**VISUAL**

A raw, grainy and impressionistic monochrome street scene. What looks like a young person is caught in the act of throwing something. The figure is distorted against a blurred and out of focus background. The camera appears to have been panning across the subject during the exposure. The image verges on abstraction. Deep shadows and bright highlights - very few mid tones (greys). The approach captures the energy, drama and violence of the conflict. We see only the student protester - a symbol of youthful resistance. Neither a conventional street photograph or a documentary image but something more personal and expressive.

**TECHNICAL**

The artist appears to have used a hand held 35mm camera and at least a 50mm lens. The use of available light (from street lights at night) required a long shutter speed. Fast film and low light produces a grainy image - typical of Tomatsu’s style. Panning creates relatively static figure against blurred movement of background. Printing emphasises tonal contrast and grain.

**CONTEXTUAL**

Tomatsu is one of the leading post-war Japanese photographers, He was part of VIVO (1957-1961), a photography cooperative, along with two other major Japanese photographers Ikko Narahara and Eikoh Hosoe. He is best known as for photographs from the book ‘Hiroshima-Nagasaki Document’ 1961 and his documentation of Japan during its post-war transformation and the influence of American culture. His images of student protests in the late 1960s capture the sudden turbulence of social change. Tomatsu later said he saw the youthful rebellion of that time “through the eyes of a stray dog”. He was an important influence on his younger friend Daido Moriyama.

**CONCEPTUAL**

- Conflict - viewpoint?
- Playing with focus and movement - deliberate motion blur to suggest instability and turbulence.
- Documenting social change in a series of images
- Public and private
- Darkness - photographing at night - mystery/danger
- Youth culture
- Disregarding conventional techniques - emphasis on mood/atmosphere