The images for this unit are digital copies of prints that are housed in Hamaya Hiroshi’s archive. In 2008, filmmaker Linda Hoaglund contacted Tada Tsuguo, manager of the archive, to find out if the prints used to make the 1960 Japanese-language book “Days of Rage and Grief” remained in his possession. Mr. Tada graciously invited her to film them in the archive, where they had been carefully stored, more or less untouched, for half a century.

Bibliography


Chapter 1: Cold War Japan

1. *Snow Country* (Yukiguni) (1956) and *Japan’s Back Coast* (Ura Nihon) (1957) are Hamaya’s signature works. They cemented his reputation in the 1950s and represent major contributions to the history of photography in Japan. In addition to these, he had published *Observations of China* (Mite kita Chūgoku) (1957), *Poetry’s Home* (Shi no furusato) (1958), and *A Children’s Regional Chronicle* (Kodomo fudoki) (1959). Hamaya became a contributing photographer to Magnum in 1961. Contributing photographers were defined as “independent photographers who have been close friends of Magnum,” and included Ansel Adams, Philippe Halsman, Dorothea Lange, Russell Lee, Herbert List, and Wayne Miller. (*In Our Time: The World as Seen by Magnum Photographers*, p. 454.)


10. Ibid., pp. 115-16.


Chapter 2: The Confrontation


16. Numbers come from Sasaki-Uemura, Organizing the Spontaneous, p. 16.


20. In Igarashi, p. 136.


Chapter 3: Sites of Protest


Chapter 4: “Average Citizens”


Chapter 5: Hope Deferred


28. According to the statistics of the Metropolitan Police, 815 policemen were injured in the period between June 11 and June 19. Cited in Packard, p. 298.

29. The same photo was also published one year later with a caption identifying the fallen student as Kanba Michiko, on the inside cover of a Zengakuren commemoration of the events of June 15, titled 6.15 / Ware ware no genzai (June 15 / Our Present). The editor of the book recalls never receiving any objections to the attribution, suggesting it was correct. The book’s front cover, incidentally, was designed by the artist Nakamura Hiroshi discussed by Linda Hoaglund. The author would like to thank Michiba Chikanobu.
for his assistance in researching this photograph.

30. Quoted in Sasaki-Uemura, p. 44.


32. Quoted in Oguma, p. 547.

CREDITS

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