which allowed him to avoid military service during World War II. After switching to politics, he was elected to the Upper House of the Diet in 1953, then to the Lower House in 1967. Prominent posts held by Miyazawa included Minister of International Trade and Industry, Minister of Foreign Affairs, Director General of the Economic Planning Agency, Chief Cabinet Secretary and Minister of Finance.

When the Recruit scandal wracked the LDP in 1988, Miyazawa, as Minister of Finance, resigned along with other members of Takeshita's cabinet. He became prime minister in 1991, just in time to oversee the bursting of Japan's asset bubble, which some partly blame on his earlier low-interest policies. Foreshadowing current events, a law passed by his administration allowed Japan's Self-Defense Forces to be sent overseas for “peacekeeping missions.” Miyazawa's financial reforms, introduced to cope with post-bubble economic stagnation, had little effect and another scandal involving a member of his faction brought a no-confidence motion in the Diet and his resignation in 1993.

Miyazawa, however, returned to government in 1998, serving as Finance Minister until 2001. He retired from politics in 2003 after Prime Minister Jun'ichiro Koizumi set an age limit for LDP political candidates. Miyazawa died in Tokyo at the age of 87 on June 28, 2007.

– Charles Pomeroy





# Wreckage – and recovery

*Proving that news photography still has the ability to move us emotionally, some Club Member photographers captured striking images from Kyushu following the series of powerful earthquakes last month.*

### **A clean break**

Boys take a welcome bath provided by the Self-Defense Forces after the quakes destroyed houses and cut off the water supply. Mishiki, Kumamoto. Photograph by **Richard Atrero de Guzman**

### **Helping hands**

Top to bottom: Trucks deliver water after supplies were cut; A priest makes his rounds past a collapsed home in Kumamoto City; young men with salvaged materials from the ruins in Mashiki. Frame grabs from videos by **Michael Penn (Shingetsu News Agency)**



An FCCJ photography roundtable discusses everything from camera bodies to copyright in the selfie age

## State of the art

by TIM HORNYAK

It's been nearly two centuries since Nicéphore Niépce created what's recognized as the world's first photograph with an 1820s view of rooftops in France. It took at least a day to develop that grainy image, a span of time that today sees over a billion photos uploaded to social media sites. With smartphones in the pockets of nearly everyone, we live in a kind of vast social spectacle powered by the camera. As the French Marxist writer Guy Debord wrote long ago about the spread of consumer culture, "The spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images."

The FCCJ has long served as home to photographers who have documented news, social affairs and people of all walks of life in Japan and East Asia. A group of club members who work in photography in various capacities recently got together to discuss what it's like to be a photographer in Tokyo today and the many challenges of the profession. The participants were Michael Penn, Rodrigo Marin, Martin Hladik, Yoichi Yabe, Katsura Endo, Said Karlsson and Bruce Osborn.



**Around the table:**

Left to right: Bruce Osborn, Katsuro Endo, Said Karlsson, Martin Hladik

### FROM DSLRS TO COMMUNIST CAMERAS

The seven lensmen represent a range of imaging work, from commercial photography for advertisements to news photography for photo agencies to casual gigs such as taking photos for tourists in Japan. Whatever their focus, they examined the need to keep up with ever-evolving camera technology. New high-end digital single-lens reflex (DSLR) cameras, such as the 24-megapixel Canon EOS 80D or the 20-megapixel Nikon D5, cost thousands of dollars but become obsolete in a matter of years. One of the best things about living in Tokyo, however, is the abundance of high-quality used photography gear at shops such as Fujiya in Nakano, a favorite among participants at the roundtable.

"When I buy a new lens, I don't care if it's second-hand, but I care when I buy a new body because I don't know what the sensor condition is like in second-hand cameras," said Marin, a Tokyo-based photographer originally from Mexico. "I buy new camera bodies and the most important feature is shutter speed."

Not all photographers are focused on speed. Endo runs the Hakone Museum of Photography, which features his stunning images of nearby Mt. Fuji and other landscapes of Japan; he also photographs Buddhist statuary for temple preservation projects. Aside from a Canon DSLR, Endo uses a large-format 8 x 10 film camera to capture super high-resolution imagery. Such cameras are cumbersome and slow but the results are worth it.

"I'm a big fan of old and weird cameras," said Karlsson, a Swedish photographer and journalist whose images have appeared in *GQ*, Bloomberg and other media. "Two of the cameras I enjoy using the most I bought in a flea market in Hungary 13 years ago. One is a Pentacoon Six, which is like an Eastern Bloc Hasselblad copy with Zeiss glass. The other is a Canon Dial 35 – it uses regular 35-mm film but you get half-frames for 72 shots per roll, or two pictures on each photo. I only take one frame a month on average with it. So when I develop it after a period of two or three years I can get some really nice surprises. It's a lot of fun."

### FILM VERSUS DIGITAL

You might be surprised to learn that film photography is still alive and well among FCCJ shutterbugs. Film sales have declined dramatically in recent years, but old-school canisters can still be had at photo outlets such as Yodobashi Camera in Shinjuku. In deciding what camera system to use, many photographers look at the tradeoff between convenience and quality. Of course, seeing the results right away on a camera's LCD screen can mean the difference between success and failure at a photo shoot or breaking-news event. Waiting hours or days for a lab to develop film seems ridiculously backward in 2016.

"For everyday use, digital is better. It's easier, faster," said Czech-born Hladik, who focuses on corporate photography, reportage and portraiture. "But for art output, film is good. So I think it will continue to exist alongside digital. One reason is that you don't need to deal with all these technologies. You just learn how to shoot film and that's it. You can concentrate on your photograph instead of dealing with software systems."

"If you go to galleries in New York, I think you'll find that fine-art photographers are much more inclined to shoot film," said Osborn, an American commercial photographer who is known for his *Oyako* portraits of parents and children in Japan. He has also shot old-style motion pictures for music videos with a vintage Canon 8-mm film camera he acquired in Los Angeles.

"Frankly, by the time anything goes through the publication process, you can't tell the difference," he added. "Digital is so much easier to publish and there's so many advantages to using it with the internet. Other than for one-of-a-kind fine art, there are very few reasons to shoot with film. There are certainly possibilities, but I wouldn't say they arise very often."

### STAYING FLEXIBLE

One theme that emerged early in the discussion was the need to be flexible and adaptive in an era of overwhelming numbers of images generated by people everywhere. That means

images of, say, Shibuya Crossing that are near professional quality can easily be found on any number of photo sites such as Instagram.

"With every door that closes there's always another opportunity, so you have to cope with that," said Osborn. "The trick is to be changing and shifting. It's always been the case that you have to move, and keep looking around and using your imagination."

"Sure, there are more photos around these days but thanks to the internet there has also been an explosion of potential clients," said Karlsson. "Clients that would never have been able to locate me 10, 15 or 20 years ago can easily find me."

The tidal wave of selfies in recent years has seen the inevitable ban on selfie sticks on Japanese railways. But it has also engendered ennui of amateur snapshots with the result that some tourists visiting Japan want to hire photographers to produce pro-quality portraits and photos of their travels, said Hladik. Both he and Karlsson do tourist-trip photos as well as occasional wedding shoots to supplement their income.

### PHOTO AGENCY PITFALLS

Photo agencies are one way that photographers in Tokyo can ramp up the number of eyeballs viewing their work, but they have their own challenges. Marin shoots everything from politicians to fashion and technology for Tokyo-based Aflo photo agency. He said he went with a local outfit because it's easier to meet editors, stay in touch and ensure that he's getting paid properly.

"I can go to the office and say, 'What's going on? Why aren't my pictures selling?'" Marin said with a smile. "It's easier to join smaller agencies compared to, say, Getty or AP."

Karlsson is affiliated with two Swedish agencies. He's had

unexpected sales coups including one photo that became the cover of a Swedish edition of a Haruki Murakami novel; another snapshot he shot in a Berlin park ended up on a package of breakfast cereal.

"That was good money because it was printed by the millions," Karlsson said. "The Murakami book didn't bring in much. Books in general don't."

Since agencies want to maximize the earnings potential of any given image, they often require model-release forms when people are photographed. Even a casual snapshot, like the Berlin park photo, can be sold or licensed to third parties for commercial purposes. Not only does the paperwork

present a hassle for photographers, the unfamiliar legalese can be very daunting to subjects. The process can quickly kill the delicate spontaneity of snapping a powerful portrait.

"Maybe you're just shooting because something is interesting in that moment," said Marin, who

was asked to get release forms when he was on assignment after the 2011 Tohoku disaster. "It takes a lot of time to shoot someone and then ask for a signature."

If that weren't enough, agencies also require release forms for certain kinds of privately owned property. Marin noted that operators of landmarks such as Tokyo Tower and Tokyo Skytree demand permission forms and fees for commercial images taken on their premises.

"Generally, if you take a picture of someone's house and that picture will be used for commercial purposes, you need a property release, which makes it impossible in many cases to sell a lot of pictures," said Karlsson.

Yabe has been photographing yachts for over 30 years, including boats competing in the America's Cup. He noted that they would all need release forms for commercial imagery, and that's why he doesn't work with any agencies.

**"With every door that closes there's always another opportunity, so you have to cope with that"**





**Around the table 2:**  
Left to right: Yoichi Yabe, Rodrigo Reyes Marín,  
Michael Penn

**PERMISSIONS AND COPYRIGHT**

The matter of release forms dovetails into the issue of attempts to control camera work in general in Japan. Tokyo police, for instance, have been known to question people working with tripods and camera gear around the Diet building; the same has happened with shopkeepers in Akihabara.

“If you’re doing journalism, it’s in the public interest and if you’re in a public area, everything is fair game as far as I’m concerned,” said Penn, who mainly does video reports of politics and other news for overseas news agencies. “I’ve only had difficulty on private property such as JR stations. Occasionally private security guards will ask you what you’re doing. I shot something at Minato Mirai and got hassled by their rent-a-cop.”

The right to take a photo is inevitably linked to the right to use that photo. While the internet has vastly scaled up sales channels for photographers, it also exposes them to unauthorized use of their works. Karlsson said he gets requests from independent bloggers who want to use his Japan street photography, and he generally grants it for nonprofit blogs. He also said that the *Independent* used a photo from his Instagram feed – a shot of himself in an owl café – without credit or permission and has ignored his demands to take it down.

Said Osborn: “I don’t worry too much about unauthorized use because the use of my photos has been good for introducing myself, as advertising.”

**SELF-PROMOTION AND ADVICE**

Just like other artists and entrepreneurs, photographers must promote themselves. The attendees discussed the pros and cons of Instagram, Facebook and other social media plat-

forms, as well as the importance of hashtags for news events. Marín, for instance, watermarks his social media images with the Aflo logo, while Endo only puts low-resolution images on his website.

“If we establish a relationship of trust via email, then I can send them a better image,” Endo said. “It takes time.”

“Everyone will come to your website through Facebook, Twitter and other social media sites,” said Penn. “Creating your own brand is a key point of surviving professionally in journalism or photojournalism. You’ve got to be savvy about your use of the internet.”

“Instagram helps build my brand,” said Karlsson. “It can give people a behind-the-scenes view of that one shot that ends up in a newspaper.”

Asked for tips for aspiring or established photographers, the photographers noted the increasing demand for video over still images, but emphasized the crucial need to be passionate and focused.

“You have to find a niche and be the go-to person for that,” said Penn. “If you establish yourself in that corner of the market, then you might be able to survive by doing it.”

“You have to love photography, because you’re not going to get into it for the money,” said Osborn. “You’ll have some bad days but if you love what you’re doing you can get through them. The one thing you don’t want to do is think too much. Nowadays with social media, you don’t need big publishers like before. If you have the passion and the energy, you can build your own audience for your photography.”



**“You have to find a niche, then you might be able to survive”**

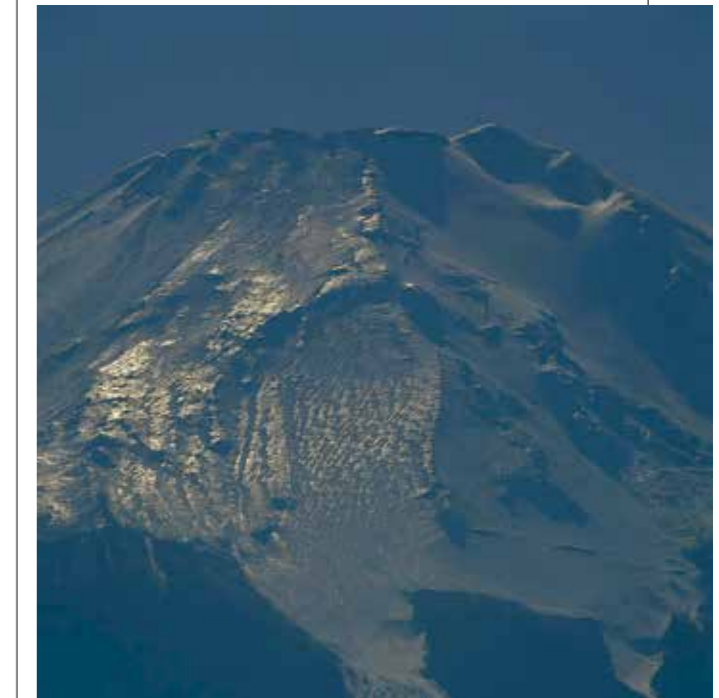
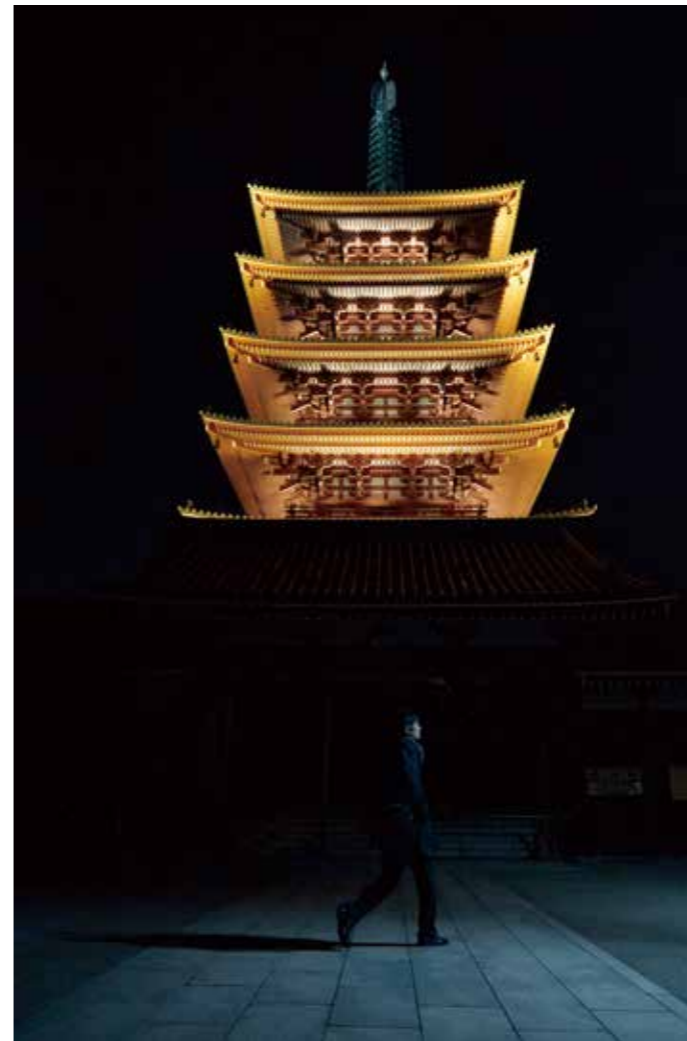
**Tim Hornyak** is a freelance writer who has worked for IDG News, CNET News, Lonely Planet and other media. He is the author of *Loving the Machine: The Art and Science of Japanese Robots*.

**Taken**

A portfolio of the work of some of the Club’s photographer Members



by Jun Takagi  
**Irezumi artist Horiyoshi III, Yokohama**  
www.JunTakagi.com



by Katsura Endo  
**Blue Mt. Fuji: a mountain’s shape**  
www.hmop.com/katsura/

by Takashi Aoyama  
**A man walks past the five-story pagoda of Sensoji temple in Asakusa, Tokyo.**  
www.takashixphoto.com





by Bruce Osborn

Child: Akira Kagenaka/Buddhist monk  
Parent: Taijun Kagenaka/Buddhist monk  
www.bruceosborn.com



by Martin Hladik

Elderly people from the countryside come to Tokyo to sell their products. This woman takes a moment of rest at Shinjuku Station before moving her heavy luggage back to the train.  
www.agencymh.com



by Richard Atrero de Guzman

Sept. 16, 2015: Protesters scuffle with police in front of the National Diet building to protest against the security bills, the day before the committee passes the legislation.  
www.bahagski.com

by Said Karlsson

Halloween 2015, Tokyo, in coverage for Bloomberg  
http://saidkarlsson.com



by Rodrigo Reyes Marin

Pro-wrestler Owashi Toru, wearing a Mexican Charro hat, sits on a spectator during the Lucha Festa match at Zepp Tokyo. March 20, 2009, Tokyo. Photo for Aflo.  
www.rodrigoreyesmarin.com



by Yoichi Yabe

Gigantic J Class yacht "Endeavour," the 1934 America's Cup challenger, sails St. Barths Bucket Regatta  
www.yoichiyabe.com



# Bob Kirschenbaum

by BOB NEFF

“It’s not an easy business,” says Bob Kirschenbaum about the world of photography, in which he’s been deeply involved for more than half a century. But it has been a good business for the 80-year-old head of one of Tokyo’s most dynamic photo agencies. His career has not only satisfied his love of art but given him much pleasure over his years of interacting with some of the world’s great photographers.

Interestingly, Kirschenbaum has never wanted to be a photographer. “Photography never interested me as *photography*,” he says. “It interested me as *art*. To this day I don’t really know how to use a camera, with all the settings and stuff.”

He stumbled into the field through standard journalism. After growing up in Manhattan and attending the acclaimed Bronx School of Science and Mathematics, he found himself at Purdue University in Indiana, best known at the time for its engineering program and powerful football teams.

But that wasn’t enough to maintain the interest of Kirschenbaum, who dropped out, wandered around the American South, got picked up for vagrancy, and beat jail by joining the U.S. Air Force, which taught him Russian in order to listen in on Soviet internal communications. Soon after, in 1957, he wangled a transfer to Japan, mainly to escape an anti-Semitic superior, and within three months had become editor of a newspaper at the Tachikawa U.S. Air Force Base west of Tokyo.

“I’d know if the photos were good or not because of my interest in art,” he recalls. He also spent time learning page design, a job that proved fateful because it led to sharing an office with Al Cullison, the base historian. Cullison was also a venerable denizen of the FCCJ’s then highly popular No.1 Shimbun Alley bar.

Kirschenbaum drifted back to New York after being discharged and, at Columbia University, completed Japanese studies he’d begun in the Air Force. But bitten by the Japan bug, he moved back to take a job with the *Japan Times*. When Cullison, who was then at the *Asahi Evening News*, sponsored him for membership in the FCCJ in 1963, he signed up. Except for a brief stint in Seoul to help set up what is now called the *Korea Herald*, he has been here ever since.

KIRSCHENBAUM HAD LEFT THE *Japan Times* and established a fairly successful PR company when he decided to launch the photo agency Pacific Press Service (PPS) in 1965 in partnership with Cullison. Among the first syndicates they represented were the London Express News and Feature Services, and the *Telegraph* and *Sunday Times* magazines, at a time when newspapers’ weekend magazines were lavish publications with many well-known and well-paid photographers.

Getting the *Sunday Times* business was a real coup, and came with the help of fellow FCCJ member Henry Scott Stokes. The owner of the company, Lord Thomson, was on his way to Japan for business talks in 1969, when Stokes begged Kirschenbaum to give him a briefing about the Japanese newspaper business. Kirschenbaum agreed, and spent over an hour breaking it down for the press magnate.

As their meeting drew to an end, Lord Thomson said, “You’ve

Bob Neff is a former president of the FCCJ.

## At home at work

Bob Kirschenbaum at his agency offices

Photograph by MARTIN HLADIK

been so generous. What do you want in return?” “I’d like to represent the *Sunday Times* magazine,” Kirschenbaum recalls saying. “And Lord Thomson said to me, ‘Okay, it’s yours.’”

The opportunity to represent the respected photo agency Magnum soon followed. In 1969, Kirschenbaum received a phone call from a magazine editor acquaintance offering to introduce him to the photographers Cornell Capa and André Kertész, who were hanging an exhibition called “Concerned Photography” at the Matsuya Department Store. “I went over and met them and Hiroshi Hamaya and Hiroji Kubota,” says Kirschenbaum. “Over dinner with Cornell I found out that Magnum had dropped their Japanese agent, and after about a

year of negotiations I ended up representing them.”

By 1974, things were running smoothly enough that Kirschenbaum could look for new frontiers. “I realized there was a huge market for photography exhibitions at the department stores, which were doing great shows of art, kimono, lacquerware . . . everything.” He had visited an exhibition held by the well-known photographer Henri Cartier-Bresson in Paris. “I met him there, and even though he was surprised that a stock photo agency wanted to do it, he said okay,” says Kirschenbaum. He made a presentation to the Odakyu Department Store, who signed on. “It just seemed like a natural progression for our company to me,” he says.

It was clearly the heyday for such exhibitions. Kirschenbaum organized more than 50 major shows over the years, producing lavish catalogs of 100 to 150 pages that would sell for under ¥2,000. The list of photographers was impressive: Ansel Adams, William Klein, Sarah Moon, Alfred Stieglitz. . . . The shows would draw two or three thousand visitors on weekdays, with double and triple those figures on the weekends.

IT WAS A PHENOMENON THAT was particular to Japan and nowhere else – and one that has since collapsed along with the department store business. But at the time, PPS was also helping develop the business of selling prints, an area that



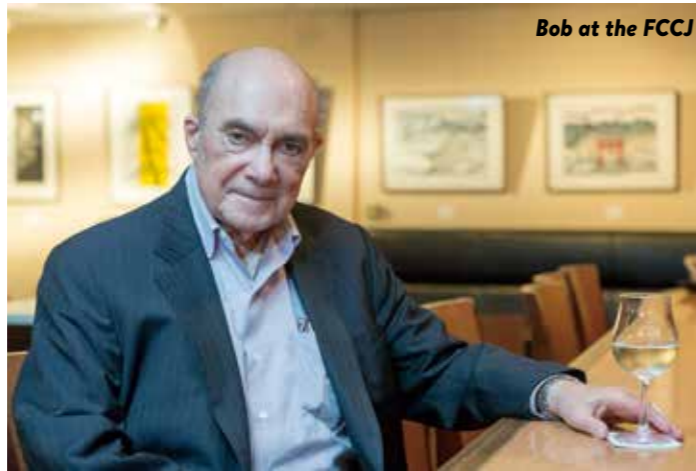


had been largely ignored in Japan. “We sold a tremendous amount to museums,” says Kirschenbaum. “A collection of 412 prints by Cartier-Bresson to the Osaka University of Arts. 542 prints of Eugene Smith’s only exhibition and the first photography book in history, *The Pencil of Nature* by Fox Talbot, and 542 prints of Eugene Smith’s only exhibition to the Tokyo Metropolitan Museum of Photography. We sold a lot, including 100 prints by Robert Capa, to a Yokohama museum.”

But some sectors of the market were even beyond the talents of Kirschenbaum and PPS. While Japanese were, and are, interested in looking at great photographs, they do not collect it. Or hang it on their walls. “The average person doesn’t think of using photography in their home,” says Kirschenbaum. “Photographs are all around and people are always taking pictures. But the wall space at home, which is generally very small, is mostly for mementoes and stuff. Not great photographs.”

PPS, which was known for having knowledgeable sales staff who could talk to editors and buyers about photography, then expanded further. “After meeting Hiroshi Hamaya that day with Capa, we became friends, and I ended up working with him,” says Kirschenbaum. “We organized the exhibition on his 50 years in photography.” Hamaya ended up as one of many local photographers that his agency went on to work with, including Eikoh Hosoe, Takeji Iwamiya and many less well-known photographers. The company had such effect on photographers and photography in Japan, in fact, that the Professional Photographers Society of Japan gave PPS an award in 1989 for increasing awareness of the public about the cultural value of photography.

Kirschenbaum says that PPS’s business was to make money for the photographers and that’s what they did. They did it by selling to magazines, educational companies and advertising agencies, among others. Corporate calendars became a huge business. “Most people know about the Pirelli calendar,” Kirschenbaum says, “but the Japanese corporate calendar business was,



Bob at the FCCJ

**“Technology changes, science changes, society changes. We have to learn to use the new tools.”**

built a business might be bitter about the technological revolution that has changed all the parameters, Kirschenbaum says no. “The world changes,” he says. “Technology changes, science changes, society changes. We have to learn to use the new tools.”

But he does sympathize with the photographers whose business models are changing daily. “You can feel the frustration of the photographers who see those people who just happen to shoot a celebrity or an accident in the street and are happy to get five dollars and their name out there,” he says. “That’s run a lot of photojournalists out of the business. In fact, a lot of photojournalists I know have given up their jobs and, ironically, are teaching young people who want to be photojournalists.”

Kirschenbaum, who has just turned 80 but still works in his office (“as long as I enjoy it,” he says) believes that photographers today need a niche if they want to get by.

Wedding photography – a huge market in the U.S. that is making inroads in Japan – is one example. “It’s something similar to the *shashinkan*,” he says, “the local photo studios that would take photos of families at important times in their lives. Now people are hiring photographers to document the whole marriage process, from betrothal to honeymoon.”

But whether it’s famous photojournalists or those working at local studios recording moments in people’s lives, Kirschenbaum says it’s the people behind the lens that have kept him focused on photography. “They are what makes it interesting,” he says. “And they are what has kept me going all these years.”

**LUNCH AT THE CLUB WITH HENRI CARTIER-BRESSON AND FORMER FCCJ PRESIDENT AND PULITZER PRIZE-WINNING AP PHOTOGRAPHER MAX DESFOR**

“THIS WAS ABOUT 1978 or 80, somewhere around there. I had just sold Cartier-Bresson’s collection to Osaka University of Arts, and the organizers invited him to Japan for the opening. He came to Tokyo, where he worked out of our office for about 10 days, and we got to know each other. For some reason, I happened to mention the name of Max Desfor, who was a friend and member of the FCCJ. And Henri instantly said, “Max? Max Desfor? I gotta see him!”

“So I set up a lunch at the Club. They were so happy to see each other because, it seems, they had worked together at Gandhi’s funeral way back in 1948. They described what they did together back then. Caught up in the crowds, Cartier-Bresson was flat on the ground, holding his camera high above his head, so high that he couldn’t reach the shutter. Max had happened to get a perch a bit higher up, so Cartier-Bresson asked him, “Max, can you press the shutter for me?” So Max did.

“And what makes the story great is that the picture – which Cartier-Bresson had no way of knowing exactly what he was shooting – won the Overseas Press Award. They thought it was hilarious and were laughing about it over lunch.”



**Ise Jingu and the Origins of Japan photographs by Miori Inata**

**FCCJ EXHIBITION** IN 1991, I MOVED from my home in Japan to New York City, where I spent the next 10 years. My world changed, however, as I watched the terrorist attack of 9/11 from my apartment window. I began a pilgrimage in search of answers—to holy sites around America, the Middle East, Europe and Asia.

Then I was introduced to Ise Jingu. The moment I set foot on its grounds I could tell that it was a special place. It speaks to me deeply with its energy. It is very much alive, and it changes with the seasons. I returned numerous times

after my first visit, losing myself in my photography.

Over 10 years I shot many rituals of the Shikinen Sengu, the unique renewal process of Ise Jingu. This “cycle” is one based on passing everything to the next generation. It is a symbol of a cycle comparable to life itself. Ise Jingu is the ultimate expression of humans not only living in harmony with nature, but living “as” nature.

I feel its philosophy could serve as a beacon of light for humanity, becoming not only a treasure for Japan, but for the entire world.

**IT’S HER BAG**

At the Asa-kai held on April 12, Hiroko Samejima, CEO of Andu Amet, described her struggles and ultimate success creating a bevy of beautiful bags for her Andu Amet design label using the silky soft leather of local goats in Ethiopia. In the whole process, she has also developed a market in Japan for a product with a truly sustainable model made by local Ethiopian craftspeople – for which she has won recognition and awards. She recalled her experiences growing up in war-torn Iran, something that toughened her spirit and led her to create the ultimate soft and sturdy bags that “hug you.”



**MEET THE PRESS...**

VOA correspondent and former FCCJ President Steve Herman’s captivating talk at our April 19 Meet the Press event included insights from a 40-year career traversing from analog reporter to avid digital correspondent with a Twitter following of nearly 420,000. He highlighted the importance of news organizations to keep up in this hyper-speed digital age and his concern about the growing number of fake news sites that appear legitimate. He cited one *New York Times* editorial that linked to a fake story, and said he’s now making efforts to educate the public in news literacy. (LB)



Miori Inata graduated from Tama Art University in Tokyo, having majored in oil painting. She taught fine arts before relocating to New York. Since returning to Japan she has photographed Ise Jingu for more than a decade. Her photographs have appeared in the *Washington Post*, *Yomiuri Shimbun*, *Vogue Japan* and *Aera*. She has held exhibitions at United Nations, Brooklyn Botanical Garden, Harvard University, Tokyo National Museum, the Israel Museum and many other locations.





**Discount LexisNexis Subscriptions for FCCJ Members**

The FCCJ is pleased to offer members a substantial discount on subscriptions to LexisNexis' news database service, Nexis.com

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The service will be billed by the Club. The FCCJ benefits from all subscriptions sold under this arrangement.

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For those already in on the secret, the application form is available on the FCCJ website or from the 19F Club office.



**REGULAR MEMBERS**

**TOMOHIRO OHSUMI** is a Tokyo-based photographer specializing in editorial photography. After receiving a Master's degree in photography, he worked for six years as a photographer at a publisher producing both editorial and advertising photography for their weekly business magazine. In 2006 he joined Bloomberg L.P. as a photographer and photo editor covering business, financial and political news and managing regional photographers in Japan, South Korea and Taiwan. He started his freelance career on Sept. 1, 2015, after nearly 10 years at Bloomberg.



**YOICHI YABE** celebrated his 25th anniversary as a yachting photographer in 2014. Born in Tokyo in 1957, he graduated from the law department of Hosei University and took a one-year scholarship to UC San Diego, where he also learned how to sail. After working for Yamaha for four years, he became an editor and photographer at a publisher specializing in marine sports. He graduated from Tokyo Photography College in 1988, and started a career as a professional photographer/journalist in 1989. He is the only Japanese member of the international marine photographer's group Sea & Co and the J Class yacht Endeavour's current official photographer, and his work is published in Seahorse and other international yachting magazines.



**ANNA JULIA ZAPPEI** has been news director of AFPBB, a Japanese-language news website affiliated with French news agency Agence France-Presse or AFP, since January 2015. A German native, Julia grew up in Germany and India before doing a Bachelor's degree in journalism at the Medill School of Journalism at Northwestern University in Chicago. After university, she worked as a copy editor for an English-language business daily in Vietnam before moving to Malaysia. After working as a general news reporter at the Associated Press, she joined AFP in 2011, where she covered general news, including the disappearance of Malaysia Airlines MH370, opposition leader Anwar Ibrahim's trial and general elections. She speaks English, German and French fluently - and hopes to speak Japanese soon.

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**Eikokujin janarisuto ga mita gendai nihonshi no shinjitsu: Nihon wa sekai no takara de aru**  
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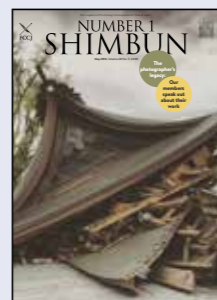
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**The change we imagine is just the beginning...**

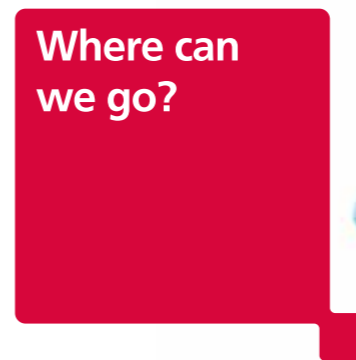
Beyond just "thinking outside it," the RICOH THETA 360° camera completely eliminates "the box" - the frame that has always limited still and video imaging. A revolutionary change that sprang from the imagination of RICOH product developers, it's now within anyone's reach.

What can you do with this new perspective on the world? Since we can't even begin to imagine all the possibilities, RICOH is challenging inventors everywhere to come up with new apps and gadgets enabled by RICOH THETA's wonderfully compact 360° capability.

This is the second year for a contest that anyone, anywhere can enter (see contest details) with a chance to win one of several prizes in a pot worth 5 million yen.

Amazed by the range of innovations last year - everything from an app to place 3D CAD models in 3D photo images to a gadget that inspects the inside of giant cylinders on ships' engines - this year we look forward to entries beyond our imagination.

For more information and contest details, visit: [contest.theta360.com](http://contest.theta360.com)



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