

“Toward the Depth of the Gaze”: Taki Kōji and Discourses on Photography in Post-68 Japan

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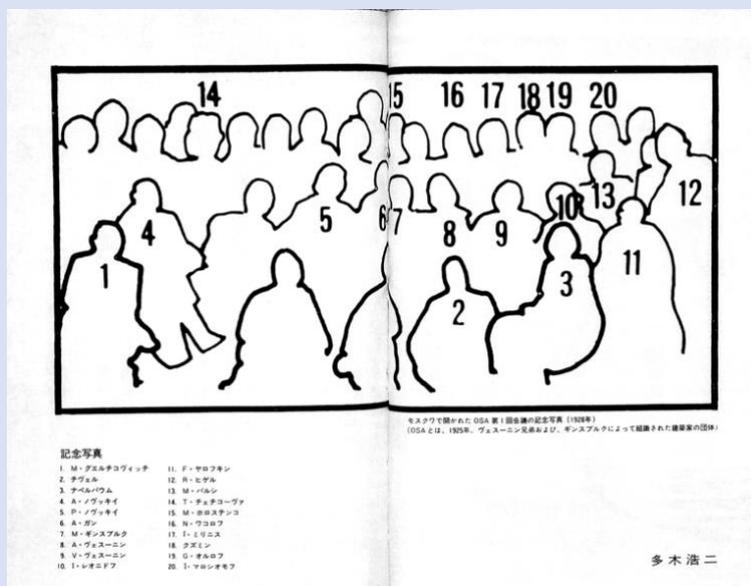
Wednesday, 17 December 2025 (Hybrid)

15:30–17:00

Room 6019

Kanagawa University, Minatomirai Campus

Abstract: The late 1960s in Japan were marked by large-scale protest movements, largely led by students. Within the field of visual arts, this was also a period in which photography theory began to develop, driven by a number of influential photographer-critics—in particular those who co-founded the magazine *Provoke* in 1968: Taki Kōji, Nakahira Takuma, and Okada Takahiko, together with photographers Moriyama Daidō and Takanashi Yutaka. Although the magazine is better known today, few studies have explored what happened after, in the 1970s.



“Commemorative Photograph,” composition by Taki Kōji, published in *Bijutsu techō*, June 1974.

limiting the gaze to that of the photographer, but expanding it to include all those in media societies who consume and read images. His reflections on the place of humans in the world, on image technologies, and on imperialism and capitalism allow us to rethink the legacies of the 1960s protest movements, their mutations, and their contemporary resonances.

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Access the Zoom Meeting via the following Meeting ID and Passcode. **Preregistration is NOT required to attend via Zoom.**

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To Attend in Person:

Preregistration via the adjacent QR code at least a day in advance for those coming in person from outside the KU community is greatly appreciated. If you are coming from off campus, **please also register as a Guest at the Information counter** near the entrance before coming up to the room.

ご来場の方：神奈川大学関係者は事前登録不要です。学外の方は前日までに QR コードにて事前登録をお願いします。当日は 1F の Information カウンターで Guest 登録を済ましてから、部屋までお越しください。

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This presentation focuses on the figure of Taki Kōji who, coming from an academic background, was briefly a photographer, then a curator, and a critic. His writings are generally discussed only in relation to his participation in *Provoke*, at the height of the student movements. Here, I propose to examine his work from 1972 onwards, a year that represents the symbolic end of the protests. I will especially interrogate the recurrent theme of the gaze (*manazashi*) he explored through his writings on photography, the exhibitions he curated, and his collaborations with photographers.

Thinking about the gaze compels one to question the dynamics of power between who looks and who is looked at. Taki also seeks to move away from an author-centred logic by no longer

