



elegance & EXTRA VAGANCE

JAPANESE POSTERS FROM THE MERRILL C. BERMAN COLLECTION



Elegance and Extravagance: Japanese Posters from the Merrill C. Berman Collection is published to accompany the exhibition of the same name, curated by Peter Nisbet and presented at the Ackland Art Museum, The University of North Carolina at Chapel Hill, 7 September 2012 – 6 January 2013. This exhibition formed one part of *A Season of Japan* at the Ackland in the fall of 2012, featuring seven exhibitions, two special installations, and one study gallery.

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elegance & EXTRA**VAGANCE**
JAPANESE POSTERS FROM THE MERRILL C. BERMAN COLLECTION

HARA
ŌCHI
KURO
HAYAKAWA
YAMASHIRO
KAMEKURA
ITŌ
TANAKA
FUKUDA
SATŌ, U.G.
KATSUI
AWAZU
NAGAI
UNO
TANAAMI
YOKOO
YUMURA
NAKAMURA
MATSUNAGA
SATŌ, K.
NAKASHIMA
IGARASHI

C O N T E N T S

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PETER NISBET, CHIEF CURATOR 52

FOREWORD

To stand in the presence of eighty-six extraordinary examples of postwar Japanese graphic design is a rare and wonderful thing. These posters, ranging in date from 1954 to 1993, exemplify the complexity and sublimity of Japanese aesthetics. At once challenging and engaging, energetic and serene, these works offer viewers a chance to reflect on the immense impact of Japanese aesthetics and to consider global trends and influences in the exchange of commodities and culture. These posters will undoubtedly delight, and, in turn, stimulate new explorations into graphic design and its influence on modern and contemporary art. We are deeply indebted to the generosity of Merrill C. Berman for his willingness to share these posters – a small fragment of his extensive collection – with our audiences.

Elegance and Extravagance: Japanese Posters from the Merrill C. Berman Collection is presented in Chapel Hill in conjunction with a full season of Japan, comprised of seven distinct exhibitions and installations intended to introduce the breadth and depth of Japanese creativity. With recently conserved screens and scrolls, woodblock prints, and contemporary photography, this season affords us the opportunity to showcase our permanent collection of Japanese art and our commitment to continuing to build the distinguished Asian Collection at the Ackland Art Museum. In addition, *A Season of Japan* underscores the significant role of private collectors in the life of a university art museum. The *Season* includes not only the Berman

collection highlighted in this exhibition and publication, but also a selection of contemporary Japanese ceramics from the collection of Eunice and Herbert Shatzman.

A special and heartfelt thanks is due to these collectors and to Chief Curator Peter Nisbet for his leadership in organizing such a rich season at the Ackland. We are grateful to Tom Kenan and the William R. Kenan, Jr. Charitable Trust for their leadership gift in support of this exhibition and to the William Hayes Ackland Trust, which, along with friends and members of the Museum, provides essential and ongoing support for our work. We are delighted to present these works in our galleries and to broaden understanding through this publication. As you encounter each work, I hope that you will be as enchanted as we are.

EMILY KASS, DIRECTOR



NO. 14

Kabuki Dance, 1958

color screenprint
30 13/16 x 31 in.



NO. 15

Japanese Typography
Exhibition, 1959

color screenprint
40 1/4 x 28 5/8 in.



NO. 16

Color in Japan, for the
Organizing Committee for
the Games of the XVIII
Olympiad, 1964

color offset lithograph
40 3/8 x 28 5/8 in.

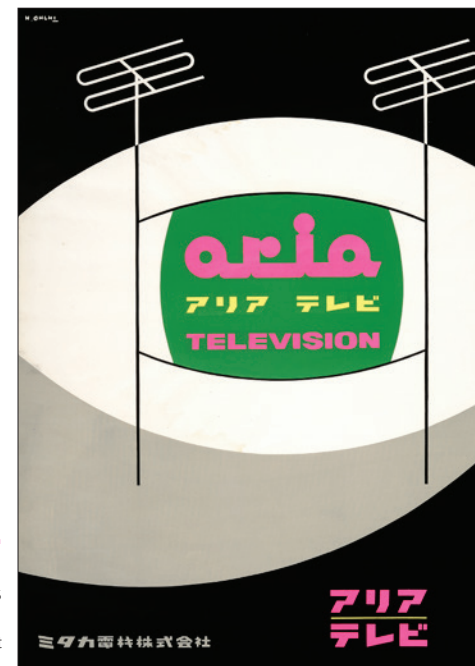
HIROSHI ŌCHI



NO. 43

Nissan Landry Soap, 1954

color screenprint
27 3/8 x 19 3/4 in.



NO. 44

Aria TV, 1950s

color screenprint
28 1/2 x 20 in.



no. 45

Fall and Winter Season
Fashion Colors, for the
Japanese Fashion Color
Association, 1955

color screenprint
28 1/2 x 20 1/8 in.



no. 46

Miyata Bicycles, c. 1958

color screenprint
28 1/2 x 40 3/8 in.

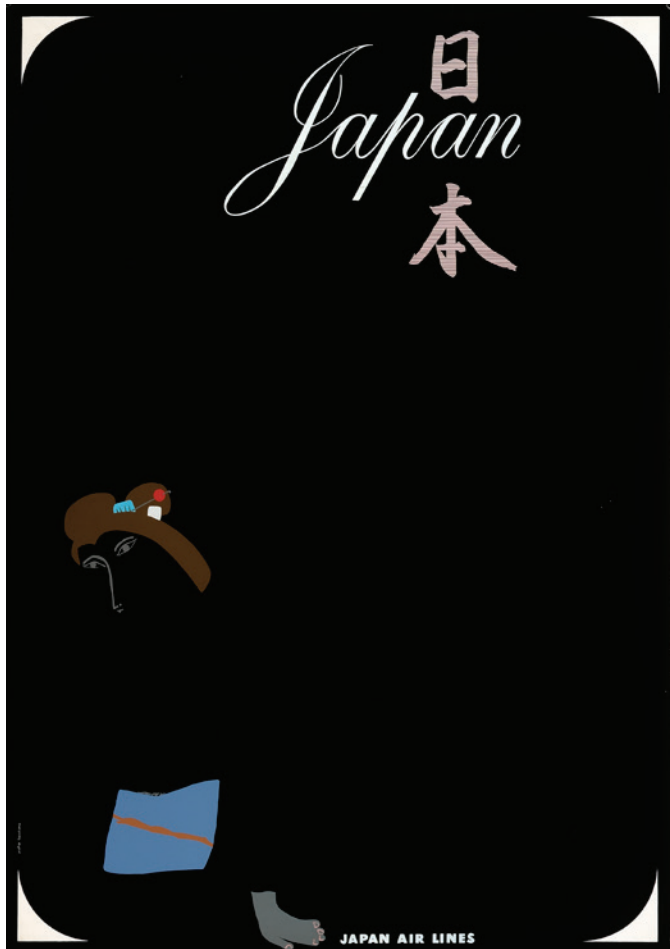


NO. 32

Tokyo Motor Show, 1956

color offset lithograph
40 5/8 x 28 13/16 in.

YOSHIO HAYAKAWA



NO. 17

Japan, for Japan Airlines,
1958

color screenprint
40 9/16 x 28 11/16 in.



NO. 67

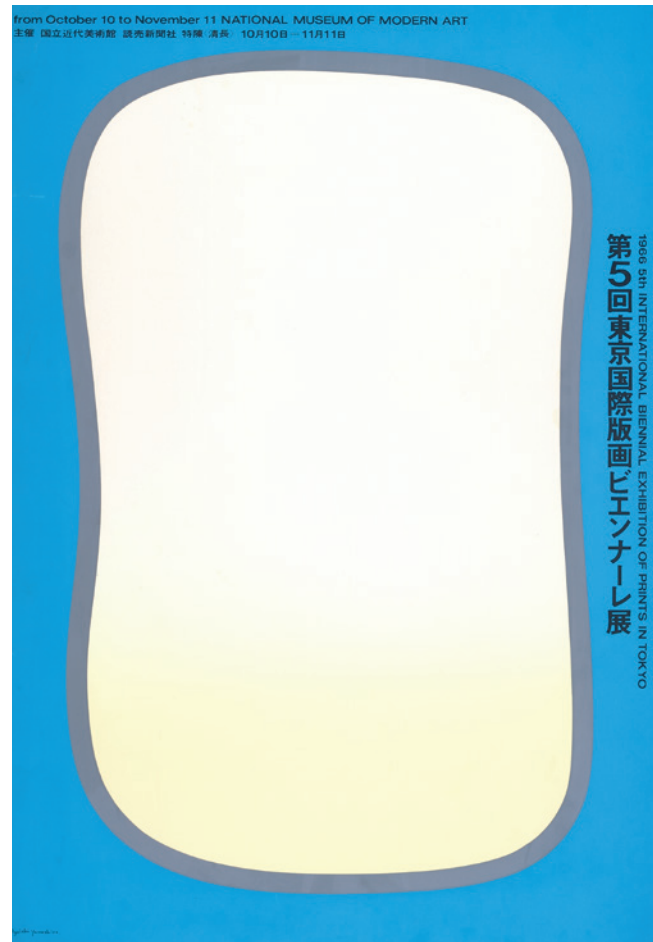
Trees, 1955

color screenprint
41 5/16 x 28 1/8 in.

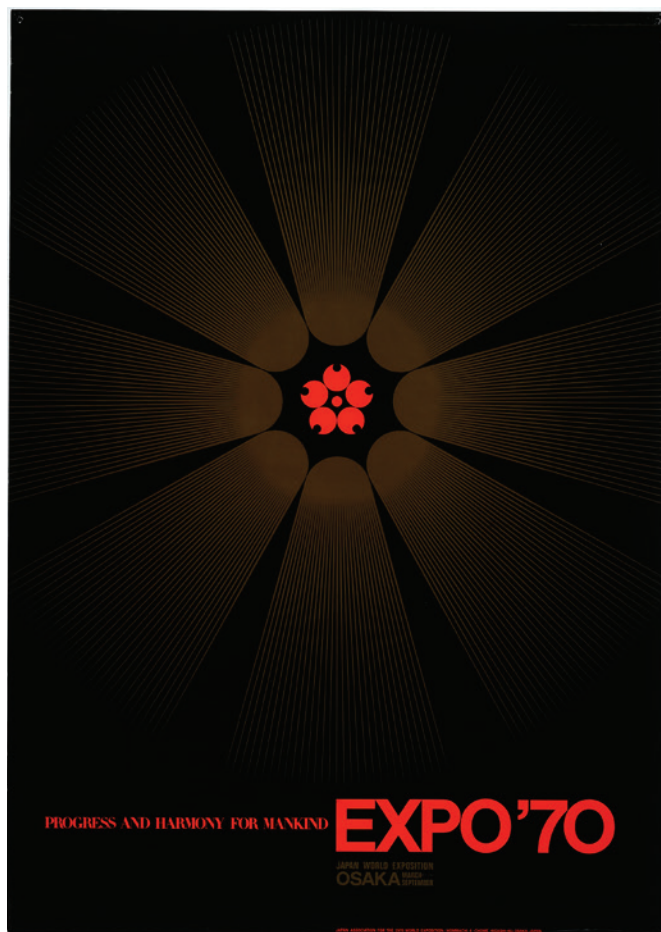
NO. 68

5th International Biennial
Exhibition of Prints in
Tokyo, 1966

color screenprint
40 13/16 x 28 7/8 in.



1966 5th INTERNATIONAL BIENNIAL EXHIBITION OF PRINTS IN TOKYO
第5回東京国際版画ビエンナーレ展



NO. 22

EXPO '70, Japan World
Exposition, 1967

color offset lithograph
40 1/8 x 28 5/8 in.



NO. 23

The '73 Design
Year, 1973

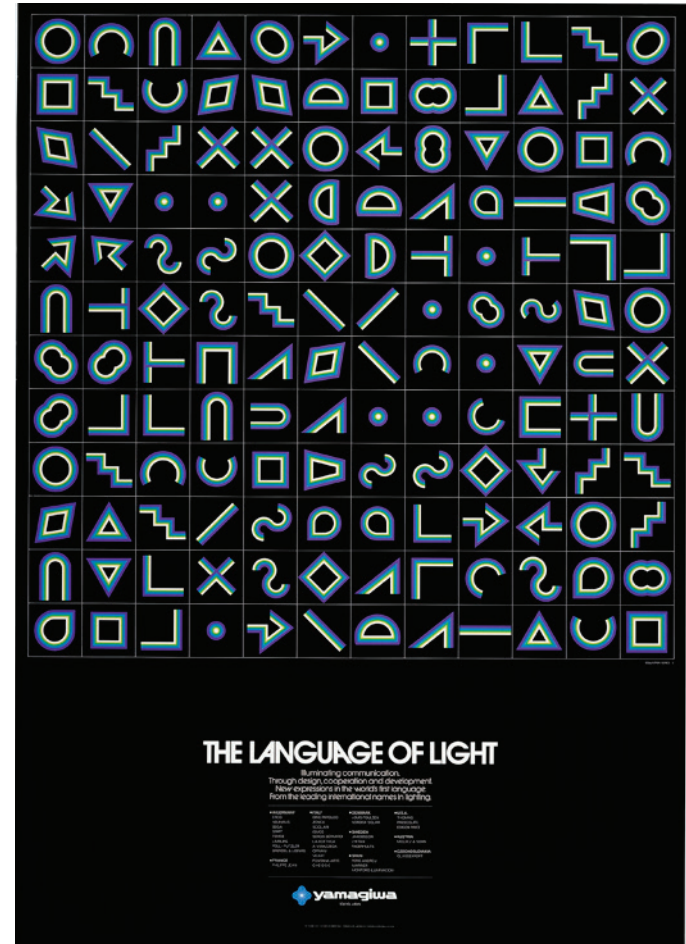
color offset lithograph
28 11/16 x 20 1/4 in.



NO. 24

Classical Performing Arts Friendship Mission of Japan, for UCLA Asian Performing Arts Institute, 1981

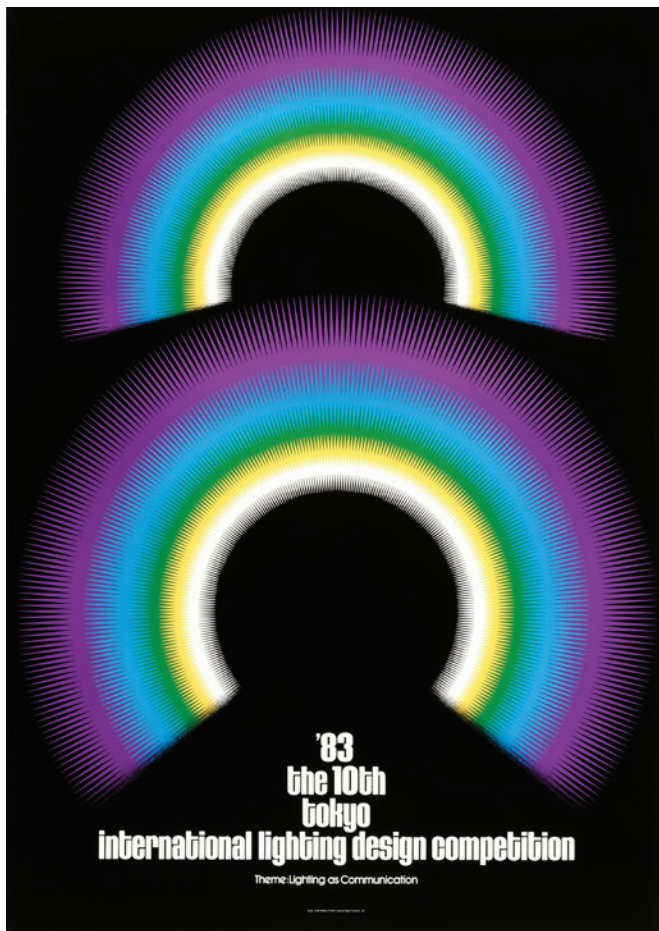
color offset lithograph
40 1/2 x 28 5/8 in.



NO. 25

The Language of Light, for the Yamagiwa Company, 1982

color offset lithograph
40 1/2 x 28 5/8 in.



NO. 26

The 10th Tokyo
International Lighting
Design Competition, 1983

color offset lithograph
40 7/16 x 28 9/16 in.

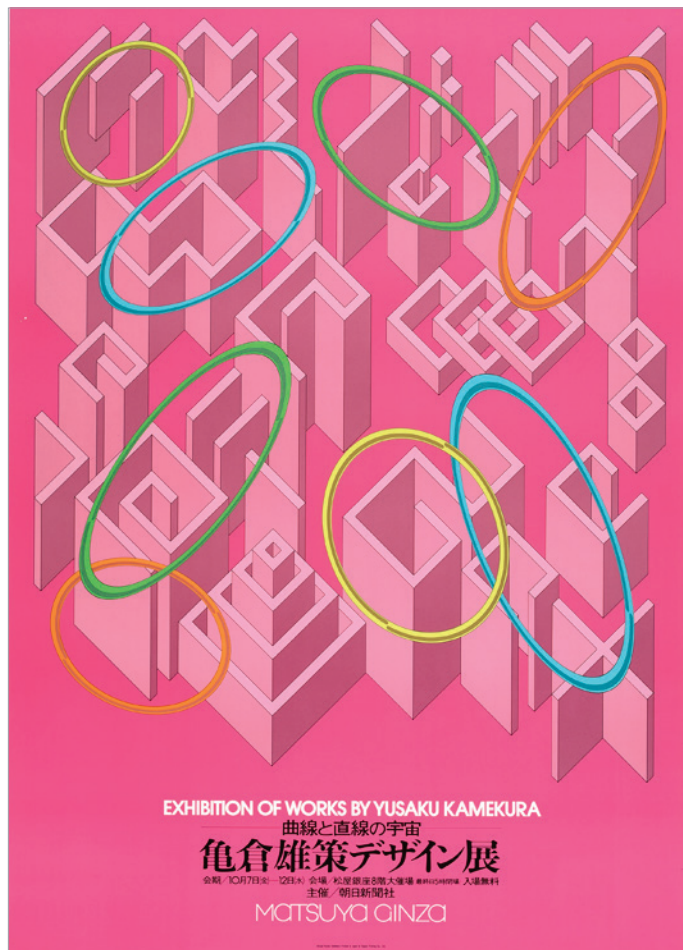


NO. 27

Hiroshima Appeals, 1983

color offset lithograph
40 7/16 x 28 5/8 in.

YŪSAKU KAMEKURA



NO. 28

Exhibition of Works by
Yūsaku Kamekura, 1983

color offset lithograph
40 7/16 x 28 9/16 in.



NO. 21

Book Poster, for *Katsura:
Tradition and Creation in
Japanese Architecture*,
1968

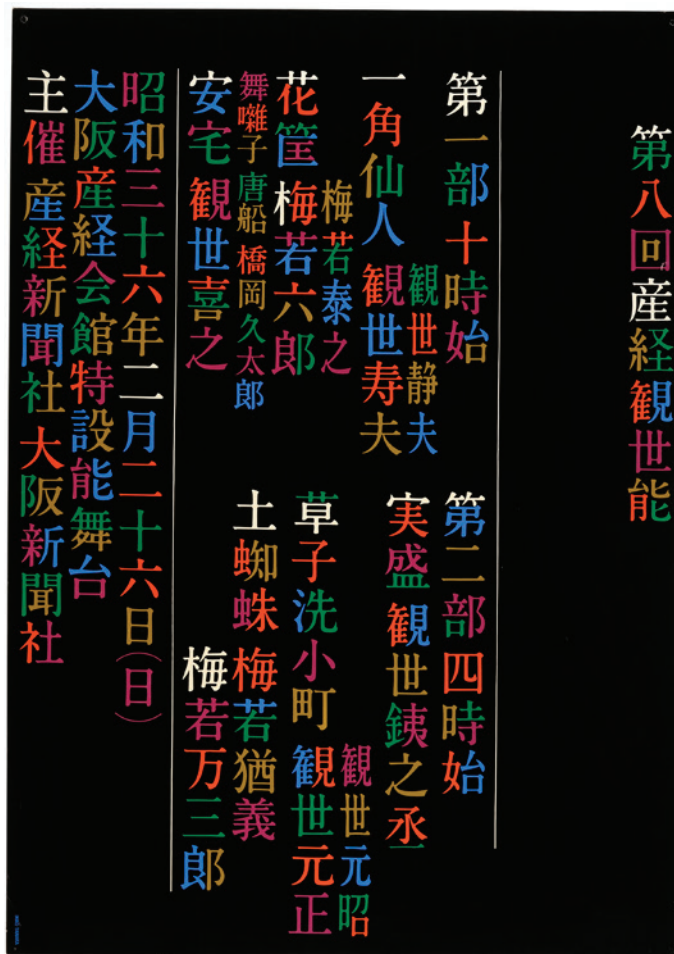
color screenprint
42 3/4 x 31 in.



NO. 60

The 5th Sankei Kanze Noh,
1958

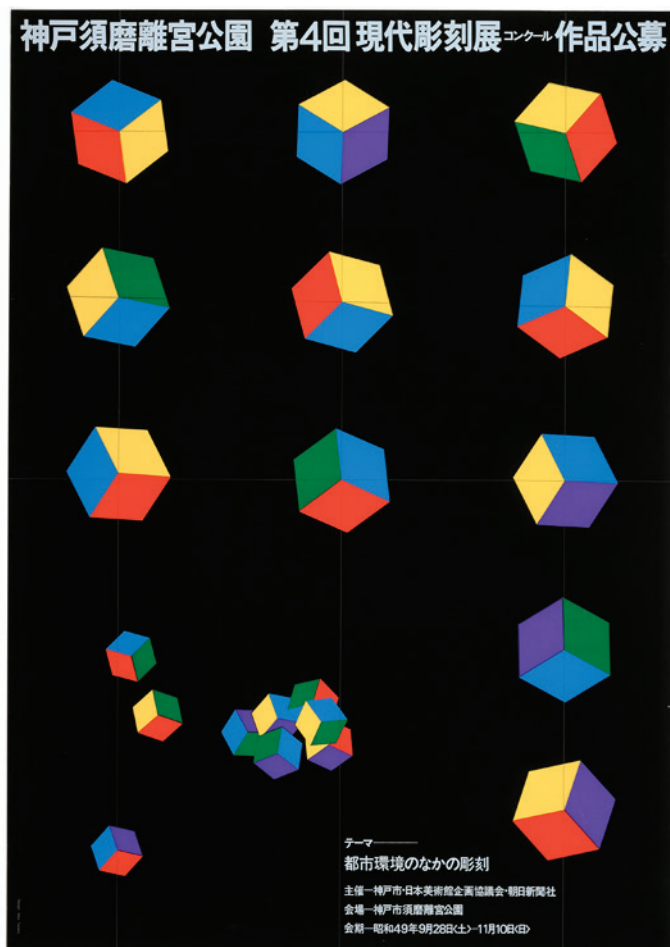
color screenprint
28 3/8 x 20 1/8 in.



NO. 61

The 8th Sankei Kanze Noh,
1961

color screenprint
40 1/8 x 28 5/8 in.



NO. 62

Poster for 4th Modern
Sculpture Exhibition,
Kobe, 1974

color screenprint
40 1/2 x 28 5/8 in.



NO. 63

Nihon Buyo, for UCLA
Asian Performing
Arts Institute, 1981

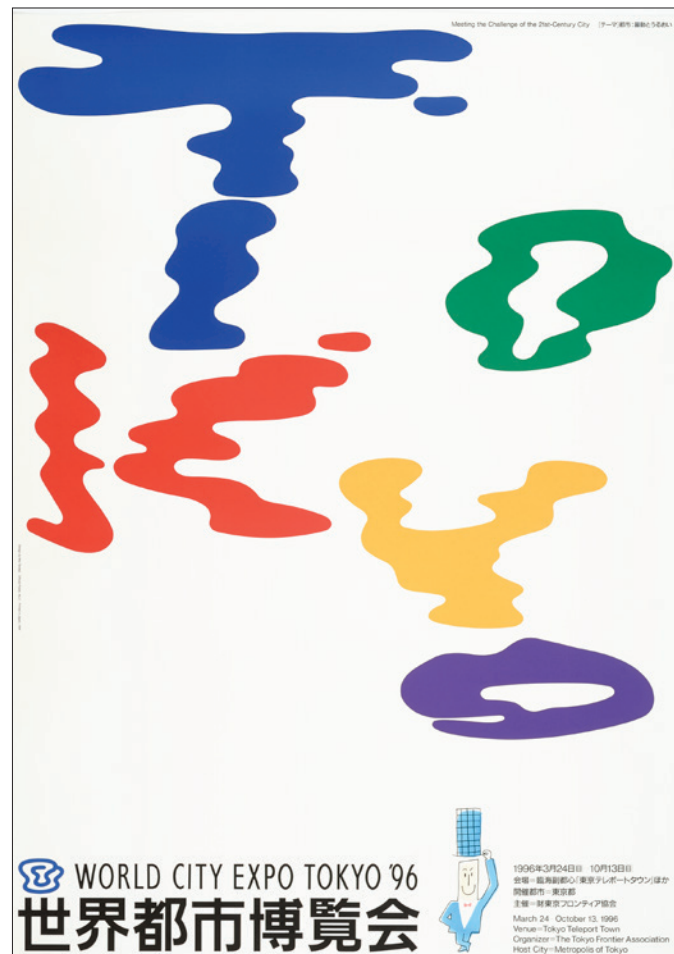
color offset lithograph
40 1/2 x 28 5/8 in.



NO. 64

Ryūmin, for the Morisawa
Phototypesetting Company,
1986

color offset lithograph
40 1/2 x 28 11/16 in.



NO. 65

Tokyo, for World City Expo
Tokyo '96, 1994

color screenprint and offset
lithographic text
40 1/2 x 28 11/16 in.

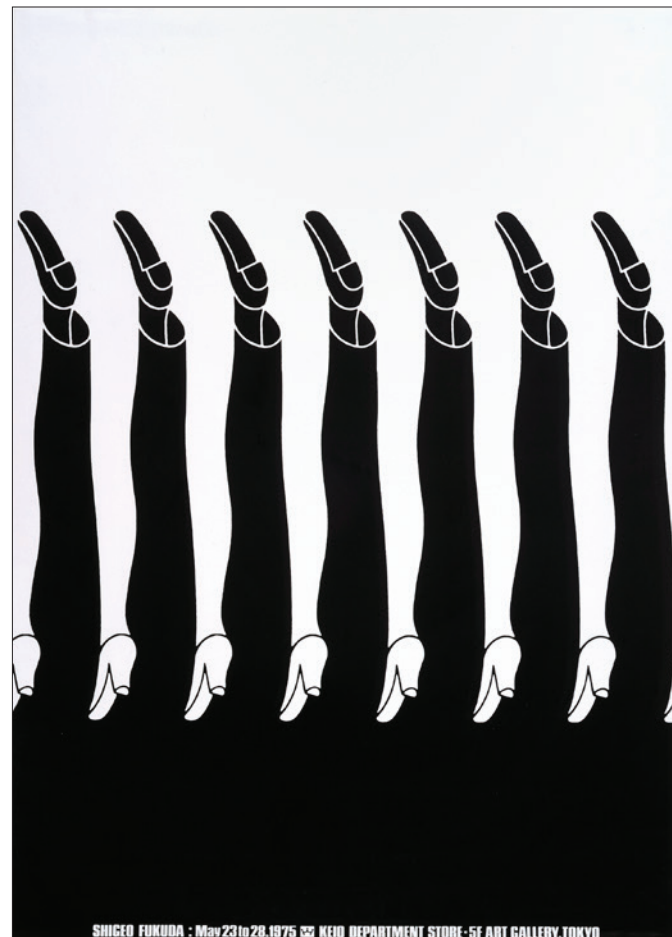
SHIGEO FUKUDA



NO. 4

Self-Defense, 1974

color screenprint
40 1/2 x 28 5/8 in.



NO. 5

Poster for Solo Exhibition
at Keio Department
Store, Tokyo, 1975

color screenprint
39 3/4 x 28 1/2 in.



NO. 6

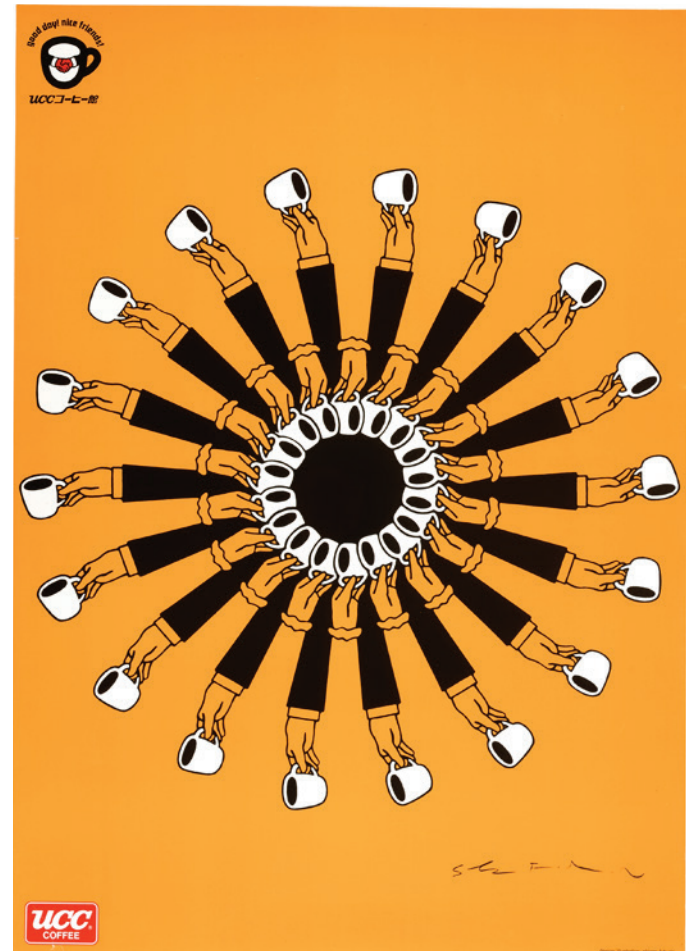
Kyōgen, for UCLA Asian Performing Arts Institute, 1981

color offset lithograph
40 1/2 x 28 5/8 in.

NO. 7

UCC Coffee, 1985

color offset lithograph
40 1/2 x 28 1/2 in.

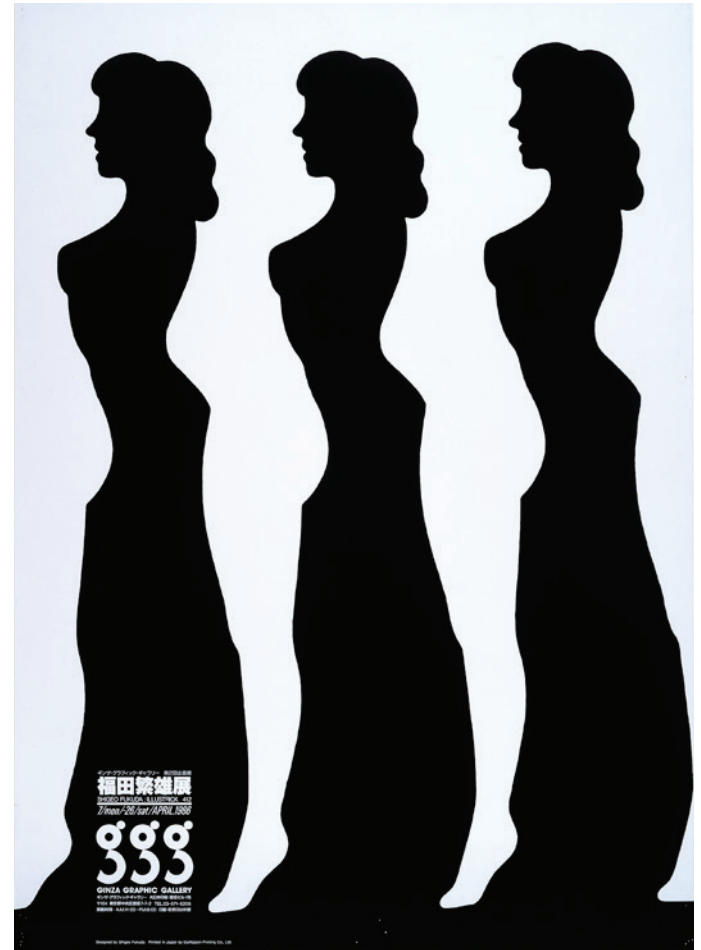




NO. 8

UCC Coffee, 1985

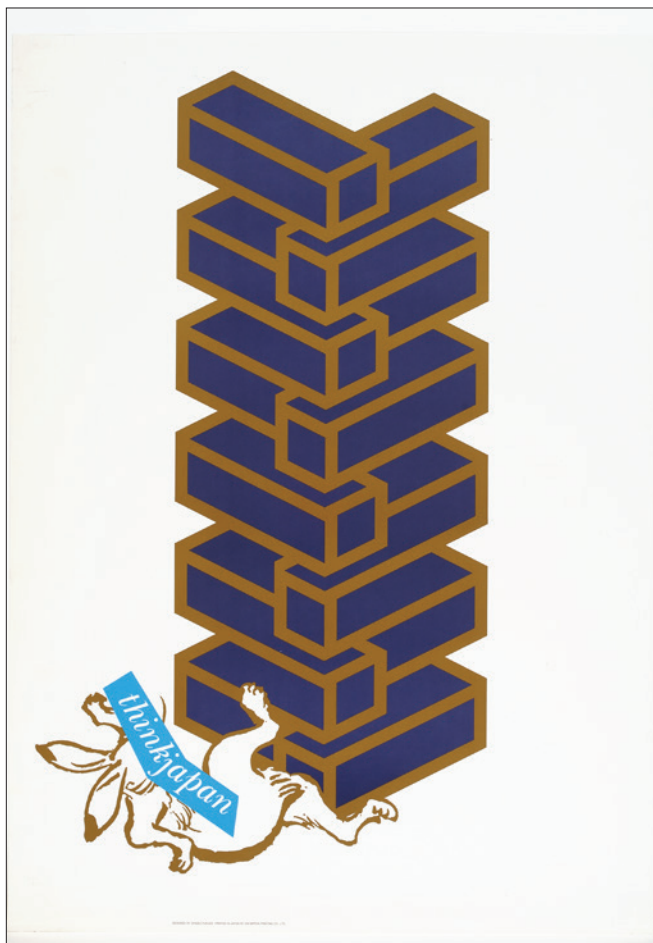
color offset lithograph
40 1/2 x 28 5/8 in.



NO. 9

Shigeo Fukuda Exhibition,
for ginza graphic gallery,
1986

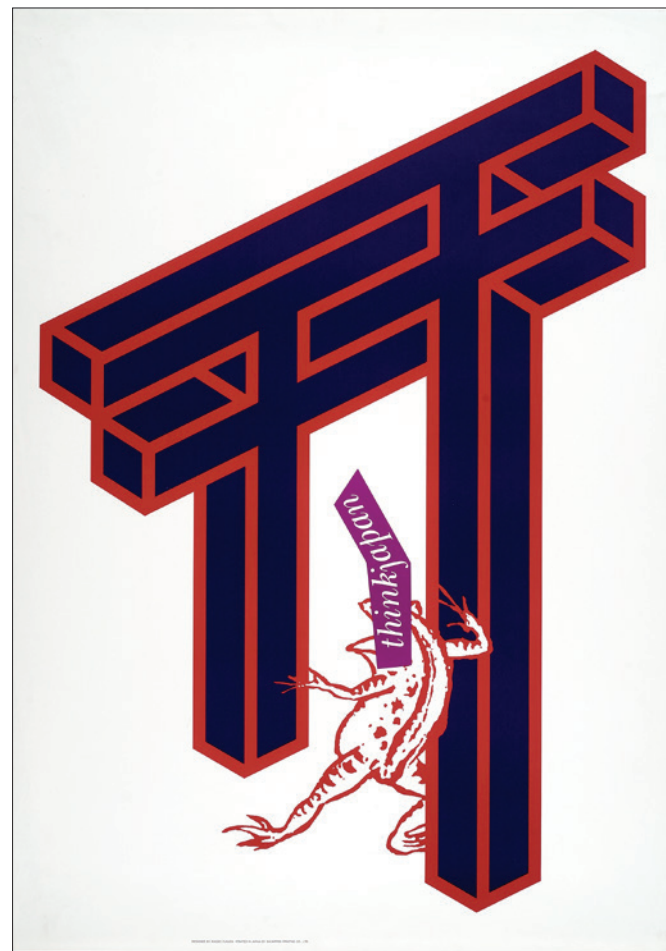
color offset lithograph
40 1/2 x 28 5/8 in.



NO. 10

Think Japan, 1987

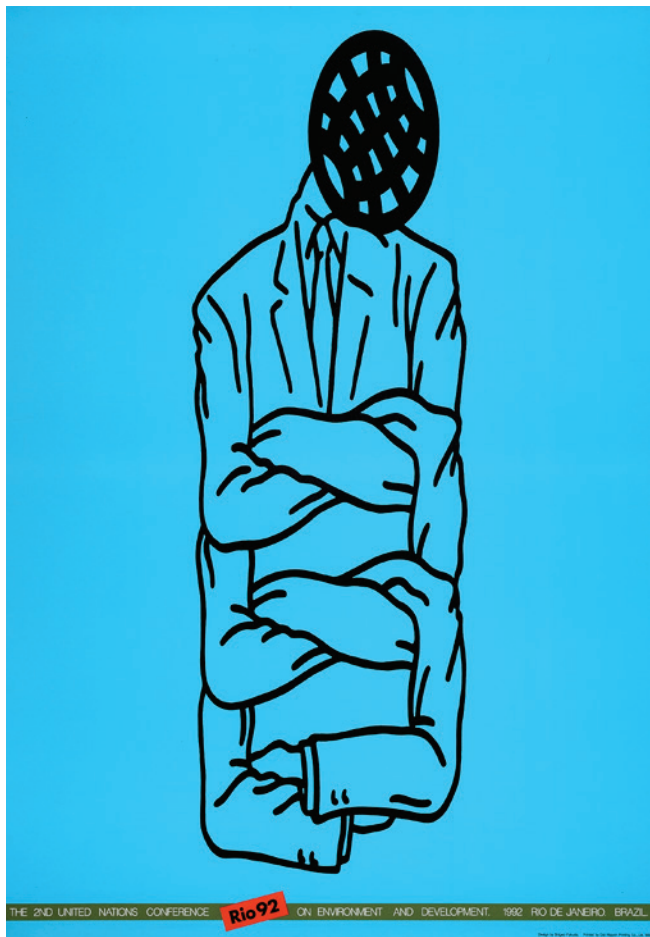
color offset lithograph
39 3/4 x 28 5/8 in.



NO. 11

Think Japan, 1987

color offset lithograph
40 1/2 x 28 11/16 in.



no. 12

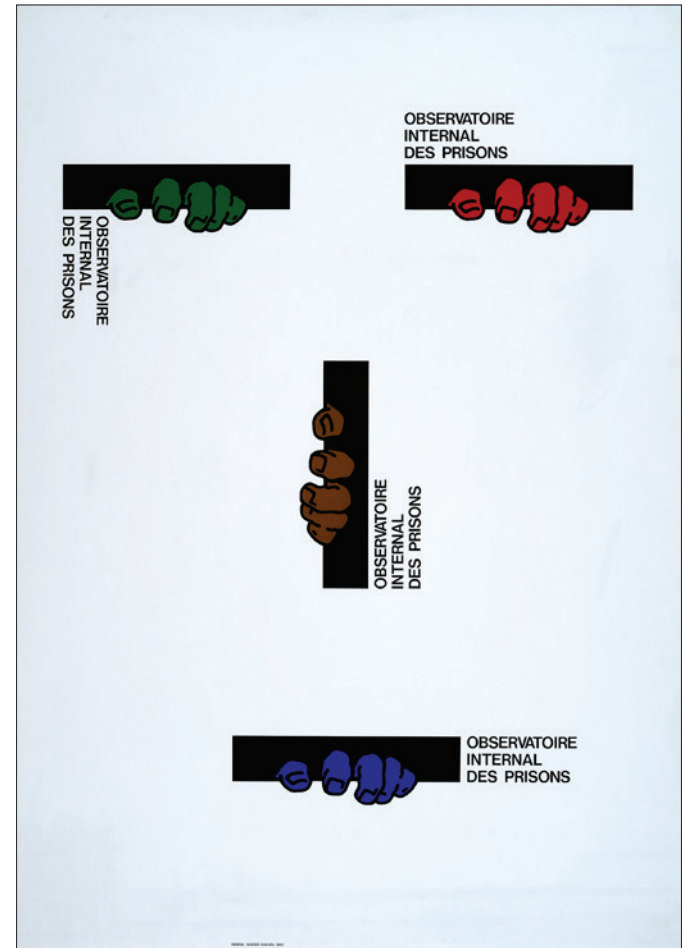
The 2nd United Nations Conference on Environment and Development, Rio de Janeiro, 1992

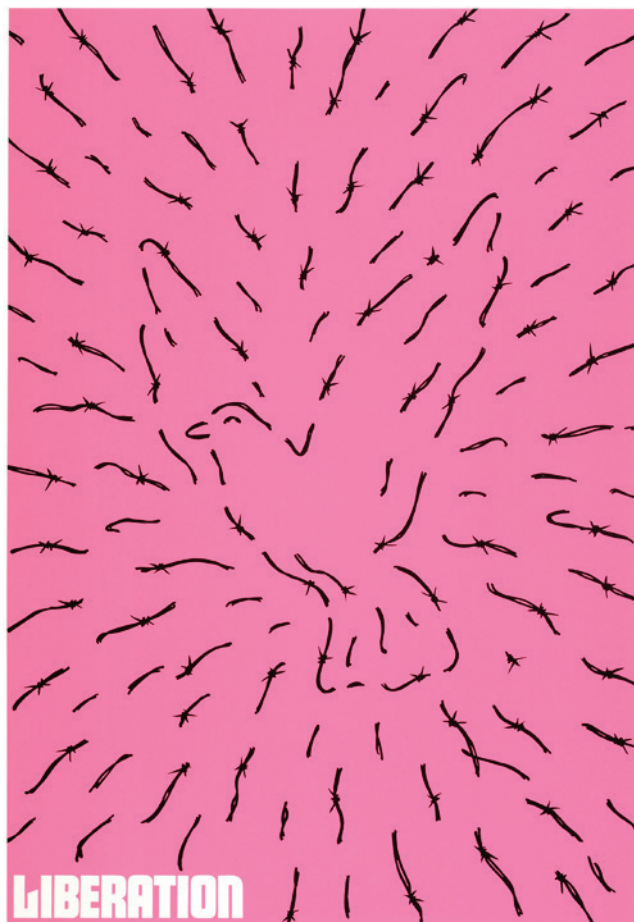
color offset lithograph
40 x 28 5/8 in.

no. 13

Observatoire Internal Des Prisons, 1993

color offset lithograph
40 1/2 x 28 5/8 in.



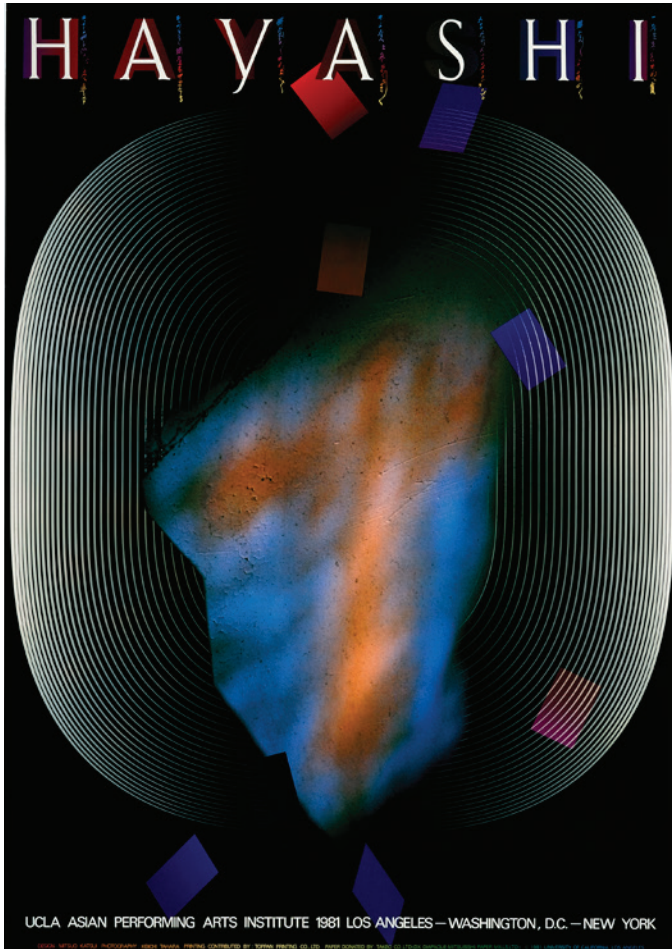


NO. **51**

Liberation, 1972

color offset lithograph
38 5/8 x 26 1/2 in.

MITSUO KATSUI



NO. 29

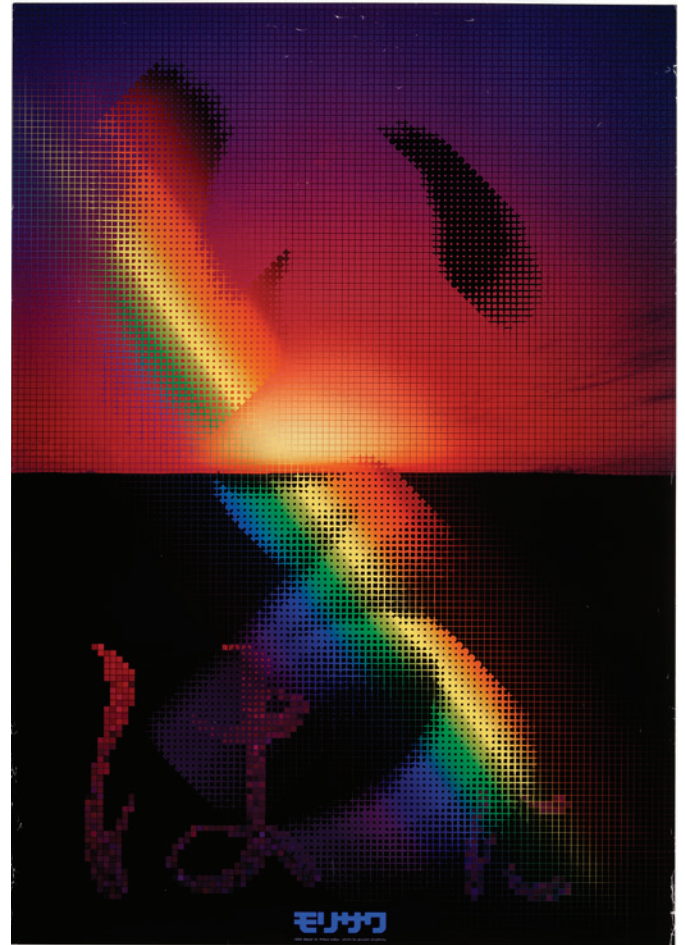
Hayashi, for UCLA
Asian Performing Arts
Institute, 1981

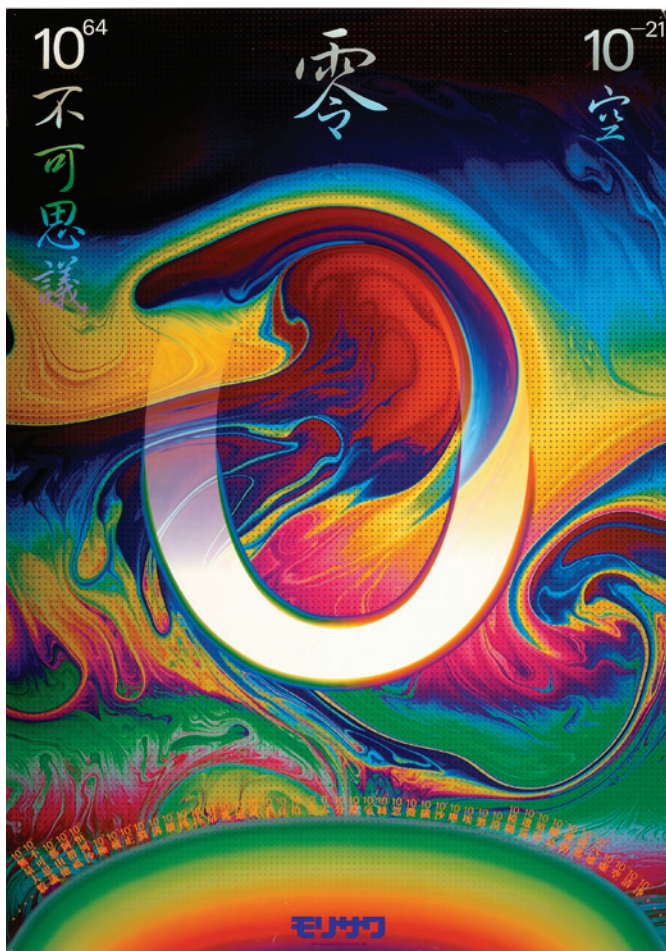
color offset lithograph
40 1/2 x 28 9/16 in.

NO. 30

I ro ha ni, for the
Morisawa Phototypesetting
Company, 1984

color offset lithograph
40 3/8 x 28 9/16 in.

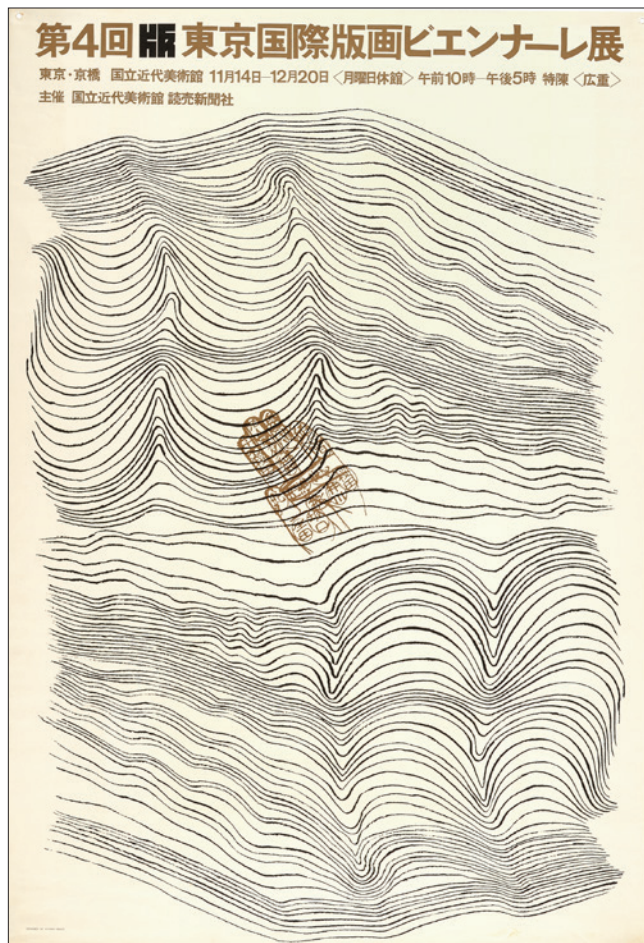




NO. **31**

Zero, for the Morisawa
Phototypesetting
Company, 1985

color offset lithograph
40 3/4 x 28 1/2 in.



NO. 1

4th International
Biennial Exhibition of
Prints in Tokyo, 1964

color offset lithograph
40 1/8 x 27 5/8 in.

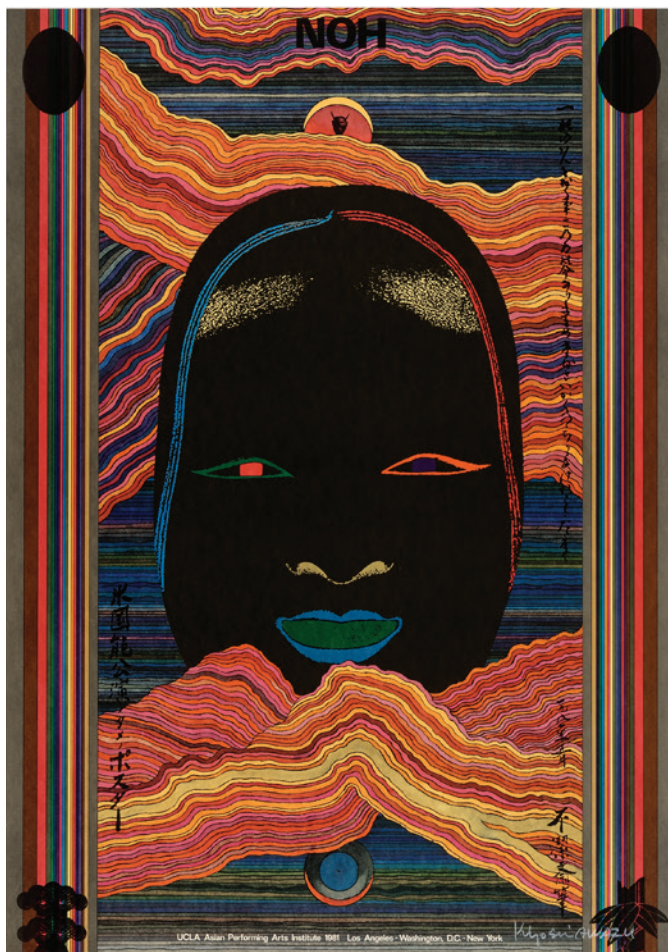
NO. 2

A New Spirit in Japan,
for the Juraku Company,
1976

color offset lithograph
40 5/8 x 28 5/8 in.



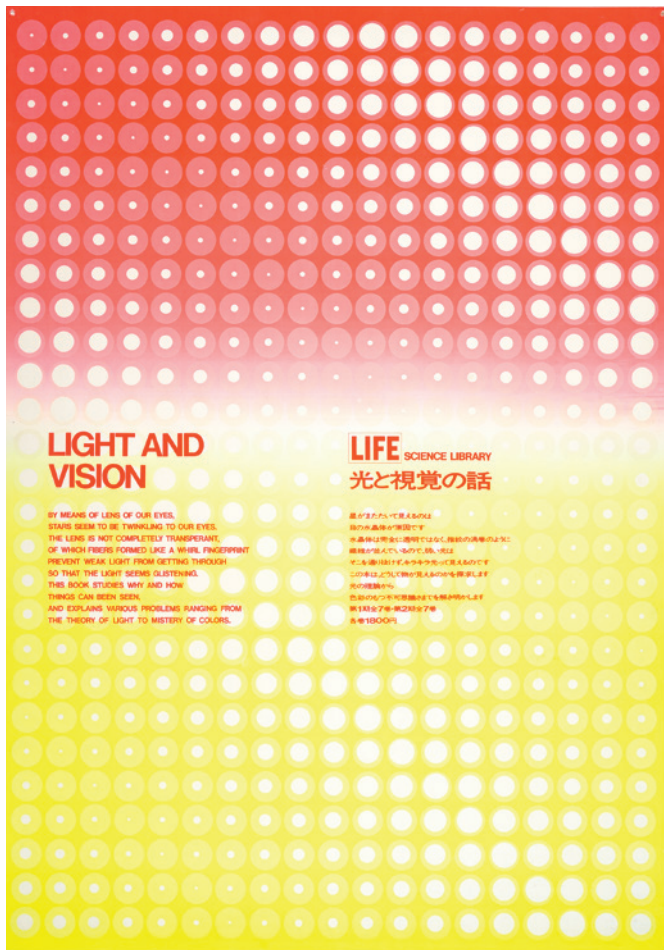
KIYOSHI AWAZU



NO. 3

Noh, for UCLA Asian
Performing Arts
Institute, 1981

color offset lithograph
40 1/2 x 28 5/8 in.



NO. 35

Book Poster, for
Light and Vision (Life
Science Library), 1966

color screenprint
40 9/16 x 28 1/2 in.



NO. 36

Book Poster, for Bruno
Zevi, *Architecture as
Space: How to Look at
Architecture*, 1966

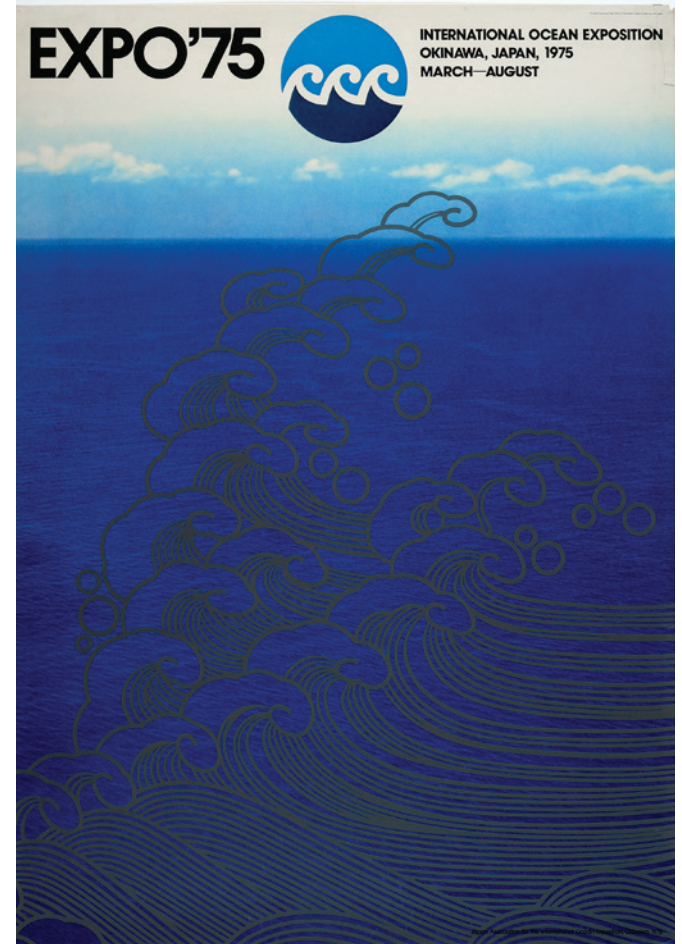
color screenprint
40 1/8 x 28 11/16 in.



NO. 37

Book Poster, for
*Advertising Copy
Annual*, 1967

color offset lithograph
33 15/16 x 11 13/16 in.



NO. 38

Expo '75, International
Ocean Exposition,
Okinawa, 1975

color offset lithograph
40 3/4 x 28 5/8 in.



no. 39

Adonis: Original
Creator for Today,
for the Adonis Ad
Agency, 1976

color offset lithograph
40 5/8 x 28 3/4 in.





NO. 66

Mermaid, for Doll's
House Puppet Theater
Company, 1967

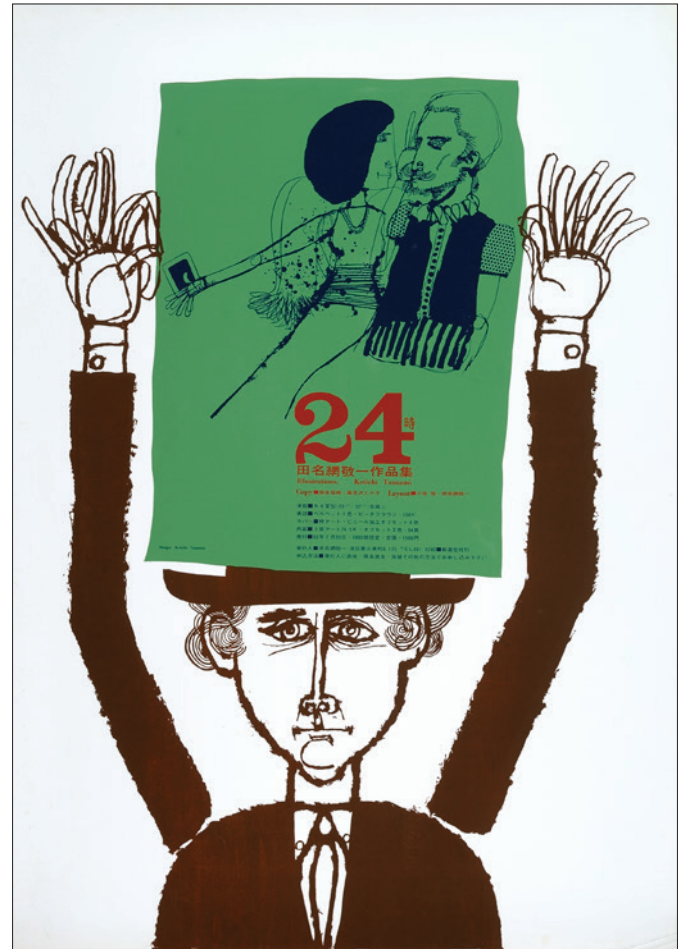
color screenprint
28 5/16 x 20 1/4 in.



NO. 52

Book Poster, for
Egg-Shape, 1963

color screenprint
28 3/8 x 20 1/8 in.



NO. 53

Book Poster, for *24:00*,
1963

color screenprint
40 3/16 x 28 1/2 in.



NO. 54

Book Poster, for Toshio Matsumoto, *Discovery of the Image: Avant-garde and Documentary*, 1966

color screenprint
40 3/16 x 28 3/8 in.



NO. 55

The Savage Eye, 1966

color screenprint
20 5/16 x 20 1/4 in.



NO. 56

New York, 1967

color screenprint
40 1/4 x 28 7/8 in.



NO. 57

1967 Tokyo, 1967

color screenprint
42 1/2 x 31 in.



NO. 58

The Monkees, 1968

color offset lithograph
36 1/2 x 24 1/8 in.



NO. 59

PB Grand Prix, 1968

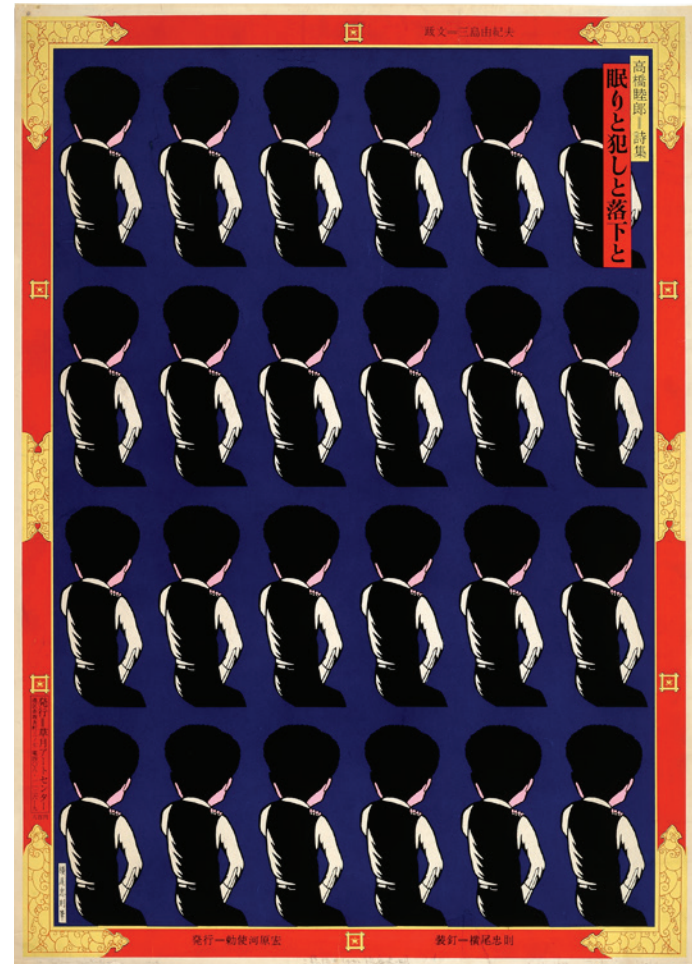
color screenprint
40 3/4 x 29 in.



NO. 69

Book Poster, for Isamu Kurita, *The City and Design*, 1965

color screenprint
40 3/4 x 29 1/8 in.



NO. 70

Book Poster, for Mutsuo Takahashi, *The Sleep, The Crime, The Fall*, 1965

color screenprint
41 3/4 x 29 1/2 in.

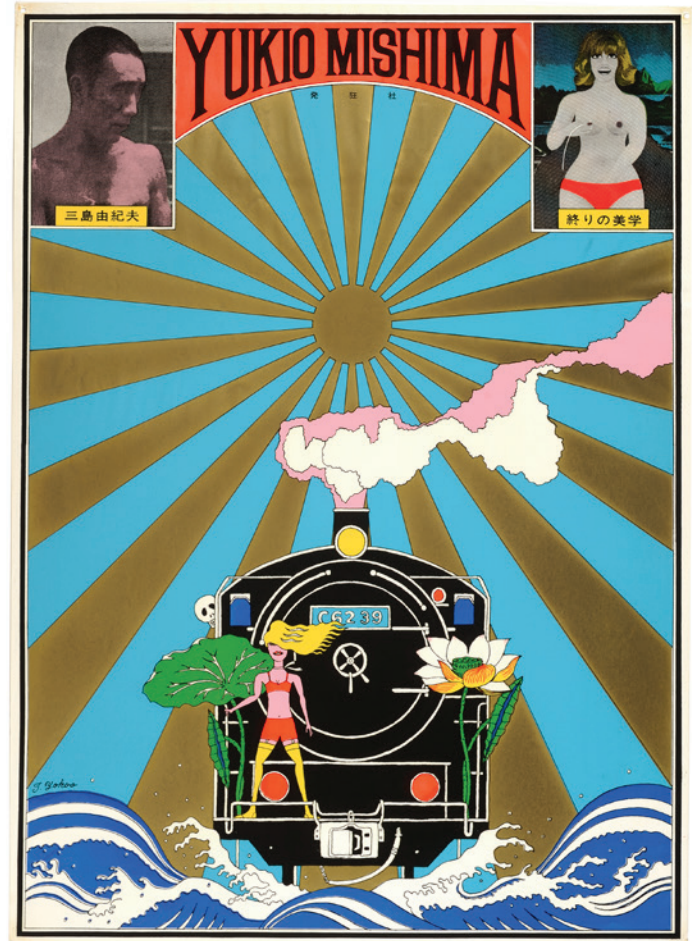
TADANORI YOKOO



no. 71

Tadanori Yokoo, 1965

color screenprint
41 1/8 x 29 5/8 in.



no. 72

Poster, for
Yukio Mishima,
"The Aesthetics
of End," 1966

color screenprint
40 1/4 x 28 7/8 in.



NO. 73

Petticoat Osen: A Tale of Forgetfulness, for Jōkyō Gekijō, 1966

color screenprint
40 1/2 x 28 1/4 in.



NO. 74

Hibari Misora, 1966

color screenprint
40 7/16 x 28 11/16 in.



NO. 75

The Hunchback of Aomori, for Tenjō Sajiki, 1967

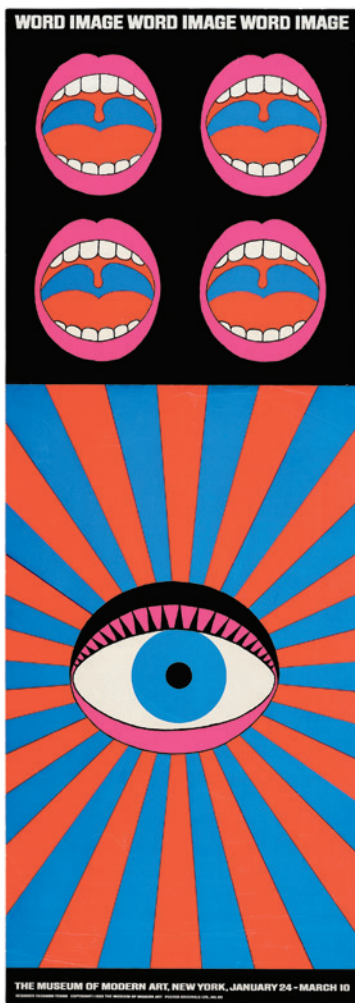
color screenprint
40 9/16 x 28 3/4 in.



NO. 76

Marie in Furs, for Tenjō Sajiki, 1968

color screenprint
41 1/4 x 29 9/16 in.



NO. 77

Word Image Word
Image Word Image,
for The Museum
of Modern Art,
New York, 1968

color screenprint
48 9/16 x 17 1/4 in.



NO. 78

Noh Plays, 1969

color screenprint
40 x 28 5/8 in.

TADANORI YOKOO



NO. 79

Ruriko Asaoka in the
Nude, 1971

color offset lithograph
41 7/16 x 28 9/16 in.



NO. 80

Dance Party, for
Asahi Broadcasting
Corporation, 1973

color offset lithograph
28 3/16 x 20 in.



NO. 83

"Are You Ready for Surprise?," for RADO Ceramica, 1989

color offset lithograph
40 1/2 x 28 5/8 in.



NO. 84

"To Do Something that Only You Can Do," for RADO Ceramica, 1990

color offset lithograph
40 1/2 x 28 1/2 in.



NO. 85

Tastes of
Flamingo, 1976

color offset lithograph
40 7/16 x 28 5/8 in.



NO. 86

Film Poster, for
The Crazy Family, 1984

color offset lithograph
28 9/16 x 20 3/16 in.



no. **41**

Love in Color, for
Shiseido, 1970

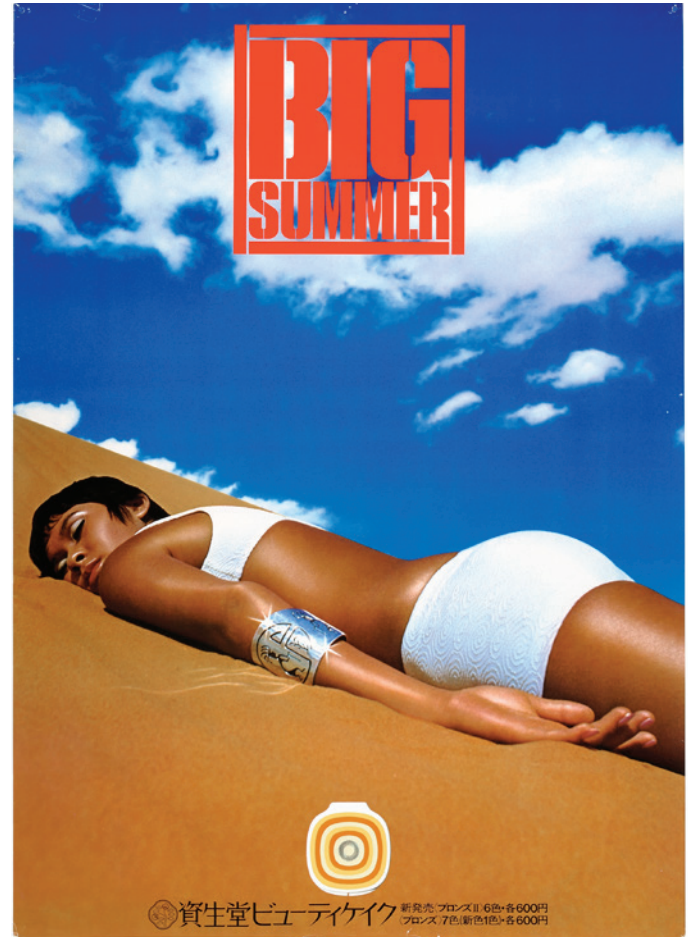
color offset lithograph
40 x 28 1/2 in.



NO. 33

Big Summer, for
Shiseido, 1973

color offset lithograph
39 7/8 x 28 5/8 in.



NO. 34

Big Summer, for
Shiseido, 1973

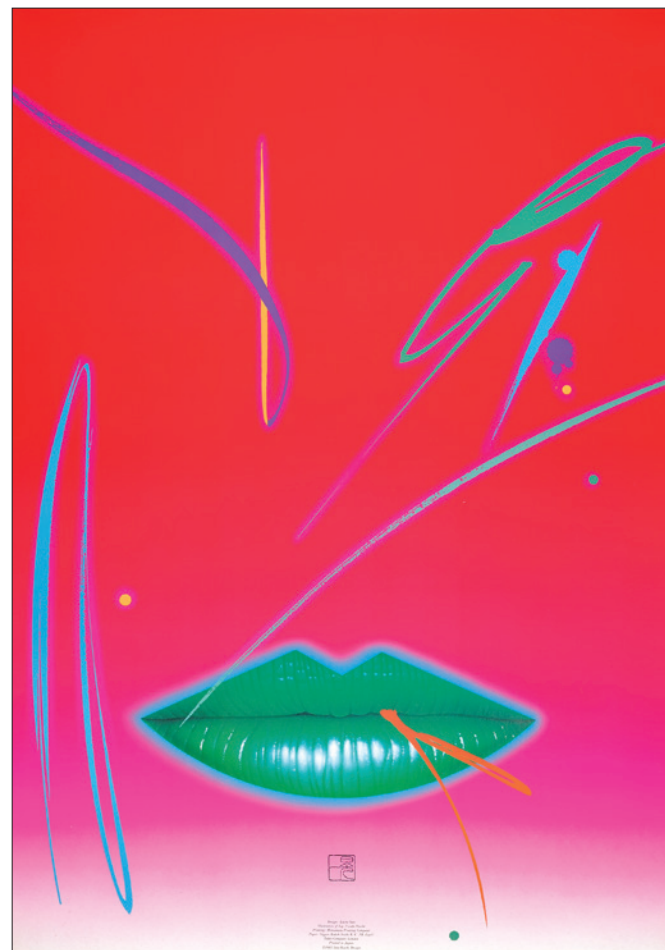
color offset lithograph
39 15/16 x 28 9/16 in.



NO. 47

Lip, 1985

color offset lithograph
40 1/2 x 28 5/8 in.



NO. 48

Lip, 1985

color offset lithograph
40 1/2 x 28 5/8 in.



NO. 49

The 90th Anniversary
of the Ohara School of
Ikebana, 1985

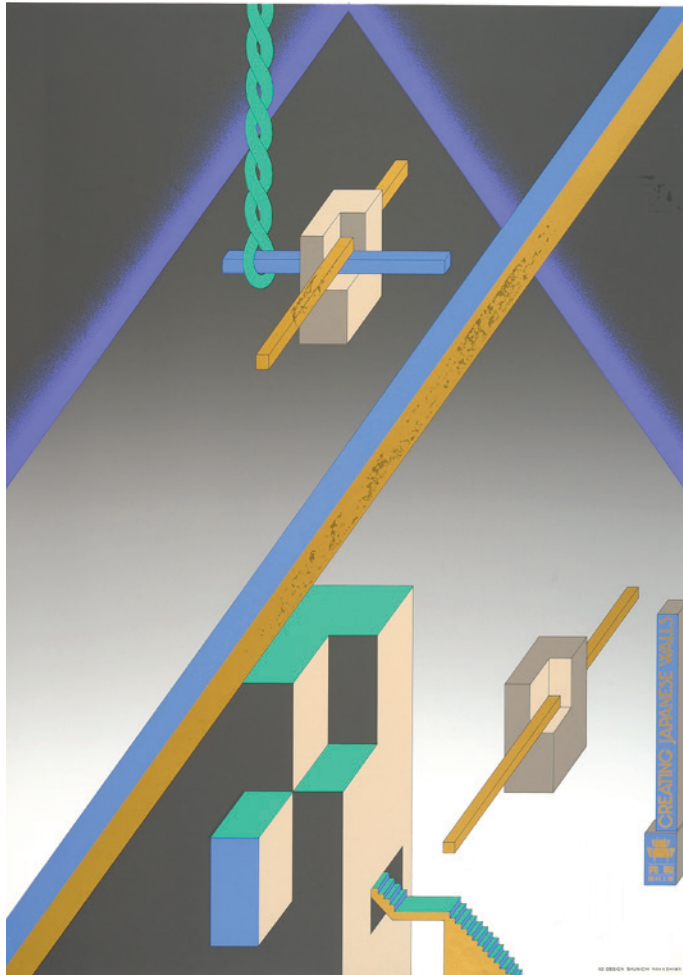
color offset lithograph
40 9/16 x 28 5/8 in.



NO. 50

Urban Frontier –
Tokyo '96, 1993

color offset lithograph
40 1/2 x 28 9/16 in.



NO. 42

Creating Japanese
Walls, for the Kyōwa
Construction Materials
Company, c. 1982

color screenprint
43 x 31 in.

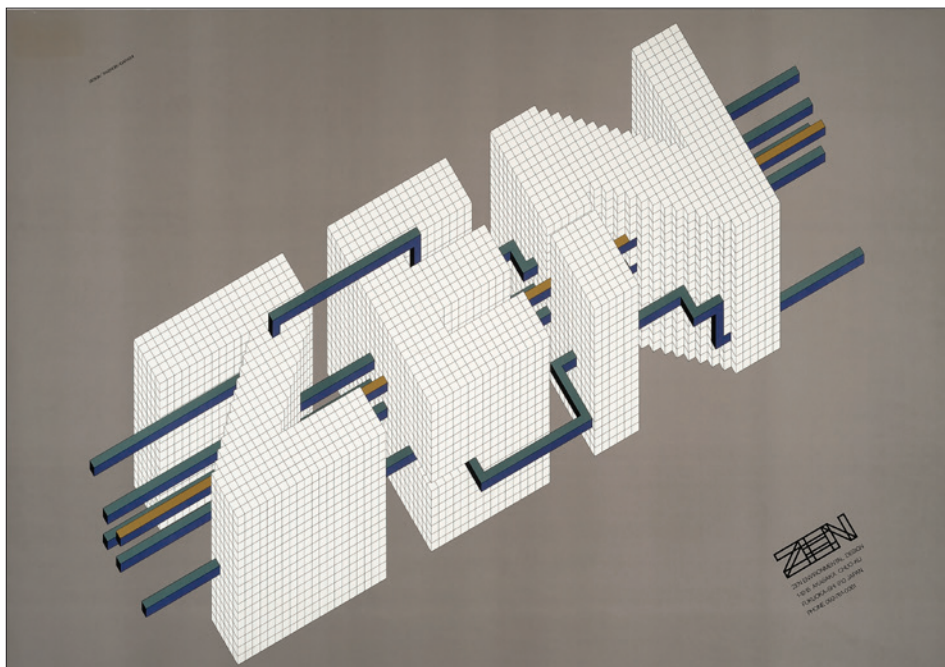
TAKENOBU IGARASHI



NO. 18

Design, for Seibu Museum
of Art in Tokyo, 1976

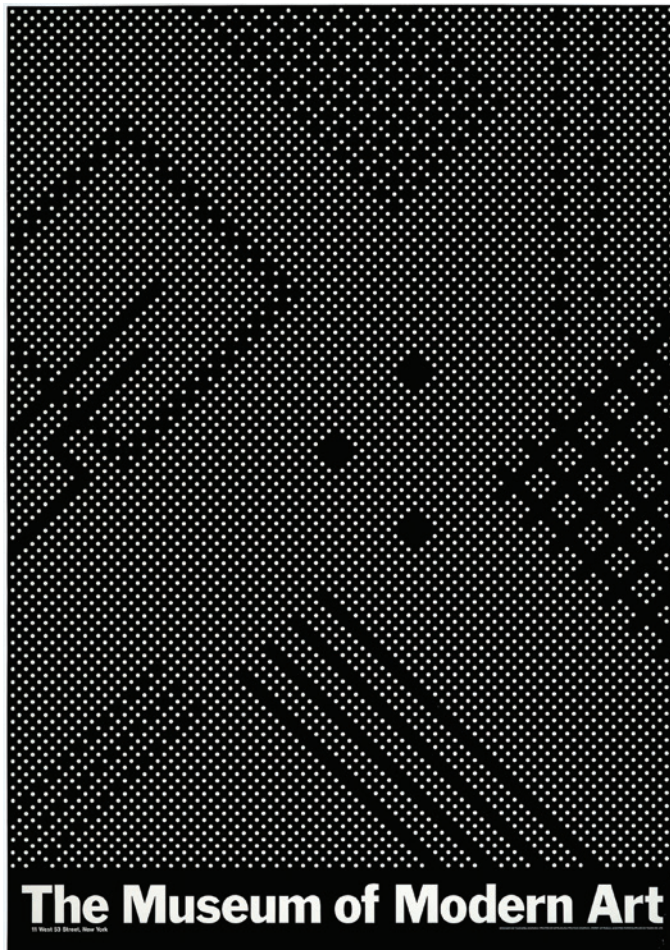
color offset lithograph
28 5/8 x 40 1/2 in.



no. **19**

Zen, for ZEN
Environmental Design,
Fukuoka, 1976

color offset lithograph
28 5/8 x 40 3/8 in.



NO. 20

Poster for the
Museum of Modern Art,
New York, 1984

color offset lithograph
40 3/8 x 28 9/16 in.

ELEGANCE & EXTRAVAGANCE

Eighty-six posters, twenty-two artists, some forty years of postwar Japanese graphic design – *Elegance and Extravagance: Japanese Posters from the Merrill C. Berman Collection* casts a kaleidoscopic eye on one of the world's leading design cultures and its principal practitioners during an extraordinarily fertile and complex historical period.

Posters are by their very nature securely anchored in time, place, and circumstance. Their aesthetic power emerges from the way in which work for a specific occasion generates design solutions that can be visually compelling, with an authority that extends beyond the moment. For viewers with no facility in Japanese, it is especially important to offer at least some guidance on the “when, why, and for whom?” that gives rise to these powerful examples of the graphic designer's art. With those specifics, themes and tendencies can be articulated and appreciated.

Those interested in Japan's political history in the years after its devastating, utter defeat at the end of World War II will be able to engage with some posters in this exhibition and recognize the uneasy evolution of national self-confidence culminating in such landmark events as the 1964 Tokyo Olympics and the 1970 World Expo in Osaka. These marked the return of Japan to the international stage, “rebranded” as a cosmopolitan, peace-loving, and internationalist

partner. Various posters trace the beginnings of the commercial culture for which Japan became so well known in these decades, with examples from electronics and automobiles in the 1950s, and from the later development of powerhouse international companies, such as cosmetics. Other posters track the persistent liberal conscience that finds expression in commemorative appeals to the horrors of Auschwitz, Hiroshima, and other causes. A group offers an introduction to the extraordinary efflorescence of creative activity in avant-garde, radical theater (and music) in Tokyo in the late 1950s and 1960s. Among these posters we find celebrations of Western pop music (of varying degrees of authenticity), as well as homages to music deemed quintessentially Japanese.

Many posters relate to the international styles and trends in contemporary art (pop art, minimalism, color field, and so on) that permeated visual culture in these decades. Others reflect the continuing authority of prewar modes associated with the Bauhaus school in Germany and the Constructivist movement. The surprising prominence of posters designed as “self-portraits” (or “self-advertisements”) suggests the modernist self-reflexivity at work, also seen in posters celebrating printing technology (posters about poster-making). The posters themselves, their technical sophistication and printing quality, can be experienced as an index of Japan's technological advances. Through a number of posters, viewers can

get a sense of the richly imbricated institutional history of Japanese graphic design, a history in which a handful of organizations (the Japanese Advertising Artists Association, the Nippon Design Center, the Japanese Association of Graphic Designers) appear and reappear in personal biographies as markers of professional association and personal networks. The absence of any posters by women designers may be a plausible reflection of the slow evolution of gender equality in Japanese society.

Almost every poster in the exhibition could be considered through the prismatic lens of a continuing, but not simplistic, tension between national traditions and international resonance. Are Japanese characters or the Roman alphabet used? Are the models ethnically Japanese or hybrid and multiracial? When promoting traditional Japanese arts, whether the aristocratic Noh theater or the populist *ukiyo-e* woodblock print of the eighteenth and nineteenth centuries, are the cultural traditions modernized or mocked, mined or undermined? How does this change when advertising to international or national audiences? Are the posters best appreciated in light of Western compositional and coloristic criteria or in terms of the so-called traditional Japanese aesthetics of flat decorativeness, austere refinement, and the calligraphic?

This tension between national and international, between Eastern and Western traditions is not a simple opposition. After all, Japanese aesthetics played a significant role in the development of Western modernism and, from time to time, Western modernism was active in Japan's discovery of its own cultural accomplishments. The picture

gets even murkier with the commonplace assertion that Japanese culture is to some extent actually defined by its periodic vigorous openness to external influence, which is then adopted, transformed, and integrated until it appears to be indigenous.

However, the aim here is not to parse the relative roles played by local and extraneous inputs, and especially not to lapse into any silly essentialism in defining those inputs. Rather, it is to acknowledge that many of the designers of these posters thought about these issues and reflected on the problematic process of “self-finding” by which Japan (and its cadre of gifted graphic designers) emerged once again as an important cultural and political player on the world stage.

The annotated checklist in this catalogue includes exemplary indications of the various kinds of information about local context that can be adduced. The themes and tendencies adumbrated here can be discerned from the mosaic of major and minor facts (translating text; identifying iconographic elements; acknowledging the designer's stylistic or professional development; sketching the historical background; accurate dating; and so on). It would be a herculean task to fully unpack every poster in this way – many are complex works of art that demand and deserve extensive explication. Nevertheless, the cumulative effect of a miscellany of informational and interpretive fragments may aid in better understanding the astonishing quality and diversity of the design solutions employed in these posters.

It may be helpful to acknowledge that summarizing such a diverse range of possible perspectives under one exhibition title is

problematic. "Elegance and Extravagance" simply points to stylistic and aesthetic qualities that can be admired and enjoyed as aspects of Japanese visual culture, past and present. Given, however, that most world cultures could be analyzed around a similar polarity (restraint and excess; minimal and maximal), it would be too much to claim anything inherently Japanese in these divergent but mutually reinforcing tendencies. The title offers one bridge into an exhibition that primarily focuses on individual posters by individual designers, a small selection from an extraordinarily distinguished private collection known for its devotion to the highest accomplishments of graphic design in the long twentieth century.

PETER NISBET, CHIEF CURATOR

ANNOTATED CHECKLIST AND BIOGRAPHICAL NOTES

The biographical, documentary, and interpretive information that follows has been derived primarily from Western language publications (such as the general books listed below and those sources cited with each artist's biographical data). Further details have been gathered in some cases from the designers themselves, their websites, or from their representatives. For assistance with reading Japanese and conducting further research, I want to thank Magdalena P. Kolodziej (graduate student, Department of Art, Art History, and Visual Studies, Duke University) and especially Diana Madden (Amherst College, Class of 2013). Professors Morgan Pitelka (The University of North Carolina at Chapel Hill) and Gennifer Weisenfeld (Duke University) have also offered helpful commentary. Hideyuki Kido of the Center for Contemporary Graphic Art (CCGA), DNP Foundation for Cultural Promotion, and Mie Tsutsumi of the ginza graphic gallery were both helpful in facilitating contact with artists and estates. This catalogue could not have been written without the resourceful assistance of the Interlibrary Loan staff of Davis Library at The University of North Carolina at Chapel Hill. I am also grateful to Dr. Kristina Kade Troost (Duke University Library) for assistance. – PN

Geneviève Gaëtan-Picon, intro. *L'affiche japonaise des origines à nos jours*, exh. cat. (Paris, 1979)

Hans Wichmann, *Japanische Plakate. Sechziger Jahre bis Heute*, exh. cat. (Munich 1988)

Yusaku Kamekura et al., *Best 100 Japanese Posters, 1945-1989* (Tokyo, 1990)

Richard S. Thornton, *The Graphic Spirit of Japan* (New York, 1991)

Kathryn B. Hiesinger and Felice Fisher, *Japanese Design: A Survey Since 1950*, exh. cat. (Philadelphia, 1994)

All works are from the Merrill C. Berman Collection

KIYOSHI AWAZU 1929-2009

Awazu engaged in a remarkably broad range of activities – including urban design, exhibition design, and film production – in collaboration with artists from fields spanning from architecture and music to literature and cinema. Although self-taught in painting and design, he was also one of the leading graphic designers from the 1950s onwards. He participated in the 1965 exhibition, *Persona*. From 1964 to 1970, he taught at Musashino Art University in Tokyo, and from 1980 to 1991, at Kyoto Junior College of Art. In 1980, he designed the Great Japan Exhibition at the Royal Academy, London.

www.kiyoshiawazu.com



NO. 1

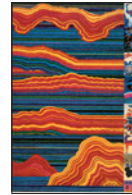
4th International Biennial Exhibition of Prints in Tokyo, 1964

color offset lithograph
40 1/8 x 27 5/8 in.

ILLUSTRATED P. 25

Many leading designers are often commissioned to produce posters for regularly recurring cultural events such as exhibitions of contemporary sculpture (see checklist no. 62) or, as in this case, the international print biennial. Awazu's design combines his characteristic organic and undulating lines, reminiscent perhaps of waves, map contours, or fingerprint whorls, with the image of a handprint marked with seal stamps. This image recurs often in Awazu's work of this time in various contexts, and does not seem to carry a strong iconographic connection to the theme of this poster ("prints"), however appropriate it may seem. For example, versions of this hand appeared in 1964 on a poster for the 2nd World Religionists Conference for Peace and as the cover design for a booklet, *Here is Japan*, produced by the Asahi Broadcasting Company as an orientation guide for foreigners visiting the Tokyo Olympics. Awazu also designed a second version of the present poster, as well as editions in English. A special display within the biennial was devoted to the work of the nineteenth-century woodblock artist, Hiroshige. For the poster for the next

exhibition in this series, see checklist no. 68.



NO. 2

A New Spirit in Japan, for the Juraku Company, 1976

color offset lithograph
40 1/8 x 27 5/8 in.

ILLUSTRATED P. 25

This poster was designed for a Kyoto company that produces textiles and traditional Japanese obi belts, though the specific occasion for celebrating A New Spirit in Japan has not been determined. The right margin of the poster shows a vertical column of seasonal motifs from card games.



NO. 3

Noh, for UCLA Asian Performing Arts Institute, 1981

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 26

Awazu's poster for Noh drama – designed for the 1981 UCLA festival (compare checklist no. 24) – presents a dramatically colored Noh mask set against his characteristic patterning of horizontal and undulating lines. Emblems of pine and bamboo (auspicious evergreen symbols of winter and the New Year) are set at lower left and right. A devil mask peeks out from the sun above. For other posters produced for this 1981 festival, see checklist nos. 6 (Fukuda), 24 (Kamekura), 29 (Katsui), and 63 (Tanaka).

SHIGEO FUKUDA 1932-2009

One of the most innovative graphic designers of his generation, Fukuda graduated from the Tokyo University of the Arts in 1956, setting out as a freelance designer three years later. He designed posters, toys, books, calendars,

signage, sculpture, and installations. He participated in the 1965 Persona exhibition. His playfulness and wit earned him many design awards.

Shigeo Fukuda, *Posters of Shigeo Fukuda* (Tokyo, 1982)
Posters of Shigeo Fukuda: An Artist of Visual Wit, exh. cat. (Tokyo, 1997)
 Seymour Chwast, intro. *Shigeo Fukuda: Masterworks* (Buffalo, New York, 2005)



NO. 4

Self-Defense, 1974

color screenprint
 40 1/2 x 28 5/8 in.

ILLUSTRATED P. 17

This poster was apparently prompted in part by a competition for ideas to secure the Leaning Tower of Pisa, announced by the Italian government in 1973, the six hundredth anniversary of the start of construction of this world-famous landmark. As his way of propping it up, Fukuda has graphically straightened the monument. However, the connection of this image to the text is puzzling. As the American designer Seymour Chwast wrote in a warm appraisal in 2005, “How this communicates ‘self-defense’ is a mystery to me.”* The phrase “self-defense” is a powerful one in Japan, whose so-called Japan Self Defense Forces were developed after 1954, on a contested reading of the 1947 constitution which had barred the country from maintaining a military. Perhaps Fukuda’s poster and many others with similar iconography and this title from the same year (such as one showing the Leaning Tower wedged between two modernist high-rise office buildings) relate to continuing debates on this topic. Fukuda also indicated that his use of the phrase “self-defense” may have been a form of satire on slogans such as “progress” and “improvement.”

*Seymour Chwast, “Introduction” in *Shigeo Fukuda: Masterworks* (Buffalo, New York, 2005), p. 13.



NO. 5

Poster for solo exhibition at Keio Department Store, Tokyo, 1975

color screenprint
 39 3/4 x 28 1/2 in.

ILLUSTRATED P. 17

Characteristic of Fukuda’s witty design sensibility, this poster plays with the opposition and inversion of male/female, upright/upside down, black/white, and positive/negative space.



NO. 6

Kyōgen, for UCLA Asian Performing Arts Institute, 1981

color offset lithograph
 40 1/2 x 28 5/8 in.

ILLUSTRATED P. 18

Kyōgen is a traditional form of comic theater in Japan. It developed as a form of intermission or interlude between acts of Noh theater, to whose solemn and formal action it opposes brief plays of slapstick and satire, with stock characters, exaggerated gestures, and humorous effects. It is comparable in some ways to the European tradition of *commedia dell’arte*. Fukuda’s amusing double-footed spiral (ending in feet clothed in traditional Japanese *tabi* socks) captures the unruly spirit of the genre very effectively.



NO. 7

UCC Coffee, 1985

color offset lithograph
 40 1/2 x 28 1/2 in.

ILLUSTRATED P. 18

In addition to this and other posters (including checklist no. 8), Fukuda also

designed the displays for the UCC Coffee Pavilion at Expo '85, held at Tsukuba Science City, a planned city near Tokyo. The Expo had the theme “Dwellings and Surroundings: Science and Technology for Man at Home.”



NO. 8

UCC Coffee, 1985

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 19



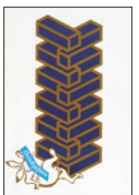
NO. 9

Shigeo Fukuda Exhibition, for ginza graphic gallery, 1986

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 19

This poster is graphically similar to Fukuda's earlier poster for another solo exhibition (checklist no. 5), though it focuses on the tension between the naked and the clothed. Since being established in 1986 as a major showcase for graphic design by the Foundation associated with one of the country's largest printing conglomerates (Dai Nippon Printing), ginza graphic gallery (ggg) has mounted over three hundred exhibitions, including many devoted to artists included in this exhibition. The Fukuda exhibition was the second in that series.



NO. 10

Think Japan, 1987

color offset lithograph
39 3/4 x 28 5/8 in.

ILLUSTRATED P. 20

This poster, the following one (checklist no. 11), and a third very similar image

with the “Think Japan” motto, may have been created by Fukuda for the 1988 annual exhibition of JAGDA, the Japan Graphic Designers Association. The exhibition had the theme “Japan.” In these posters, Fukuda cites animal imagery from the iconic narrative set of four Japanese scrolls, the so-called *Scrolls of Frolicking Animals* (commonly given as the *Chōjū-giga*) made in the twelfth and thirteenth centuries. The images of the frog and rabbit are isolated from their original context within the same scene on the first scroll, and are inserted into schematic optical illusions of impossible structural configurations that allude to the principles of Japanese architecture. The animals, whose poses elegantly and wittily echo their respective structures, appear bowled over and confounded by these geometric impossibilities, though both animals and structures are equally playful. In both posters, the angled slogan “Think Japan” covers the animal's face, obscuring vision – perhaps thereby to encourage thought about what might constitute Japanese tradition and identity.



NO. 11

Think Japan, 1987

color offset lithograph
40 1/2 x 28 11/16 in.

ILLUSTRATED P. 20



NO. 12

The 2nd United Nations Conference on Environment and Development, Rio de Janeiro, 1992

color offset lithograph
40 x 28 5/8 in.

ILLUSTRATED P. 21



NO. 13

Observatoire Internal Des Prisons, 1993

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 21

The Observatoire International des Prisons, a human-rights organization campaigning for the radical reform of prison systems internationally, was founded in 1990 and established its first office in Lyon, France, in 1992. Fukuda's poster is characteristic both of his social engagement and of his visual wit: a face (observing? inspecting?) is made up of the black slits through which the prisoners' hands emerge. The colors and text placements vary. And does the designer's wit extend also to the text? Is the apparent mistake "Observatoire *internal*" a sly allusion to being "inside"?

HIROMU HARA 1903-1986

Hara's highly influential design career began in the prewar decades (when he was particularly open to new ideas from European graphic design and photomontage activity), and continued into the war years, when he created modernist photomontage layouts for propaganda publications such as the magazine *Front*. Having participated in the design of exhibitions for the Japan Pavilions at the Expositions in Paris (1937) and New York (1939), he executed designs for the Tokyo Olympics, which had been planned for 1940. After the war, he played a key role in the development of graphic design, helping to found the Japan Advertising Artists Club in 1951 and the Nippon Design Center in 1960 (with Kamekura and Yamashiro), serving as president from 1969 to 1975. In 1955, he participated in the *Graphic '55* exhibition. Especially noted for his book-design, Hara was professor of graphic design at Musashino Art University from 1952 to 1970.



NO. 14

Kabuki Dance, 1958

color screenprint
30 13/16 x 31 in.

ILLUSTRATED P. 2

Bringing together a conventional reference to Japanese tradition (the allusion to earlier representations of kabuki actors, such as in woodblock prints) and

geometrical modernism (the nested squares that might misleadingly put a Western viewer in mind of work by Josef Albers or Frank Stella), this poster nicely balances the two aesthetics to create an arresting image.



NO. 15

Japanese Typography Exhibition, 1959

color screenprint
40 1/4 x 28 5/8 in.

ILLUSTRATED P. 2

Designed for the annual exhibition of the Japanese Advertising Artists Club, this poster wittily presents four basic calligraphic units arranged as a face, with the addition of a flower-like asterisk as a beauty spot. Hara was a designer known for his commitment to the importance of typography, beginning with his prewar engagement with the teachings and products of the Bauhaus and international modernist movements.



NO. 16

Color in Japan, for the Organizing Committee for the Games of the XVIII Olympiad, 1964

color offset lithograph
40 3/8 x 28 5/8 in.

ILLUSTRATED P. 3

In 1961, Kamekura won the competition to design the official emblem of the 1964 Tokyo Olympics, a vertical combination of a red circle (evoking in part the Rising Sun national emblem), the five interlocking Olympic rings, and the place and date line. This logo was also incorporated into this later poster for one of the cultural exhibitions accompanying the sports festival, a show of contemporary Japanese color photography held at Tokyo's Matsuya Department Store. The shimmering disc, shading from pink to red against a vibrantly red background, offers a variation on the Rising Sun motif, as well as echoing current trends in abstract art of the West, such as color field and op

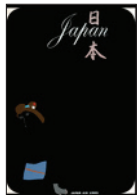
art (and, in particular, perhaps the work of German artist Rupprecht Geiger). Although the poster has been reproduced as the work of Kamekura* the designer's representative plausibly disclaims the attribution. It is here given to Hara, who was responsible for the closely related design of the catalogue cover.

*Walter Herdeg, ed. *Graphis Annual* 1966-67, p. 74.

YOSHIO HAYAKAWA 1917-2009

A founding member of the Japan Advertising Artists Club in 1951, Hayakawa was known in the 1950s for packaging, poster, and department store design. He participated in the exhibition *Graphic '55* in 1955. He taught at universities in Kyoto (1953-1970) and Tokyo (from 1964 onwards). He moved to Tokyo in 1971.

Yoshio Hayakawa: "The Face" and "The Form", exh. cat., National Museum of Modern Art, Tokyo (Tokyo, 2010)



NO. 17

Japan, for Japan Airlines, 1958

color screenprint
40 9/16 x 28 11/16 in.

ILLUSTRATED P. 7

Hayakawa was awarded the 8th JAAC Members Prize for this poster. The gently curved corners of the black field are echoed in the delicately suggested kneeling woman at the lower right, with her traditional Japanese hairstyle, colorful kimono sash, and single white hand resting on the floor and guiding the eye to the identity of the corporate sponsor of this travel poster, Japan Air Lines. This human form is balanced at upper right by the axial writing of the country's name in Western and Japanese script.

TAKENOBU IGARASHI Born 1944

Igarashi studied in both Japan and the United States, first at Tama Art University (where he has been president since 2011) and then at the University of California at Los Angeles, where he received a master's degree in 1969. He also taught at UCLA from 1975 to 1976. Since the early 1980s, his design practice has expanded to include environmental graphics projects, product design, and sculpture (based on his characteristic interest in axonometric alphabets). For ten years (1994-2004), he worked as a sculptor in Los Angeles.

Takenobu Igarashi (Stuttgart, 1998)

www.igarashistudio.com



NO. 18

Design, for Seibu Museum of Art in Tokyo, 1976

color offset lithograph
28 5/8 x 40 1/2 in.

ILLUSTRATED P. 49

This was commissioned by Seibu Museum of Art in Tokyo in 1976 for an exhibition of Japanese contemporary poster designers, each of whom showed current work and one specially commissioned new poster on the theme "Who am I? Identity." Igarashi's use of three-dimensional letters from the Roman alphabet became the design signature for his subsequent work (see checklist nos. 19 and 20), as well as for the metal sculptures he produced beginning in the mid-1980s.



NO. 19

Zen, for ZEN Environmental Design, Fukuoka, 1976

color offset lithograph
28 5/8 x 40 3/8 in.

ILLUSTRATED P. 50

In 1974, Igarashi designed the logo for this environmental design firm (seen at lower right of the poster), made simply of the thick outlines of the three letters abutted. Two years later, he designed this uncommissioned poster, rendering the firm's name in gridded axonometric three-dimensional letters, set on the diagonal and joined by one golden and four grey rods.



NO. 20

Poster for the Museum of Modern Art, New York, 1984

color offset lithograph
40 3/8 x 28 9/16 in.

ILLUSTRATED P. 51

When New York's Museum of Modern Art was renovated and expanded in the mid-1980s, Igarashi designed a new shopping bag for the store. The same design was also used for wrapping paper, posters, and other products. Igarashi has written of the project under the heading "New York starlight":

*A sky full of stars. Countless stars light up the heaven with dots; shooting stars draw lines in the sky; and the Milky Way covers a plane in different shades of intensity. Dots, lines and planes – Kandinsky's famous book title. Although I have not read the book, the title impressed me, and since then I have come to see the world through these basic forms, whose influence is visible in many of my works. (....) The former shopping bag, which was designed by Ivan Chermayeff and Thomas H. Geismar, had a beautiful design with circles lined up in vertical and horizontal directions. To redesign the work of a respected designer is both an honor and a heavy responsibility. I decided to change the circles into dots, and aligned them at 45-degree angles, at equal intervals. I then erased blocks of dots in forms of rectangles and lines, aiming for a contemporary urban image.**

Igarashi also designed a decade's worth of wall calendars for the Museum, using varying combinations of color and axonometric geometries for the dates of the month.

*Takenobu Igarashi (Stuttgart and London, 1998), p. 50.

KENJI ITÔ 1915-2001

A pioneer in the use of photographs in Japanese graphic design, Itô was also influential in raising the design standards for large-scale neon signs in the Tokyo urban landscape. One of the designers who participated in *Graphic '55*, he became especially known for his striking posters and logo for Canon cameras in the mid-1950s. In his career, Itô designed four hundred covers for the medical monthly magazine, *Stethoscope*, as well as over a thousand book covers.

The Works of Kenji Itoh (Tokyo, 1986)



NO. 21

Book Poster, for *Katsura: Tradition and Creation in Japanese Architecture*, 1968

color screenprint
42 3/4 x 31 in.

ILLUSTRATED P. 13

This poster probably advertises a Japanese edition of the famous book, *Katsura: Tradition and Creation of Japanese Architecture*, first published in English by Yale University Press in 1960. With essays by the architect Kenzō Tange (1913-2005) and by Walter Gropius (1883-1969), who had visited the seventeenth-century Katsura Imperial Retreat near Kyoto in 1953, the book was designed by Herbert Bayer and featured photographs by Yasuhiro Ishimoto (1921-2012). The precise occasion for the poster remains unclear, as it uses a slight variant of the book title that was first introduced in the 1971 revised edition, but also includes the name of Gropius, whose essay was in fact eliminated from that edition. Its poster eloquently evokes, but does not exactly copy, aspects of the architecture of Katsura's various buildings that had so appealed to architects of a modernist sensibility: the blue and white checkered wallpaper; the angled decoration; the gridded screens.* Among these, the German designer Bruno Taut, in the mid-1930s, contributed substantially to the revival of appreciation for the architectural complex as the quintessence of Japanese traditional domestic architecture.

*Thanks to Professor Dana Buntrock (University of California, Berkeley) for helpful comments.

YŪSAKU KAMEKURA 1915-1997

Sometimes designated the “father of postwar Japanese graphic design,” Kamekura has been decisive in its development in the postwar years. He studied in Tokyo before the war at an institute heavily influenced by Bauhaus ideals and practice. After some work in designing propaganda (with Hiromu Hara) during the war, he played key roles in the founding of the Japan Advertising Artists Club (1951), the Nippon Design Center (1960), the Japan Graphic Designers Association (JAGDA, 1978), as well as the seminal *Graphic '55* exhibition in Tokyo (1955). He received numerous commissions from high-profile governmental and trade organizations (including the 1964 Tokyo Olympics and similar events), as well as prominent corporate clients (for example, Nikon and Yamigawa). In 1999, the Japan Graphic Designers Association posthumously honored him with a design award in his name, offered to the Japanese or international designer producing the most outstanding work of the year, regardless of age or career.

Herbert Bayer et al., *The Graphic Design of Yusaku Kamekura* (New York and Tokyo, 1973)
Kazumasa Nagai et al., *The Works of Yusaku Kamekura* (Tokyo, 1983)



NO. 22

EXPO '70, Japan World Exposition, 1967

color offset lithograph
40 1/8 x 28 5/8 in.

ILLUSTRATED P. 9

This is Kamekura's winning design for the Expo '70's official poster for foreign use. Kazumasa Nagai wrote of the design, “This poster is outstanding for its elegance and power. Black and gold immediately suggest old Japanese lacquer, and yet the design is at the same time superbly modern and full of optimism for the forthcoming exhibition.”* Shigeo Fukuda won the prize for the domestic poster.

*Quoted in Herbert Bayer et al., *The Graphic Design of Yusaku Kamekura* (New York and Tokyo, 1973), p. 172.



NO. 23

The '73 Design Year, 1973

color offset lithograph
28 11/16 x 20 1/4 in.

ILLUSTRATED P. 9

In 1973, the International Council of Societies of Industrial Design (ICSID) held its convention in Kyoto, Japan, which resulted in the “'73 Design Year” program of exhibitions and events, in cooperation with the Japanese Industrial Design Association. The motto in the topmost text reads, “This year I want to think about true abundance.” A detail of this image formed the cover of a 1973 publication, *The Graphic Design of Yusaku Kamekura* (New York and Tokyo, 1973).



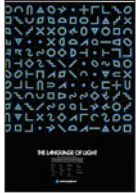
NO. 24

Classical Performing Arts Friendship Mission of Japan, for UCLA Asian Performing Arts Institute, 1981

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 10

An impressive group of Japan's leading graphic designers produced posters for an ambitious program of Japanese performances, organized by the University of California at Los Angeles in 1981, and presented in Los Angeles, Washington, D.C., and New York. This poster does not celebrate any one particular art, but rather functions as the encompassing introduction to the festival. For examples of the posters by other designers, see checklist nos. 3 (Awazu), 6 (Fukuda), 29 (Katsui), and 63 (Tanaka). Other posters, not included in this exhibition, were designed by Katsumi Asaba, Makoto Nakamura, Kazumasa Nagai, Takenobu Igirashi, Takahisa Kamiyjo, and Tadanori Yokoo.



NO. 25

The Language of Light, for the Yamagiwa Company, 1982

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 10

Kamekura designed a corporate logo for the Yamigawa lighting fixtures manufacturing company in 1966, and produced posters for the company from 1968 onwards. This poster promotes Yamigawa's association with thirty-three leading lighting designers and manufacturers in Europe and the United States (Erco, Poulsen, Edison Price, and so on), as the text proclaims: "Illuminating communication" and "New expressions in the world's first language..." Kamekura conjures a modernist grid with an abstract, radiant syllabary made of elemental geometric forms in lively combinations. Paralleling the case of checklist no. 23, a version of this grid was used as the cover for a 1983 publication: Kazumasa Nagai et al., *The Works of Yusaku Kamekura* (Tokyo, 1983).

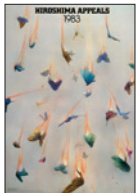


NO. 26

The 10th Tokyo International Lighting Design Competition, 1983

color offset lithograph
40 7/16 x 28 9/16 in.

ILLUSTRATED P. 11



NO. 27

Hiroshima Appeals, 1983

color offset lithograph
40 7/16 x 28 5/8 in.

ILLUSTRATED P. 11

This was the first in an annual series of posters commissioned by the Hiroshima

International Cultural Foundation, Inc., and JAGDA (the Japanese Graphic Designers Association). The illustration was by Akira Yokoyama. Others in the Hiroshima Appeals series were by Kiyoshi Awazu (1984), Shigeo Fukuda (1985), Yoshio Hayakawa (1986), Kazumasa Nagai (1987), Ikkō Tanaka (1988), and Mitsuo Katsui (1989). In 1956, Kamekura had been awarded a prize by the Japan Advertising Artists Club for a poster on the peaceful uses of atomic energy.



NO. 28

Exhibition of Works by Yusaku Kamekura, 1983

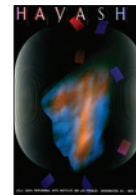
color offset lithograph
40 7/16 x 28 9/16 in.

ILLUSTRATED P. 12

This was a poster for Kamekura's solo exhibition at the Matsuya Department Store in Ginza, sponsored by the *Asahi Shimbun* newspaper.

MITSUO KATSUI Born 1931

Recognized for his innovative use of computer and photographic technology in poster design, Katsui established his own design office in Tokyo in 1961. He participated in the influential *Persona* exhibition in 1965. He was also art director for a number of pavilions at Expos, such as Osaka (compare checklist no. 49) and Okinawa (compare checklist no. 38).



NO. 29

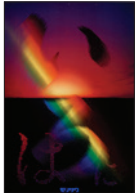
Hayashi, for UCLA Asian Performing Arts Institute, 1981

color offset lithograph
40 1/2 x 28 9/16 in.

ILLUSTRATED P. 23

Katsui's contribution to the UCLA series (compare checklist no. 24) focused on Hayashi, the traditional musical ensemble of a bamboo flute and three drums,

which formed an integral part of Noh drama performances. Katsui used a photograph by Keichi Tahara. For other posters produced for this 1981 festival, see checklist nos. 3 (Awazu), 6 (Fukuda), 24 (Kamekura), and 63 (Tanaka).



NO. 30

I ro ha ni, for the Morisawa Phototypesetting Company, 1984

color offset lithograph
40 3/8 x 28 9/16 in.

ILLUSTRATED P. 23

The characters in this poster are the opening of a famous eleventh-century seven-line poem, “I ro ha,” that includes each character of the Japanese syllabary exactly once. One literal translation begins: “Even the blossoming flowers / Will eventually scatter. / Who in our world / is unchanging?” Katsui used a photograph by Akiyoshi Terashima in this poster for a leading phototypesetting company (see also checklist nos. 31 and 64).



NO. 31

Zero, for the Morisawa Phototypesetting Company, 1985

color offset lithograph
40 3/4 x 28 1/2 in.

ILLUSTRATED P. 24

In this poster, Katsui has used a photograph of light refracting on a soap film by the German photographer, Karl E. Deckart, who has won many awards and prizes for micro- and macrophotography of soap films. Deckart recalls that the designer was interested in the seemingly infinite spectrum of colors represented in this kind of photograph, suitable for a poster that implied the infinite spectrum of numbers from the unimaginably large to the infinitesimally small (10 to the power 68 to 10 to the power minus 23, in the arc of numbers at the lower margin). * Central is a zero, rendered, like all the numbers, in both Arabic and Japanese numerals. One of many brand image posters

commissioned by the Morisawa Phototypesetting Company from leading designers (see also checklist nos. 30 and 64), Katsui’s poster celebrates the company’s prowess in color printing.

*Personal communication, May 2012.

KURO

The designer using the presumably abbreviated name “Kuro” has not yet been identified.



NO. 32

Tokyo Motor Show, 1956

color offset lithograph
40 5/8 x 28 13/16 in.

ILLUSTRATED P. 6

SHIN MATSUNAGA Born 1940

In addition to prolific and varied activity in packaging design, Matsunaga is known especially for his work for the international cosmetics company, Shiseido, both as an employee (1964-1971) and as a freelancer (since establishing his own office in 1971). In 1987, he succeeded Ikkō Tanaka as art director and designer for the Seibu Department Store’s art museum. He has received numerous awards for his work.

Lynn Gumpert, ed. *Face to Face: Shiseido and the Manufacture of Beauty, 1900-2000*, exh. cat. (New York, 2000)



NO. 33

Big Summer, for Shiseido, 1973

color offset lithograph
39 7/8 x 28 5/8 in.

ILLUSTRATED P. 45

This poster and the following (checklist no. 34) were part of a long-running advertising campaign for a Shiseido product, Beauty Cake (a compact foundation designed to be mixed with water and applied with a sponge). The model for both posters was Bonnie Lutz, of Japanese and German-American parentage. Bonnie was also the model, with her sister Tina, in an earlier Shiseido poster (checklist no. 41). Shiseido first used a Eurasian model in 1966, when Bibari "Beverly" Maeda was featured in dramatic posters for Beauty Cake by Eiko Ishioka (1938-2012) in the first advertising campaign for a Japanese company shot abroad (in Hawaii). That same year, Maeda appeared in one of Yokoo's posters (checklist no. 74).



NO. 34

Big Summer, for Shiseido, 1973

color offset lithograph
39 15/16 x 28 9/16 in.

ILLUSTRATED P. 45

KAZUMASA NAGAI Born 1929

After working as a graphic designer for a textile company, Nagai joined the newly founded Nippon Design Center advertising agency in 1960, serving later as president, director, and senior advisor. For over thirty years, he has produced posters for the Toyama Museum of Modern Art. He has also created independent prints and drawings that have been widely exhibited.



NO. 35

Book Poster, for *Light and Vision*, (Life Science Library), 1966

color screenprint
40 9/16 x 28 1/2 in.

ILLUSTRATED P. 27

Between 1963 and 1967, Time-Life published a twenty-six-book series exploring topics in the natural sciences for a lay readership. Nagai produced posters for several volumes of the Japanese edition. His characteristic style of abstract geometric forms and mathematical patterns was well suited to the topics treated in the series.



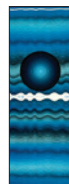
NO. 36

Book Poster, for Bruno Zevi, *Architecture as Space: How to Look at Architecture*, 1966

color screenprint
40 1/8 x 28 11/16 in.

ILLUSTRATED P. 27

Bruno Zevi (1918-2000) was a highly influential critic and historian of architecture, known for promoting an agenda of organic architecture, dissonance, and fragmentation within modernism. His book *Architecture as Space: How to Look at Architecture* was first published in Italian in 1948.



NO. 37

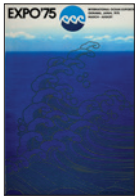
Book Poster, for *Advertising Copy Annual*, 1967

color offset lithograph
33 15/16 x 11 13/16 in.

ILLUSTRATED P. 28

This poster announces the volume of award winners in the Tokyo Copywriters Club annual competition. Its subtly cut corners add tension to the

phosphorescent waves of blue, undulating not only across the horizontal axis but also backwards and forwards from the surface of this hallucinatory image. A throbbing circle (sun? globe?) hovers. Information about the publication is delicately inserted into the two white bands that interrupt these waves, the central one acting as the axis of symmetry for the mirrored design. The poster has the look of a book jacket, turned vertically and greatly expanded.



NO. 38

Expo '75, International Ocean Exposition, Okinawa, 1975

color offset lithograph
40 3/4 x 28 5/8 in.

ILLUSTRATED P. 28

Three of Nagai's posters in this exhibition (this one and checklist nos. 37 and 39) have a similar basic concept: images (more or less abstracted) of the sea and waves set against geometric, hard-edged forms. In this case, the symbol of the Expo itself (also designed by Nagai) is a stylized wave pattern within a circle, and this theme is then repeated in this poster's superimposition of waves reminiscent of a nineteenth-century woodblock print over an expansive ocean (photographed by Toshio Innami). Japanese sovereignty over Okinawa, long a very sensitive subject, was restored in 1972, the island having been administered by the United States since 1945. Expo '75 was held in large part to celebrate and mark that reversion.



NO. 39

Adonis: Original Creator for Today, for the Adonis Ad Agency, 1976

color offset lithograph
40 5/8 x 28 3/4 in.

ILLUSTRATED P. 29

Nagai's poster creates a monumental, stylized A form (for the client company name) in the negative space under his geometric, op-art-like configuration of horizontal and vertical lines, resting on the horizon of an idyllic, timeless sea.



NO. 40

Nagai & N.D.C., 1990

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 29

This poster announces a double exhibition at the Art Directors Club Gallery in New York City in 1990, showcasing Nagai's work alongside that of the Nippon Design Center, of which Nagai had been a long-term member and also president (1975–1986). The year 1990 marked the thirtieth anniversary of this highly influential advertising agency, which had been founded by Yamashiro, Kamekura, and Hara with the involvement of eight leading Japanese companies. The poster's imagery reflects Nagai's development since 1988, when he began to replace abstract geometry with hand-drawn pictures of animals. The change was evident in the posters he designed for the annual exhibition of JAGDA on the theme "Japan" (compare checklist nos. 10 and 11). Nagai has commented on this controversial shift several times, often in terms of a new commitment to ancient Japanese ideas of symbiosis and the co-existence of all living things: "I seek the meaning of living by delving into life which is universal and common to men and animals. Each animal is a symbol as a mirror of my mind." "I also became conscious of being a Japanese person. I began to grope for a way to develop my own individuality by dismantling tradition and reforming it in my own way."*

*See statements at www.dnp.co.jp/gallery/ggg_e/exhibition/g097 and www.dnp.co.jp/gallery/ggg_e/exhibition/g212 (last accessed 2 July 2012).

MAKOTO NAKAMURA Born 1926

After graduating from the Tokyo School of Fine Arts in 1948, Nakamura worked for Shiseido for more than fifty years, in progressively more responsible positions, becoming director of advertising in 1982 and finally entering full

retirement in 2000. His work for the company, especially its deployment of photography, decisively formed Shiseido's public image and commercial success. Nakamura has been the recipient of numerous national and international awards.

Lynn Gumpert, ed. *Face to Face: Shiseido and the Manufacture of Beauty, 1900-2000*, exh. cat. (New York, 2000)



NO. 41

Love in Color, for Shiseido, 1970

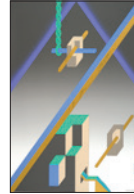
color offset lithograph
40 x 28 1/2 in.

ILLUSTRATED P. 44

Love in Color was a line of lipsticks produced by Shiseido in a range of pinks and pastels. This poster, using a photograph by Noriaki Yokosuka (1937-2003), features two sisters, Tina and Bonnie (Adelle) Lutz, born to a Japanese mother and a German-American father. Tina Lutz (1950-1992) went on to marry restaurateur Michael Chow and play a high-profile role in Manhattan high society in the 1980s. Actress and model Bonnie Lutz (b. 1948) was married until 2004 to musician and artist David Byrne (b. 1952). In this poster, her left ear has been deleted for graphic effect. In the early 1970s, she was also featured in the "Big Summer" campaign for Shiseido's Beauty Cake (checklist nos. 33 and 34). The Lutzs' parents met in December 1945, when their father was serving with the U.S. Army in occupied Japan.

SHUNICHI NAKASHIMA Born 1935

Nakashima founded the design office Jima in Nagoya in 1972. He has exhibited at many Japanese exhibitions and international poster biennials.



NO. 42

Creating Japanese Walls, for the Kyōwa Construction Materials Company, ca. 1982

color screenprint
43 x 31 in.

ILLUSTRATED P. 48

A copy of this poster was exhibited at both the 5th Lahti Poster Biennial (in Finland) in 1983 and at the 1984 International Warsaw Poster Biennale.

HIROSHI ŌCHI 1908-1974

Having graduated from Tokyo University of the Arts in 1938, Ōchi undertook advertising and propaganda work during the war. In 1949, he opened his own office. He was particularly active in establishing international connections for the Japanese design world, becoming the national representative for the recently founded international designers association, AGI (Alliance Graphique Internationale). He had a solo exhibition in New York in 1954 (and produced greeting cards for the firm Philip Stahl, for which Andy Warhol also made a design that year). In 1953, he was the founding art director of the Tokyo design magazine *Idea*, to which he contributed many covers and articles, especially about European designers.



NO. 43

Nissan Landry Soap, 1954

color screenprint
27 3/8 x 19 3/4 in.

ILLUSTRATED P. 4

This soap was manufactured by Nippon Oils and Fats (NOF Corporation), a company with roots in the conglomerate, Nissan Group, best known in the West for automobiles. The use of English (even with the misspelling of

“laundry”) for the product name might indicate an eye on the expatriate community, or a claim on internationalism for the product. In some way, this poster can be situated within a continuing discourse on soap, hygiene, modernity, and nationalism that, like so many other topics treated by posters in this exhibition, has its roots in prewar Japan. For example, a Japanese general-interest magazine proclaimed in 1933, “Scholars say that the use of soap is a barometer of the culture of a first-world nation.”*

*Quoted in Gennifer Weisenfeld, “‘From Baby’s First Bath’: Kaō Soap and Modern Japanese Commercial Design,” *Art Bulletin* vol. LXXXVI no. 3 (September 2004), p. 595.



NO. 44

Aria TV, 1950s

color screenprint
28 1/2 x 20 in.

ILLUSTRATED P. 4

Television was first broadcast in Japan in 1953. Within a decade, forty-five percent of all households owned a set.



NO. 45

Fall and Winter Season Fashion Colors, for the Japanese Fashion Color Association, 1955

color screenprint
28 1/2 x 20 1/8 in.

ILLUSTRATED P. 5

The text running across the two “figures” reads, in part: “It doesn’t matter if it’s an *H* shape or an *A* shape, the color is fashion.”



NO. 46

Miyata Bicycles, c. 1958

color screenprint
28 1/2 x 40 3/8 in.

ILLUSTRATED P. 5

The Miyata bicycle company had grown out of a gun-manufacturing business in the 1890s.

KŌICHI SATŌ Born 1944

After graduating from Tokyo University of the Arts in 1968 (where he later taught from 1972 to 1987) and a brief period working for Shiseido, Satō opened his own design studio in 1971, undertaking work for a variety of clients, including Matsushita and Mitsukoshi. He has exhibited widely.



NO. 47

Lip, 1985

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 46

Another version of Satō’s *Lip* posters (see also checklist no. 48) bore the flamboyantly written name “Kōichi” and was designed as a self-advertisement. These seem to be conceived almost as autonomous works of art, also demonstrating the skill of the printer (Mitsumura), and of the paper manufacturer (Mitsubishi), both of whom are named on the poster. Yosuka Onishi provided the illustration of the lip.



NO. 48

Lip, 1985

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 46



NO. 49

The 90th Anniversary of the Ohara School of Ikebana, 1985

color offset lithograph
40 9/16 x 28 5/8 in.

ILLUSTRATED P. 47

The Ohara School, one of the three most popular of the Ikebana schools, is a worldwide organization with main offices in Tokyo, Osaka, and Kobe, 158 chapters in Japan, and 57 chapters and 27 study groups abroad. Its founder, Unshin Ohara, and his successors developed a highly influential approach to the traditional Japanese art of arranging flowers and other natural materials by incorporating newly available Western flowers, loosening strict conventions, and adapting the practice to modern living environments. Though the Ohara School was officially founded in 1912, this anniversary poster presumably relates to Unshin Ohara's first exhibition of the new style in 1897. Satō's design renders a red lacquer box (with a black half-moon decoration) with grasses both inside and growing through the two lid openings. Satō has often returned to the theme and image of the "box," both in his posters and his independent artwork.



NO. 50

Urban Frontier-Tokyo '96, 1993

color offset lithograph
40 1/2 x 28 9/16 in.

ILLUSTRATED P. 47

U . G . SAT Ō Born 1935

After establishing his studio, Design Farm, in 1975, Satō has undertaken a wide range of design, including books, corporate identity, and calendar illustrations. His posters have focused especially on questions of the environment, social causes, and nuclear weapons testing. In 1995, he organized an anti-nuclear poster campaign by fax in Paris and Tokyo to protest nuclear testing by France. He has also founded the website www.stopnuclear.net, an online poster gallery of anti-nuclear posters submitted by graphic designer colleagues.

http://ugsato.com/index_e.html



NO. 51

Liberation, 1972

color offset lithograph
38 5/8 x 26 1/2 in.

ILLUSTRATED P. 22

This poster was commissioned in connection with the twenty-fifth anniversary of the 1945 liberation of Auschwitz held in 1970. Its immediately understood image of an ascending dove created out of exploding fragments of shredded barbed wire marks both the end of the concentration camp and the arrival of joyful peace. It was also issued in a version with a green background. In 1978, Satō made a related poster, in which the broken wires in a section of chain-link fence, starkly contrasted to a blue-black sky, arrange themselves to create the outline of a dove. The caption reads "Never ceasing effort to remove its barrier shall we make for PEACE."

KEIICHI TANAAMI Born 1936

Tanaami studied at Musashino Art University in the late 1950s. Work as an illustrator and graphic designer was accompanied by a growing immersion

in the world of the Japanese avant-garde, including the group “Neo-Dada.” Beginning in the mid-1960s, his work was increasingly informed by the pop art movement and the associated psychedelic culture. He also began making animated films, a practice that continues to this day. A serious illness in 1981 prompted a focus on the theme of life and death in subsequent paintings and works in other media. Since 1991, he has been professor at the Kyoto University of Art and Design.

Blow Up. Keiichi Tanaami's *Poster and Graphic Works, 1963-1974*, second edition (Kyoto, 2004)
Stefano Stoll, *Keiichi Tanaami. Zeichnungen und Collagen, 1967-1975* (Cologne, 2012)



NO. 52

Book Poster, for *Egg-Shape*, 1963

color screenprint
28 3/8 x 20 1/8 in.

ILLUSTRATED P. 31

This poster advertises one of Tanaami's early visual books. The artist put great effort into the quality of paper, printing, and design, orchestrating the presentation of poetry (from Tara Yamamoto's collection *Egg*) and photographs (by Jushin Matsumoto, a photographer involved with fashion at the time). The 48-page book was published in an edition of three hundred.



NO. 53

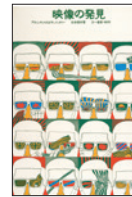
Book Poster, for *24:00*, 1963

color screenprint
40 3/16 x 28 1/2 in.

ILLUSTRATED P. 31

24:00 was a kind of picture-book collection of Tanaami's works, being made up of twenty-four illustrations (one for each hour of the day). Each illustration is accompanied by poetry-like text by authors Tetsuro Asou and Takako Takamizawa. The poster, one of several Tanaami did for this book, shows a man

holding up a poster for the book. These images correspond in manner and content to the images in the book, reflecting Tanaami's illustrational style before he came under the heavy influence of pop art. The book was published in a limited edition of one thousand.



NO. 54

Book Poster, for Toshio Matsumoto, *Discovery of the Image: Avant-garde and Documentary*, 1966

color screenprint
40 3/16 x 28 3/8 in.

ILLUSTRATED P. 32

Born in 1932, Toshio Matsumoto is a pioneer of avant-garde documentary, experimental film, multimedia, and video art in Japan. The book of Matsumoto's collected writings was first published in 1963 and was one of the most influential pieces of writing about film in Japan in that decade. It argued for overcoming the gap between the genres of documentary and fiction.



NO. 55

The Savage Eye, 1966

color screenprint
20 5/16 x 20 1/4 in.

ILLUSTRATED P. 32

Presumably, this poster, one of four related screenprints, is connected to the 1959 film of the same name, a famous and influential conflation of narrative and documentary elements recounting the story of a divorced young woman's encounter with the dark and disturbing realities of urban life in Los Angeles. Alternatively, Tanaami may just have appropriated the evocative title.



NO. 56

New York, 1967

color screenprint
40 1/4 x 28 7/8 in.

ILLUSTRATED P. 33

Tanaami made his first trip to New York in 1967.



NO. 57

1967 Tokyo, 1967

color screenprint
42 1/2 x 31 in.

ILLUSTRATED P. 33

This poster was the first in a set of 1967 screenprints with the same title and overlapping iconography of the urban skyline and inverted male figures with florid, wide ties. Recalling that most of his work in the 1960s was in the screenprint medium, Tanaami has written: “Unlike modern ink that has no life, the ink used in the 1960s emitted a unique smell and character throughout the room as soon as a newly printed poster was hung on the wall. Characteristic unevenness and thickness of the ink, traces of manual labor like misalignment and elasticity that makes the surface seem to breathe subtly stimulates the five senses. Of course they cannot be compared to modern prints, but the power that ‘60s silkscreens exude seems to me to symbolize the era’s energy.”*

* *Blow Up. Keiichi Tanaami's Poster and Graphic Works, 1963-1974*, second edition (Kyoto, 2004), p. 151.



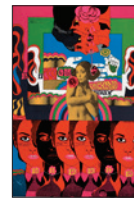
NO. 58

The Monkees, 1968

color offset lithograph
36 1/2 x 24 1/8 in.

ILLUSTRATED P. 34

The Monkees were an American rock band, initially brought together to act in a TV series about a Beatles-like group, but then successful as a band in its own right. The band performed concerts in Japan in early October 1968. Tanaami also designed covers and inserts for Japanese issues of albums such as *Pisces*, *Aquarius*, *Capricorn*, and *Jones, Ltd.* (1967), and *The Monkees' Golden Story* (1968, a compilation double-album only available in Japan).



NO. 59

PB Grand Prix, 1968

color screenprint
40 3/4 x 29 in.

ILLUSTRATED P. 34

This poster is a higher-quality screenprint version of an offset supplement that Tanaami designed for the Japanese edition of *Playboy*. It shows the second half of Tanaami's interpretation of the traditional Japanese board game, *Sugoroku*, similar to “Snakes and Ladders.” In this game, titled PB [for *Playboy*] Grand Prix, players are instructed, for example, to: “Call Playboy's photographer;” “Touch the buttocks of the woman who precedes you;” “Treat everyone to supper;” “Remove your belly button lint;” or (as evidence that even in this context the fraught issue of nationalism and identity cannot be avoided) “Sing the National Anthem three times.” The alluring “goal” of the game is Kikko Matsuoka (b. 1947), an actress, TV personality, and starlet of the time (who had an uncredited role in the 1967 James Bond film, *You Only Live Twice*). In 1975, Tanaami became the first art director of Japanese *Playboy*.

IKKŌ TANAKA 1930-2002

After studying in Kyoto and working for the newspaper *Sankei Shimbun* (Osaka) from 1952 to 1958, Tanaka moved to Tokyo and joined the newly founded Nippon Design Center in 1960. He started his own design studio in Tokyo in 1963. Often combining elements of Japanese tradition with international modernism, Tanaka's oeuvre consists of posters, books, lettering, and packaging design, as well as the corporate identity of many Japanese and international firms. In 1973, he was hired by the Seibu Saizon Group (department stores, food shops, theater, and art museum) to direct design. He also designed pavilions at Expo '70 (Osaka) and Ocean Expo '75 (Okinawa), as well as the pioneering exhibition *Japan Style* at London's Victoria and Albert Museum (1980). Tanaka was internationally recognized and admired as a leading force in graphic design.

Gian Carlo Calza, *Tanaka Ikkō* (London, 1997)



NO. 60

The 5th Sankei Kanze Noh, 1958

color screenprint
28 3/8 x 20 1/8 in.

ILLUSTRATED P. 14

For many years, Tanaka designed posters for performances by the Kanze school of Noh in Osaka, sponsored by the Sankei Newspaper Company. This and the following poster are among the most famous of these influential and highly regarded designs. "Kanze" is the oldest of the five established Noh schools in Japan. Tanaka was a profound enthusiast for Noh theater, as well as for the traditional Japanese tea ceremony.



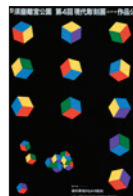
NO. 61

The 8th Sankei Kanze Noh, 1961

color screenprint
40 1/8 x 28 5/8 in.

ILLUSTRATED P. 14

Using only words, this arresting poster gives all the essential details about the 1961 Noh performance of the Kanze school, including the title of the event (in the right-hand section); the performance times, names of the plays to be given (*One-Horned Rishi*, *The Flower-Basket*, *Komachi Clears Her Name*), and other details, such as the names of the performers (in the center section); and information about the date, place, and sponsor (in the left-hand section). Tanaka deploys color to vibrant and judicious effect, highlighting the separate elements of the Japanese characters.



NO. 62

Poster for 4th Modern Sculpture Exhibition, Kobe, 1974

color screenprint
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 15

This poster advertises the competition and open submission for the 4th Modern Sculpture Exhibition, on the theme of "Sculpture in the Environment of the City," organized by the City of Kobe, the Japan Art Museum Planning Association, and the *Asahi Shimbun* newspaper.



NO. 63

Nihon Buyo, for UCLA Asian Performing Arts Institute, 1981

color offset lithograph
28 5/8 x 40 1/2 in.

ILLUSTRATED P. 15

“Japanese Dance” was the subject of Tanaka’s contribution to the posters connected with the Asian Performing Arts Institute at UCLA (see also checklist nos. 3, 6, 24, and 29).



NO. 64

Ryūmin, for the Morisawa Phototypesetting Company, 1986

color offset lithograph
40 1/2 x 28 11/16 in.

ILLUSTRATED P. 16

The Morisawa Phototypesetting Company is a leader in its field, commissioning many posters from distinguished designers for its corporate image campaigns. For example, see also posters by Katsui (checklist nos. 30 and 31). This poster heralds the newly designed “Ryūmin” family of fonts, a “new classicism” introduced as being based on a prewar precursor.



NO. 65

Tokyo, for World City Expo Tokyo '96, 1994

color screenprint and offset lithographic text
40 1/2 x 28 11/16 in.

ILLUSTRATED P. 16

AKIRA UNO Born 1934

Before joining the Nippon Design Center in 1960, Uno had shown work at the Japanese Advertising Artists Club. He founded a short-lived studio with Tadanori Yokoo in 1964. In the mid-1960s, he was art director for the Max Factor company in Japan. He often signs his work with the pseudonym Aquirax, and has worked extensively as an illustrator and painter, as well as a graphic designer.



NO. 66

Mermaid, for Doll's House Puppet Theater Company, 1967

color screenprint
28 5/16 x 20 1/4 in.

ILLUSTRATED P. 30

Uno designed several posters for theater productions by the radical director Shūji Terayama (compare checklist no. 75), and collaborated with him on numerous projects, including this musical puppet production. The title may allude to “The Little Mermaid,” a classic fairy tale by Hans Christian Anderson, and the play may be a reinvention: text on this poster reads “At the bottom of the sea on a moonlit night, Maldoror the mermaid thought. What could be above the sea? A fantastic country? Fantastic people?” “Maldoror” is an allusion to the protagonist of Comte de Lautréamont’s 1860s prose poem, “Les Chants de Maldoror,” that was so influential on surrealist artists of the twentieth century, and by his own account, on Terayama too. In addition to the poster, which presents his characteristically fanciful, grotesque, and art-nouveau-like draftsmanship, Uno also designed the puppets and the stage. The name of the production sponsor, Crystal White, appears at lower right.

RYŪICHI YAMASHIRO 1920-1997

A founder, with Kamekura and Hara, of the Nippon Design Center in 1960, Yamashiro had been working in Tokyo since 1954 as a freelance designer. He participated in the *Graphic '55* exhibition the following year. He established an independent firm, Design Office R, again in 1973.



NO. 67

Trees, 1955

color screenprint
41 5/16 x 28 1/8 in.

ILLUSTRATED P. 8

An early example of the use of phototypesetting, this poster was made for the seminal exhibition, *Graphic '55*, at which younger designers were invited to show work made especially for the exhibition. Produced in support of a tree-planting campaign, the poster uses the simplest of means to convey its message: the words for grove and forest use the character for “tree” in clusters of two and three, respectively, at varying scales and placements across the white ground.



NO. 68

5th International Biennial Exhibition of Prints in Tokyo, 1966

color screenprint
40 13/16 x 28 7/8 in.

ILLUSTRATED P. 8

The special display within this exhibition was devoted to Kiyonaga Torii (1752-1815), a master of the *ukiyo-e* woodblock print who is especially known for images of courtesans and beautiful women. For a poster advertising the previous International Biennial Exhibition, see checklist no. 1.

TADANORI YOKOO Born 1936

Yokoo worked at the Nippon Design Center from 1960 to 1964 and then established two design studios, Studio Illfill (1964-1965, with Akira Uno) and The End Studio (1968-1971), becoming famous for his strident combinations of Western popular culture, Japanese references, sensitive design, and bold colors. During the social upheavals of the late 1960s, Yokoo was the only member of the Japan Advertising Artists Club to side with the rebellious students. Since 1971, he has worked independently, and, since the early 1980s, apparently stimulated by a Picasso exhibition seen in New York, has concentrated on painting and fine art. He also designed the Textile Pavilion for Expo '70 in Osaka and in 1977 collaborated with the fashion designer Issey Miyake on printed textiles.

David R. Goodman, *Angura: Posters of the Japanese Avant-Garde* (New York, 1999)
Koichi Tanikawa, *100 Posters of Tadanori Yokoo*, (New York, 1978)



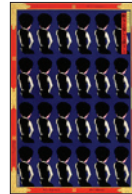
NO. 69

Book Poster, for Isamu Kurita, *The City and Design*, 1965

color screenprint
40 3/4 x 29 1/8 in.

ILLUSTRATED P. 35

In his book, the symbolist poet Isamu Kurita called for a new conception of design, one that might overcome modernity through what he called “total sensitivity.” Yokoo’s poster was reproduced as an illustration in the book. The design has something of the energy and dynamism of Russian constructivist designers such as Alexander Rodchenko (1891-1956).



NO. 70

Book Poster, for Mutsuo Takahashi, *The Sleep, The Crime, The Fall*, 1965

color screenprint
41 3/4 x 29 1/2 in.

ILLUSTRATED P. 35

Yokoo met Mutsuo Takahashi (b. 1937) at the Nippon Design Center, where the poet was working as a copywriter. Takahashi, noted for his frank and direct treatment of erotic homosexuality, introduced him to artists and writers such as Mishima (see checklist no. 72) and dancer Tatsumi Hijikata (the founder of *butō* theater, for whom Yokoo also designed posters). This poster advertises Takahashi’s third volume of poetry (translated into English in 1992 as *Sleeping, Sinning, Falling*) and takes the motif from the cover design (also by Yokoo) of the back of the artist (the back cover of the book showed the figure’s front) and multiplies it in a manner evocative of the pop-art strategies of artists such as Andy Warhol and John Wesley. The framing device recalls metal and lacquer frames on Buddhist altars.



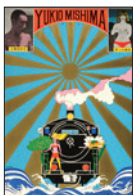
NO. 71

Tadanori Yokoo, 1965

color screenprint
41 1/8 x 29 5/8 in.

ILLUSTRATED P. 36

November 1965 saw the presentation of the seminal poster exhibition, *Persona*, in Tokyo, at the Matsuya Department Store in Ginza. Initiated by Ikkō Tanaka and Kohei Sugiura (b. 1932), the show displayed work by sixteen international artists, including this “self-portrait” which Yokoo made especially for the exhibition and its theme. In 1965, Yokoo abandoned his earlier, more modernist style of graphic design in favor of the pop-inflected idiom for which he quickly became famous. This poster may be read as announcing that death and rebirth, with its rude irony, provocative symbols (Mount Fuji and that cynosure of Japanese modernity, the bullet train, at upper left; Mount Fuji and an atomic bomb cloud at upper right), and brash colors.



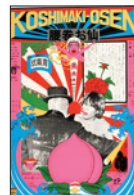
NO. 72

Poster for Yukio Mishima, “The Aesthetics of End,” 1966

color screenprint
40 1/4 x 28 7/8 in.

ILLUSTRATED P. 36

In April 1966, the Japanese author published a series of essays for young women in the women's magazine, *Josei Jishin*. (A series for young men was published in *Pocket Panchi Oh!*) Paralleling the portrait of the virile Mishima in the upper left, Yokoo has placed the figure of a half-naked woman expressing breast milk at the upper right, perhaps alluding to a scene in a 1956 novel by Mishima, *The Temple of the Golden Pavilion*, in which a woman offers breast milk to a man in a tea bowl. To this gender dynamic, the poster adds references to nation, with the rays of the rising sun, the locomotive's steam in a shape reminiscent of the Japanese archipelago, lotus flowers, and the woodblock-inspired waves.



NO. 73

Petticoat Osen: A Tale of Forgetfulness, for Jōkyō Gekijō, 1966

color screenprint
40 1/2 x 28 1/4 in.

ILLUSTRATED P. 37

This provocative poster advertises the inaugural production by one of the leading theaters of the Japanese *angura* (underground) movement, Jōkyō Gekijō (the Situation Theater), led by dramatist and actor Jūrō Kara, whose aesthetic emphasized the bawdy, subversive, and anarchic tradition of Edo-period kabuki theater. Yokoo has himself described the performance, held in a temporary outdoor theater:

...not so much theatre as an incident. The theatrical space literally spilled off the stage, with a stark naked Osen up a tree way up on the hill. Police in patrol cars tried to stop the performance, but things only escalated with Kara Jūrō getting together with Shibusawa Tatsuhiko, Hijikata Tatsumi and others in the audience swinging a large sake bottle. There was Kara Jūrō, reality merging with unreality, singing out to the police, “Why don’t ya’ll hurry on home and XXXX the missus...” Witnessing this play, or rather incident, unfolding before me, I could physically feel the process of art transforming into something criminal and vice versa. For them theatre was without beginning or end. Their very existence was theatre.*

*Quoted in Yasuko Ikeuchi, ‘Performances of Masculinity in *Angura* Theatre.’ *Performance Paradigm*, no. 2, March 2006, p. 8f.



NO. 74

Hibari Misora, 1966

color screenprint
40 7/16 x 28 11/16 in.

ILLUSTRATED P. 37

Hibari Misora (1937-1989) was an iconic Japanese singer who performed sentimental ballads, jazz, and so-called *enka* music, a form of Japanese popular music that blends Western instruments with Japanese rhythms, vocal techniques, and literary traditions. By the mid-1960s, she had achieved the status of the most Japanese of singers, a performer who embodied an authentically Japanese voice. She also appeared in some one hundred and sixty films and was known especially for playing male roles in period action films. This poster relates to a feature about the singer in the illustrated magazine *Hanashi no Tokushū* (founded in 1965), which ran a series of such profiles in 1966 under the title “On Playing Characters” (the text in the pink squares, which has also been translated as “Personal Caricature”). Above those words, between the gray lines, are the words “A Multitude of Talented People.” As announced in the white band below, this feature had “Design by Tadanori Yokoo” and “a Buddhist chant (*goeika*) by Mutsuo Takahashi,” the poet for whom Yokoo had previously designed a book cover and poster (checklist no. 70). Yokoo pictures Hibari wearing formal men’s attire such as she often wore, dancing and singing with a pained expression. He has framed her in a set of portraits of contemporary cultural and political figures. At lower left and right are cartoon renderings of Eisaku Satō, the Japanese prime minister, who stops his ears against her singing (his stars-and-stripes tie may allude to his controversial firm support for the hugely contentious 1960 renewal of the U.S.-Japan security treaty), and of the four Beatles [sic] as heart-gripping vampires. Yokoo has also included photographic cameos of five major figures in contemporary culture: President Lyndon Johnson is at lower left; at upper left is Shigeo Nagashima (b. 1936), a star baseball player with the Yomiuri Giants. At the center is Bibari “Beverly” Maeda (b. 1948), a Eurasian actress and model who in 1966 was featured in a groundbreaking advertising campaign for Shiseido (compare checklist nos. 33-34, 41). At lower right is the French actress and model, Mireille Darc (b. 1938), Alain Delon’s long-time companion and co-star who would play a lead role in Jean-Luc Godard’s *Week End* the following year. The artist himself has recently identified the man at upper right as French fashion designer, Pierre Cardin (b. 1922). Others profiled in Yokoo’s and Takahashi’s *Hanashi no Tokushū* series in 1966 included the writer Yukio Mishima and the baseball player Tsuneo Horiuchi.*

*These annotations have benefited especially from contributions by Professors Jeffrey Angles (University of Western Michigan) and Michael Bourdaghs (University of Chicago), as well as the members of various list-servs and followers of various Twitter feeds.



NO. 75

The Hunchback of Aomori, for Tenjō Sajiki, 1967

color screenprint
40 9/16 x 28 3/4 in.

ILLUSTRATED P. 38

In 1967 Shūji Terayama (1935-1983) founded the amateur underground experimental theater group, Tenjō Sajiki (“The Upper Balcony,” named after the Japanese title of Marcel Carné’s film, *Les Enfants du Paradis*). Yokoo was artistic director, designing posters and stage sets. He remained with the troupe for only a few years. The subtitle of the troupe’s name was “A Laboratory of Play,” a phrase that repeatedly appears in this poster for the production of Terayama’s *The Hunchback of Aomori*. The play tells the story of an elderly woman who obsessively and vengefully torments and seduces all the young men she meets, including a hunchbacked criminal, who may or may not be the son she conceived after being raped by her former master and was forced to give up. Yokoo has taken a page from the 29 October 1966 edition of the Los Angeles-based Japanese-American newspaper, *The Rafu Shimpō*, deleting or effacing content and adding information about the performance and its sponsors (including clothiers Edward’s and Van Jac). The thrice-repeated smiling mouth at upper right was the troupe’s symbol. Yokoo also alters the final frame of the cartoon strip at lower right to have the woman exclaim, “I love T. Y.”



NO. 76

Marie in Furs, for Tenjō Sajiki, 1968

color screenprint
41 1/4 x 29 9/16 in.

ILLUSTRATED P. 38

Much as he had appropriated a newspaper page for a poster the previous year for Shūji Terayama's Tenjō Sajiki theater company (see checklist no. 75), Yokoo here uses the central image from one of the most famous lithographic posters by the late nineteenth century French artist, Pierre Bonnard (that most *japoniste* artist of his generation), for another of the troupe's productions. *Marie in Furs* blatantly usurps Bonnard's 1894 advertisement for the cultural journal, *La Revue Blanche*. In addition to substituting text about the theatrical production for the background, Yokoo emblazons the title of the show diagonally across the image. He signs his name "Pierre Yokoo," and includes an apology to the French artist at the very center of the image. *Marie in Furs* dealt with the tragic life of a former male prostitute and homosexual transvestite and his relationship to a handsome young boy whom he is raising as his son.



NO. 77

Word Image Word Image Word Image, for The Museum of Modern Art, New York, 1968

color screenprint
48 9/16 x 17 1/4 in.

ILLUSTRATED P. 39

Yokoo was commissioned to design the exhibition poster for *Word and Image: Posters and Typography from the Graphic Design Collection of The Museum of Modern Art 1879-1967*. It was on sale at the Museum for \$5. He was represented in the exhibition itself by seven posters, including impressions of checklist nos. 69, 71, and 73.



NO. 78

Noh Plays, 1969

color screenprint
40 x 28 5/8 in.

ILLUSTRATED P. 39

The winner of a prize at the 5th International Poster Biennale Warsaw, this poster

announces a series of four Noh plays performed by the Mayu No Kai troupe.



NO. 79

Ruriko Asaoka in the Nude, 1971

color offset lithograph
41 7/16 x 28 9/16 in.

ILLUSTRATED P. 40

Asaoka (b. 1940) was an enormously popular actress, especially in the late 1950s and 1960s, whose image often graced magazine covers. This illustration was produced for the weekly Japanese "men's magazine" *Heibon Punch* (founded in 1964), though this poster is surely a subsequent reprinting that retains the effect of the magazine's page-spread gutter. Amongst other textual passages, it "quotes" Yokoo as saying "I like Ruriko" and the actress as saying "I like Charlton Heston," whose image appears nearby. The poster also gives Asaoka's body measurements. Yokoo's "homage" in the manner of *ukiyo-e* woodcuts provoked the star's disapproval (some accounts say a lawsuit), and the artist apologized.



NO. 80

Dance Party, for Asahi Broadcasting Corporation, 1973

color offset lithograph
28 3/16 x 20 in.

ILLUSTRATED P. 40

This poster advertises a TV drama, adapted from a historical story, set in the late nineteenth century, by novelist and essayist Ango Sakaguchi (1906-1955), most famous for his 1946 essay "On Decadence," which celebrated the return, after the war, to a more human, more realistic, and more truthful decadence and immorality.



NO. 81

"There is no escape. You too shall sink into hell," for the magazine *Suisei*, 1973

color offset lithograph
32 7/8 x 23 1/4 in.

ILLUSTRATED P. 41

The 1970s saw a change in Yokoo's interests. Life events – including the suicide of his friend Yukio Mishima in 1970 – prompted a rethinking of priorities and a turn towards a strong interest in spiritual subjects from the world's religions. This poster, produced to advertise the religious magazine *Suisei*, superimposes the face of Marilyn Monroe on a multifaceted image with Indian religious symbols, Shiva and Fudo Myoo, a Tantric triangle, and the burning sea of hell. Yokoo's magpie-like eclecticism and skill with abrupt, arresting juxtapositions survived the shift to more mystical, otherworldly themes. The title phrase "There is no escape. You too shall sink into hell," is printed along the top margin, at the apex of the triangle.



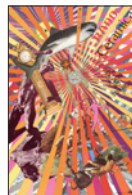
NO. 82

Santana *Lotus*, for CBS Sony, 1974

color offset lithograph
40 x 28 9/16 in.

ILLUSTRATED P. 41

Lotus was a live album of three LPs, recorded by Carlos Santana and his band in Japan in 1973 and released in 1974. Yokoo was commissioned to design the album's gatefold cover and inserts. This promotional poster uses images from that design. Santana's heady mix of jazz, spirituality, and psychedelia finds a good match in Yokoo's heterogeneous assemblage of ancient and modern sacred images from multiple traditions. Christian imagery mingles with pyramids, lotus blossoms, UFOs, the Himalayas, and much else besides. Yokoo and Santana became close friends, recognizing each other as kindred spirits.



NO. 83

"Are You Ready for Surprise?," for RADO Ceramica, 1989

color offset lithograph
40 1/2 x 28 5/8 in.

ILLUSTRATED P. 42

Introducing a new watch to the Japanese market, one line of text on this poster reads, "10 November 1989 Your watch plunges into the era of Ceramica." Perhaps the poster represents the leap – enacted by the shark – from old time (the case clock being manhandled away at the left, which may be as extinct as the buffalo being hunted by the Native Americans at the lower edge) to the new timekeeping devices to come, not only on the right of the poster, but perhaps also even behind and beyond the poster, as indicated by the title slogan in reverse and so legible from that side. Do the sun emblem and radiating bands at the center represent the old and the gear emblem and radiating bands set off behind, the future? Such attempts at narrative decipherment are perhaps doomed to failure in Yokoo's promiscuous and all-consuming image-world. The message lies as much in the optical interferences, the dynamically rotational composition, and the visual excitement of wildly disparate illustrational elements, as it does in any conceptual coherence.



NO. 84

"To Do Something that Only You Can Do," for RADO Ceramica, 1990

color offset lithograph
40 1/2 x 28 1/2 in.

ILLUSTRATED P. 42

The right-hand section of this poster may allude to invention, both mythical (in the statue of a torch-bearing Prometheus) and modern (the vortex of white-coated scientists). Dynamically weaving around these images are photographs of the sleek new RADO Ceramica watch. This is all set against

the tame and stable intersecting bands at left, which incorporate a partial image of Henri Gerbault's 1897 lithographic poster for Chocolat Carpentier, in which an infant (in the arms of an invisible wet-nurse), a dog, and a cat all reach for the cup of hot chocolate on the table. This is presumably the out-moded, cozy, and organic domesticity transcended by the advanced technology. There is also an implicit contrast between Gerbault's old-fashioned poster (probably as published in Jules Chéret's *Maîtres de L'Affiche* periodical) and Yokoo's own graphic sensibility.

TERUHIKO YUMURA Born 1942

Yumura studied graphic design at Tama Art University. In the early 1970s, he developed an aesthetic that he dubbed *heta-uma*, i.e., bad/good, implying "so bad it's good." In the mid-1970s, he founded his own design firm, Flamingo Studio, and has been active in illustration, comic books, and commercial work.



NO. 85

Tastes of Flamingo, 1976

color offset lithograph
40 7/16 x 28 5/8 in.

ILLUSTRATED P. 43

Yumura named his own design company Flamingo Studio, in part after The Flamingos, the rhythm and blues band founded in Chicago in the early 1950s. One of the members of The Flamingos was named Terry Johnson, which probably accounts for one of Yumura's *noms d'artiste*, which also include King Terry, Mista Gonzo, and others. This poster, created ("with special thanks to Mr. 'Wah-ha-ha' Penguin," as the text at the top margin has it) to promote the design studio, is numbered sixteen out of an edition of fifty suggesting it also had an existence as a collectible work of art in its own right.



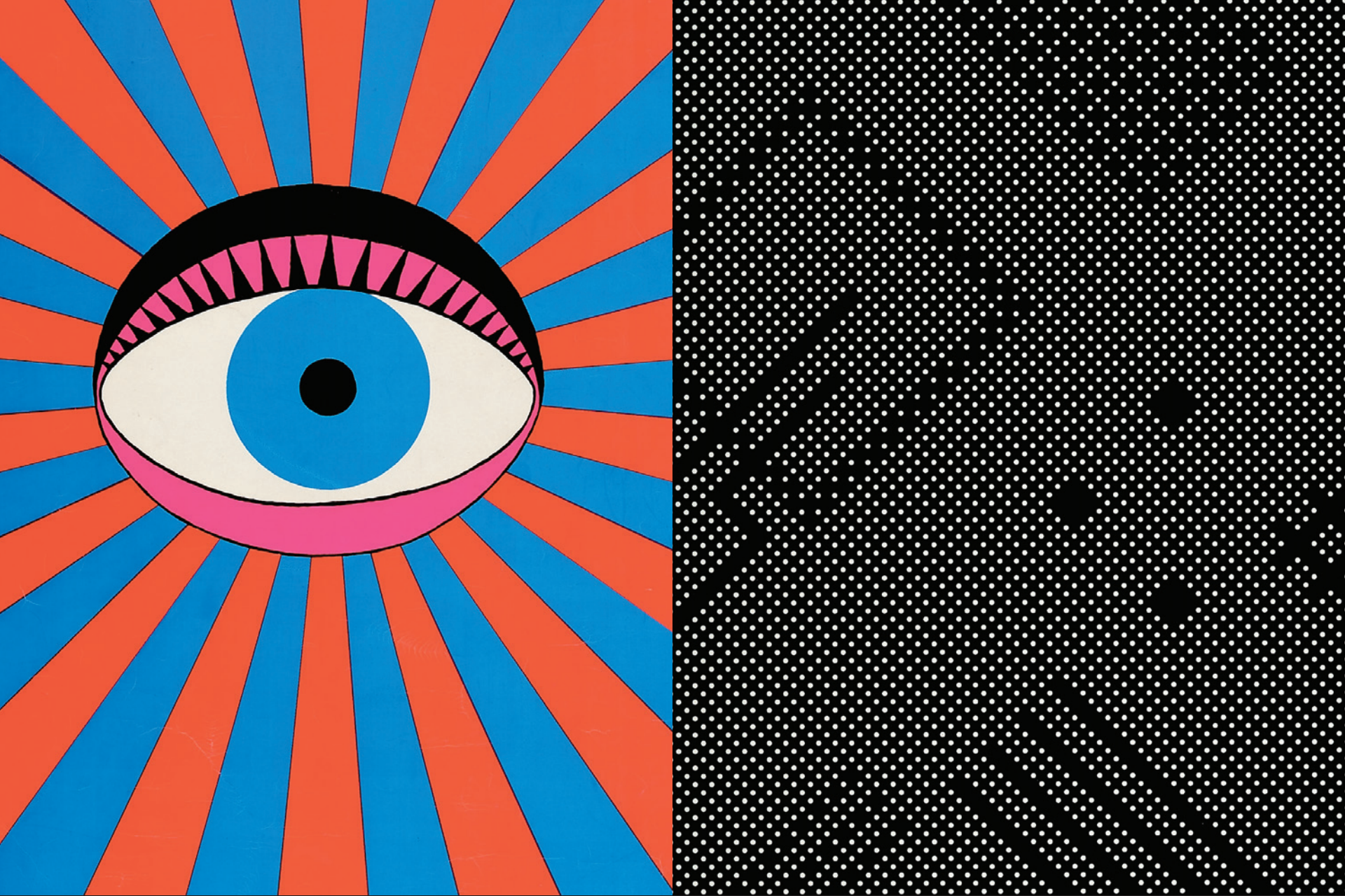
NO. 86

Film Poster, for *The Crazy Family*, 1984

color offset lithograph
28 9/16 x 20 3/16 in.

ILLUSTRATED P. 43

This 1984 film by Sogo Ishii (b. 1957) tells the story of the crack-up of the Koyabashi family after a move from a cramped Tokyo apartment to a suburban dream house. Ishii's punk aesthetic accords well with the radically de-skilled, graffiti-like approach of Yumura, a hugely influential rebellion against the perfectionist tendency of Japanese graphic design. An inscription indicates that the poster was "designed by Terry Johnson and Tonny Lodorigez."



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