

Label copy

Orientalist Photography

On March 23 of this year, The Lab's website was hacked by a precocious teenager. He peppered the site with snide comments, one of which stated that the exhibitions at The Lab are so "obscure" and "out of touch" that we might as well "show nineteenth century sumo wrestlers."

So that's what we're doing. We contacted Mark Sink, Denver's photography maven; it turns out that Mark's great-grandfather, the New York society photographer James L. Breese, had a collection of nineteenth-century photographic prints from Japan. On display is the Yokohama Album, a collection of hand-tinted albumen photographs depicting studio and scenic views of Japan during the Bakumatsu-Meiji period (1868-1912).

El 23 de marzo de este año, el sitio Web de The Lab fue objeto del ataque cibernético de un adolescente precoz. Salpicó el sitio con comentarios sarcásticos, uno de los cuales decía que las exhibiciones en The Lab eran tan oscuras y tan fuera de la realidad que bien podríamos estar exhibiendo luchadores de sumo del siglo XIX.

Bueno, pues eso es precisamente lo que vamos a hacer. Nos hemos puesto en contacto con Mark Sink, experto en fotografía de Denver, y se da el caso de que el bisabuelo de Mark, el fotógrafo de la sociedad de New York James L. Breese, tenía una colección de impresiones fotográficas del Japón del siglo XIX. Les presentamos el álbum Yokohama, una colección de fotografías retocadas a mano con albumen, con vistas escénicas y de estudio de Japón durante el periodo Bakumatsu-Meiji (1868-1912).

Writers: **Sarah Kate Baie** and **Adam Lerner**

Orientalist Photography: Japan in the Bakumatsu-Meiji, 1868–1912

Target audience: Adult museum visitors

Label type: Introductory

The Laboratory of Art and Ideas at Belmar
Lakewood, Colorado



Juror's Choice

During the judging process, three labels inspired the overwhelming enthusiasm of a single juror. These entries are included here as Juror's Choice labels.

I love the light-hearted and self-deprecating irony of this label. Even though I don't think visitors come to museums to read, I believe that what they are given to read should make the experience of the visit more enjoyable. By suggesting, even with tongue in cheek, that the institution has such little pretentiousness and gravitas that the complaints of a "precocious teenager" could subvert and direct its exhibition program, the label sets the visitor free to respond to the art without inhibition.

— **Marlene Chambers**