

The Role of a Corporation Engaged in Mecenat for the Promotion of Post-War Japanese Photography in France: The Case of the Donated Collection of Dai Nippon Printing

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0. Introduction

In 2017, an exhibition titled "Memory and Light: Japanese Photography 1950-2000, From the Donated Collection of Dai Nippon Printing" (see below for details) was held at the Maison Européenne de la Photographie (MEP or European House of Photography,) featuring the history of Japanese photography from the post-war period to the present. It was practically the first time that the works of Japan's leading photographers from 1945 to 2000 were exhibited in Paris in such a comprehensive and integrated manner.

In art history, France, along with the United States, is known for its high standard in the recognition of photographic works. While the United States, with the Museum of Modern Art (MoMA) in New York as a core institution, has led the revitalization of photographic art and its market. France has positioned the promotion of photographic art

as a national policy to develop a wide range of collections, research, and exhibitions involving national and international photography. Japanese photography was no exception, with a systematic collection of Japanese photography formed in France. The collection donated by DNP consists of 540 pieces by 21 photographers that DNP donated to the Maison Européenne de la photographie on 11 occasions between 1994 and 2006. The MEP planned and held the exhibition mentioned above as a special exhibition of approximately 350 works selected from this collection.

The collection forms a group of very-high quality artifacts in the history of photography and remains one of the MEP's most important collections to this day. While it is noteworthy that a private corporation engaged in *mecenat*, which is not a museum or public research institution, has played such a significant role in the world of photography abroad, this achievement is little known in Japan. By describing how Japanese post-war photography has come to be internationally known and appreciated with the help of corporate *mecenat*, this report provides an opportunity to reaffirm the achievement while considering its background and significance.

This report is based on the interviews that were conducted as follows:

(1) DNP (Dai Nippon Printing Co., Ltd.)

Interview with Mr. Kazuteru Arai, General Manager, and Ms. Naoko Iida, Executive, at ICC Headquarters (Ginza) of DNP on Monday, November 7th, 2022.

(2) Maison Européenne de la Photographie

Interviews via email with Mr. Pascal Hoël, Head of Collections, Maison Européenne de la Photographie (MEP), from November to December 2022.

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We would like to express our thanks to our interviewee Ms. Iida of DNP, for gathering the details of the project directly from Ms. Kazue Kuramochi, the key person of the project and giving us access to valuable documents and materials of that time. Our sincere gratitude is also addressed to Mr. Arai and Ms. Iida for their well-targeted advice and assistance for the interview with the MEP.

■ Outline of the Exhibition in 2017

Title: *MÉMOIRE ET LUMIÈRE, PHOTOGRAPHIE JAPONAISE, 1950-2000. LA DONATION DAI NIPPON PRINTING CO., LTD.*

(Memory and Light: Japanese Photography 1950-2000, From the Donated Collection of Dai Nippon Printing Co., Ltd.)

Dates: Wednesday, June 28 to Sunday, August 27, 2017

Venue: Maison Européenne de la Photographie

[Participating photographers] Nobuyoshi Araki, Masahisa Fukase, Seiichi Furuya, Naoya Hatakeyama, Hiro, Eikoh Hosoe, Yasuhiro Ishimoto, Miyako Ishiuchi, Ihei Kimura, Taiji Matsue, Ryuji Miyamoto, Yasumasa Morimura, Daido Moriyama, Ikko Narahara, Toshio Shibata, Hiroshi Sugimoto, Keiichi Tahara, Hiromi Tsuchida, Shomei Tomatsu, Shoji Ueda and Hiroshi Yamazaki

1. Maison Européenne de la Photographie (MEP)

“MEP” is the acronym for the Maison Européenne de la Photographie, a museum dedicated to photography that opened in February 1996 in the 4th arrondissement of Paris. It is run by the association “Paris Audiovisuel” (see below) and is financially supported by the City of Paris, which has also provided the Hôtel du Président Hénault to house the museum.

The MEP's collection consists of photographic and videographic works representing each period of the world's history from the 1950s to the present. With 24,000 pieces of photography (silver halide and digital), 110 artist videos, 800 documentary films, and 36,000 printed materials, the collection reflects the diversity of approaches adopted by the creators of visual media, from reportage to art or fashion photography to contemporary documentaries. The collection also contains many photography books, books about techniques and theories, and other reference materials on photography, including many valuable editions. Three to four exhibitions are held annually, focusing on major themes, social conditions and trends, and international artists of the late 20th and 21st centuries.

The museum provides broad and multiple ways to access the three main media through which photographic art is presented to the public: prints (artworks), printed materials (photo books), and films (videos). Special programs, guided tours for young visitors, and symposiums, lectures, and screenings held in the auditorium also contribute

to promoting photographic art. The attached Atelier de Restauration et de Conservation des Photographies de la Ville de Paris (ARCP or Atelier for Restoration and Conservation of Photography of the City of Paris) was established in 1983 and still provides services to other national and international heritage organizations, following its policy for protecting the photographic heritage of libraries, archives, and municipal museums in Paris.

The Paris Audiovisuel¹, the MEP's governing body with which DNP would later develop a deep and continuous relationship, was created in 1978 by then Paris Mayor Jacques Chirac (1932-2019) at the suggestion of Henry Chapier (1933-2019), as an association to promote a cultural policy centered on photography.

The creation of the Ministry of Culture in 1959 and the appointment of André Malraux (1901-1976) as Minister of Culture can be seen as the springboard for the close ties between the State and cultural policy in France and the birth of the Socialist Government of François Mitterrand (1916-1996) in 1981 and the appointment of Jack Lang (1939-) as Minister of Culture as the cornerstone for France's current cultural policy. Based on his extraordinarily diverse and broad concept of culture, Lang extended the scope of public support to industries such as entertainment and subculture. While encouraging the "popularization of culture" to reach a broader public, France continued to support so-called "high art" or traditional art instead of leaving it behind. To achieve this challenge, France doubled its cultural budget to 1% of the national budget. The Socialist Government's cultural reform was accompanied by the decentralization of authority. In 1982, the Government enacted the Decentralization Law to revitalize each region's unique culture. It transferred a part of the national authority to regional blocs to shift from the traditional centralized system. These changes significantly impacted cultural policy, and the structural changes in local politics led to the "regional democracy" reform, as prescribed by the Law of 1992, that would take a more reformist direction. The reform, which sought to eliminate the disparity between the central and local environments, also addressed the gap between the masses and the privileged,

¹ Founded in 1978 by Jean-Luc Monterosso, Henry Chapier, Marcel Landowski, and Francis Balagna.

professionals and amateurs, and upper and lower classes². In music, this led to an expansion of the area covering not only classical music but also pop and rock music, accompanied by support for young artists and organizations. For cartoons and comics, the Festival international de la bande dessinée (International Comics Festival) was initiated and the Centre national de la bande dessinée et de l'image (National Center of Cartooning and Imagery) was created. In advertising, the reform was marked by the opening of Musée de la Publicité (Publicity Museum.) As part of these multiple efforts, various initiatives treating photography as a form of art started in earnest.

In 1980, the Paris Audiovisuel launched “Le Mois de la Photo” (Photography Month), a photography biennial, to hold more than 100 photo exhibitions in November at various museums and galleries in Paris. The project was directed by Jean-Luc Monterosso (1947-), still in his 30s. The organizers sought to re-launch a national strategy to promote the art of photography that has deep historical ties to France. For them, the festival was also a starting point for opening a new museum dedicated to photography, which materialized in 1996 when the MEP opened. The activities of the Paris Audiovisuel covered a wide range of areas to consolidate the base of photographic culture by introducing and marketing French and international photographers’ works through the biennial mentioned above, encouraging international exchanges, planning the opening of new museums, supporting associated industries, and publishing *La Recherche Photographique*³, a magazine dedicated to the photographic arts.

2.1 Mecenat by DNP⁴

The history of the cultural initiatives developed by DNP dates back to 1986 when the ggg (Ginza Graphic Gallery, nicknamed the “three g’s”) opened. In 1979, Yoshitoshi

² One of the most distinctive features of Lang's cultural policy is the diversification of genres to support. However, president Mitterrand was more inclined to a “traditional” policy focusing on constructing monuments, which he implemented extensively. It is the "Grandes Projets," a series of architectural projects seen as a significant remodeling of Paris under the President's supervision. Among the nine construction and remodeling plans, all but the Grande Arche (New triumphal arch) and the Ministry of Finance were cultural facilities and structures, making them genuine cultural public projects conducted nationally.

³ After the first issue in 1986, it continued to be published twice a year until 1997, with a total of 20 issues published.

⁴ For more details of DNP's history, see:

<https://www.dnp.co.jp/corporate/information/history/index.html>

Kitajima became DNP's president, and Oriie Kitajima took the chair office. In the 1980s, the aftermath of the oil shock triggered a significant change in Japan's economic structure that shifted from massive heavy industries (heavy chemical industries) to light and compact industries, with machinery and electrical products becoming lighter, thinner, and more compact. With the development of the service industry and the resulting increase in the number of convenience stores and chain stores, the demand for packaging and sales promotion materials for the products offered by these stores skyrocketed, accompanied by a significant development of advertising activities, including TV ads, graphic designs, and copywriting. In addition, as PCs, CD players, and VCRs became widely used, the information, communication, and design industries also gained momentum. Amid such industry trends, the ggg opened in 1986 in the Ginza area (Tokyo), a center for art galleries where DNP was initially founded, in a renovated DNP's type printing sales office built in the early Showa period. The ggg was the brainchild of Yoshitoshi Kitajima and Ikko Tanaka (1930-2002), who was the first supervisor of the gallery. One of the few galleries in the world dedicated to the graphic design of commercial printed materials, it presents the works of individual designers, the relationship between prints and design, and its importance, encouraging the discovery of design and exchanges between people.

In the early 1990s, the bubble economy collapsed, and the Japanese economy entered a period of stagnation. IT became an essential part of the social infrastructure, and a paradigm shift in how information is sent, received, and communicated was underway. To shift towards an "information communication industry," DNP quickly focused on solution-oriented businesses, including the Internet, while seeking to propose or provide products and services in line with these changes. As a social trend, social or cultural contributions made by corporations became increasingly important, and various corporate cultural initiatives flourished. DNP developed graphic design centers in different regions, starting with the ggg that opened in 1986, including the ddd gallery (opened in Osaka in 1991, moved to Kyoto in 2014) and CCGA (Center for Contemporary Graphic Art, opened in Sukagawa, Fukushima Pref. in 1995; its exhibition activities ended in 2022.) (*All of these facilities are run by the DNP Foundation for Cultural Promotion since 2008.)

DNP's cultural initiatives, which started with the opening of the ggg, are now carried out by two organizations: the DNP Foundation for Cultural Promotion for

promoting graphic design and art, and ICC Headquarters, the cultural initiative division of DNP. The company's major mecenat initiatives are summarized as follows.⁵

■ ggg, ddd, CCGA

As mentioned above, the ggg and the ddd are galleries specializing in graphic design. The designer Ikko Tanaka supervised the galleries from their opening until 2002. Both the ggg and the ddd are fully sponsored by DNP, with 100% of the operating and administrative costs for their exhibitions (solo and group) covered by the company.

CCGA collects contemporary prints and graphic artworks mainly by Tyler Graphics, a print art studio in New York established in 1974, and holds symposiums, lectures, and other events.

■ MMM

Opened as the Maison des Musées de France in 2002, the initiative was later renamed the Maison des Musées du Monde.

After the pre-opening in November 2002, it officially opened in February 2003 in the Ginza Annex building, with boutiques on the first and second floors and a library on the basement floor.

In 1999, DNP started archiving and compiling a database of the collections held by the museums affiliated with the Réunion des Musées Nationaux (RMN or Union of French National Museums.) The RMN Image Archives Center was established to commercialize the works. The Maison des Musées de France (du Monde) provides information about collections and exhibitions at museums and galleries in France and around the world, offers publications and museum goods for sale, and creates opportunities to discover art and culture worldwide.

■artscape

⁵ See the articles below:

DNP Arts & Culture

<https://www.dnp.co.jp/corporate/culture/art-culture/>

Culture Power, ICC Headquarters, Dai Nippon Printing Co., Ltd.

<http://apm.musabi.ac.jp/imsc/cp/menu/mecenat/dnp/data.html>

Launched in 1996, “artscape” is a website created through the merger of “MIJ” (Museum Information Japan) and “nmp” (network museum & magazine project). It collects, diffuses, and archives information on art museums nationwide. Utilized by a wide range of public, including art professionals, the art archives include a database called the Art Library (a glossary of art terms, a database of museums and galleries), information about exhibitions, art reports, and exhibition reviews by journalists, as well as reports by curators and researchers.

■DNP Museum Lab

A project-based cultural initiative in which DNP collaborates with partner museums to explore solutions to various challenges associated with the opening of museum collections to the public and develops and discloses ways to enrich encounters between people and a wide variety of cultures and art by utilizing DNP's technology, know-how, and resources. Starting with the Louvre Museum in 2006, the company has developed partnerships with museums in Japan and abroad, including the National Library of France, the Ateneum (Finnish National Art Gallery), and the Swedish National Museum of Fine Arts.

2.2 Collection donated by DNP⁶

In 1992, DNP decided to donate to the MEP a collection that traces the lineage of Japanese photographic history from the early 1950s to 2000, based on the strong will and conviction of then president Yoshitoshi Kitajima. Among DNP's cultural initiatives described in Section 1, the donation of works was a particular case. However, this mecenat initiative is not described as a simple donation granted by DNP in response to the MEP's request: it was made as a result of several factors, such as the momentum of DNP to develop new business areas, the photography industry in Paris at the time, the position of photography in the French cultural administration, and the situation surrounding the photography industry in Japan around 1990.

As mentioned in the previous chapter, under the Mitterrand administration in

⁶ The descriptions in this chapter are based on interviews conducted on Monday, November 7th, 2022.

France, the trend of significant investment in culture began to emerge in the 1980s with the arrival of Mayor Chirac in the City of Paris under Minister of Culture Jack Lang. At the end of the 1980s, the Paris Audiovisuel proposed to the City of Paris the creation of the MEP, a museum that would house a collection of photographs and book and video libraries related to international photography since the 1950s. The museum focused on postwar photography because, at the time, there were few photographs from this period contained in public collections in France. The goal was to create an international collection of photographs from and after the 1950s, which would include, of course, post-war Japanese photography.

For collecting Japanese photography, the French side recommended as a coordinator Kazue Kuramochi, who had a photography agency called GIP with her husband Goro Kuramochi. The activity of GIP as a photographic agency consisted of introducing international photographs of high artistic quality to Japan. Kuramochi, who was based in Paris, assumed much of this work. Although she was not initially a specialist in photography, she came to France to study fine arts and became involved in her husband's activity in the photography industry after marriage. While contributing articles on French art trends to a Japanese magazine, she began assisting in handling photographic copyrights, which led to many contacts in the photography industry and her encounter with Monterosso. A huge "Japan Boom" was then taking place in France, with the "Japon des avant-gardes 1910-1970" (Avant-garde Japan: 1910-1970)⁷, an exhibition held at the Centre Pompidou in 1986 and other events. In this context and based on the concept of a photography museum mentioned above, the idea of building a collection of Japanese post-war photography emerged as a core element of the project. In addition, Monterosso asked Kuramochi for her advice on how to prepare a lineup of photos for the Month of Photography in Paris, held since 1980 and whose theme for 1990 would be "JAPON (Japan)." With the cooperation of DNP, Kuramochi took the lead in the realization of two major exhibitions for the Month of Photography in 1990, and both achieved great success. One of them, "Japanese Advertising Photography - Another Rhetoric of the Image" held

⁷ Japon des avant-gardes: 1910-1970 December 11th, 1986 – March 2nd, 1987, at Centre Pompidou (National Museum of Modern Art)

at the Grande Arche de la Défense, owes mainly to the efforts of DNP, which had deep ties to the photography industry and had launched the ggg in 1986. As participants from France and Japan shared the successful experience of the Month of Photography, Kuramochi and her husband thought that if a collection of Japanese photography were to be formed in France, the best would be to do so under the auspices of a Japanese corporation, and that is why they approached DNP to suggest the donation of its photography collection.

Looking back on DNP's situation, the company was trying to shift into an "information processing industry" rather than increasing the volume and variety of printed materials, such as packages, commercial printed materials, and wallpaper. Kitajima, the president of DNP, had several opportunities to speak about the future of the printing industry at international printing industry conferences in the 1980s. In his remarks, he mentioned the keyword "multimedia (composite information media)" frequently and in numerous ways. DNP also positioned itself as a leading company in the information processing industry from the late 1980s to the early 1990s, based on the belief that its mission is to facilitate the use of information media from the perspective of their users, not their providers and that DNP, as a printing company, should commit itself to improving the quality of the information it provides. After the launch of the ggg in 1986, the DNP Ginza Building reopened in 1991 as the company's "receiving and transmitting base of information for considering and shaping a new information culture." At the same time, the ICC (Information and Communication Center) Headquarters was created as a department dedicated to cultural initiatives, and the importance of how to receive and transmit information was recognized both inside and outside the company. The company's awareness and attitude toward culture could be seen in the fact that the importance of promoting both "hard" aspects (building galleries and showrooms) and "soft" aspects (enhancing intangible elements such as research for improving the content) of its activities was recognized internally and that budgets were also allocated to the "soft" aspects. In the 1990s, when the bubble economy collapsed, many Japanese companies faced difficult financial situations. It is important to note that DNP, which suffered relatively little impact on its management even during that period, could secure a budget for cultural and social contributions and has continued its cultural initiatives with the same

enthusiasm as when the ggg opened.

Considering the project's objectives, the mere fact that the first donation plan was implemented as planned was, of course, a sufficient achievement and a meaningful accomplishment. What makes this collection even more valuable, however, is that the first donation plan was followed by another donation plan, which enabled the museum to form a lineup that allows a complete view of the lineage of works of the masters from the heyday of postwar Japanese photography to the present day. Most parts of the project, from the cooperation for the Month of Photography in Paris to the donation of works to the MEP, were conducted under the leadership of Taira Takahashi, a board member of DNP, at the behest of then president Kitajima. With the Month of Photography in Paris in 1990 as the starting point, the project has maintained the strength of its framework for almost 20 years, and the baton has been steadily passed on, although the departments in charge have changed within the company. Takahashi has overseen DNP's cultural initiatives from business and mecenat perspectives. There was a relationship of trust and solid communication between Takahashi and Kuramochi, the latter being a mediator between DNP and Monterosso, the key person on the French side of this project. After considering how the museum's collection should take its shape, they concluded that it should be formed in an ongoing and organized manner rather than as a temporary, short-term activity⁸. In addition, the mecenat implemented during the Month of Photography in Paris was an immense success and achievement for both the MEP-Paris Audiovisuel and DNP. The importance of Japanese companies contributing with their mecenat on such occasions was reaffirmed within DNP, and the decision was made to renew its mecenat to support the MEP's new project. When selecting the lineup of photographs to donate, the company probably considered the "quality of content." Although there must have been a business perspective as a company, Takahashi always spoke of "thinking of new ways to contribute to culture." According to Kuramochi, each layer of DNP's personnel involved in the project, from top management to personnel in charge, contributed to enhancing the project's driving force in their respective positions. While Kitajima has

⁸ It is possible that TOPPAN INC.'s significant donation of works to the Tokyo Photographic Art Museum, which was in the preparatory period for its opening at the time, had some influence on DNP's decision to support the MEP's ongoing collection formation and its involvement as a mecenat corporation.

been successful in business as the president of DNP, the fact that he repeatedly spoke on behalf of the company about the historical continuity of the printing industry's role in developing culture and civilization must have contributed to his employees' outstanding performance. It is a concrete example of how the management's philosophy can lead to each employee's conviction, action, and breakthrough.

Talking about France, its strategic and tolerant attitude of embracing other countries' cultures and making them an asset for its own has significantly contributed to developing its culture. The unprecedented "Japan Boom" between the mid-80s and the 90s, however, was not a temporary phenomenon. In the historical process of understanding Japanese culture, for example, France has adopted the oriental linguistic approach to teach the language and enable students to develop basic arguments in the language and even to think philosophically. It is gratifying to see that there has been appropriate cooperation and shared consensus based on historical perspectives and value standards rather than superficial booms and transient choices. The fact that the content of the collection has reached a high and satisfactory level both for French and Japanese side is probably a result of the French people's deep understanding of Japanese culture.

Regarding the promotion of photographic culture in the 1990s, the relationship between France and Japan (or, to be more specific, between Paris and Tokyo) and DNP's involvement in the Month of Photography in Paris up to the opening of the MEP can be summarized in the following chronological order⁹.

In addition to France's high level of interest in Japanese culture, the fact that Paris and Tokyo became sister cities in 1982 had a positive impact on the relationship between the two cities.

June 1990: Tokyo Photographic Art Museum (primary facility) opened.

November 1990: Month of Photography in Paris

- Japanese photography was one of the themes. *Start of cooperation with DNP
- Announcement ad placed in the official catalog (Reference illustration 1)

⁹ Additions were made based on interviews with DNP and the MEP.

- The following two exhibitions were held with the support of DNP as a mecenat company.

-*La photographie publicitaire japonaise une autre rhétorique de l'image*, à la Grande arche de la défense (Japanese Advertising Photography - Another Rhetoric of the Image) (Grande Arche/la Défense) (Reference illustration 2)

-*La photographie japonaise de l'entre-deux-guerres du pictorialisme au modernisme*, Mission du Patrimoine photographique, Palais de Tokyo (Japanese Photography during World War II: from Pictorialism to Modernism) (Committee for the Cultural Heritage of Photography/Tokyo Palace) (Reference illustration 3)

- As part of the Month of Photography in Paris, the Paris Audiovisuel presented two exhibitions produced by the Tokyo Photographic Art Museum:

-*La photographie contemporaine Japonaise, 12 points de vue* (Japanese Contemporary Photography: Twelve Viewpoints) (Pavilion des Art)

-*Tokyo a City Perspective*, à la mairie du XVI^{ème} arrondissement (Tokyo: A City Perspective (16th arrondissement City Hall))

November 1992: Month of Photography in Paris

Announcement ad placed in the official catalog (Reference illustration 4)

1992: *Recherche PHOTOGRAPHIE Japon* - Special issue on Japan (Reference illustration 5)

December 1992: An exhibition was held to commemorate the 10th anniversary of the Tokyo-Paris friendship city affiliation: *New Development of French Photography 1980-90: Paris City, From the European House of Photography Collection* (primary facility of the Tokyo Photographic Art Museum)

*December 18th: Lecture given by Jean-Luc Monterosso as a related project

1994: DNP's donation started (Official record)¹⁰

¹⁰ DNP first became a sponsor of the Month of Photography in Paris in 1990. Although records show that the first official donation of works to the MEP began in 1994, the catalog for the 1992 Month of Photography in Paris announced a five-

January 1995: Tokyo Photographic Art Museum opened.

1996: MEP opened

2.3 Donated Collection of DNP

The donation of DNP's collection to the MEP was made as follows (based on documents provided by DNP):

●The first phase of donation/1 in March 1994

1) Shomei Tomatsu, 40 works from the "Nagasaki" series

●The first phase of donation/2 in March 1995

2) Daido Moriyama, 51 works

3) Nobuyoshi Araki, 50 works from his *Sentimental Journey/Winter Journey* collection

●The first phase of donation/3 in February 1996

4) Narahara Ikko, 15 works from his collections *Human Land*, *Where Time Has Stopped*, *Where time has vanished*, *Zen: Japanesque*, and *Venice - Nightscapes*

5) Eikoh Hosoe, 15 works from his collections *Man and Woman*, *Ordeal By Roses*, *Kamaitachi*, and *Embrace*

6) Masahisa Fukase, 6 works from his *Raven* collection

●The first phase of donation /4 in March 1997

7) Tsuchida Hiromi, 98 works from the "Hiroshima" series

8) Hiroshi Sugimoto, 4 works from the "Theaters" series

9) Toshio Shibata, 5 works from the "Topology" series

year donation plan with a statement saying that "A new collection of works on Japanese photography will be added to the MEP," along with actual works of Tomatsu, Araki, and Moriyama from the collection.

10) Hiroshi Yamazaki, 24 works from the "Observation" series

●The first phase of donation /5 in December 1998

11) Yasumasa Morimura, 4 works from the "Art History" series, etc.

●The second phase of donation /1 in August 1999

12) Naoya Hatakeyama, 17 works from the "Lime Works" series, etc.

13) Ryuji Miyamoto, 35 works from the "Architectural Apocalypse" series, etc.

●The second phase of donation /2 in December 1999

14) Hiro, 24 works from "Betta Splendens, New York, 1981-1984"

●The second phase of donation /3

In December 2001:

15) Keiichi Tahara, 84 works from the "Visagéité (Face)" series

In August 2003:

16) Ihei Kimura, 11 works from the "Akita" series

●The second phase of donation /4 in September 2005

17) Shoji Ueda, 13 works from the "Dune" series

18) Taiji Matsue, 14 works from his *gazetter* collection, etc.

●The second phase of donation /5

In January 2006:

19) Seiichi Furuya, 12 works from his *Christine Furuya-Gossler, Memoires, 1978-1985* collection, etc.

In March 2006:

20) Miyako Ishiuchi, 6 works from the "Scars" and the "Mothers" series

21) Yasuhiro Ishimoto, 12 works from the "Chicago" series

540 works in total

3. Status and development within the MEP of the collection donated by DNP ¹¹

The collection donated by DNP constitutes an essential part of the MEP in terms of post-war photographic history: artists and works have been selected with great care, and the historical and current value of the collection is highly regarded within the MEP. With this collection as a cornerstone, the MEP is committed to maintaining its position as the center of Japanese photography in Europe by continuing to enhance the collection.

The MEP's collection of Japanese photography currently includes 980 pieces, 540 of which ¹² are from the collection donated by DNP, which indicates the significance and importance of DNP's collection as the starting point for the subsequent development and status of the MEP. The collection's lineup forms a major series in the history of photography, and both the photographers and the works acquired remain highly regarded as an excellent selection. In fact, in terms of both market value and research value, it is valued far above its value at the time of acquisition. Many photographers in the lineup have become well-known in Europe over the past 30 years, making the collection a valuable reference for researchers. In France today, photographers such as Nobuyoshi Araki (1940-) and Daido Moriyama (1938-) are well-known to many people. However, their works are not often included in museum collections, although they have been occasionally presented in other museums and festivals in France. In this context, the MEP, with its permanent collection of leading post-war Japanese photographers, remains the center for the research of Japanese photography in France. Kazue Kuramochi, who played a vital role in the selection of works, also made a significant contribution to the most important collection of Japanese photography books in France by building a collection of 1,000 volumes of Japanese photography books for the MEP's library prior to the MEP's opening.

The MEP has effectively used the DNP's collection by exhibiting it frequently and has contributed to promoting Japanese photography in Europe. The list in the appendices allows us to track their use as exhibits. The 2017 exhibition mentioned above, in particular, was the largest-ever exhibition presenting 350 pieces of the collection in one place. This exhibition also marked the retirement of Jean-Luc Monterosso, who, as the MEP's

¹¹ For more details about this chapter, see our interview with Pascal Hoël.

¹² As of December 2022.

director, played a core role in creating the museum and the development of its collection. The exhibition attracted 26,500 visitors and was highly praised by curators, directors of institutions, art critics, and other professionals involved in photography in various European museums. The collection is recognized throughout Europe for its value and significance, and the 2017 exhibition toured Moscow in 2018.

The MEP's collection and activities have contributed significantly to the recognition, enhancement of value, and diffusion of post-war Japanese photography in France and Europe, and it is evident that the collection donated by DNP served as a cornerstone of this effort.

*See the appendix for how the MEP has used the collection.

4. Conclusion

Japan's post-war photographic culture, among others, has always been highly appreciated abroad, especially since the 1990s when the interest in and recognition of Japanese photographers surged. In addition to their importance as research subjects, their value and demand in the market have resulted in regular solo and group exhibitions of Japanese photographers at museums and galleries, curated by experts in the field. In Japan, however, while most museums treat photography as art, only some have collections that allow a systematic approach to the history of photography: only a few museums specialize in photography or have a department dedicated to photography. As photography has come to be discerned as a form of contemporary art, and the history of photography is often neglected in the context of art history, now is the time to learn how these collections (which provide a systematic view of the history of Japanese photography) have been acquired, as well as the role played by the *mecenat* in their acquisition.

Although the activities mentioned in this report are no longer ongoing, the significance of their achievements still needs to be public in the history of *mecenat* and French and Japanese photography. It is important to note that these achievements' value is growing today. Also, France's cultural policy of strategically investing in the use of other countries' cultures as cultural heritage that can be returned to their own country from a long-term perspective, is something we can learn a great deal from.

When DNP started its donation in the 1990s, photography was finally gaining recognition as a "form of art" in Japan. With the primary opening of the Tokyo Photographic Art Museum in 1990 (before the general opening in 1995), the photography's orientation and positioning for its handling finally took shape in the concept of art museums. Unlike the world of fine arts, where the industry is structured around art museums and universities, post-war photography has been dominated by camera and film manufacturers and publishers, who have supported the activities of photographers and provided them with opportunities to exhibit their works¹³. The wide-ranging contributions of mecenat to the world of photography in Japan are immeasurable, and it is frustrating to see that the history and significance of these activities have not been archived for future generations.

With the definition of mecenat broadened over time, it is evident that some activities, while claiming to be "mecenat" in the broadest sense, are just temporal publicities for promoting the company with objectives directly linked to the business. While finding new and diverse ways to engage with culture through many new points of contact is crucial, it is vital to discern what needs to be changed and what needs to be preserved. Few media have undergone such dramatic changes over time as photography. As Japan's global position is also changing, there is a need for two pillars: one that changes as time goes by and the other that preserves culture and passes it on with a long-term vision that is not influenced by current trends or social conditions. Now is the time to recall what mecenat truly means and to reaffirm the value and significance of its long-term results. In recent years, changes in media and how people exchange information have accelerated, and the priority tends to be given to short-sighted value standards of the moment with no time to reflect on history or think about long-term prospects. In this context, all we can do with culture is repeat a short cycle of producing and consuming while new possibilities disappear without being nurtured or fostered. What is essential for developing a long-term vision is to learn from history and apply what we learned to the present and future. By tracing the history of culture developed by our predecessors, we

¹³ Featured last year (FY2021) in the Mecenat Associate Report "The Role of Corporate Mecenat in the Promotion of Post-War Japanese Photography: Case Studies of Nikon Corporation and FUJIFILM Corporation."

can naturally determine what to preserve and reform in the current situation. The same attitude is required from corporate mecenat. It is hoped that the case of DNP's donation of its collection described in this report will help the readers to reaffirm the significance of achieving a good balance between two challenges - one to foster culture from a long-term perspective with sights set on the future, and another to explore possibilities for the future with new concepts and methods –, and to apply the findings to their future efforts.

(Reference illustrations)

Illustration 1:

1990 official catalog of the Month of Photography in Paris (left) and the announcement ad by DNP (right)

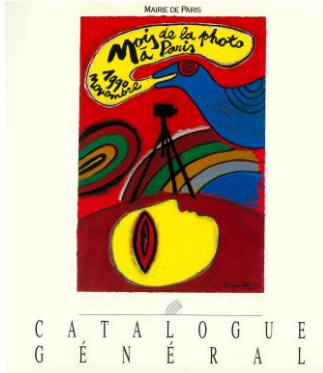
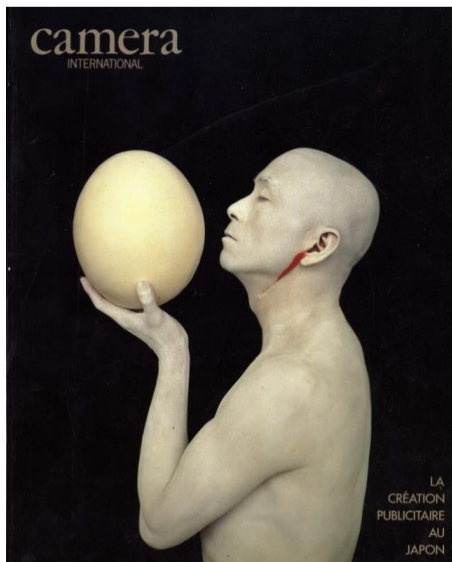


Illustration 2:

La photographie publicitaire japonaise une autre rhétorique de l'image, à la Grande arche de la défense
日本の広告写真-イメージのもう一つの修辞学 (グラン・ダルシュラ・デファンス)



camera international no.0 winter 90 (展覧会の公式カタログ)

Illustration 3:

La photographie japonaise de l'entre-deux-guerres du pictorialisme au modernisme, Mission du Patrimoine photographique, Palais de Tokyo
第二次世界大戦間の日本の写真、ビクトリアリズムからモダニズムへ (写真文化遺産委員会/パレ・ド・トーキョー)



展覧会カタログ

Illustration 4:

1992 official catalog of the Month of Photography in Paris (left) and the announcement ad by DNP (right)

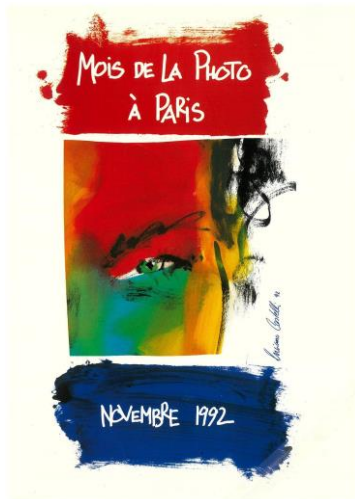
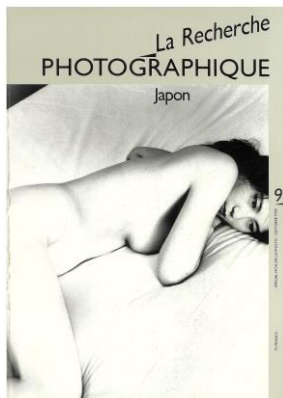


Illustration 5:

1992 *La Recherche Photographique*, special issue on Japan



Special issue on Japan

Most of the photographers featured are included in the collection.

Appendix 1

The MEP's exhibitions of the collection donated by DNP (based on documents provided by the MEP)

Liste des expositions de la donation Dai Nippon Printing Co. :

List of exhibitions of the collection donated by DNP

A la MEP: (Exhibitions in the MEP building)

Lors de l'inauguration de la MEP une salle était consacrée à la Donation Dai Nippon, avec Araki, Moriyama et Tomatsu

22 février - 31 mars 1996.

At the opening of the MEP, an exhibition room was dedicated to the collection donated by DNP, and the works of Araki, Moriyama, and Tomatsu were exhibited.

“Une aventure contemporaine, la photographie 1955-1995”

Shomei Tomatsu et Nobuyoshi Araki

17 avril - 16 juin 1996

« La collection Dai Nippon Printing Co., Ltd., donation 1997 »:

Toshio Shibata, Hiromi Tsuchida et Hiroshi Sugimoto

19 décembre 1997 au 17 mai 1998

« La collection Dai Nippon Printing Co.Ltd. »:

Naoka Hatakeyama,

24 février – 3 avril 2000

« La collection Dai Nippon Printing Co., Ltd. »:

Ihei Kimura et Keiichi Tahara

16 juin – 5 septembre 2004

« Mémoire et lumière, Photographie japonaise 1995-2000 »

28 juin – 27 août 2017

Toute la MEP était consacrée à la présentation de la donation avec les 21 artistes.

Cette exposition a rassemblé 26 500 visiteurs. Elle a eu un très grand succès auprès du public, notamment des professionnels de la photographie : conservateur de musées européens, directeur d'institutions, critiques d'art qui ont tous salué une collection exceptionnelle. La collection Dai Nippon de la MEP est aujourd'hui reconnue en Europe.

Une grande partie de cette collection a également été exposées lors des Rencontres d'Arles 2015 et elle est maintenant mondialement connue.

« Love Songs, photographies de l'intimité »

Nobuyoshi Araki

30 mars – 21 août 2022

Exposition Hors les murs: (Exhibitions outside the MEP building)

Shomei Tomatsu, Nagasaki

Salle «Novy Manège», Moscou, Russie

15 mai – 15 juin 2000

“Japon 1949-1975, un renouveau photographique”

Hôtel de Sully, Paris

3 avril - 15 juin 2003

“*Nippon Kobo, 13 photographes de la collection de la MEP / Donation Dai Nippon Printing*”

FORMA Centro Internazionale della Fotografia, Milan

2 juin - 6 septembre 2009

“Un demi-siècle de photographie japonaise dans les collections de la MEP”

Salon de la Photo, Paris, Porte de Versailles

5 au 9 novembre 2015

Rencontres d'Arles 2015 :

“Ensembles, la photographie, quand la MEP collectionne”

Chapelle Saint Martin du Méjan, Arles, France

6 juillet - 30 août 2015

Araki, Hiro, Ishiuchi, Ishimoto, Hatakeyama, Moriyama, Shibata, Sugimoto, Tomatsu,
Ueda

“Nobuyoshi Araki 1965 - 2016”

Musée national des arts asiatiques Guimet, Paris

13 avril - 5 septembre 2016

“Mémoire et lumière, Photographie japonaise, 1950 - 2000

La donation Dai Nippon Printing Co., Ltd.”

Multimedia Art Museum, Moscou, Russie

5 avril - 3 juin 2018

Appendix 2: MEP's Exhibitions of Japanese photography other than the collection donated by DNP

La MEP a également présenté des expositions rétrospectives de photographes japonais dont certains présents dans la collection Dai Nippon, avec des donations importante (Hiro, Narahara) et continue encore aujourd'hui à exposer et défendre la photographie japonaise contemporaine.

Ainsi, en 2021 et 2022, 4 expositions ont été consacrées à des photographes japonais.

The MEP continues to exhibit and research contemporary Japanese photography through retrospective exhibitions of Japanese photographers contained in the Dai Nippon Printing Collection (including the exhibition that followed the substantial donation of the works of Hiro and Ikko Narahara.)

Exhibitions focusing on Japanese photographers are held periodically.

Expositions de photographes japonais à la MEP, hors collection DNP :

Hiro en 2000.

Hiro a offert à la MEP 5 œuvres en 2001

et la Fondation Elsa Peretti 84 œuvres de Hiro en 2008

Ihei Kimura, Paris, en 2004

Ikko Narahara en 2002.

Don de 120 œuvres par Ikko Narahara. Edition d'un livre par la MEP

Shoji Ueda en 2008

Keiichi Tahara en 2014

TOKYO Moriyama-Tomatsu en 2021

(exposition présentée au musée Maxxi de Rome en 2022)

Mari Katayama en 2021

Motoyuki Daifu en 2022 :

Acquisition et don de l'ensemble de l'exposition soit 24 tirages

Hideka Tonomura dans l'exposition *Love Songs* en 2022. Acquisition de 24 tirages

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