田中一光の仕事

THE WORKS OF TANAKA IKKO

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田中一光の仕事

THE WORKS OF TANAKA IKKO

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INTRODUCTION

Maggs Bros are very pleased to be able to offer for sale an extraordinary collection of books and posters by one of the greatest graphic designers of the 20th century: Tanaka Ikko. He was born in Nara in 1930. After graduating from the Kyoto City College of Fine Arts in 1950 he worked in various advertising departments (incl. Kanebo & Osaka Sankei Shimbun). He moved to Tokyo in 1957 where he set up his own design studio in 1963. From there went from strength to strength. In 1975 he was appointed Art Director of the Saison Group, one of the most powerful corporations in Japan which included the Seibu Department Store, the Seibu Theatre, Seiyu, Sezon Museum of Art, and later MUJI. Other designers might have been satisfied in dealing with any one of these subsidiaries, but Tanaka dominated all of them and took on more: Important clients included Kodansha, Morisawa Font, Mazda, Issey Miyake, Ferragamo, and Shiseido.

Tanaka was a man obsessed by his work and he was a perfectionist. He insisted on the studio being absolutely clean. Absolutely. In some aspects of his work Tanaka was a traditionalist. But he had the ability of grasping design elements from rich tradition of his country and turning them into something entirely fresh and contemporary. He often referred to the Rimpa school—founded by Hon'ami Koetsu (1558-1637) and developed by the brothers Ogata Korin (1658-1716) and Ogata Kenzan (1663–1743) in the 18th century—as one of the sources of his inspiration. The other important strand of influence came from European Modernism, especially the Bauhaus. Tanaka manipulated all of these, played, took and discarded. Not content have one style, he constantly reinvented himself and if there was a unifying factor it was that he was the master of them all. His work seems natural, effortless, and light. Later in his life he became an avid practitioner of the tea ceremony which he also sought to innovate and revitalize. In his spare time he practised a form of calligraphy that he called 'ink-play' (*bokugi* 墨戯), elements of which came to be used in design-work during the 1980s and 90s.

How did Tanaka describe his own work? He came up with a subtle analogy: "Design is an ephemeral art similar to cooking, in that it requires the highest level of ingenuity and technique. As an agent of transient processes, the designer share shares the same fate as the chef who stands at the sidelines at the corner of the kitchen watching his guests' reaction to his culinary creations, and feeling satisfied and disappointed by turns. No matter how much effort and pain go into the production process,

unless people are instinctively surprised and pleased by one's efforts, unconditional failure is the result for both the chef and the designer." (Calza: Tanaka Ikko—Graphic Master. Phaidon (1997), p. 108).

Looking at the list of his clients, another feature of his work becomes apparent. His choices were careful and deliberate: He would only take on products that he felt held significance for the broader scope of contemporary culture. As a result, his books and posters provide a unique insight into Japanese culture in the second half of the 20th century, be it in the fields of literature, art, architecture, fashion, theatre, photography, or indeed design. It is almost a litmus test of quality. During his lifetime, he produced over 5000 works. Over 40 solo-exhibitions of his work were shown worldwide. His sudden death on January 10th 2002 came as a shock to everybody who knew him.

Throughout his career he received a large number of important awards, amongst them: Advertising Artists Club Prize (1960); Warsaw International Poster Biennial, Silver Prize (1968); 4th Kodansha Cultural Publishing Prize for Book Design (1973); The 19th Mainichi Design Award (1973), Minister of Education Prize for the Arts (Encouragement for Freshman, 1980); Japan Advertising Artists Club (Nissenbi) Prize (1983); Yamana Prize (1983); 6th Lahti (Finland) International Poster Biennial (1983), Second Place in Culture Category (1985); Tokyo ADC Members Grand Prize (1985); New York ADC Gold Prize (1986); Japan Bunka Design Grand Prix (1991); Japan Typography Association Grand Prize (1996); 29th Mainichi Art Prize; Kuwazawa Special Prize (1998); the Asahi Prize (1998); and the First Kamekura Yusaku Design Award (1999). In addition, he was a recipient of the Purple Ribbon Medal (1994).

Note: Japanese names are given in the Japanese order, i.e. the surname is followed by the given name. "Works" refers to the Catalogue raisonné entitled "Tanaka Ikko no Shigoto" (**田中一光の仕事** Tokyo, Asahi Shimbun, 2003, c.f. item 160). That catalogue deals separately with posters, books, catalogues, serial publications, and pamphlets, resulting in some numbering inconsistencies.

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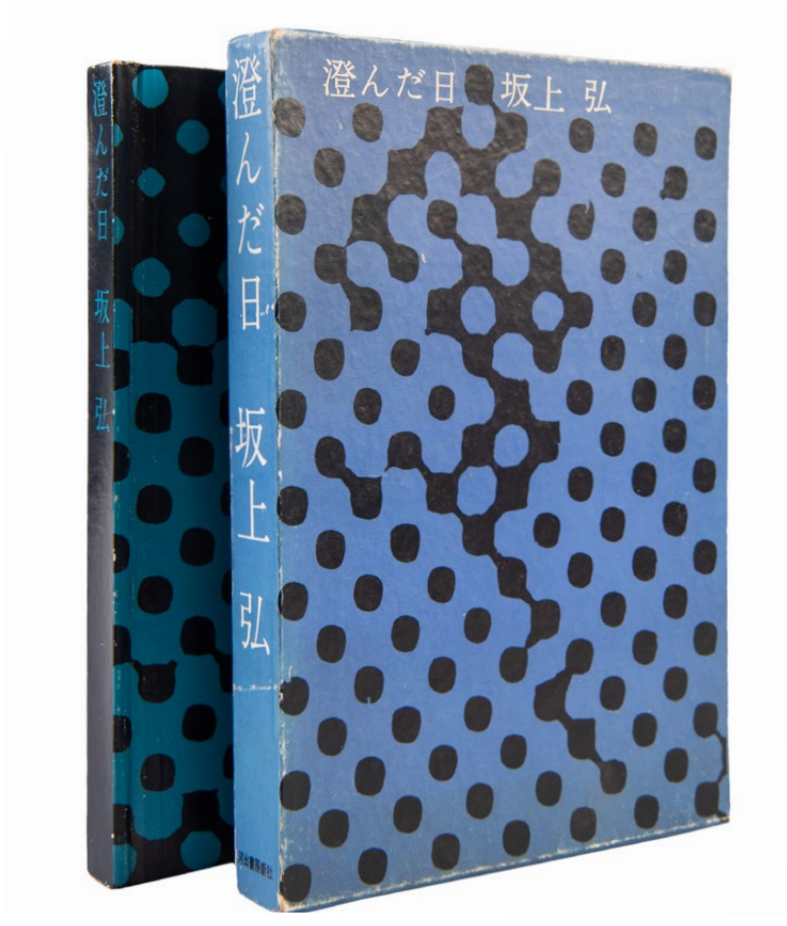
BOOKS

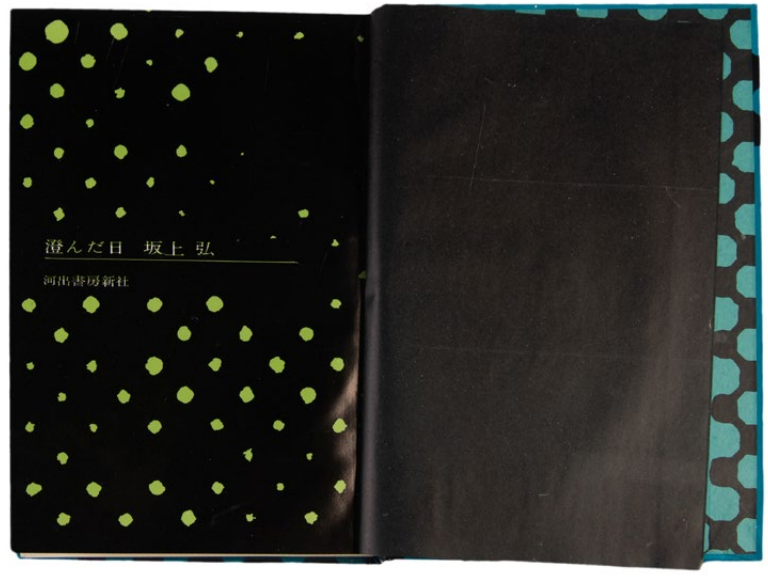
I

SAKAGAMI (Hiroshi).
Sunda hi 澄んだ日 [A Clear Day].



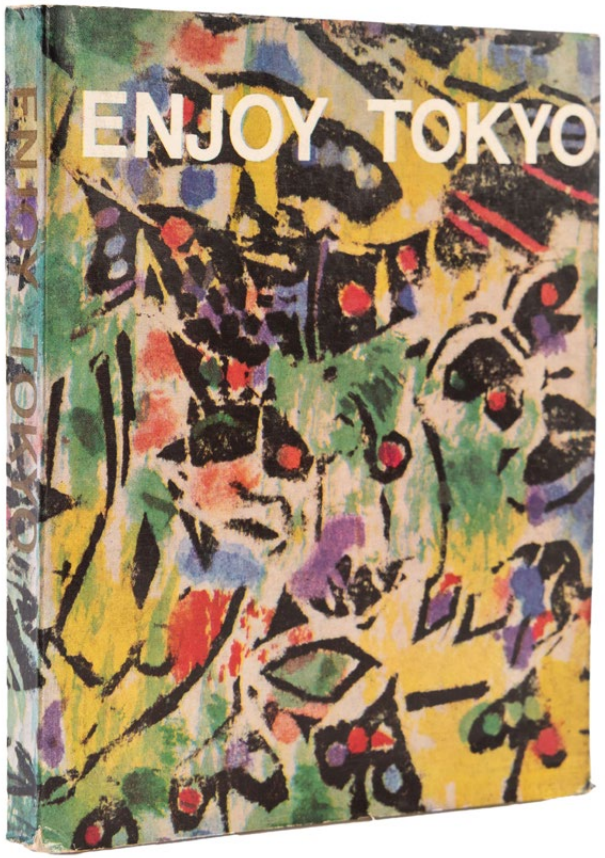
First edition. Japanese text. 8vo. Original boards in decorated slipcase, a very good copy. 216pp. Tokyo, Kawade Shobo Shinsha, 1960.

This is the first book Tanaka Ikko designed under his own name. Sakagami Hiroshi (1936–2021) was unique in Japan for having a long career as a writer while working at the same time for Riken Optical Industry from 1960 to 1995. Later he became director of the Keio University Press, as well as was the President of the Japan Writer's Association. The present is a collection of short stories that established him as an exponent of the 'Introverted Generation' (**内向の世代** *naiko no sedai*). (See also items 21 & 33). Uncommon. *Works 001.*



2

O'NEILL (William J.) text. **MIKI** (Jun), photographs.
Enjoy Tokyo.



First and only edition. One folding map, 4 colour photographic plates, and several illustrations and maps in the text. English text. 12mo measuring 10.4x13cm. Original decorated flexible boards, a close to fine copy. Decorated endpapers. 184pp. Tokyo, Hitachi, 1963.

This mini guide for English speaking visitors to the XVIII Olympic Games in the following year was produced by the electronics giant Hitachi and not for sale. It includes useful information on hotels and restaurants, night life, shopping (how to get to the Hitachi showroom), useful addresses and helpful phrases (Thank you—'*a-ree-ga-to go-zai-mahs*'), as well as a money conversion chart (Yen 100 = £2! = US$0.28!), and a folding map of the Kanto area and of Tokyo. Cover illustration and endpapers by the famous artist Munakata Shiko (1903–1975). Photographs by Miki Jun (1919–1992). Illustrations by Wada Makoto (1936–2019). Art direction Tanaka Ikko. Rare. *Not in Works.*


Photo on preceding page
Ginza, Tokyo's principal shopping district, by night turns into a riotous blaze of neon, and acquires a festival atmosphere.

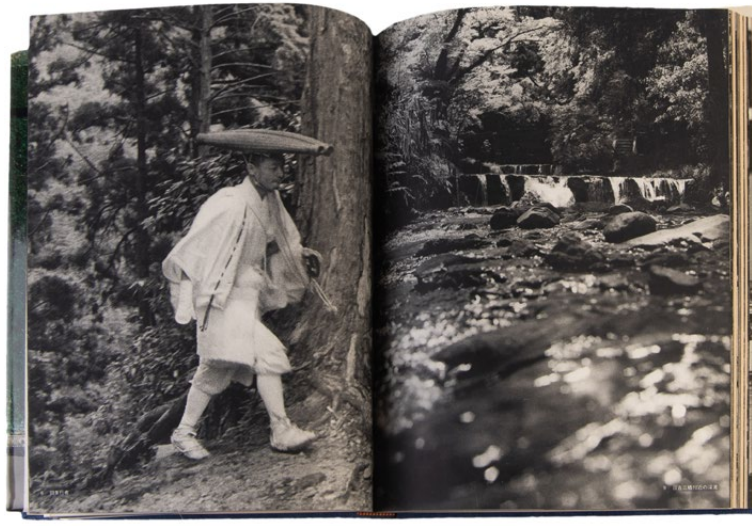
3

INOUE (Yasushi) text.
Otsu 大津.



First and only edition. 4 colour plates as well as numerous b.-w. photogravure plates. Japanese text. Small folio, measuring 22x29cm. Original cloth in dust jacket and cardboard slipcase, A very good copy. 199pp. Kyoto, Tanko Shinsha, 1964.

This high-quality promotional publication was funded by Otsu City, the capital of Shiga Prefecture located on the banks of Lake Biwa. It includes essays on the scenic beauty of Otsu (Inoue Yasushi 1907–1991), its history (Naramoto Tatsuya 1913–2001), art (Kageyama Haruki 1916–1985), festivals (Shibata Minoru 1906–1995) and an interesting contribution by Uehara Shigeru (1893–1971) entitled “Dreams Painted in Otsu”. Photography by Arai Ichiro (1945–), Fujikawa Kiyoshi (1930–1990), and Maeno Takasuke (1934–). Uncommon. *Works 026.*



4

TOKAI BANK. KIKUCHI (Sadao), author.

Hiroshige—Tokaido goju-san Tsugi
広重—東海道五十三次
[53 Stations of the Tokaido].



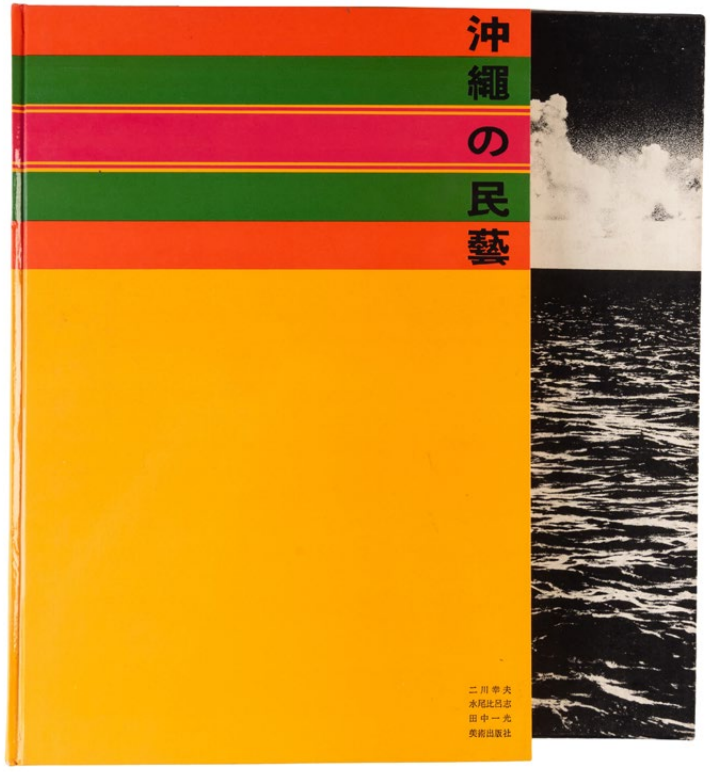
First edition. Numerous colour illustrations. Text in English and Japanese. Small folio. Decorated boards in blindstamped cardboard chitsu, a very good copy. Unpaginated. *Together with*: Three facsimile prints and a single sheet of Japanese text. Large folio, measuring 34x50cm. Blind-stamped cardboard portfolio with ties, in the original (slightly damaged) envelope, overall a very good copy. Tokyo, Tokai Bank, 1964.

Catalogue to an exhibition of the famous woodblock print series held at the head office of the Tokai Bank. One can already detect elements of Tanaka's genius in the design of the cover. Text by Kikuchi Sadao (1924–2017), curator at the National Museum of Arts in Tokyo. *Together with*: Three facsimile prints from the famous woodblock print series, in a separate portfolio designed by Tanaka. This item was not for sale. Rare. *Works 029.* 2nd item not in Works.



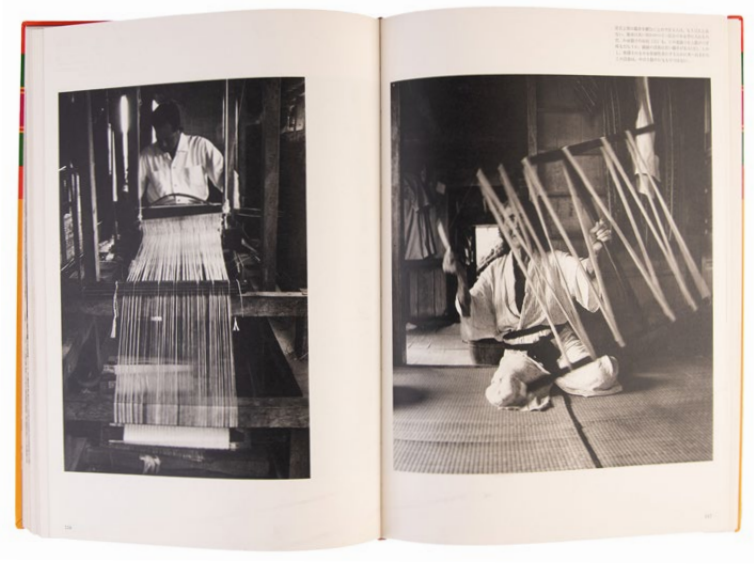
5

VARIOUS AUTHORS.
FUTAGAWA (Yukio) photographer.
Okinawa no Mingei 沖縄の民藝
Folk crafts of Okinawa, Ryukyu Islands.



First edition. Numerous photographic plates, several in colour. Text in Japanese. Large folio. Original decorated boards in decorated slipcase and cardboard box, a close to fine copy. Decorated endpapers. 201pp. Tokyo, Bijutsu Shuppansha, 1964.

A superb record of the folk crafts of Okinawa: Pottery, weaving, dyeing, tile-production, basket-ware and architecture are covered in great detail. The purpose of the book was to provide a record of *mingei* crafts together with the artists at work in Okinawa before they disappeared in a rapidly modernising world. Futagawa Yukio (1932–2013) is a noted photographer who made a name for himself in architectural photography. See also items 13 & 30). *Works 030.*



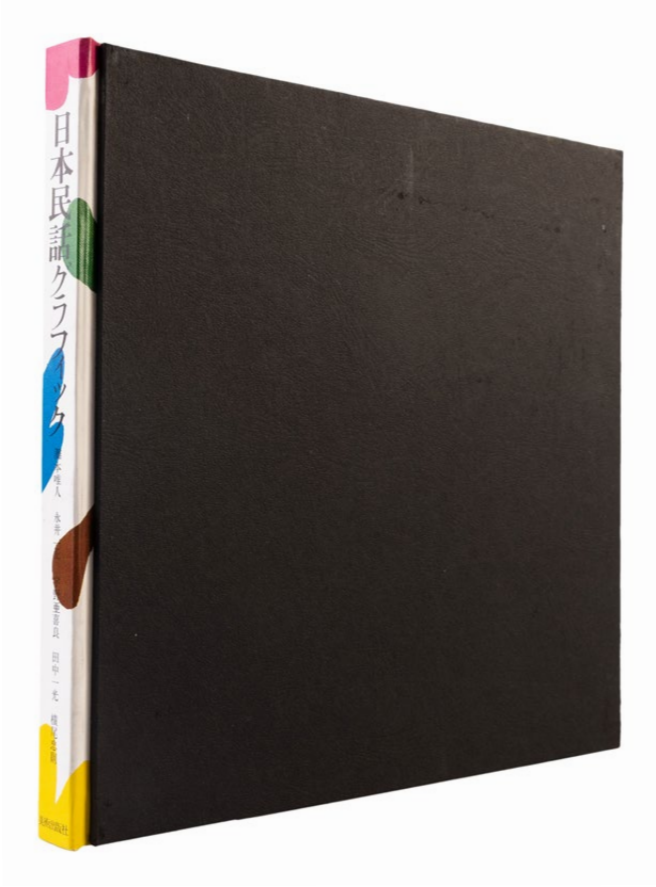
6

TAKIKU (Toshiyuki) and others.

Nihon minwa gurafikku 日本民話グラフィック [Japanese Folk Tale Graphic].

First edition. Numerous plates, several in colour. Text in Japanese. 4to. Original boards in slipcase, some occasional light foxing, but overall a very good copy. Unpaginated. Tokyo, Bijutsu Shuppansha, dated: Showa 39, [i.e. 1964].

This book was not designed by Tanaka but illustrated by him. A volume of five popular Japanese folk tales, namely Issun-boshi (**一寸法師**), Momotaro (**桃太郎**), Urashima Taro (**浦島太郎**), Hanasaka Jiisan (**花咲爺**) and Kachi-Kachi Yama (**かちかち山**), each illustrated by a different graphic designer: Nadamoto Tadahito (1926–2016), Nagai Kazumasa (1929–2026), Uno Akira (1934–), Yokoo Tadanori (1936–), and Tanaka Ikko (1930–2002) show the strong influence of pop-art in the early 1960s. With an afterword by the famous designer Kamekura Yusaku (1915–1997). *Not in Works.*



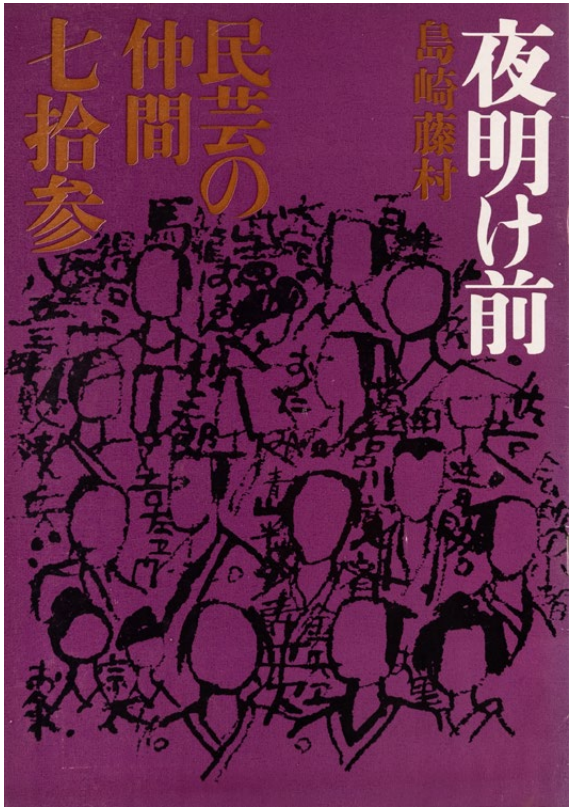


7

TOSON (Shimazaki).
Yoake mae 夜明け前 [Before the Dawn]. Mingei no Chugen, no. 73.

First edition. Numerous photographic illustrations. Text in Japanese. Large 8vo. Original decorated wrappers, a very good copy. 38pp. Tokyo, Gekidan Mingei, 1964.

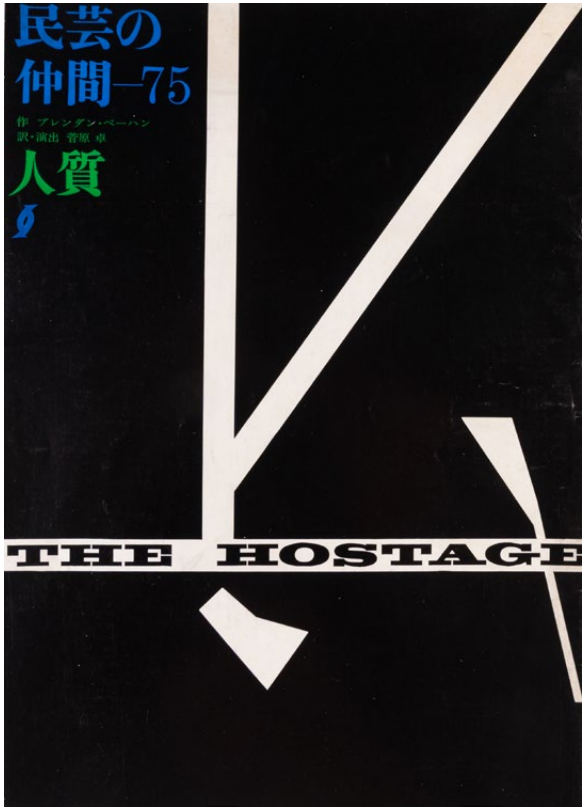
Program for the play by Shimazaki Toson (1872–1943). 'Before the Dawn' is a historical play set in the end of the Tokugawa period. It was performed in two parts on the 30th anniversary of the premiere performance in 1934 which had originally been directed by Kubo Sakae (1900–1958). However, this new production faithfully followed Kubo's staging script and instructions. It starred Takizawa Osamu (1906–2000) in the lead role. See item 9. *Works 468.*





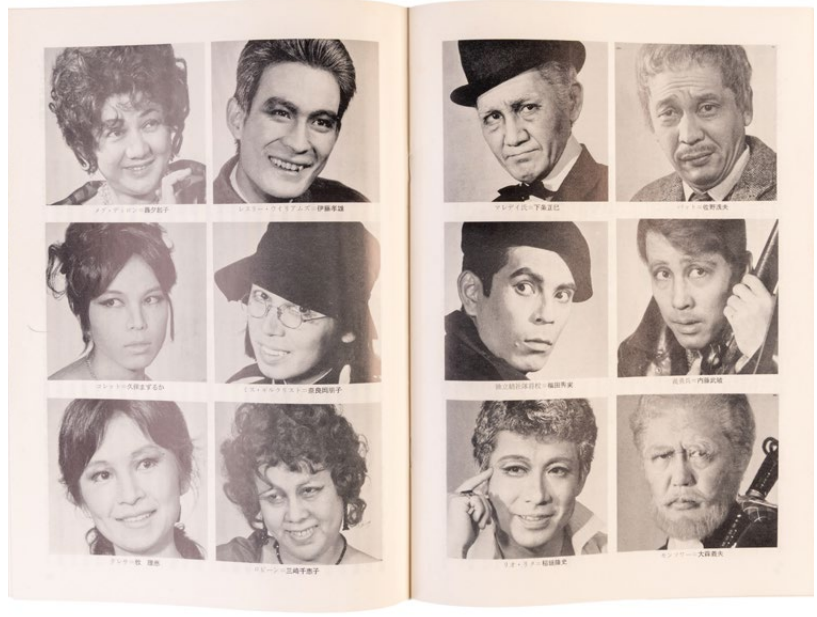
8

BRENDAN (Behan).
Hitojichi 人質 The Hostage.
Mingei no Chugen, no. 75.



First edition. Numerous photographic illustrations. Text in Japanese. Large 8vo. Original decorated wrappers, a very good copy. 34pp. Tokyo, Gekidan Mingei, 1964.

Program for the play by Brendan Behan (1923–1964) written in 1958. *The Hostage* is set in a dilapidated Dublin lodging house. It follows a young, innocent British soldier who is taken hostage by the Irish Republican Army (IRA) and threatened with execution if a condemned IRA prisoner is hanged in a Belfast jail. *Gekidan Mingei* (**劇団民藝**) was an important modernist theatre company co-founded by Takizawa Osamu (1906–2000) and Uno Jukichi (1914–1988). See poster no. 166. *Works 469*.

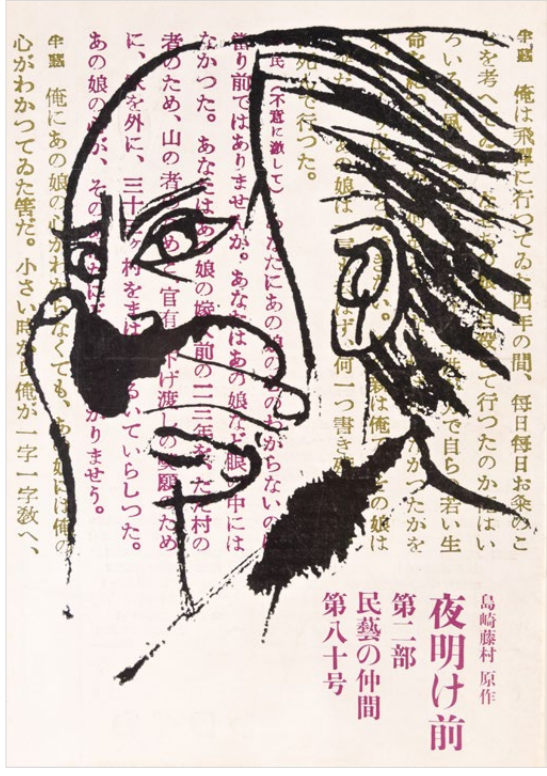


9

TOSON (Shimazaki).
Yoake mae Dai 2 bu 夜明け前 第二部 [Before the Dawn–Part 2]. Mingei no Chugen, no. 80.

First edition. Numerous photographic illustrations. Text in Japanese. Large 8vo. Original decorated wrappers, a very good copy. 41pp. Tokyo, Gekidan Mingei, 1965.

Program for the second part of the play which premiered at *Gekidan Mingei* (**劇団民藝**) in August 1965. Although Kubo Sakae (1900–1958) had passed away seven years previously, this production was a faithful revival of his ideas. See item 7. *Works 471.*





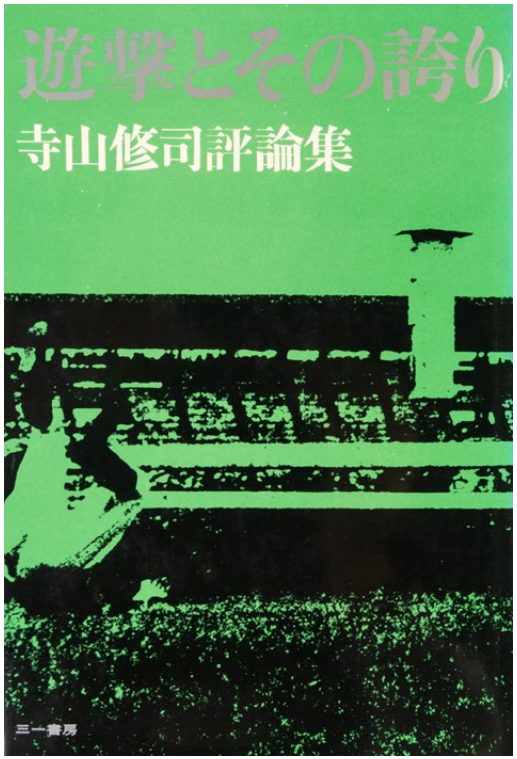
10

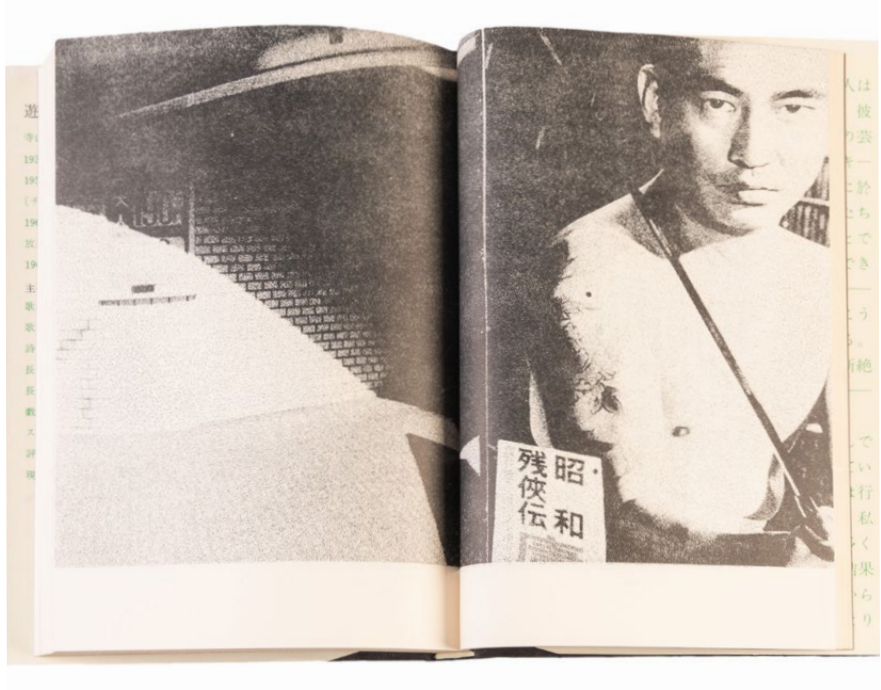
TERAYAMA (Shuji). **NAKAHIRA** (Takuma), photographer

Yugeki to sono hokori—Terayama Shuji hyoronshu
遊撃とその誇り：寺山修司評論集
[Guerrilla Tactics and Pride–Essays by Terayama Shuji].

First edition. Several photographic illustrations. Japanese text. 8vo. Original boards in dustwrapper, a very good copy. 292pp. Tokyo, Sanichi Shobo, 1966.

This is a debut collection of critical essays by the Japanese avant-garde artist Terayama Shūji (1935–1983). 'Yugeki' (**遊撃**) has several layers of meaning but 'guerrilla tactics' fits in with Terayama's rebellious attitude. 25 essays span an eclectic mix of high and low culture covering topics such as cinema, the Olympics, boxing, baseball, *tanka*, modern poetry, and popular songs. Photographs by Nakahira Takuma (1938–2015), one of the most important photographers of the *Provoke* group. Uncommon. Works 039.





11

ITO (Shinsui) and others.
Nihon no Kogei 日本の工芸 [Japanese Crafts].



First edition. 11 vols. Numerous photographic plates, several in colour. Japanese text. 8vo. Original decorated boards in slipcases, a very good set. Tokyo, Tanko Shinsha, dated: Showa 40–42 [i.e. 1965–1967].

Originally the work was conceived to run to ten volumes, each focussing on one specific subject of Japanese crafts: Dyeing/Textiles (**染** *some*), Lacquerware (**漆** *urushi*), Metalwork (**金工** *kinko*), Papermaking (**紙** *kami*), Traditional Dolls (**人形** *ningyo*), Glassware (**ガラス** *garasu*), Weaving/Textiles (**織** ori), Wood/Bamboo (**木・竹** *ki take*), Ceramics/Pottery (**陶磁** *toji*), Stonework/Gems (**石・玉** *ishi, tama*). A supplementary volume on the crafts in Okinawa (**琉球**) was published in 1966. Each volume is written by a different expert in the field. Various photographers including Iwamiya Takeji (1920–1989). See poster item 167. *Works 035.*



12

INUKAI (Michiko).
Machin-Gai nikki マーチン街日記
[Diary at Martin Street].



First edition. Colour frontispiece and several illustrations. Japanese text. 8vo. Original decorated boards with dust-wrapper, a very good copy. 267pp. Tokyo, Kawade Shobo, dated: Showa 42 [1967].

Inukai Michiko (1921–2017) is the granddaughter of the liberal Prime Minister Inukai Tsuyoshi who was assassinated in 1932. She was a well-know woman writer and a Catholic. The present diary describes the impressions of her stay in 1964 at Radcliffe College (Cambridge, Mass), where she was a research fellow. See also item 31. *Works 040.*



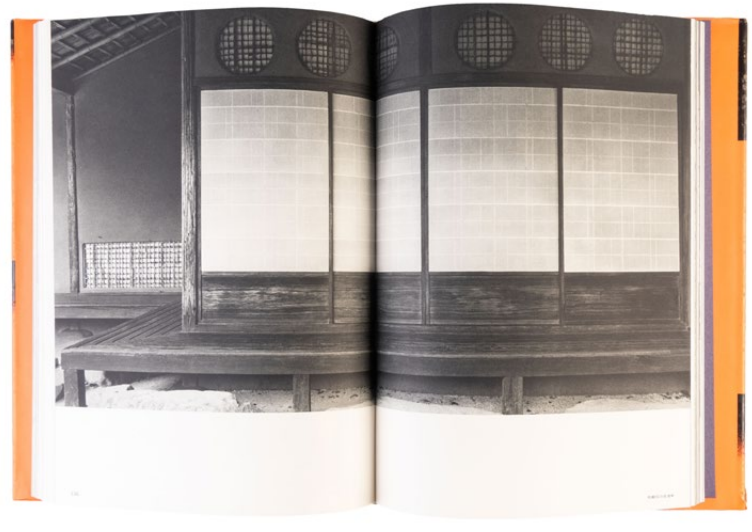
13

ITOH (Teiji), author. **FUTAGAWA** (Yukio) photographer.
Sukiya 数寄屋 [Sukiya Architecture].

First edition. Numerous photographic plates, several in colour as well as numerous architectural diagrams. Japanese text. Large folio. Original decorated cloth in dust-wrapper (unobtrusive marginal tears), slipcase, and cardboard box (minor wear), a very good copy. 209pp. Kyoto, Tanko Shinsha, 1967.

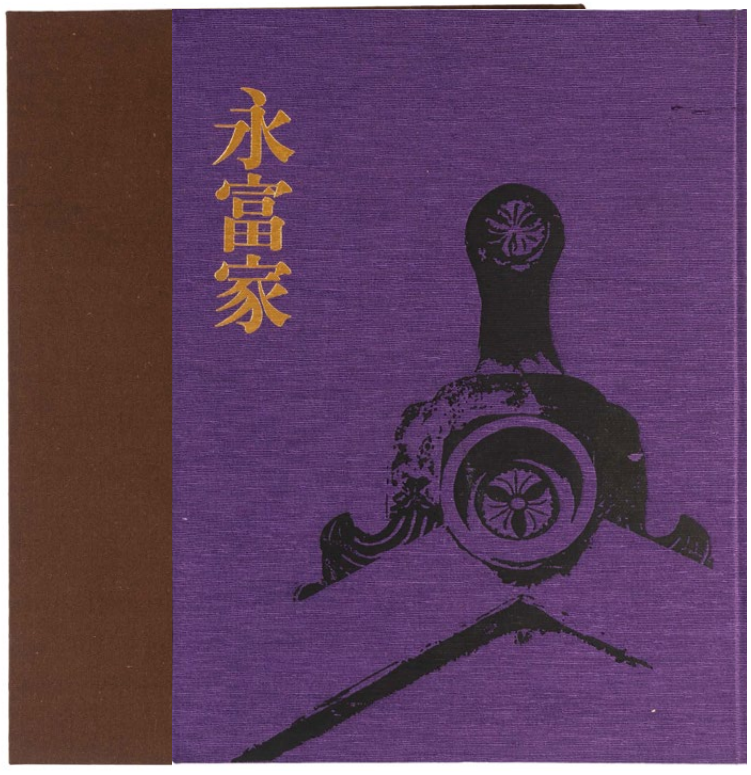
Sukiya is a style of architecture that was developed in the Muromachi period (16th century) in connection with the tea ceremony. However, it is only in the Edo period that this elegant style spread north and became used in residential buildings of the upper classes. The present monograph is beautifully illustrated with photographs by Futagawa Yukio (1932–2013) who specialised in architectural photography (see items 5&30). Text by Itoh Teiji (1922–2010) the prominent historian of architecture and garden design. (See also items 25&130). *Works 043.*





14

NAGATOMI-KE HENSHU IINKAI.
ISHIMOTO (Yasuhiro), photographer.
Nagatomi-ke 永富家 [The Nagatomi Clan].



First edition. No. 312 of a limited edition of 1000 copies. Numerous photographic plates, mostly in colour. Japanese text. Large folio. Original decorated cloth in decorated folding cloth case and outer cardboard case (worn), but still a very good copy. 205pp. Tokyo, Kajima Kenkyujo Shuppankai, dated: Showa 43 [i.e. 1968].

A richly illustrated monograph of the Nagatomi residence in Tatsuno (Hyogo Pref.). Built in 1822 the complex is a superb example of private *Sukiya* architecture, and it is now listed as an Important Cultural Asset. Ishimoto Yasuhiro (1921–2012) is amongst Japan's most famous photographers. He published several groundbreaking works about the Katsura Imperial Villa (1960 & 1983, see item 70), and Chicago, where he lived for a number of years and which is lovingly portrayed in his first important book 'Someday, Somewhere' (1958). (See also items 41, 60, 70, 134, & posters 245&303). Uncommon. *Works 050.*



15

YOSHIDA (Mitsukuni).

Nihon no Monyo—Kacho 日本の紋様：花鳥
[Japanese Patterns—Flowers and Birds].

First edition. 3 vols. Numerous photographic plates. Japanese text. Folio. Original cloth in dust-wrapper and slipcase. A very good set. Still a very good set. Decorated endpapers. Kyoto, Tanko Shinsha, 1968.

The book describes how natural elements became stylized into *monyo* (紋様) patterns which often refer to specific pieces of poetry, to then become metaphors for emotions related to seasonal change. They are deeply rooted in Japanese culture. The first three volumes deal exclusively on the use of flower and bird motives in various media of arts and crafts (textiles, ceramics, lacquer, furniture etc.). Yoshida Mitsukuni (1921–1991) was a leading cultural historian and Professor at Kyoto University. This is an important sourcebook that goes to the heart of Japanese aesthetics. (Works by Yoshida see also items 16, 27, 57, 64–66, 77–79, 90, 93, 98, 114&128). *Works 055.*





16

YOSHIDA (Mitsukuni).

Nihon no Monyo—Fugetsu 日本の紋様：風月
[Japanese Patterns—Wind and Moon].

First edition. Numerous photographic plates. Japanese text. Folio. Original cloth in dust-wrapper and slipcase. A very good copy. Decorated endpapers. 241pp. Kyoto, Tanko Shinsha, 1969.

This is a supplement volume to the 3 vol. *Katcho* series printed in the previous year (see previous item). The term '*fugetsu*' (**風月**) is also used to refer to 'beauty of nature' in general or an emotion related to the seasons. (Other works by Yoshida see also items 15, 27, 57, 64–66, 77–79, 90, 93, 98, 114&128). *Works 055.*





17

YAMABE (Tomoyuki) and others.

Nihon dento isho 日本伝統衣裳

Japanese traditional costumes.



First edition. One of a limited edition of 1000 copies. 3 vols. Numerous tipped-in colour plates. Japanese text. Large folios (measuring 30x43cm). Original decorated cloth in elaborately decorated cloth *chitsu* and cardboard boxes (light spotting and wear), overall a very good set. 114, 41(text); 109, 37(text); 112, 43(text)pp. Tokyo, Kodansha, 1968–1969.

A superb survey of the three important kimono/costume collections that belong to three of the oldest families in Japan, namely the Uesugi, the Maeda, and the Mori family. All of them were prominent Daimyo who in the 16th century were members of the Council of Five Elders (*Go-Tairo* 五大老) but were demoted to the status of 'Outer Lords' (*Tozama Daimyo* 外様大名) during the Edo period. Some of the Noh theatre robes depicted here date back to the 16th century. Uncommon. *Works 056.*



18

HOSOE (Eikoh).
Kamaitachi 鎌鼬 [Weasel's Slash].

First edition. One of a limited edition of 1000 copies (un-numbered). 34 double-page photographic plates. Text in English and Japanese. Large folio. Original decorated cloth in plastic dust-wrapper, slipcase and cardboard box, a close to fine copy. [x](text)pp. Tokyo, Gendai Shichosha, 1969.

Photographs of the *butoh* (**舞踏**) dancer Hijikata Tatsumi (1928–1886) returning to his hometown in Akita Prefecture. "It will be almost impossible to define Tatsumi Hijikata, between the terrestrial or the aerial as one of his own attributions, but, before speaking of that, the significant fact is that our dancer has rushed like a gust of wind to the farm village, especially to the district of rice crops, where the most contradictory and irrational facts of social reality in Japan today still remain. He appears there abruptly, just like an eagle flying down to earth, or a sudden kidnapper from heaven." (Introduction). Tanaka uses an ingenious device to translate the *'kamitachi'* phenomenon into the design of the plates by coating the verso of each in blue (sky) which then open up to an intense, even demonic drama of the black and white plates. Hosoe Eikoh (1933–2024) is amongst the most important Japanese photographers of the 20th century. The book was given the Art-Award by the Ministry of Education in April 1970. *Works 060*.





19

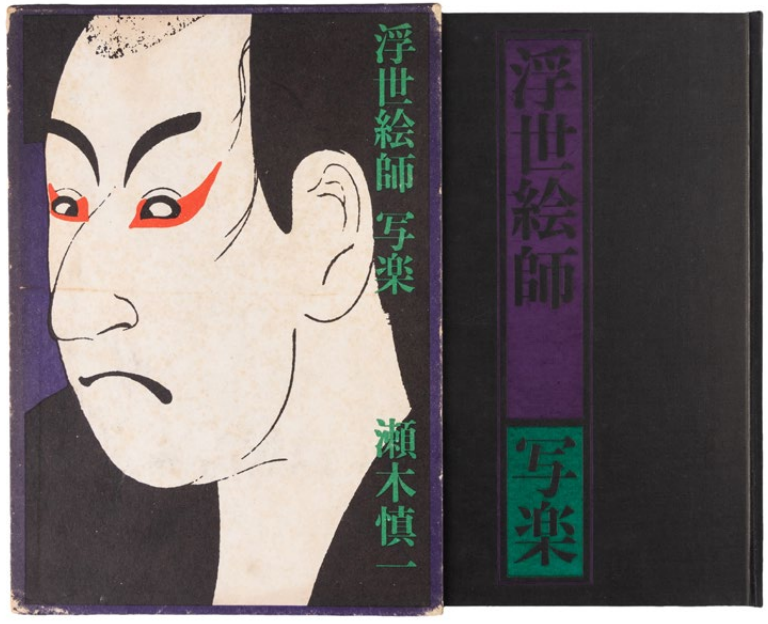
SEGI (Shinichi).

Ukiyoe-shi Sharaku. 浮世絵師写楽 [The Ukiyo-e Teacher Sharaku].



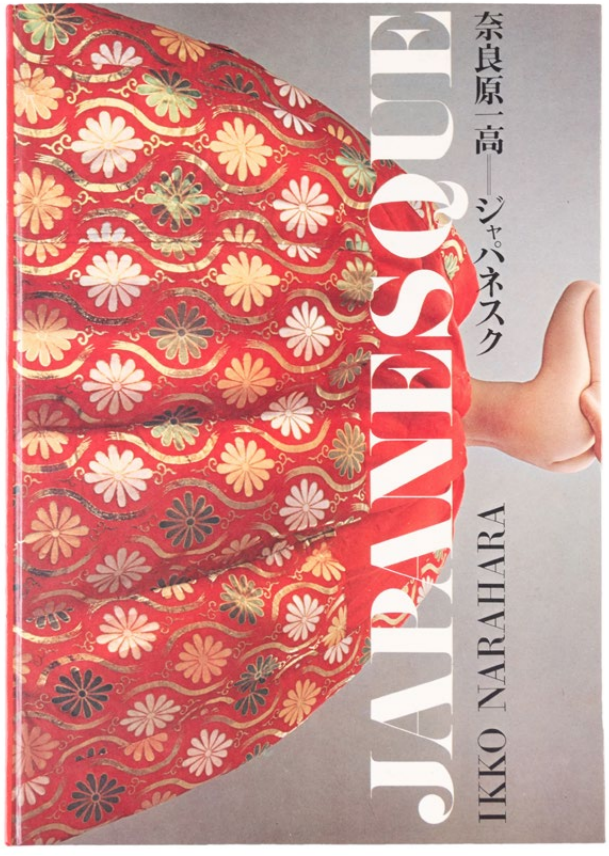
First edition. 1 colour plate, & 20 b.-w. plates. Japanese text. 8vo. Original embossed cloth in decorated slipcase (some wear and light staining). Still a good copy. 222, 55pp. Tokyo, Gakugei Shorin, 1970.

Segi Shinichi (1931–2011) was an important postwar art critic, and historian. He founded the Tokyo Art Institute (**総合美術研究所**) and wrote extensively on Ukiyo-e and various avant-garde movements. Sharaku Toshusai (dates unknown) is one of the greatest and most eccentric Ukiyo-e artists of the 18th century. He became know for his portraits of Kabuki actors. Very little is known about his life, and his career seems to have only spanned 10 months. *Works 065*.



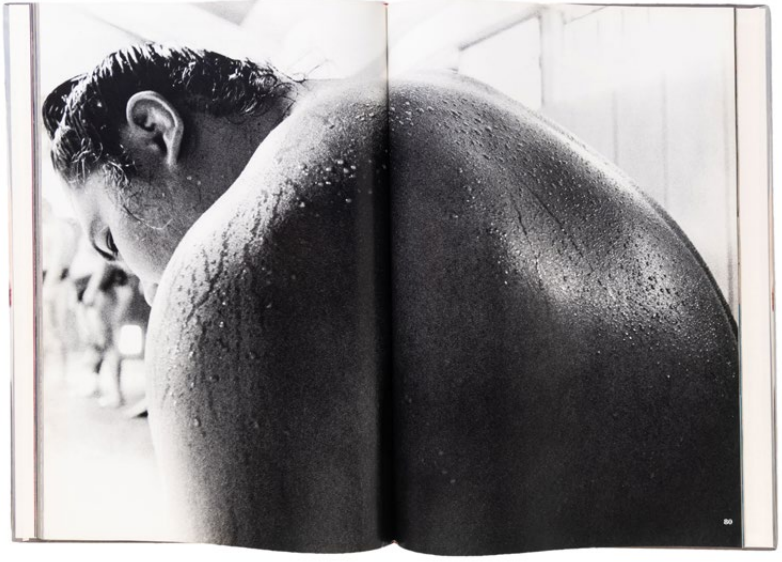
20

NARAHARA (Ikko).
Japanesque.



First edition. 101 photographic plates, many double-page and in colour. Text in English and Japanese. Large folio. Original decorated boards in slipcase. A very good copy. [iv], [viii], [iv](text)pp. Tokyo, Mainichi Shimbunsha, 1970.

This is Narahara's first major book in colour, a look at traditional Japanese culture. "'Mt. Fuji'... 'Sword'... 'Noh'... 'Courtesan'... 'Sumo'... and 'Samurai'... All of these subjects gathered here are representative of the clichés with which Japan was once spoken of... What is ambivalent here is not merely the manner of selecting the subjects. Clearly apparent within the actual composition of the photography of nature and man, within the texture of the photographic surface, are the photographer's affection for and irritation at the objects." (Essay: 'The Soul of a Young Japanese' by Yamazaki Masakazu). Later he explained that it was a chance encounter with a book of erotic woodblock prints in a shop window in Paris that inspired him to produce this book which now seems very much a product of the '70s. Narahara Ikko (1931–2020) is another outstanding photographer of the post-war period. *Works 064*.



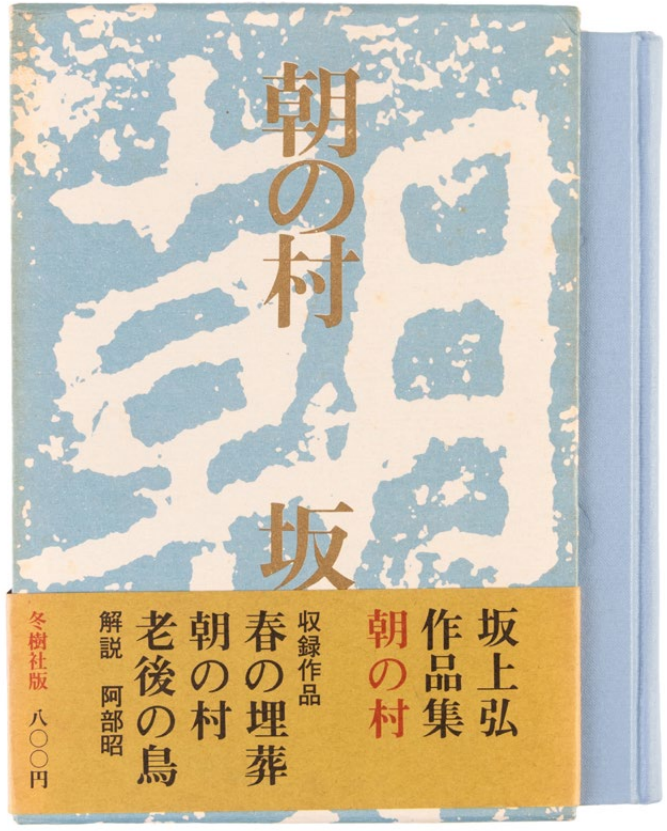
21

SAKAGAMI (Hiroshi).

Asa no Mura 朝の村 [A Village in the Morning].

First edition. Japanese text. 8vo. Original blindstamped cloth in plastic dust-wrapper, decorated slipcase with *obi*, a very good copy. 275pp. Tokyo, Tokisha, 1971.

Three further works by Sakagami: Burial in Spring (**春の埋葬** *Haru no maiso*), Village in the Morning (**朝の村** *Asa no mura*) & A Bird of Old Age (**老後の鳥** *Rogo no tori*). All of them deal with the underlying psychological tensions of modern-day life, as well as issues of aging, isolation and mortality. See item 1&33. *Works 066.*

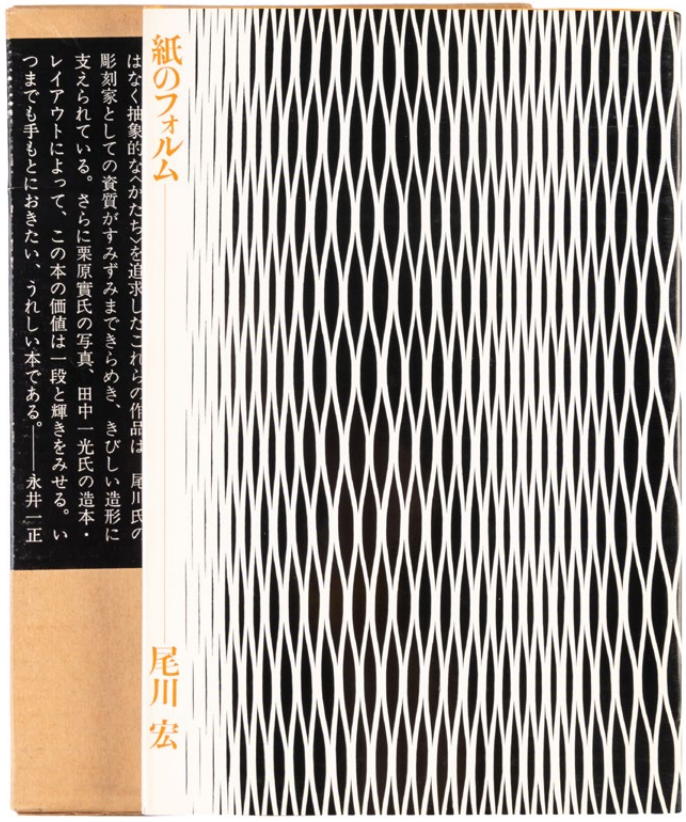




22

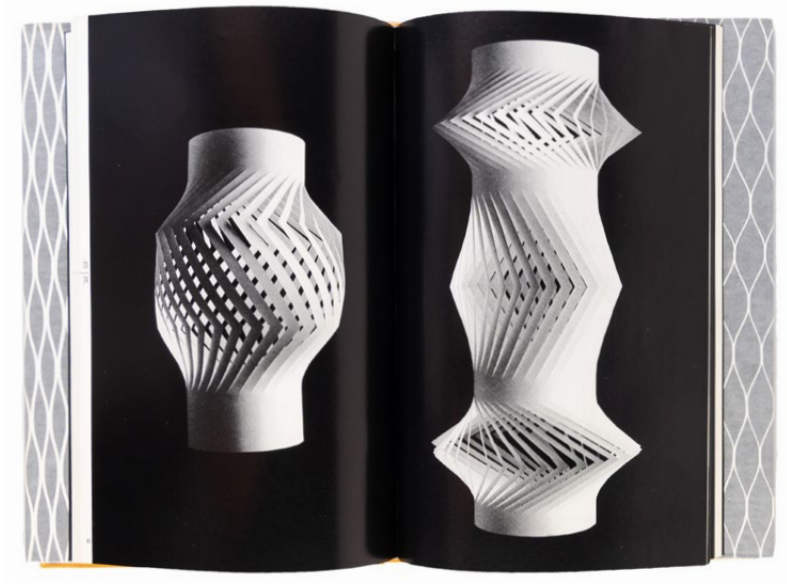
OGAWA (Hiroshi).

Kami no forumu 紙のフォルム [The Form of Paper].



Second revised edition. Numerous photographic plates and illustrations. Japanese text. Large 8vo. Original boards in dust-wrapper and outer cardboard case, a very good copy. 166, [vi]pp. Tokyo, Kyuryu-do, 1971.

Hiroshi Ogawa (1932–2018) was a designer, and artist celebrated for his innovative work with three-dimensional paper modelling. “This book enquires into the quintessence of forms which paper can be given” (Introduction by Hara Hiromu). It is divided into five chapters, namely folding (**折る** *oru*), bending (**曲げる** *mugeru*), cutting (**切る** *kiru*), assembling (**組む** *kumu*) and making (**作る** *tsukuru*). The fifth additional chapter provides detailed instructions on how to make these sculptures yourself. This had not been part of the first edition of 1967. Uncommon in any edition. Rare. See item 34&105. C.f. Works 041.

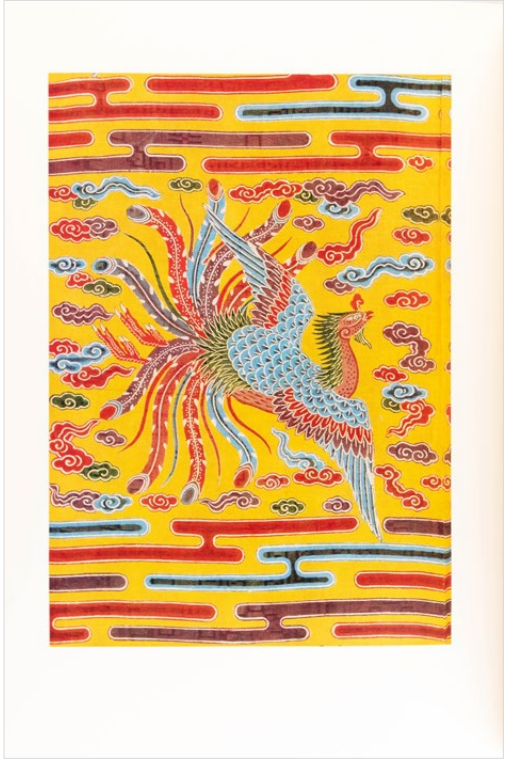


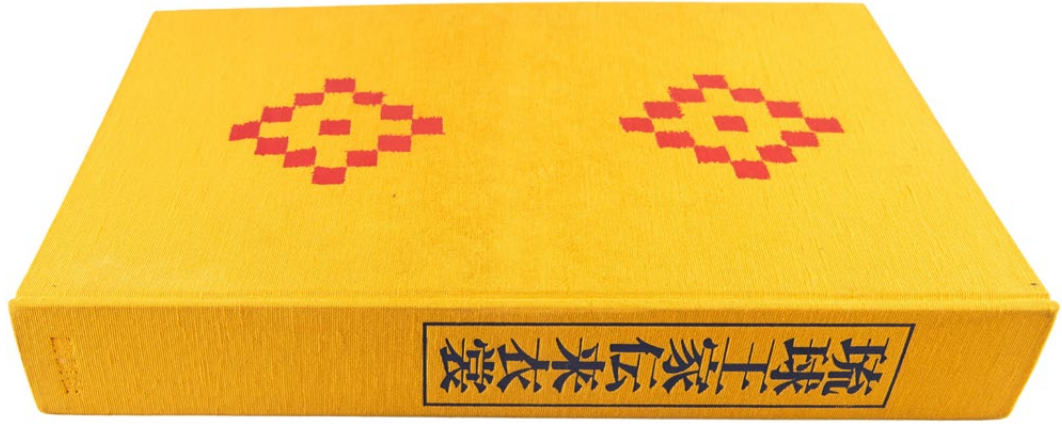
23

VARIOUS AUTHORS incl. **KAMAKURA** (Yoshitaro).
Ryukyu Oke Denrai Isho 琉球王家伝来衣裳
Hereditary costumes cherished by the ex-Ryukyu Royal Family.

First edition. Numerous tipped-in colour plates. Japanese text. Large folio. Original decorated cloth in decorated cloth *chitsu* and outer cardboard box (some wear), still a very good copy. Unpaginated. Tokyo, Kodansha, 1972.

Examples of the distinctive dyeing and weaving patterns that evolved in Okinawa (formerly Ryukyu) from the collection of the Ryukyu Royal family. This de-luxe edition was printed to mark the occasion of the return of Okinawa to Japanese governance after American forces took control of the islands at the end of the WWII. Uncommon. *Works 073*.





24

DOMON (Ken).
Bunraku 文楽 [Japanese Puppet Plays].



First edition. 2 vols. Numerous photographic plates. Japanese text. Folio. Volume of plates in original decorated cloth, text-volume in original flexible boards, in decorated cloth slipcase and outer cardboard box (some wear), overall a very good copy. 125pp. Kyoto, Shinshindo, 1972.

This is one of the most beautiful book-productions in post-war Japan and a milestone in Domon's oeuvre. The art of Bunraku puppet plays was developed in the 17th century and supposedly reached the peak of its popularity in the 18th century. It is a highly complex art form where wooden puppets are moved on a stage by one to three puppeteers to the accompaniment of a shamisen player and a narrator. The skill of the puppeteer lies in his ability to submerge his whole existence beneath the role of puppet, i.e. to become invisible. Lower ranking puppeteers wear black robes and masks to help them achieve that aim, but for a master of the art such artificial camouflage is unnecessary. For the slipcase Tanaka uses the blue hemp cloth that is traditionally used by the master puppeteer. Domon Ken (1909–1990) is one of the most important photographers of the Realist Photo Movement (**リアリズム写真運動** *Riarizumu Shashin Undō*) in Japan. Uncommon. See item 28 and poster no. 185 & 186. *Works 077*.



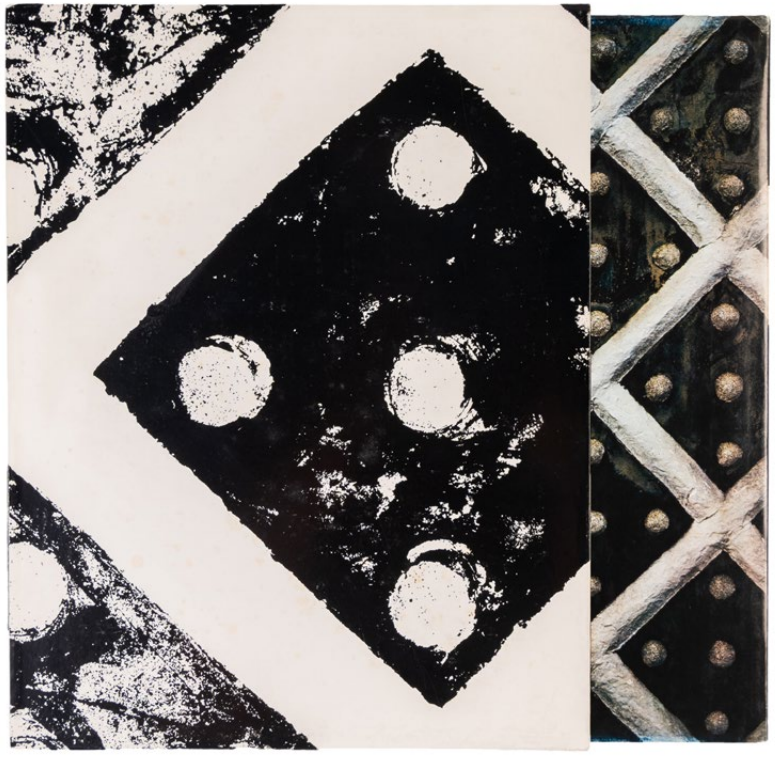
25

ITOH (Teiji), text.

Nihon no Kura 日本の蔵
[The Storehouses of Japan].

First edition. Numerous photographic plates, several in colour. Text in Japanese. Large folio. Original decorated cloth in dust-wrapper, slipcase, and outer cardboard case (minor wear), overall still a very good copy. 249pp. Kyoto, Kodansha, dated: Showa 48, [i.e. 1973].

A beautifully illustrated work by the famous architectural historian Itoh Teiji (1922–2010). The book analyses Japanese storehouses under the heading of the main materials used in their construction, i.e. wood, stone, and earth. Excellent photographs by Takai Kiyoshi (born 1938) who specialised in documenting historic Japanese architecture. See item 13&130. *Works 082*.



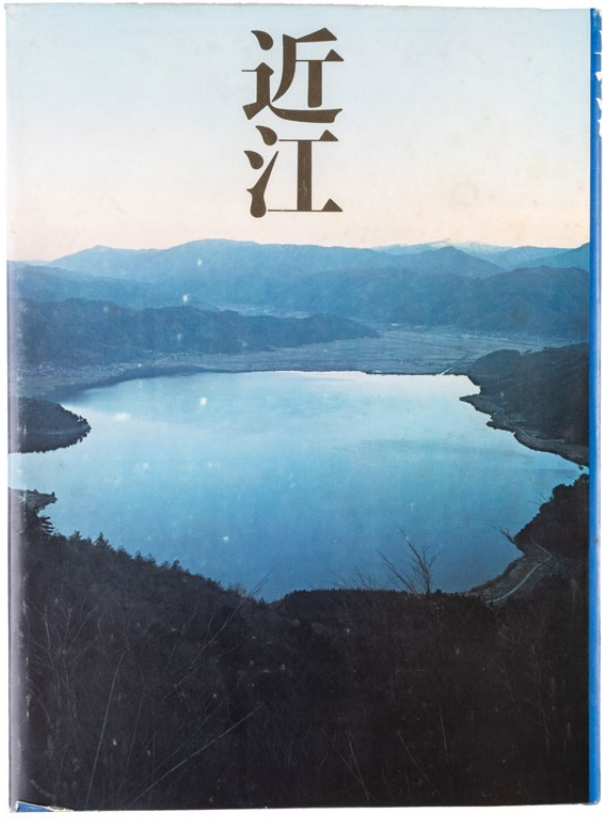


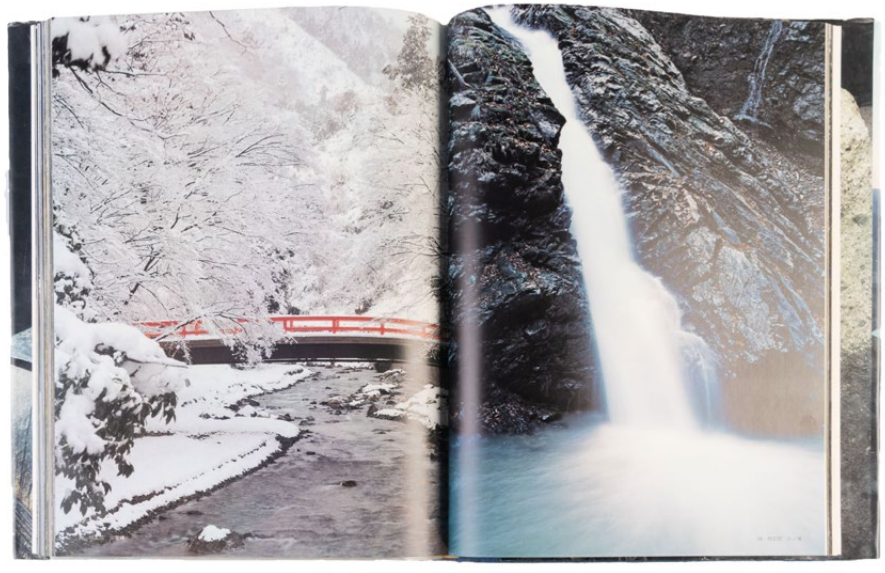
26

SHIRASU (Masako), text. **MAKI** (Naomi) photographer.
Omi—ki to ishi to mizu no kuni 近江：木と石と水の国
[Omi—A Country of Trees, Stones, and Water].

First edition. Numerous photographic plates, mostly in colour. Japanese text. Large folio. Original decorated cloth in dust-wrapper, slipcase, and cardboard box, a very good copy. 195pp. Kyoto, Shinshindo Shuppan, 1973.

Omi is the area around Biwa Lake, one of the most scenic regions of Japan. This book portrays the almost spiritual characteristics of Omi by combining evocative photography of the landscape with its ancient trees, its pilgrimage routes, its temples and Buddhist roadside statues, with excellent text by the travel writer Shirasu Masako (1910–1998). The photographer Maki Naomi (1926–2007) was the younger brother of Domon Ken. (See item 38, 135 & poster 189). Rare. *Works 086*.





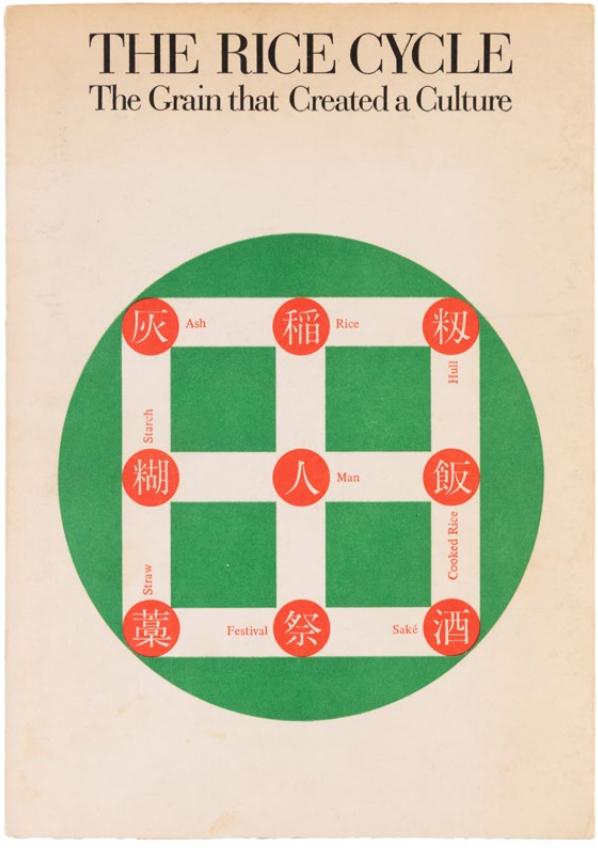
27

YOSHIDA (Mitsukuni) author. **TSUNE** (Sesoko), editor.

The Rice Cycle. The Grain that Created a Culture.

First edition. Numerous photographic plates (incl. one foldout plate by Yokoo Tadanori). English text. Large 8vo. Original decorated flexible boards, overall a very good copy. 108pp. Tokyo, JETRO, 1974.

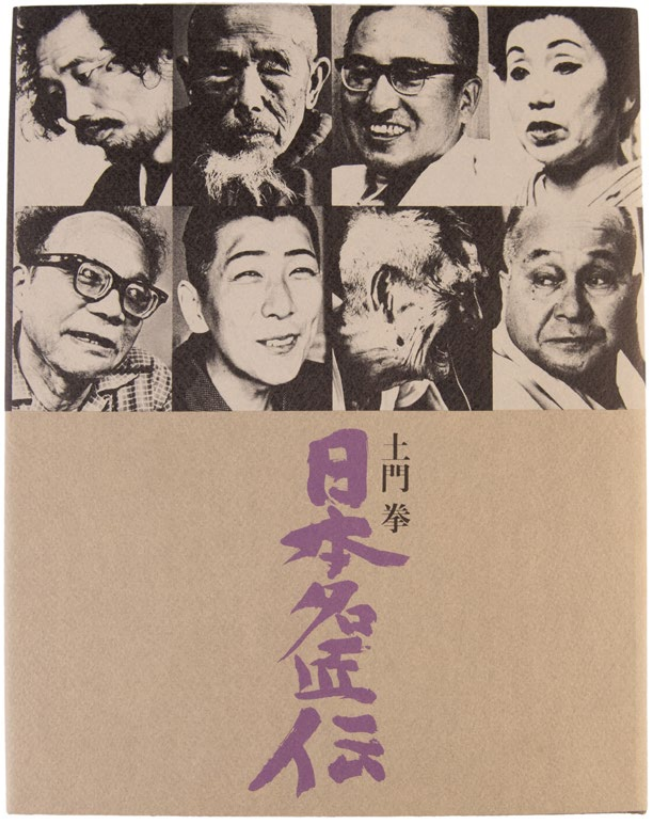
This work was compiled on the occasion of the Spokane World Expo in 1974. The theme of the exposition was 'How man can live, work and play in harmony with his environment'. It was financed and published by the Japan External Trade Organization. Also includes an essay by the famous architectural historian Itoh Teiji (see items 13, 25&130). The format of this work set a pattern for the Mazda promotional series. (For other works by Yoshida see also items 15, 16, 57, 64–66, 77–79, 90, 93, 98, 114&128). *Works 091*.





28

DOMON (Ken).
Nihon Meishoden 日本名匠伝
[Famous Artisans of Japan].



First edition. Numerous photographic plates (many in colour). Japanese text. Folio. Original cloth in dust-wrapper and cardboard case, a very good copy. Unpaginated. Kyoto, Shinshindo Shuppan, dated: Showa 49 [i.e. 1974].

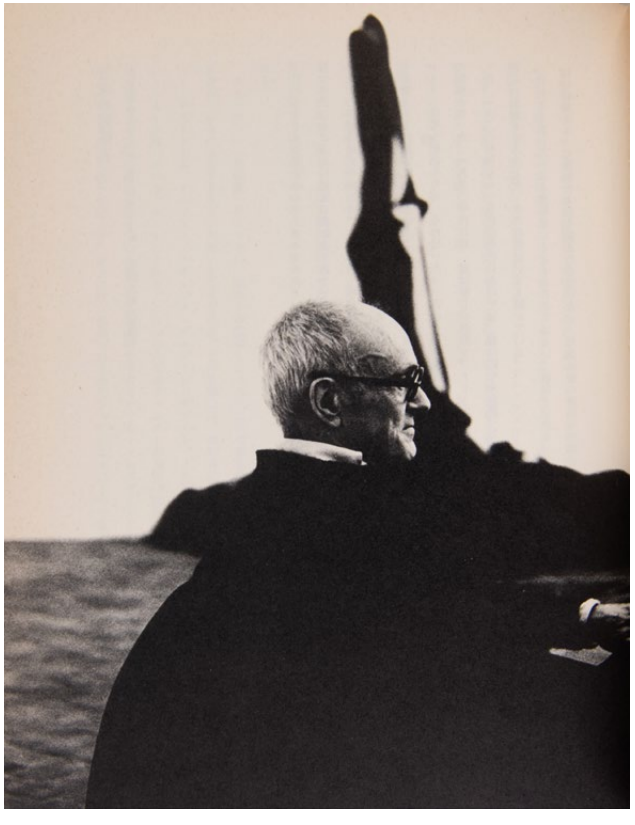
Superb portraits of sixteen major figures from the world of literature (Kawabata Yasunari, 1899–1972), woodcut art (Munakata Shiko, 1903–1975), acting (Mizutani Yaeko, 1905–1979), pottery (Hamada Shoji, 1894–1978), *Go* (Sakata Eio, 1920–2010), as well as the heart-surgeon Sagakibara Shigeru (1910–1979)—to name just a few. All of them were survivors, the old guard of Japan—in the best possible way. They are full of a quiet sense of their own achievement and are clearly comfortable with Domon's presence. (See also item 24 and poster no. 195). *Not in Works.*



29

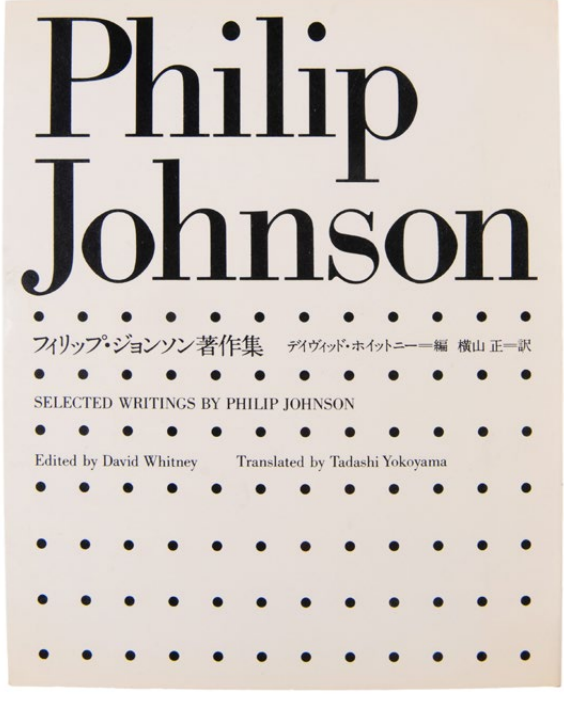
YOKOYAMA (Tadashi), transl.

Firippu Jonson chosaku shu フィリップ・ジョンソン著作集
Philip Johnson, Selected Writings.



First edition. Several diagrams and illustrations. Japa-nese text. Large 8vo. Original flexible boards in slipcase, a very good copy. 311pp. Tokyo, A.D.A. Edito, 1975.

A translation of essays, critical reviews, and lectures by the celebrated American architect Philip Johnson (1907–2005). The texts were translated by Yokohama Tadashi (1939–), professor of architecture at the University of Tokyo. Published at the same time as the hardcover edition this is a *fukyu-ban* (soft-cover edition). *Works 094*.

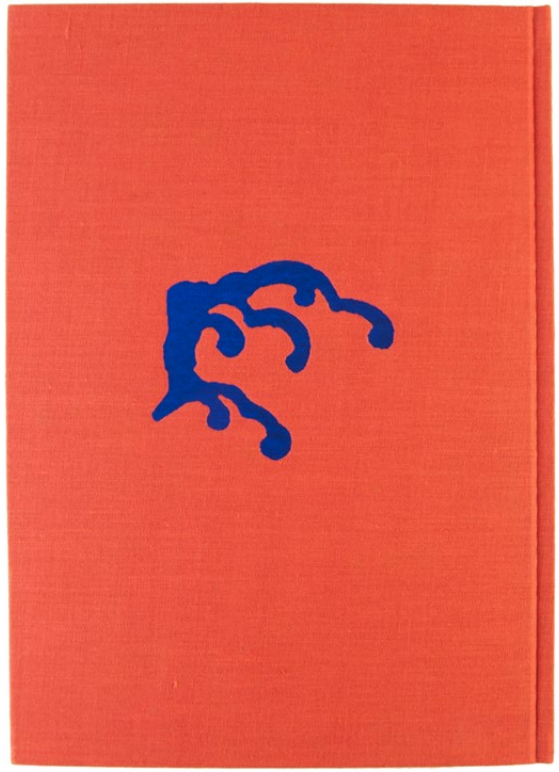


30

KYOTO KOKURITSU KINDAI BIJUTSUKAN.
FUTAGAWA (Yukio) photographer.
Okinawa no Kogei 沖縄の工芸
[The Crafts of Okinawa].

First edition. Numerous photographic plates, mostly in colour. Japanese text. Large folio. Original decorated cloth in cloth slipcase (slightly spotted) and cardboard slipcase, decorated endpapers, overall still a very good copy. 285pp. Tokyo, Kodansha, 1975.

This Kodansha edition accompanied an exhibition of Okinawan crafts at the Kyoto National Museum of Modern Art. Includes superb historic examples of dyeing, weaving, lacquer-work, pottery and musical instruments. The text was written by a team of curators at the museum. An English edition was published in 1978. Photographs by Futagawa Yukio (see items 5&13). *Works 097.*





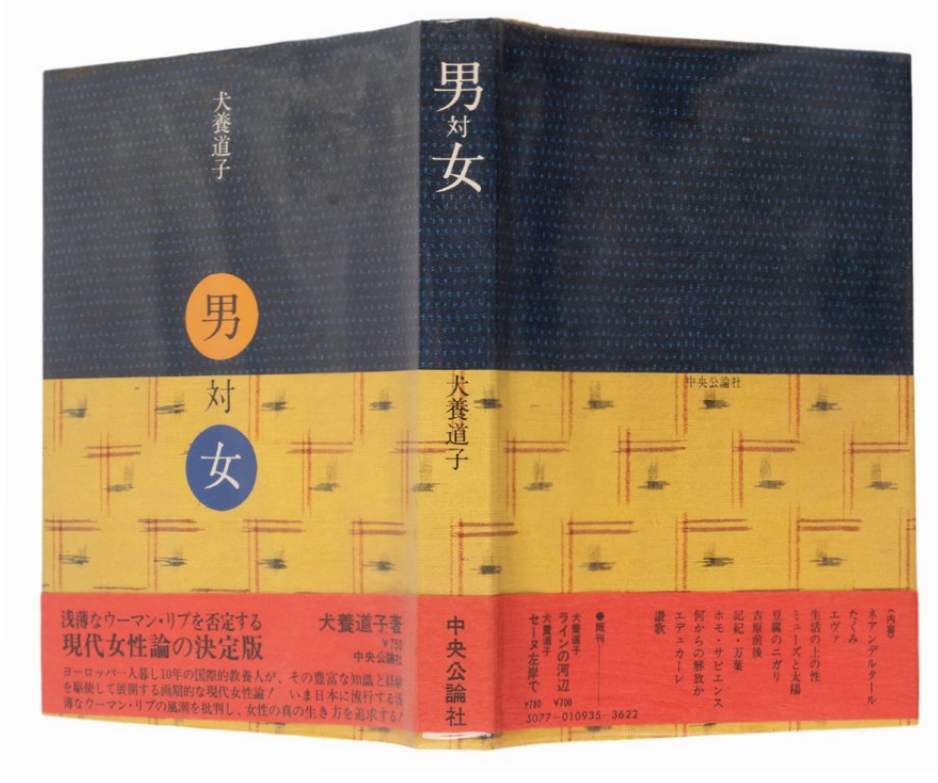
31

INUKAI (Michiko).
Otoko tai Onna 男対女 [Man vs. Woman].

First edition. Japanese text. 8vo. Original boards with dust-wrapper, *obi* and plastic cover, a very good copy. 262pp. Tokyo, Chuo Koronsha, 1975.

Another title by the Catholic author. Inukai gives an interesting analysis of different gender dynamics in America and Japan and the consequences for the Women's Liberation Movement in each country. Uncommon. See also item 12. *Works 100*.





32

TANAKA (Ikko).

Tanaka Ikko no Dezain 田中一光のデザイン
The Work of Ikko Tanaka.

First edition. Numerous photographic plates and illustrations. Text in Japanese with English Summary. Folio. Original cloth in slipcase (minor wear). Still a very good copy. Decorated endpapers. 215pp. Kyoto, Shinshindo, 1975.

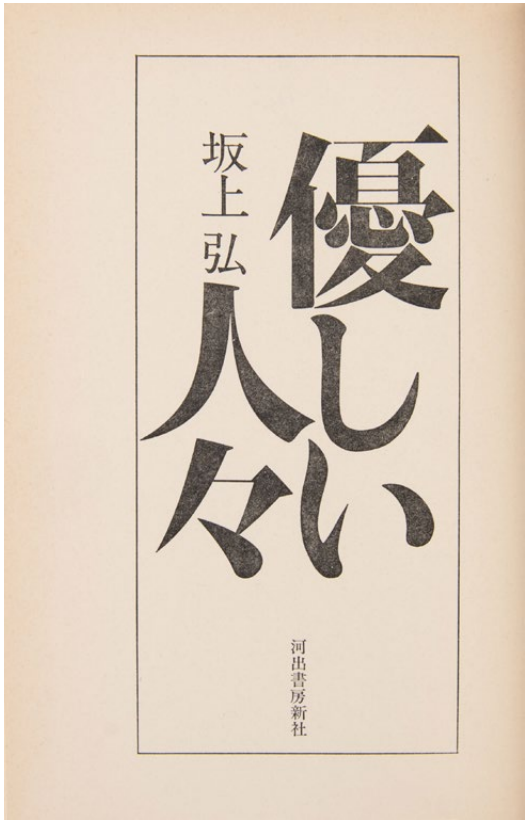
An overview of the first twenty years of Tanaka's design. "Ikko Tanaka is a modest, quiet man who forms a graphic bridge from Tokyo to San Francisco. He exhibits the best qualities of the East and the West in a mixture of high professionalism in his work." (p.3, Lou Dorfsman). See poster item 200. *Works 102*.





33

SAKAGAMI (Hiroshi).
Yasashii Hitobito 優しい人々 [Gentle People].



First edition. Japanese text. 8vo. Original decorated cloth in decorated slipcase with *obi*, a very good copy. 266pp. Tokyo, Kawade Shobo Shinsha, 1976.

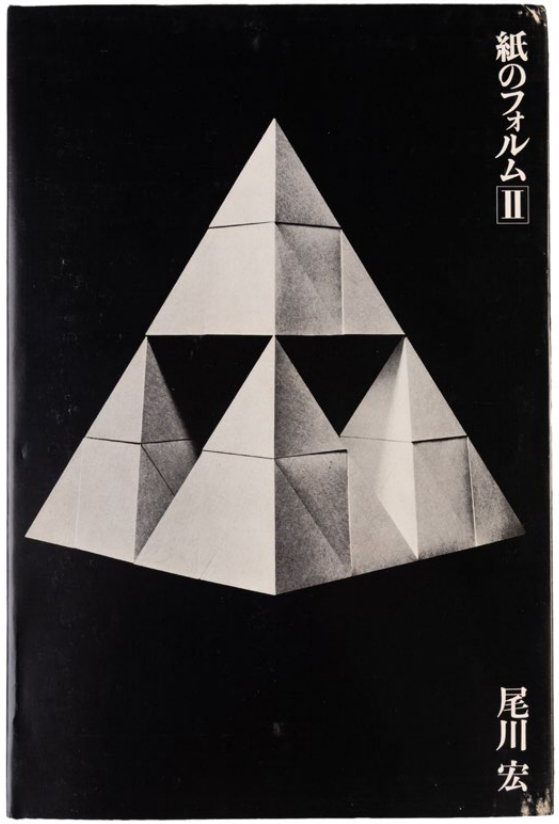
Another title by the famous introvert writer Sakagami (see item 1 & 21). The plot explores the repercussions for the family of a fatal traffic accident where the protagonist's sister-in-law is killed, and his brother is left hospitalized in critical condition. This is the first book where Tanaka used the famous *mizuhiki* (**水引**) knot motive on the slipcase. It aptly symbolises the complexities of family ties. See also 192, 193, 200, 218&373. *Works 105*.



34

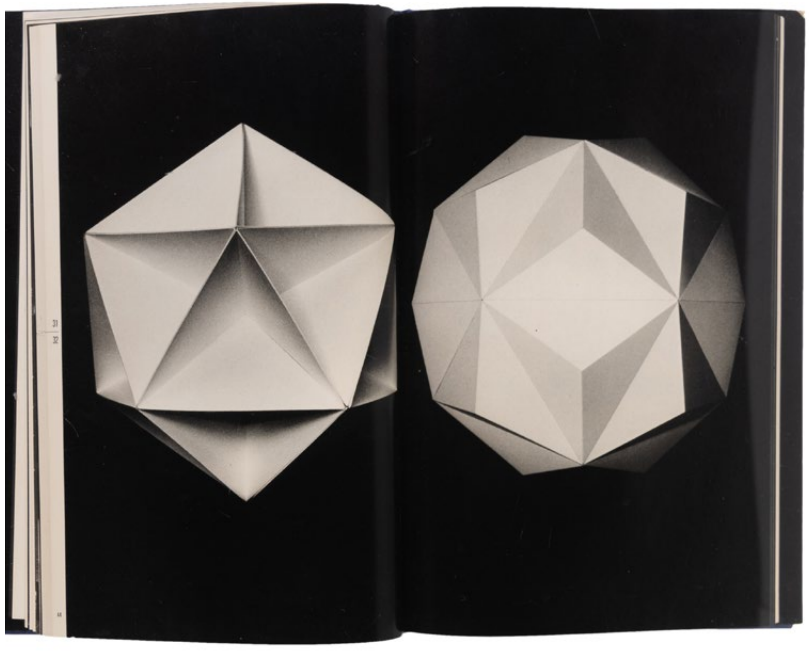
OGAWA (Hiroshi).

Kami no forumu II 紙のフォルム II [The Form of Paper, part 2].



First edition. Numerous photographic plates and diagram illustration. Japanese text. Large 8vo. Original boards in dust-wrapper and outer cardboard case, a very good copy. 186, [vi]pp. Tokyo, Kyuryu-do, 1976.

In this second volume of paper sculptures Ogawa develops new fascinating techniques on how to transform flat sheets of paper into complex, architectural, three-dimensional geometric structures. This time he illustrates three chapters: Surface (**面** *men*), band/strip (**帯** *obi*), and volume/mass (**量** *ryo*). Again, the last section diagram/patterns (**図** *zu*) provides blueprint instructions for his ideas. Photographs by Ogawa himself and Takada Yuzo (dates unknown). Rare. See item 22&105. *Works 106*.



35

SHINOYAMA (Kisshin).

Dancer—Akiko Kanda no sekai アキコ・カンダの世界 [The world of Akiko Kanda].



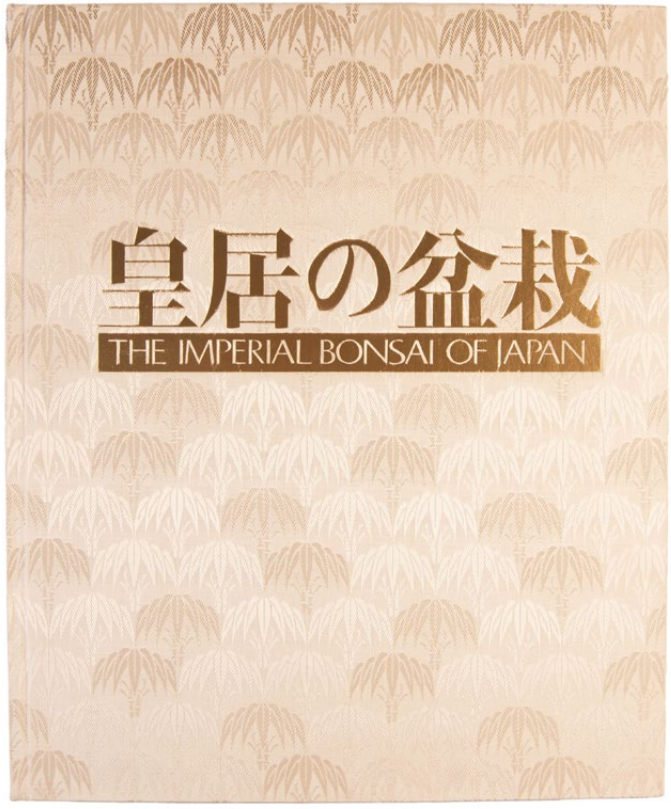
First edition. Numerous photographic plates. Text in English and Japanese. Large 4to. Original printed wrappers in slipcase (slightly worn edges). Still a very good copy. 201pp. Tokyo, Sekai Bunkasha, 1976.

Kanda Akiko (aka Kanda Masako, 1935–2011) was born into a traditional family in Omiya city (Saitama pref.). She started dancing when she was seven years old. In 1956 she left Japan and moved to New York where she joined the Martha Graham's dance troupe. Upon her return to Japan in 1962 she founded her own modern dance company. She received a number of prestigious awards, including the Education Minister's Art Encouragement Prize in 1988. Her biggest success was a number entitled 'Dancing to Barbara', an abstract dance, which she performed more than 70 times. Shinoyama first met her in 1971. The present work documents her performance of eleven dance routines. See poster item 208. Works 109.



36

NIHON BONSAI KYOKAI.
Kokyo no Bonsai 皇居の盆栽
Imperial Bonsai of Japan.



First edition. Numerous tipped-in colour plates. Text in English and Japanese. Large folio. Original decorated cloth in decorated cloth *chitsu* and cardboard box, a very good copy. 291pp. Tokyo, Nihon Hoso Shuppan Kyokai, 1976.

A beautifully illustrated work that was published in connection with a gift of 53 bonsai trees to the US National Arboretum (Washington DC) to celebrate the United States Bicentennial. The book features bonsai trees that are classified as Living National Treasures in the collection of the Imperial Household, including a famous 550-year-old Japanese White Pine known as "*Sandai Shogun* (三代将軍)" because it was known to have belonged to the third Shogun Tokugawa Iemitsu (1604–1651). Edited by the Japan Bonsai Association and published by the Japan Broadcast Publishing Company (*Nihon Hoso Shuppan Kyokai*). Uncommon. *Works 112*.



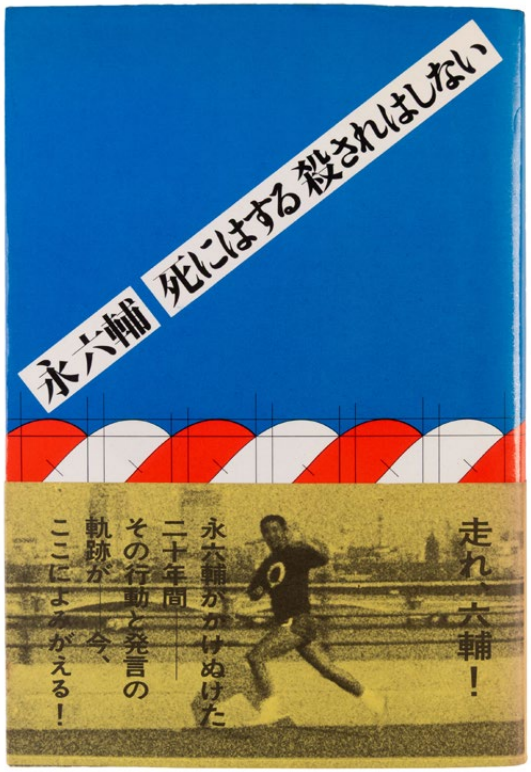
37

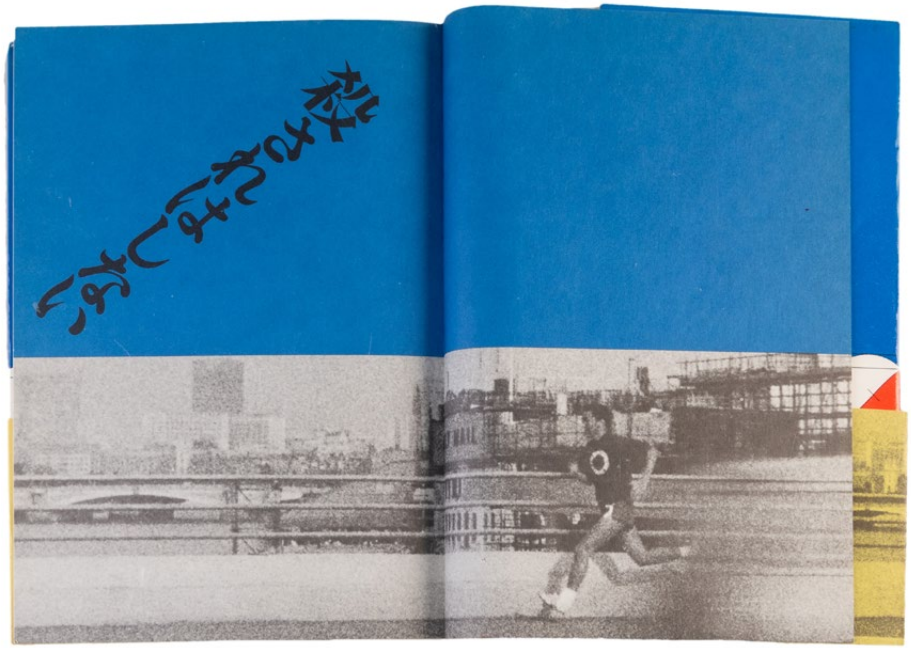
Ei (Rokusuke).

Shiniwa suru Korosarewa Shinai
死にはする殺されはしない
[I will die, but I will not be killed].

First edition. Several photographic illustrations. Japanese text. 8vo. Original flexible boards in dust-wrapper and *obi*, decorated endpapers, a very good copy. 259pp. Tokyo, Hanashi no Tokushu, 1976.

Ei Rokusuke (1933–2016) was a famous broadcaster, song-writer and essayist of Chinese descent. After graduating from Waseda University he worked as a writer for radio and television programs. During the 1960s he became a famous novelist and songwriter. This book contains a selection of some 200 essays of cultural and social commentaries which had been published in various newspapers (*Asahi Shimbun*, *Sankei Shimbun*, *Tokyo Shimbun* etc.). Rare. *Works 113*.





38

HAYASHIYA (Tatsusaburo), text.
MAKI (Naomi) photographer.

Tenkawa—Shinko to Geino no Sato
天川：信仰と芸能の里
[Tenkawa—A place of Faith and Arts].



First edition. Numerous photographic plates, several in colour. Japanese text. Small folio. Original decorated cloth in decorated slipcase, a very good copy. 197pp. Kyoto, Shinshindo, 1976.

Tenkawa is a village south of Yoshino and Asuka in Nara Prefecture. The Omine Buddhist pilgrimage route runs through the region, passing a number of important monasteries some of which have regular outdoor performances of Noh-plays. Hayashiya Tatsusaburo (1914–1998) was a renowned Japanese historian and professor at Kyoto University who specialized in medieval history of the performing arts. The book showcases the natural beauty, temples, festivals and treasures of Tenkawa. Photographs by Maki Naomi (1926–2007). See also item 26, 135&189. This book was privately printed and not for sale. Uncommon. Works 114.



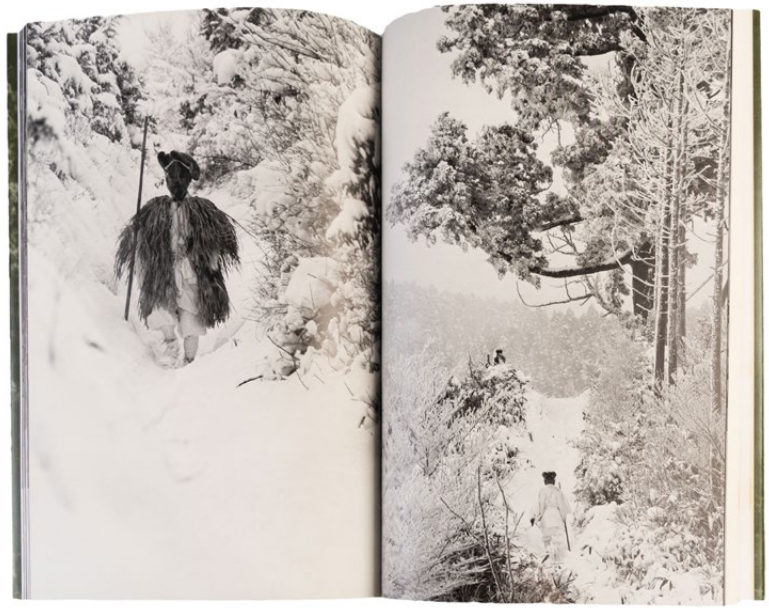
39

SHIRASU (Masako). **GOTO** (Chikao), photographer.
Hieizan Kaihogyo 比叡山回峰行
[Hieizan Mountain Training].



First edition. Numerous photographic plates. Japanese text. Large 8vo. Original flexible boards in dust-wrapper and decorated cardboard slipcase, a very good copy. 129pp. Kyoto, Shinshindo Shuppan, 1976.

An illustrated work describing the Tendai sects practice of 'Circum-ambulation Practice' on the Buddhist mountain Hieizan. The purpose of *kaihogyo* (**回峰行**) is to achieve a closer union with Buddha by praying and walking in the harsh conditions of the mountain. Wearing nothing but white linen clothes and straw sandals the practitioner aims to become a living Fudomyo'o (**不動明王** God of Fire). He sets off into the mountains just after midnight returning to the temple the following evening. Throughout the walks he is prepared for death. Initially this practice takes place over 100 days, but having achieved this the monk can apply for a 1000 day course involving 700 marathons and at the highest level seven and a half days without sleep and food. Extraordinary photographs by Goto Chikao (dates unknown). See also item 26. Uncommon. *Works 115*.



40

SEIBU MUSEUM OF ART.

Dai 19kai Yasui-sho ten 第19回安井賞展 [Exhibition for the 19th Yasui Prize].



First edition. Numerous photographic plates. Text in Japanese. 4to. Original flexible decorated boards, a very good copy. Unpaginated. Tokyo, Seibu Bijutsukan, 1976.

The Yasui Prize was the most important prize for Western-style oil painting (**洋画** *yoga*). It was founded in honour of the famous *yoga* painter Yasui Sotaro (1888–1955) and ran for forty years from 1957 until 1996. The winner of the 19th Yasui Grand Prize was Yuji Misu (1927–2010) painting entitled 'Getting Old' (**老いる** *oiru*).*Works 509*.

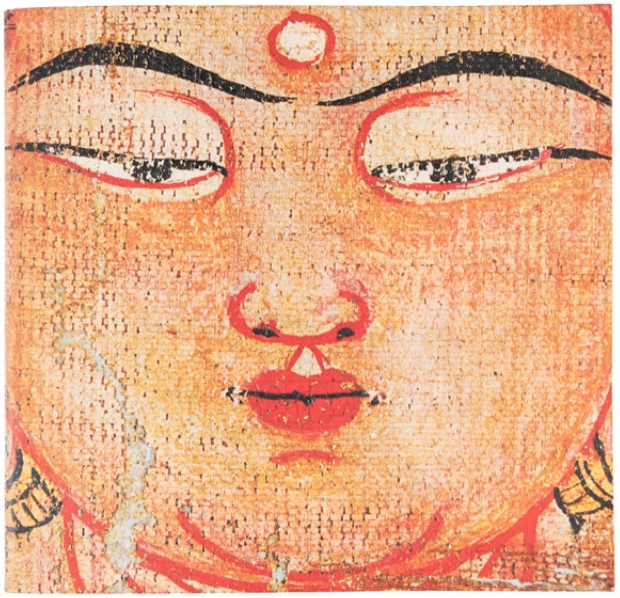


41

ISHIMOTO (Yasuhiro).
Mandala 曼荼羅.

First edition. Numerous colour photographic plates together with four large folding loose colour plates, each measuring 39.5x45cm. Text in Japanese. 4to. Original flexible decorated boards, a very good copy. Decorated endpapers. Unpaginated. Tokyo, Seibu Museum of Art, 1977.

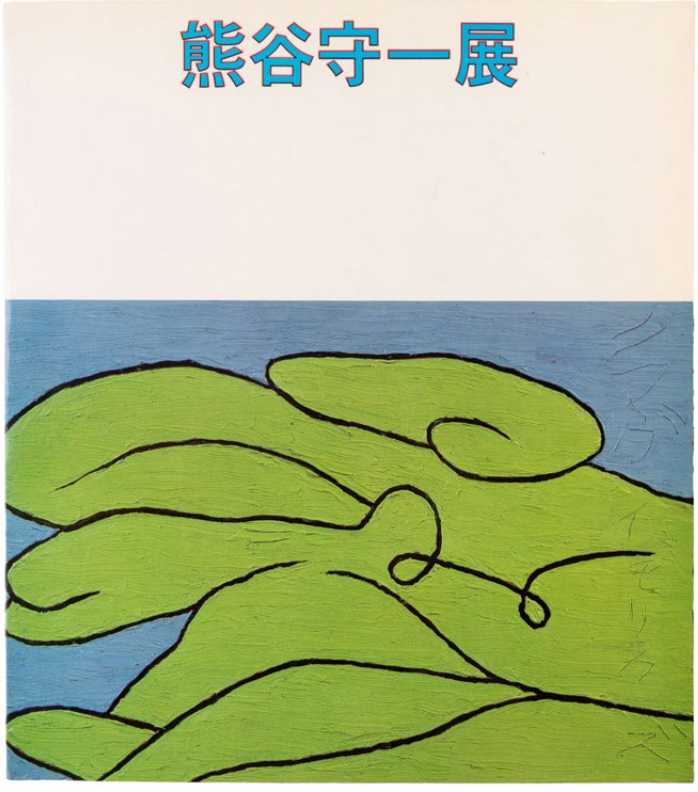
In the summer of 1973 Ishimoto was given exclusive access to the 9th century Sai-in mandalas (**西院曼荼羅**) housed in To-ji (**東寺**), a famous Buddhist Temple of the Esoteric Shingon sect in Kyoto. These mandalas are the oldest extant examples of Mandalas of the two Realms (**両界曼荼羅** *Ryokai mandala*), namely the Diamond Realm and the Womb Realm with over 1800 figures. Ishimoto recorded them all in a series of close-ups, showing the mandala in an entirely new light. The large folding plates show both mandalas together with a key to the figures on each. (See also items 14, 60,70, 134 & posters 245&303). *Works 512.*





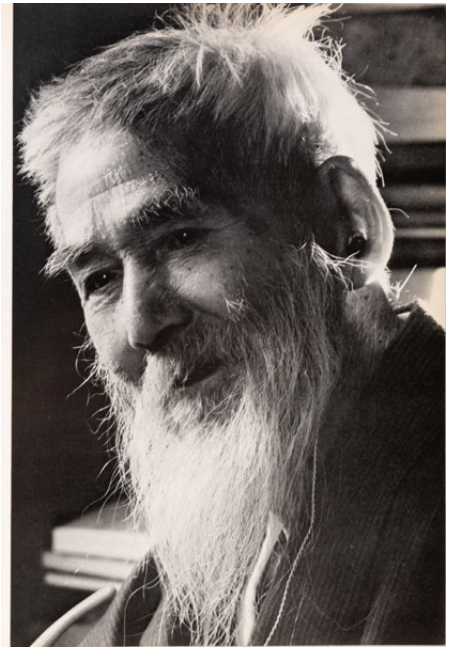
42

NIHON KEIZAI SHIMBUNSHA.
Kumagai Morikazu ten 熊谷守一展
[Exhibition of Kumagai Morikazu].



First edition. Numerous photographic plates. Text in Japanese. 4to. Original flexible decorated boards, a very good copy. Unpaginated. Tokyo, Nihon Keizai Shimbunsha, 1978.

Catalogue of a large retrospective by the famous western-style painter Kumagai Morikazu (1880–1977). The exhibition at the Seibu Museum of Art created strong interest because Kumagai had lived in almost complete seclusion for the last thirty years of his life. The catalogue features over 130 oil paintings and watercolours in his distinctive sparce style. His favourite subjects included cats, birds and insects from his own back garden. See poster item 222. *Works 526*.



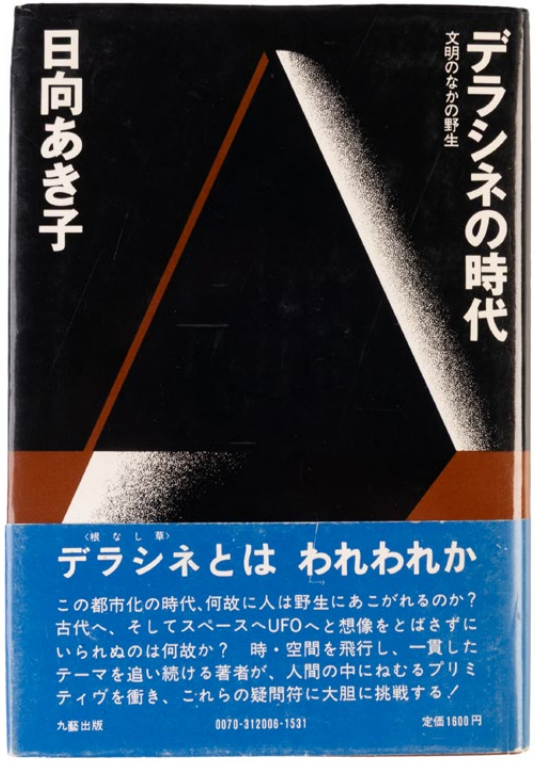
43

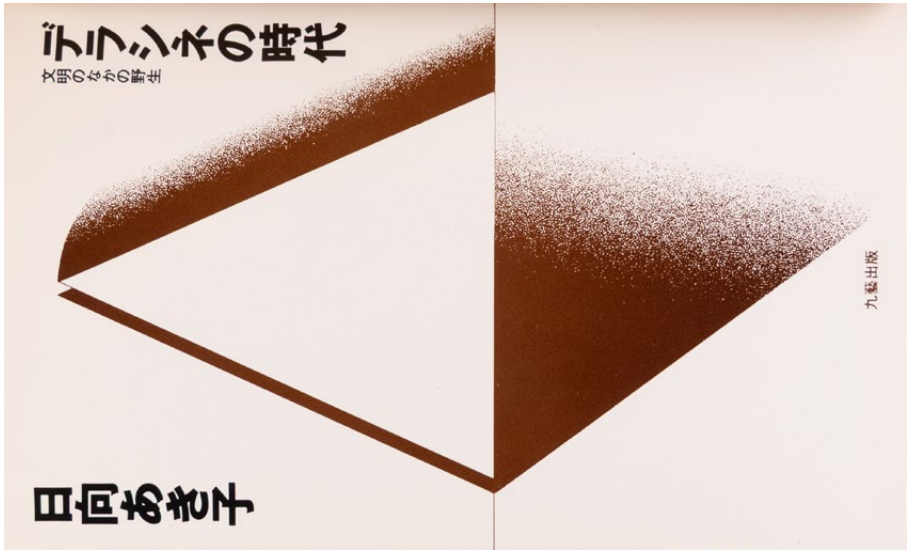
HYUGA (Akiko).

Derashine no jidai—bummei no naka no yasei
デラシネの時代：文明の中の野生 [The Era of Rootlessness—The Wild inside of Civilization].

First edition. Several photographic plates. Japanese text. 8vo. Original boards in dust-wrapper and *obi*, some light browning, but overall still a very good copy. 214pp. Tokyo, Kyugei Shuppan, 1978.

Hyuga Akiko (1930–2002) was a pioneering female art critic in postwar Japan. Using the French term *déraciné* ('*uprooted*' or '*rootlessness*'), she examines how urban civilization has created a feeling of alienation that can suppresses some individual human instincts. However, at the same time it gives urbanites the opportunity to form a new and vibrant Counterculture bringing about a new energy and avant-garde spirit which she whole-heartedly endorses. This collection of essays explores her views on contemporary art, media theory, rock music, and urban geography. *Works 132*.





44 SIGNED COPY

SHINOYAMA (Kisshin).
Bando Tamasaburo 坂東玉三郎.



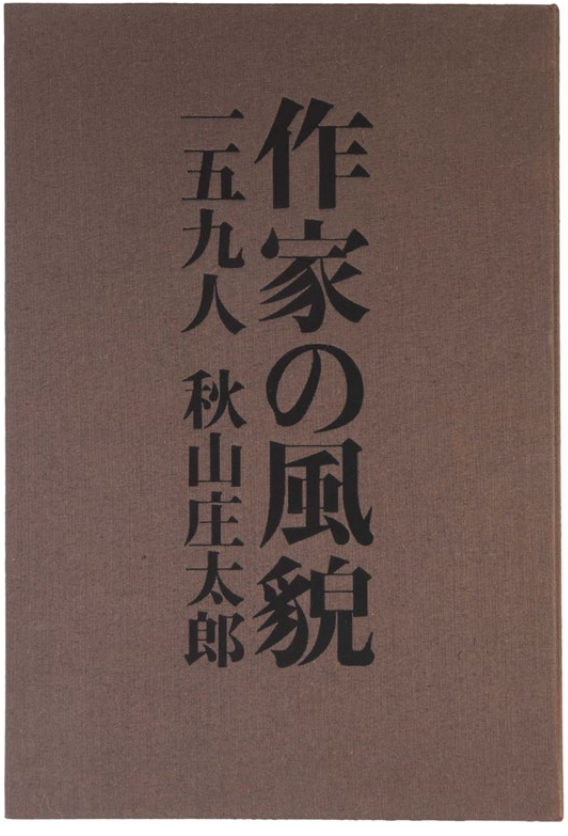
First edition. Numerous colour plates. Japanese text with English summary. Folio. Original decorated cloth in slipcase. Photographic endpapers. Large folding poster loosely inserted. A very good copy signed by Tanaka and Tamasaburo on front endpaper. Unpaginated. Tokyo, Kodansha, 1978.

This is Shinoyama's first work about the great *onnagata* actor Tamasaburo Bando (born 1950) and a landmark in colour photo production. It includes a mixture of portraits and scenes of famous plays. The poster (measuring ca. 83,5x59cm) shows Tamasaburo reclining in a gondola in Venice. Shinoyama Kisshin (1940–2024) was one of the leading photographers of post-war Japan. Somewhat in opposition to the trends of the Provoke generation, he created a highly polished photographic style that pays tribute to his training in advertising photography. See also item 35, 75, 104, 107, 127&208. *Works 133*.



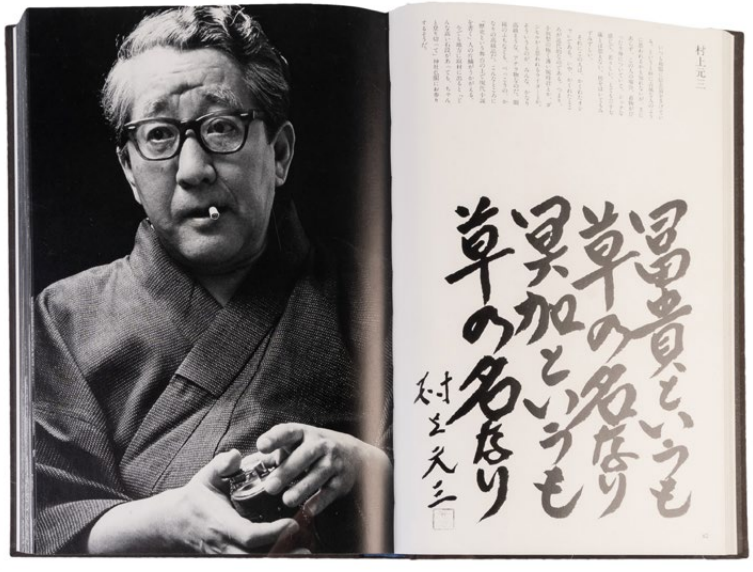
45 SIGNED COPY

IWAYA (Daishi), text. **AKIYAMA** (Shotaro) photographer.
Sakka no fubo: hyaku gojuku-nin 作家の風貌一五九人 [Portraits of Authors: 159 People].



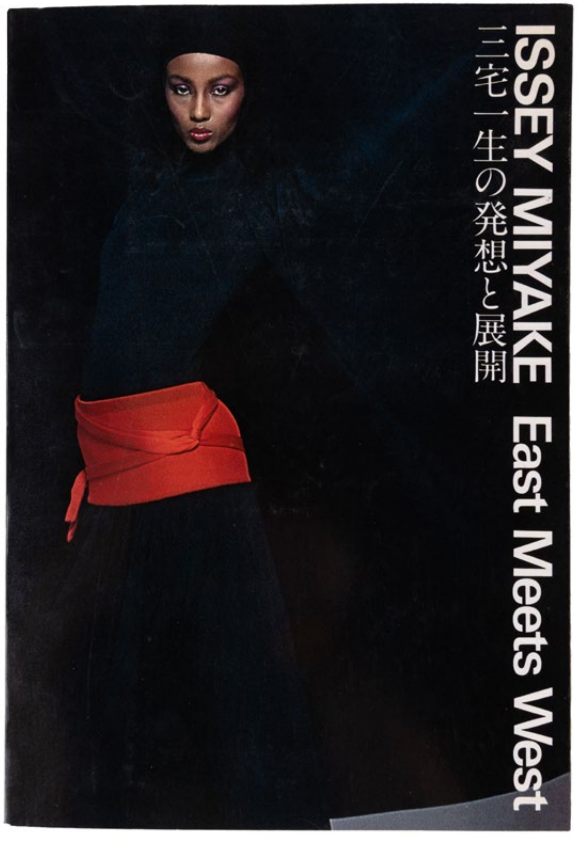
First edition. Numerous plates. Japanese text. Folio. Original cloth in cloth box and cardboard case, a very good copy signed by the photographer. 365pp. Tokyo, Bijutsu Shuppansha, dated: Showa 53, [i.e. 1978].

Akiyama Shotaro (1920–2003) is one of the most famous portrait photographers in Japan. The present selection of 159 portraits had originally been published between 1972 and 1975 in a magazine entitled 'Weekly Shosetsu' (**週刊小説**). Focusing almost exclusively on the writer's head against a black backdrop, each character reveals himself through his expression heightened by subtle lighting. Each portrait is accompanied by a facsimile sample of the writer's poetry in his own hand. The famous literary critic Iwaya Daishi (1915–2006) contributes biographical details and personal anecdotes for each author. Uncommon. *Works 136.*



46

MIYAKE (Issei).
East Meets West.



First edition. Numerous photographic illustrations, many in colour. Text in English and Japanese. Large folio. Original decorated flexible boards, a very good copy. 147, [xvi](ads.)pp. Tokyo, Heibonsha, 1978.

Miyake Issei (1938–2022) was one of the most important fashion designers in Japan. The present superb publication charts the first ten years of his career. It documents Miyake's unique approach to fashion, his signature concept of "A Piece of Cloth", fusing Eastern and Western couture cultures. With contributions by Diana Vreeland (1903–1989), Takahashi Mutsuo (1937–), Arata Isozaki (1931–2022), and Ishioka Eiko (1938–2012). Various photographers including Shinoyama Kisshin (1940–2024), Yokosuka Noriaki (1937–2003), Richard Avedon (1923–2004) and Jumonji Bishin (1947–). See also items 106, 112, 113, 117, 123, 129, 141 & poster 309, 317, 318, 336&337. *Works 137.*



47

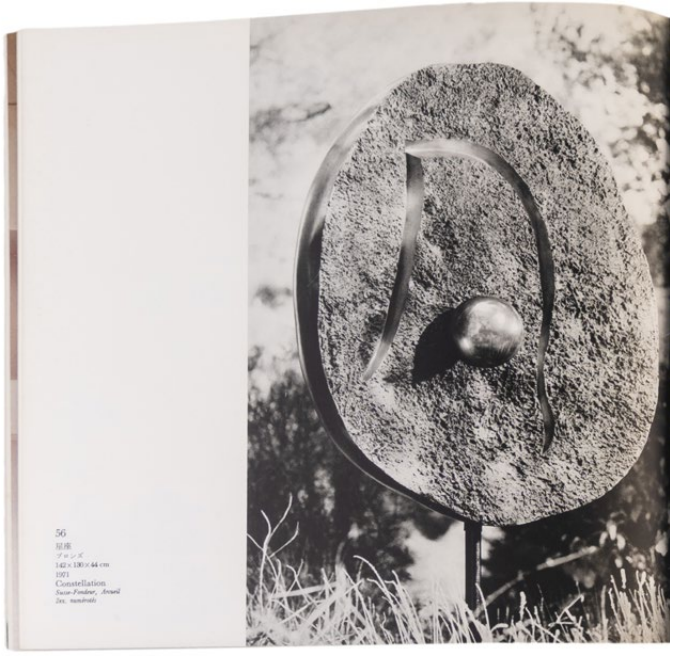
SEIBU MUSEUM OF ART.

Miro-ten—Yumoa to boken no chokoku
ミロ展：ユーモアと冒険の彫刻 [Exhibition of Joan Miro—Sculptures of humour and adventure].

First edition. Numerous photographic plates and one folding lithograph. Text in Japanese. 4to. Original flexible decorated boards, a very good copy. Unpaginated. Tokyo, Seibu Museum of Art, 1979.

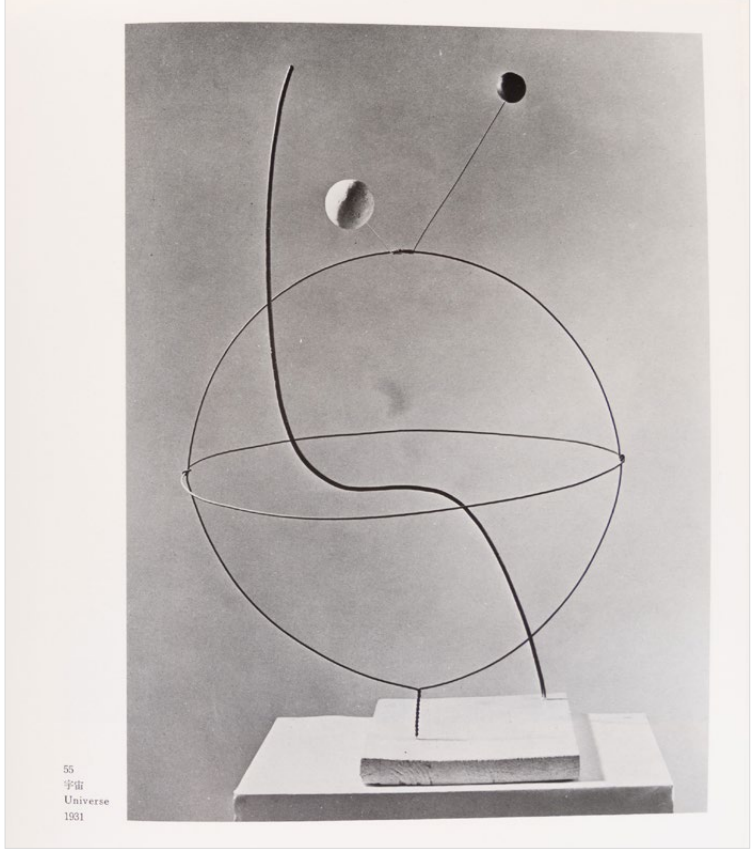
Catalogue of an exhibition of sculptures by the Spanish surrealist Joan Miro (1893–1983) held at the Seibu Museum of Art to mark the 85th birthday of the artist. With essays by the prominent art critics Takiguchi Shuzo (1908–1979) and Ooka Makoto (1931–2017) documenting the deep admiration of the Japanese avant-garde scene for Miro. See poster 228. *Works 531*.





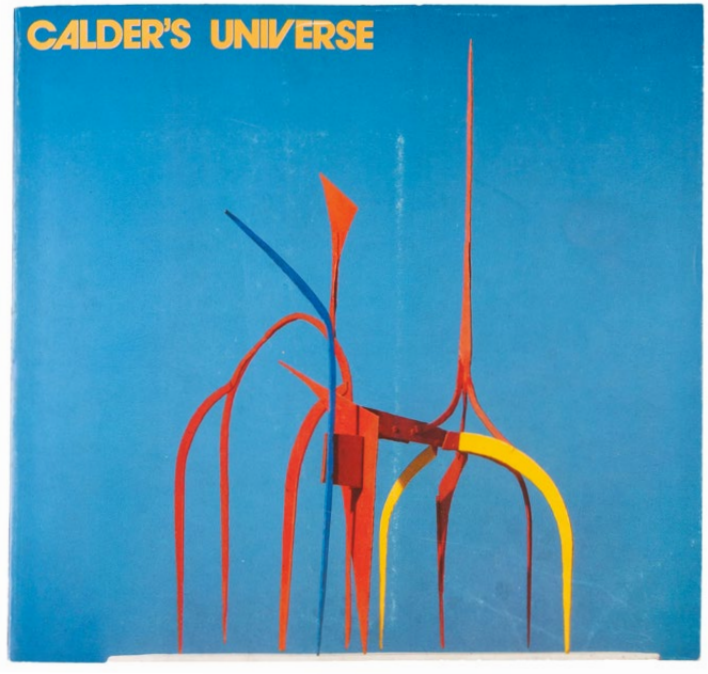
48

SEIBU MUSEUM OF ART.
Calder's Universe.



First edition. Numerous colour photographic plates. Text in Japanese. 4to. Original flexible decorated boards, a very good copy. Unpaginated. Tokyo, Seibu Museum of Art, 1979.

Alexander Calder (1898–1976) was an American sculptor known for his innovative mobiles and his monumental public sculptures. This catalogue accompanied the first comprehensive exhibition of his work in Japan. It was chiefly taken from the collection of the Whitney Museum of American Art and travelled to various museums in Tokyo, Kobe, Kitakyushu and Yokohama. See poster 230. *Works 532*.



49

TSUNE (Sesoko) editor.

The I Ro Ha of Japan—An Alphabetical Interpretation of Japanese Concepts.

First edition. Numerous photographic plates. English text. Large 8vo. Original decorated flexible boards (minor staining), still a very good copy. Decorated endpapers. 125pp. Tokyo, Cosmo Public Relations, 1979.

This book was published on the occasion of the International Design Conference held in Aspen, Colorado. *I-Ro-Ha* (いろは) refers to the traditional Japanese syllabary which could be translated as the 'ABC'. Each of the 48 syllables is used to illustrate a quintessentially Japanese concept or product. The theme of the conference was: 'Japan and the Japanese: A Synthesis of Contradictions'. *Works 139*.





50

FUJIWARA (Shinya).
Yumetsuzure ゆめつづれ [**Tattered Dreams**].



First edition. Numerous colour photographic plates. Japanese text. Large folio. Original flexible boards in dust-wrapper and *obi*, a very good copy. Unpaginated. [128pp.] Tokyo, Parco, 1979.

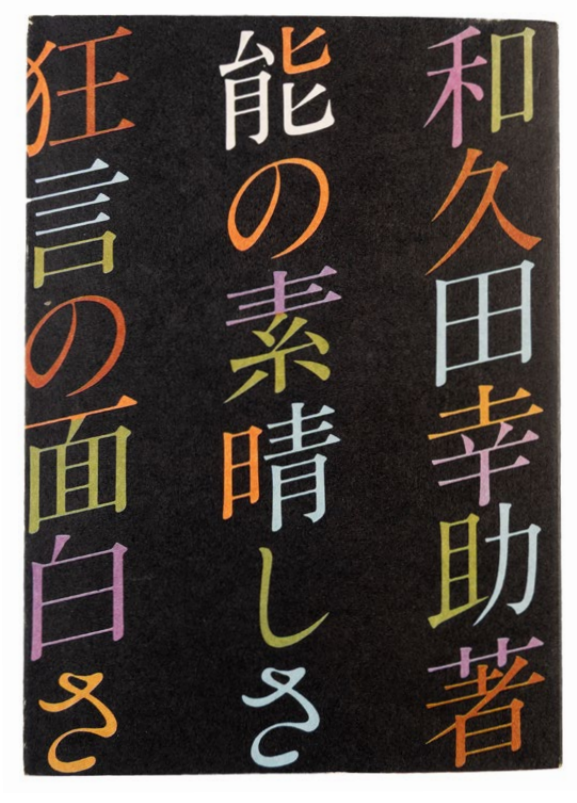
Fujiwara Shinya (b. 1944) is a contemporary photographer who travelled widely in Asia, India and America. He was trained in oil painting at the Tokyo University of Arts which may have influenced his decision to pursue colour photography. In 'Tattered Dreams' Fujiwara tried to recreate images which were reminiscent of Millais's Pre-Raphaelite painting entitled 'Ophelia'. Using the forests and wetlands around Seattle as a backdrop he photographed models loosely clad in vividly coloured kimonos to generate a sense of dark eroticism. *Works 140*.



51

WAKUDA (Kosuke).

Noh no subarashisa; Kyogen no omoshirosa
能の素晴らしさ；狂言の面白さ
[The Splendour of Noh; the Brilliance of Kyogen].



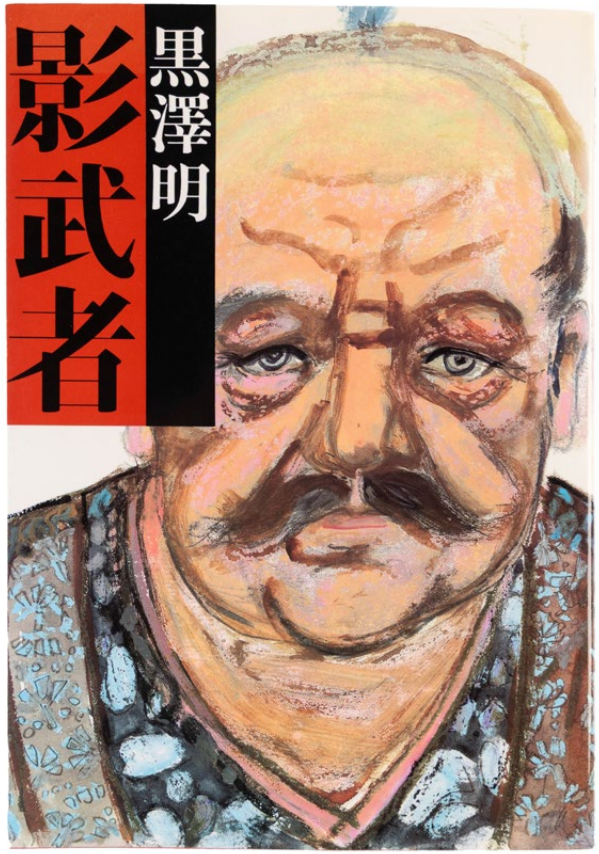
First edition. Japanese text. 8vo. Original flexible boards with dust-wrapper, a very good copy. 212pp. Tokyo, Wanya Shoten, 1979.

Wakuda Kosuke (1915–?) moved to Southern China in 1934 to learn Cantonese. He immersed himself in local culture and became interested in Chinese theatre. When the Japanese reached Hong Kong he was conscripted into the army and put in charge of the Occupied Military Press Bureau's Entertainment Division (**芸能班長**). Using his rank, he was able to mitigate against military brutality on Chinese actors. The present volume grew out of his lifelong fascination with the way that theatre can act as a tool for survival, balancing the tragic (*Noh*) with everyday comedy (*Kyogen*). A beautifully designed cover: Each character (including the author's name) is given the same weight on the page, while the colouring is of a subtlety reminiscent of Noh-costumes. *Wan-ya Shoten* (**わんや書店**) is a famous publisher of Noh and Kyogen texts in Tokyo. Uncommon. *Works 141.*



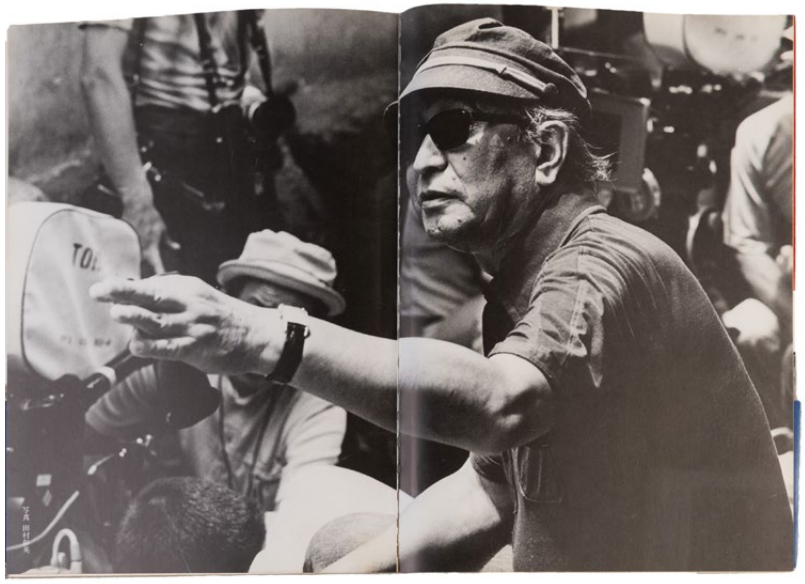
52

KUROSAWA (Akira).
Kagemusha 影武者.



First edition. Numerous colour/bw. illustrations. Folio. Original flexible boards in dust-wrapper and *obi*, overall a very good copy. Unpaginated. Tokyo, Kodansha, 1979.

The present book reproduces detailed watercolours and ink storyboards which Kurosawa had prepared himself before the filming in order to generate interest and secure funding. *Kagemusha* (released 1980) is amongst Kurosawa Akira's (1910–1998) most famous work in colour. The title (which literally translates to "Shadow Warrior") is a term used for an impersonator. Set in the Warring States era (16th century) it tells the story of a lower-class criminal who is taught to impersonate a dying warlord hoping it might dissuade opposing lords from attacking the vulnerable clan. *Works 142*.



53

KANZE (Hisao).

Kokoro yori kokoro ni tsutauru hana
心より心に伝うる花
[Transmission of a Flower from Heart to Heart].



First edition. Photographic frontispiece. Japanese text. 8vo. Original decorated cloth in plastic dust-wrapper, *obi* and slipcase (slightly rubbed edges), a very good copy. 270pp. Tokyo, Hakusuisha, 1979.

Kanze Hisao (1925–1978) was celebrated as an actor who tried to breathe new life into Noh theatre. He understood that good actors needed to transcend the rigid formality of Noh. He advocated that the artform could only blossom if it was able to communicate the deep spiritual message of the tragic play to the audience. Uncommon. *Works 144*.



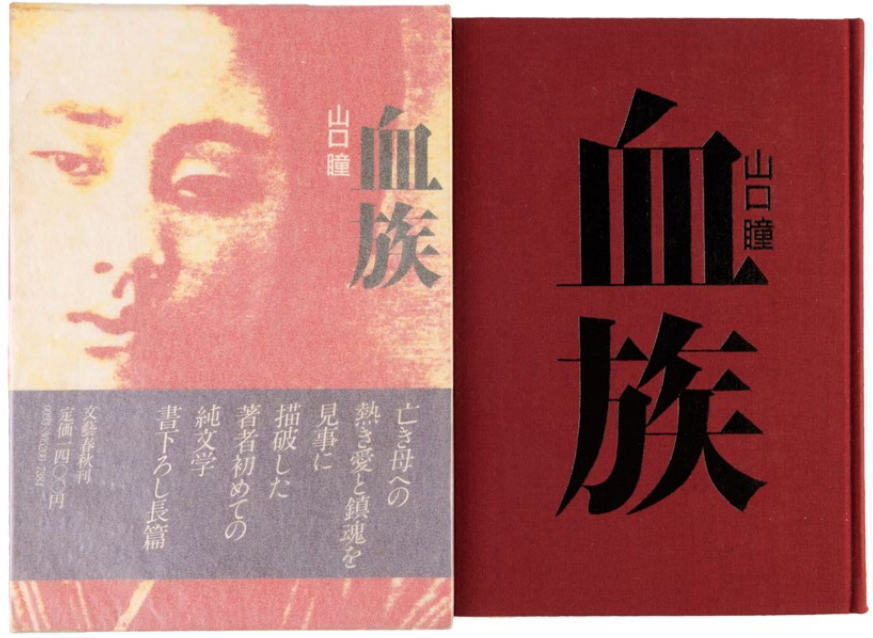
54

YAMAGUCHI (Hitomi).
Ketsuzoku 血族 [Blood Relations].



First edition. 8vo. Original decorated cloth in decorated slipcase with *obi*, a very good copy. 322pp. Tokyo, Bungei Shunju, 1979.

A famous autobiographical novel by the celebrated writer Yamaguchi Hitomi (1926–1995). Following the death of his mother, Yamaguchi discovers that her family did not just run a Japanese inn—as he had been told—but actually operated a licensed brothel. The intensity of the narrative is beautifully matched by the design of the binding. For the two characters on the cover Tanaka used a bold Mincho (**明朝**) style font which he would later develop into the famous Kocho (**光朝**) font which he developed for Morisawa. See also item 74. *Works 145*.



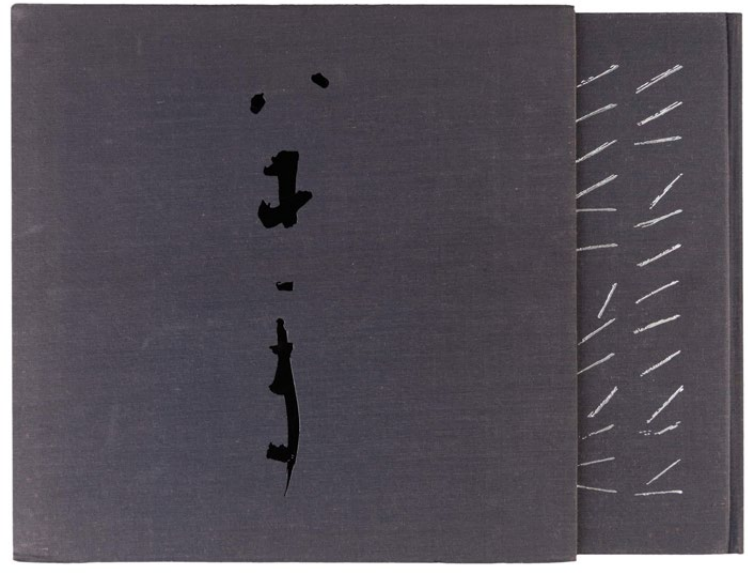
55

YAGI (Kazuo). **OTSUJI** (Kiyoji), photographer.
Yagi Kazuo Sakuhin-shu 八木一夫作品集 [The Works of Yagi Kazuo].



First edition. No. 95 of a limited edition of 300 copies. Numerous photographic plates, mostly in colour. Large 4to. Original decorated cloth in decorated cloth slipcase (minor rubbing), still a very good copy. 264pp. Tokyo, Kodansha, 1980.

Yagi Kazuo (1918–1979) was a famous potter as well as a teacher at the Kyoto City University of Arts. The son of the potter Yagi Isso (1894–1973), he pioneered avant-garde ideas of ceramic sculpture. In 1948 he formed the Sodeisha group, a collective of ceramicists and sculptors who shaped new Japanese ceramics. Yagi's style used sculptural forms that disregard utilitarian considerations. Photographs by the eminent Otsuji Kiyoji (1923–2001) who stands out for the way in which he stayed ahead of trends in photography, developing many, contributing to each, while at the same time not being tied to any of them. He taught some of the most important post-war photographers incl. Takanashi Yutaka (1935–), Gocho Shigeo (1946–1983), and Hatakeyama Naoya (1958–). This item does not include the ceramic plate that was issued with this publication. Rare. *Works 155*.



56

TANAKA (Ikko).

10nin no Irasutoreta 10 人のイラストレーター
10 Illustrators in Japan.

First edition. Numerous colour photographic plates and illustrations. Japanese text. Folio. Original flexible boards in dust-wrapper and *obi*, a very good copy. 178pp. Tokyo, Kodansha, 1980.

This book showcases the work of 10 leading illustrators during the 1970s: K2 duo (Kuroda Seitaro, 1939–present & Nagatomo Keisuke, 1939–2017), Kawamura Yosuke (1944–2019), Takino Haruo (1949–), Tatsumi Shiro (1938–2003), Nadamoto Tadahito (1926–2016), Yabuki Nobuhiko (1944–2022), Yamaguchi Harumi (1936–), Yumura Teruhiko (1942–), Yokoyama Akira (1938–2007)& Wada Makoto (1936–2019). Many of them collaborated with Tanaka Ikko on poster-design. Uncommon. *Works 156*.





57

YOSHIDA (Mitsukuni).
Japan Style.

First edition. Numerous colour photographic plates. Text in English and Japanese. 4to. Original cloth in dust-wrapper, a very good copy. 148pp. Tokyo, Kodansha, 1980.

This beautifully illustrated book was published with the help of the Japan Foundation to accompany a large exhibition at the Victoria and Albert Museum in London. “Stereotypes about Japan abound, and these are usually distorted or contradictory. For example, the Japanese are commonly thought to be aggressive and passive, arrogant and humble, materialistic and ascetic, boorish and polite, xenophobic and hospitable, westernised and inscrutably oriental. Such dualisms reflect in fact very real aspects of Japanese society and its mentality. But their place in the overall framework is little understood…” (text on dust-wrapper). For other works by Yoshida see also items 15, 16, 27, 64–66, 77–79, 90, 93, 98, 114&128. *Works 157.*

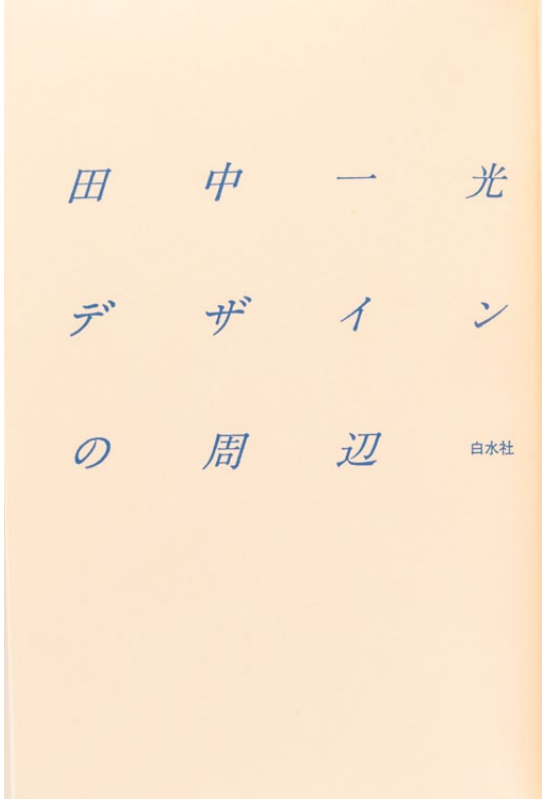




58

TANAKA (Ikko).

Dezain no Shuhen デザインの周辺 [The Development of Design].



First edition. Japanese text. 8vo. Original flexible boards in slipcase, a very good copy. 303pp. Tokyo, Hakusui-sha, 1980.

This is the first collection of essays by Tanaka most of which had previously been published in the 'New Theatre' (**新劇**) magazine. Tanaka was very fond of both traditional and modern theatre, and he often moved in social circles which had a connection with the stage. At the same time, he would assert that there was a strong connection between the performing arts and his own profession because they were essentially dealing with the constraints of space, in order to create a visual drama that spoke to human emotions. The book is divided into three sections, namely the crossover between daily life and design culture, the fusion of traditional beauty with contemporary modernity, and recollections of meetings with fellow designers and the influence they had on him. Uncommon. *Works 160*.



59

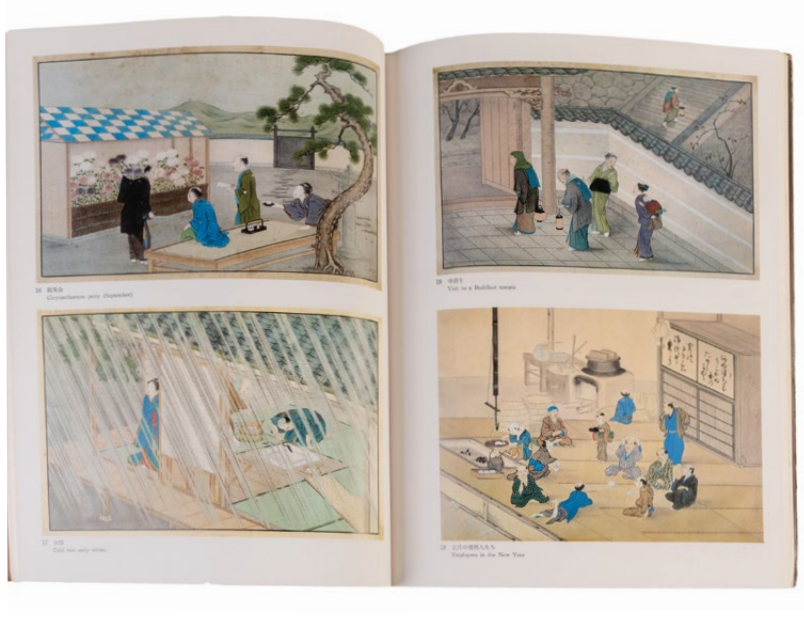
SEIBU MUSEUM OF ART.

Kawahara Keiga-ten—Sakoku no mado wo hiraku Deshima no eshi
川原慶賀展：鎖国の窓を開く・出島の絵師
[An Exhibition of Kawahara Keiga—the Painter at Deshima who Opened the Window to a Closed Country].



First edition. Numerous colour photographic plates. Text in Japanese. Small folio. Original flexible boards and dust-wrapper (minor wear), overall still a very good copy. Unpaginated. Tokyo, Seibu Museum of Art, 1980.

Catalogue of the first exhibition at the Seibu Museum of Art of the remarkable *kara-e mekiki* (**唐絵目利**censorship office) painter at Nagasaki, Kawahara Keiga (1786–1862?). Initially employed to record Dutch imports and living conditions in Deshima, Kawahara ended up working for the Dutch (incl. Siebold and Overmeer Fisscher) recording customs, natural history, and topography of Nagasaki. The present catalogue focuses on his view of Nagasaki Bay, and daily life inside the Dutch trading post. With contributions by Willem R. van Gulik and Prof. P. H. Pott. See also item 100 and poster 236. *Works 541.*



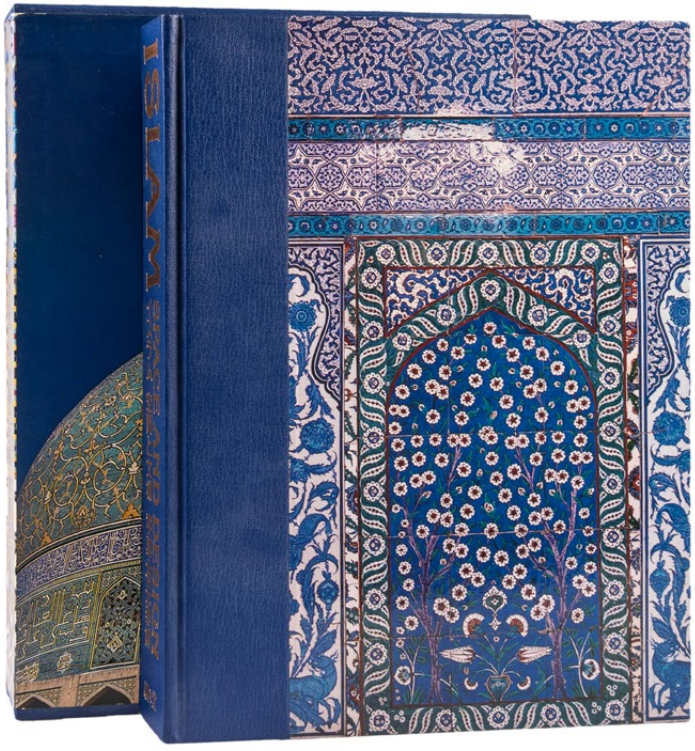
60

ISHIMOTO (Yasuhiro), photographer.

Isuramu; Kukan to monyo イスラム：空間と文様
Islam; Space and Design.

First edition. 450 colour plates. Text in English and Japanese. Folio. Original cloth-backed boards in decorated slipcase and folding cardboard box (minor damage), a very good copy. 46(text)pp. Kyoto, Shinshindo, 1980.

For several years Ishimoto travelled around Spain (Cordoba), Turkey, Iraq, Iran and China to compile a comprehensive photographic survey of important Islamic architecture. Much of his focus is on the geometric aspects of the architecture and the tiles. With an introduction by the architect Arata Isozaki (1931–2022) and the scholar Yoshida Mitsukuni (1921–1991). See also items 14, 41, 70, 134 & posters 245&303. Uncommon. *Works 163*.





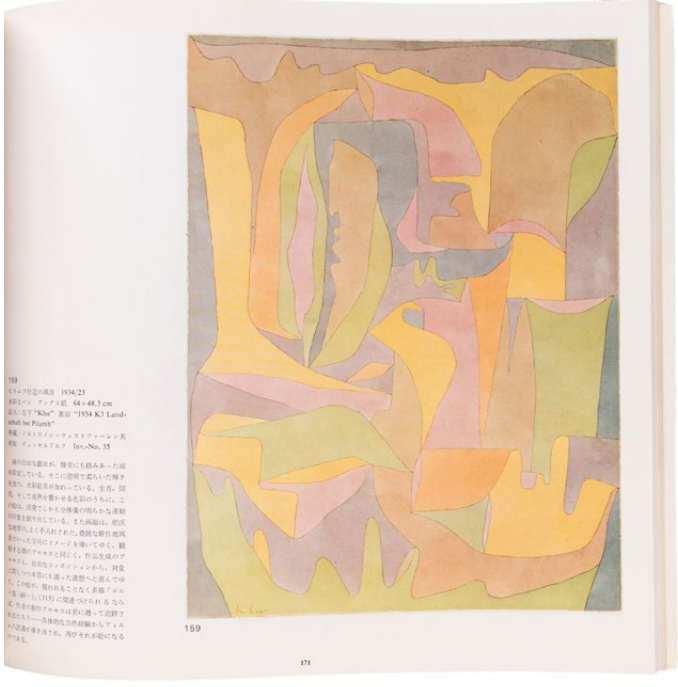
61

SEIBU MUSEUM OF ART.
Paul Klee.

First edition. Numerous colour photographic plates. Text in Japanese. 4to. Original flexible decorated boards, a very good copy. 254pp. Tokyo, Seibu Museum of Art, 1980.

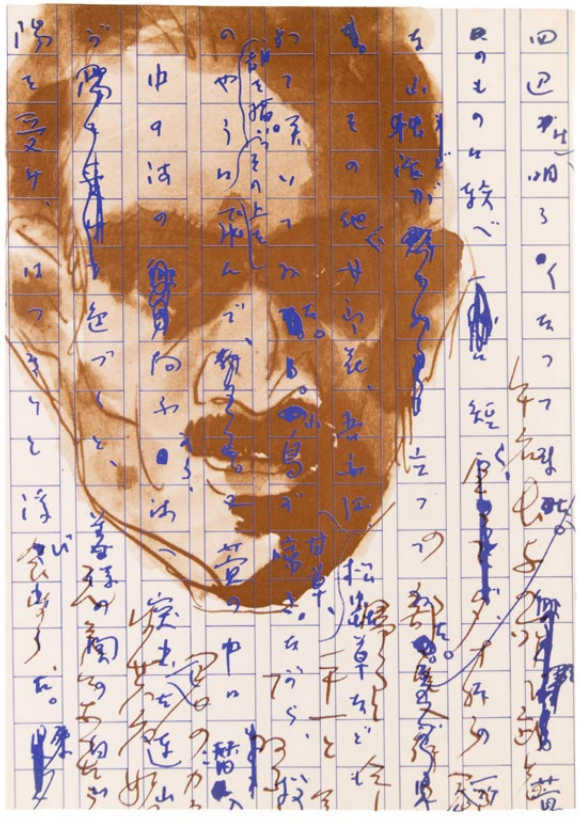
This exhibition of Paul Klee's (1879–1940) work was organized by the Seibu Museum of Art together with Asahi Shimbun newspaper, to commemorate the 100th anniversary of Paul Klee's birth. It showed 234 examples of Klee's work, the largest in Japan to date. *Works 540.*





62

SEIBU MUSEUM OF ART.
Shiga Naoya-ten 志賀直哉展
[Shiga Naoya Exhibition].



First edition. Numerous photographic plates. Text in Japanese. 4to. Original flexible decorated boards, a very good copy. Unpaginated. Tokyo, Seibu Bijutsukan, 1981.

Catalogue for an exhibition celebrating the tenth anniversary of the death of Shiga Naoya (1883–1971), one of Japan's most celebrated novelists. It featured numerous pieces from his extensive literary legacy, manuscripts, personal correspondence, diaries, photographs, and ephemera which were supplied by the family and friends. See poster item 244. *Works 550.*



63

MASE (Akira).

Great Drivers.





First edition. Numerous colour photographic plates. Japanese text. Oblong folio. Original boards in dust-wrapper, a very good copy. Decorated endpapers. 205pp. Tokyo, Libro Port, 1981.

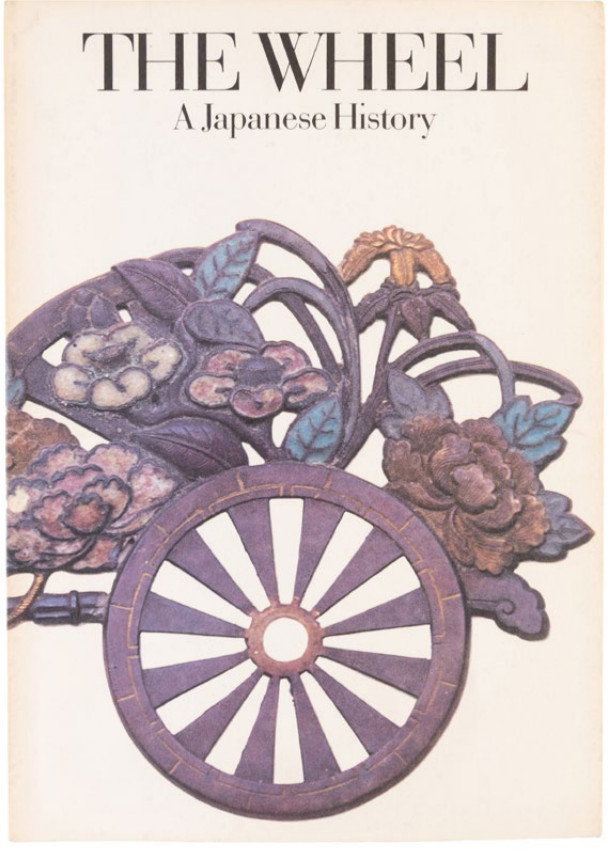
An impressive photo-book of Formula 1 racing, documenting the careers of twenty of the best drivers during the 1960s and '70s. Mase Akira (1934–2022) was an obsessive motorsport photographer who took over 700,000 F1 photos and became known was the 'Evangelist of F1'. A free-lance photographer, he spent many years following the Grand Prix Circus around the world. Uncommon. See poster no. 247. *Works 152* (erroneously dated 1980).



64

YOSHIDA (Mitsukuni).

The Wheel: A Japanese History.



First edition. Numerous photographic plates. Text in English. Large 8vo. Original decorated flexible (slightly stained) boards, overall still a very good copy. Decorated endpapers. 109pp. Tokyo, Mazda, 1981.

This is the first book in Mazda's cultural book series that was aimed at introducing American Society to Japanese culture and history. It was published to commemorate the 50th anniversary of the firm's car-production. The image on the cover shows a 17th century nail head that was used in the *Shugakuin* Imperial Villa in Kyoto. Yoshida Mitsukuni (1921–1991) was a professor for the history of science at Kyoto University. For other items by Yoshida see also items 15, 16, 27, 57, 64–66, 77–79, 90, 93, 98, 114 & 128. *Works 166.*



65

YOSHIDA (Mitsukuni).

The Compact Culture.



First edition. Numerous photographic plates. English text. Large 8vo. Original decorated flexible boards, a very good copy. Decorated endpapers. 118pp. Tokyo, Mazda, 1982.

Compact Culture focuses on the ingenuity of the Japanese to use a limited space to maximum advantage. The subject is explored in eight chapters covering the techniques of folding, stacking, rolling, nesting, carrying, consolidating, miniaturizing and transforming. This is the 2nd book in the Mazda's cultural book series. (See above and items 64, 75, 77, 90, 93, 98, 114 & 128). *Works 182*.



66

YOSHIDA (Mitsukuni).

Japanese Coloring.

First edition. Numerous colour photographic plates. Text in English and Japanese. 4to. Original cloth in dust-wrapper, a very good copy. Unpaginated. Tokyo, Libro Port, 1982.

"Japanese colouring was produced by the members of the Japan Day Preparation Committee (Japan) for presentation at Amsterdam, Holland's 'Japan Day', held in the autumn of 1981 under the auspices of the Holland Art Director's Club". Six chapters explore the role of use of colour in Japanese design. The choice of colours is revealing in itself: *Kohaku* (紅白 red & white), *midori* (緑 green), *aoi* (藍 blue), *sumi* (墨 black), *kin* (金 gold), and *tasai* (多彩 multi-coloured). "The adjectives used to describe colors, like *iki* (粋 sophisticated or chic), *shibui* (渋い restrained), or *hannari* (はんなり gay or mirthful), tend to be those that stress feelings rather than the values of colors vis-à-vis one another." (Essay: 'Beauty beyond Harmony'). It is the second in a series of three (Japan Style, item 57, & Japan Design, items 78&79) using a very similar format and layout. *Works 165*.





67

SEIBU MUSEUM OF ART.
Geijutsu to Kakumei 芸術と革命 [Art and Revolution].



First edition. 2vols. Numerous photographic illustrations. Japanese text, introduction and captions in Russian, English and Japanese. Folio. Flexible boards in dust-wrapper, very occasional underlining in vol. 1, otherwise a very good set. 352; 283pp. Tokyo, Seibu Museum of Art, 1982– 1987.

Catalogue to two important shows of Russian art held in Tokyo in 1982 and 1987 and which were organised in conjunction with the Ministry of Culture of the USSR. The two exhibitions cover the Avant-garde period from 1910–1932 and show extraordinary examples of Russian design, architecture, photography, fashion, porcelain, and of course painting and printing. Nothing of this size and scope had ever been seen in Japan before—or indeed in the rest of the world. Cover design by Tanaka Ikko (vol. 1) and Matsunaga Shin (vol. 2). Tanaka had been appointed Art Director for the Seibu Department Store in 1975 by the president Seiji Tsutsumi (1927–2013) who was the head of the Saison Group. See also 78, 164&229. *Works 560*.



68

NIHON KOGEI-KAI.

Gendai no Dento Kogei 現代の伝統工芸 [Traditional Crafts Today].



First edition. Numerous colour plates. Japanese text. Large folio. Original decorated cloth in decorated slipcase, and cardboard box, a very good copy. 441pp. Tokyo, Kodansha, 1983.

This large illustrated book was compiled and edited by the Japan Kogei Association (**日本工芸会**) to commemorate the 30th anniversary of the Japan Traditional Art Crafts Exhibition (**日本伝統工芸展**), the premier national exhibition dedicated to preserving and promoting Japan's traditional handcraft techniques. It provides an important overview of the wide range of contemporary Japanese arts and crafts production in the fields of pottery, kimono weaving and printing, lacquer ware, metal work, wood & bamboo, dolls, cloisonné and glass. Uncommon. *Works 192*.



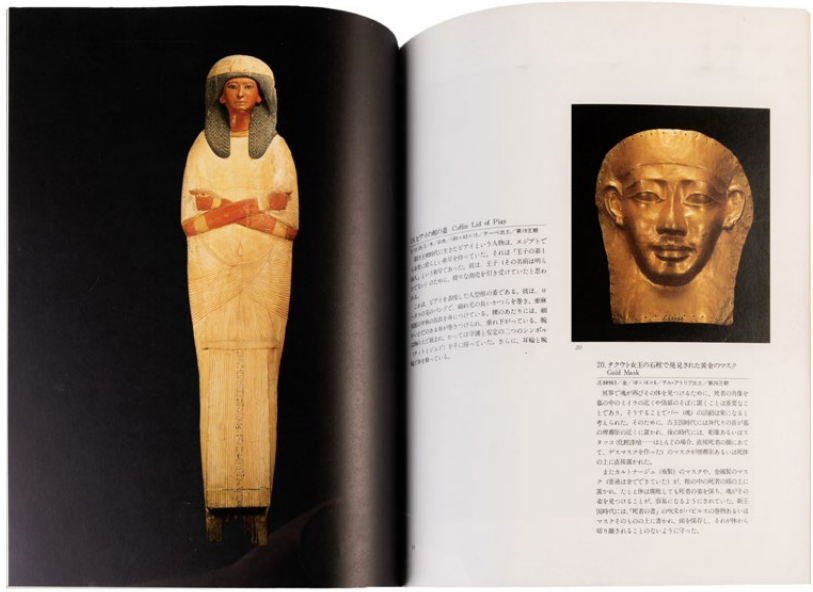
69

SEIBU MUSEUM OF ART.
Kodai Ejiputo ten 古代エジプト展
The Highlights of the Egyptian Museum, Cairo.

First edition. Numerous colour photographic plates. Text in English and Japanese. Small folio. Original flexible decorated boards, a very good copy. Unpaginated. Tokyo, Seibu Museum of Art, 1983.

This exhibition featured 53 pieces of ancient Egyptian artifacts spanning some 3000 years of history. The show was held to coincide with the visit by President Mubarak (1928–2020) of Egypt to Japan. See poster item 265. *Works 565.*





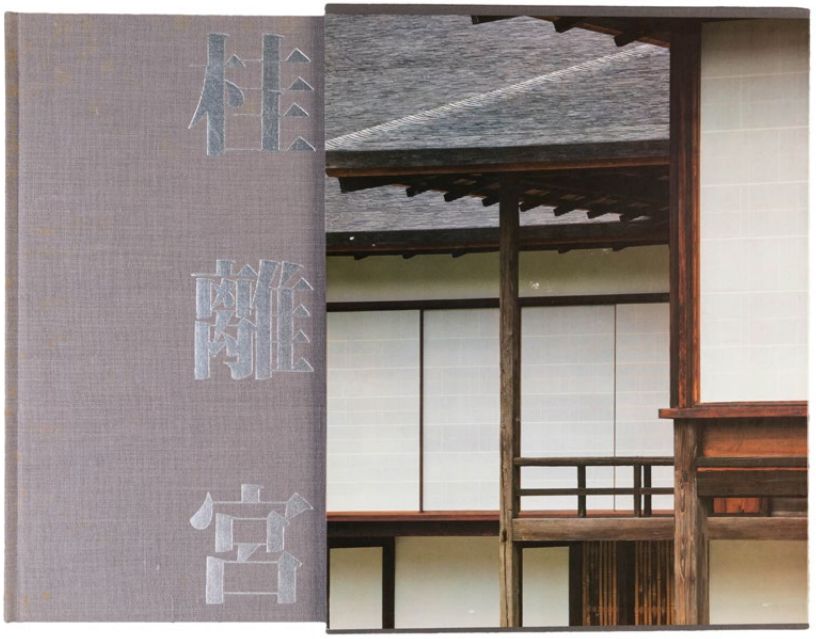
70

ISHIMOTO (Yasuhiro).

Katsura Rikyu—kukan to katachi
桂離宮：空間と形
[Katsura Imperial Villa—its Space and Form].

First edition. Numerous colour plates. Japanese text. Folio. Original cloth in slipcase and cardboard box. Decorated endpapers. A very good copy. 281pp. Tokyo, Iwanami Shoten, 1983.

After publishing his famous 'Katsura: Tradition and Creation in Japanese Architecture (1960)' Ishimoto returned to the Imperial Villa in 1981 & 1982 to collect material for an entirely new vision of the palace and tea houses in connection with the surrounding garden. The quality of Katsura lies in the fact that although every aspect of the enclosure has been minutely thought out, the whole appears to be entirely organic—to the point where it almost denies human influence. In the twentieth century Katsura became a major source of inspiration for modern architects like Bruno Taut (1880–1938) and Walter Gropius (1883–1969) who praised its clarity and functional aspects. See also 14, 41, 60, 134 and poster 245&303. *Works 190.*

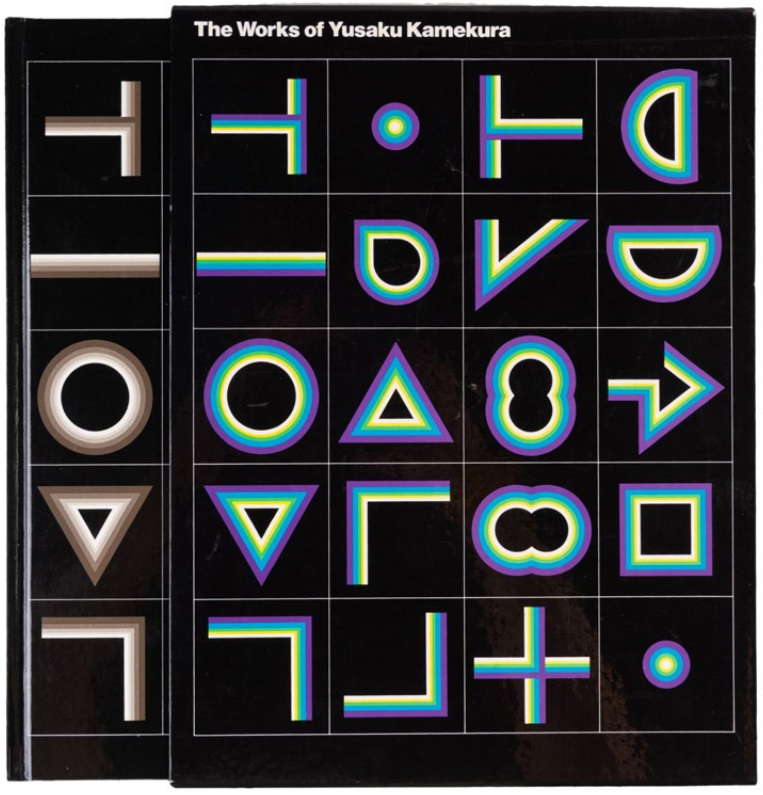




71

KAMEKURA (Yusaku).

Kamekura Yusaku no Dezain 亀倉雄策のデザイン
The Works of Yusaku Kamekura.



First edition. Numerous plates, mostly in colour. Japanese text. Folio. Original boards in slipcase, a very good copy, decorated endpapers. 267pp. Tokyo, Rikuyo-sha, 1983.

This is the definitive monograph celebrating the legacy of Japanese graphic design pioneer Kamekura Yusaku (1915–1997). After Hara Hiromu (1903–1986, see item 89), Kamekura is the second in a line of outstanding Japanese Graphic designers and in many ways his work anticipated Tanaka's own achievements. His most famous work is a set of four posters for the Tokyo Olympics of 1964. He also worked extensively in package and corporate design for Nikon, Prince Hotel and Meiji Chocolate. With contributions by the art critic Ogawa Masataka (1925–2007), the designer Nagai Kazumasa (1929–2026), and the architect Tange Kenzo (1913–2005). *Works 198*.



72

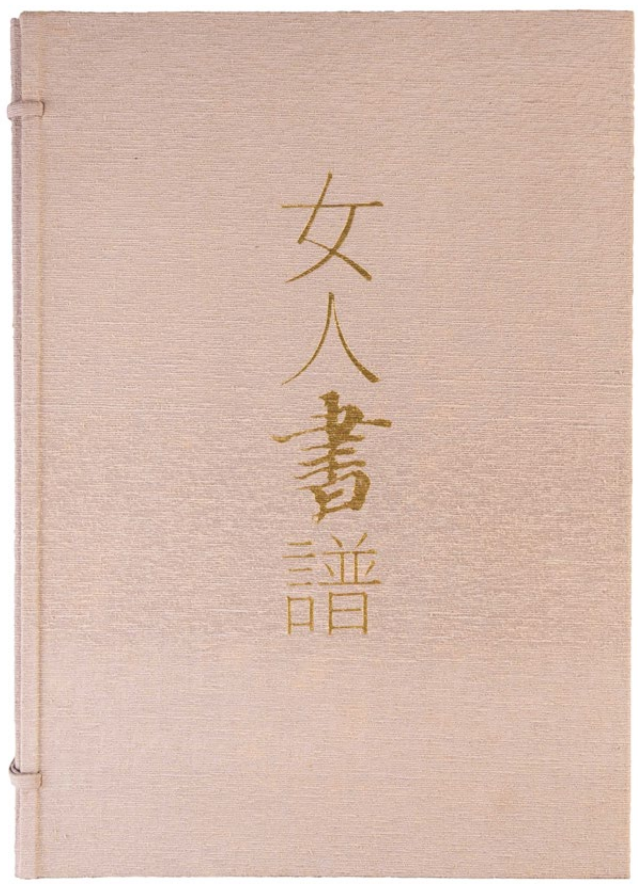
OKAMOTO (Ryoichi) **KINOSHITA** (Masao) **MAEDA** (Tokoko).
Nyonin Shofu 女人書譜 [Woman's Calligraphy].

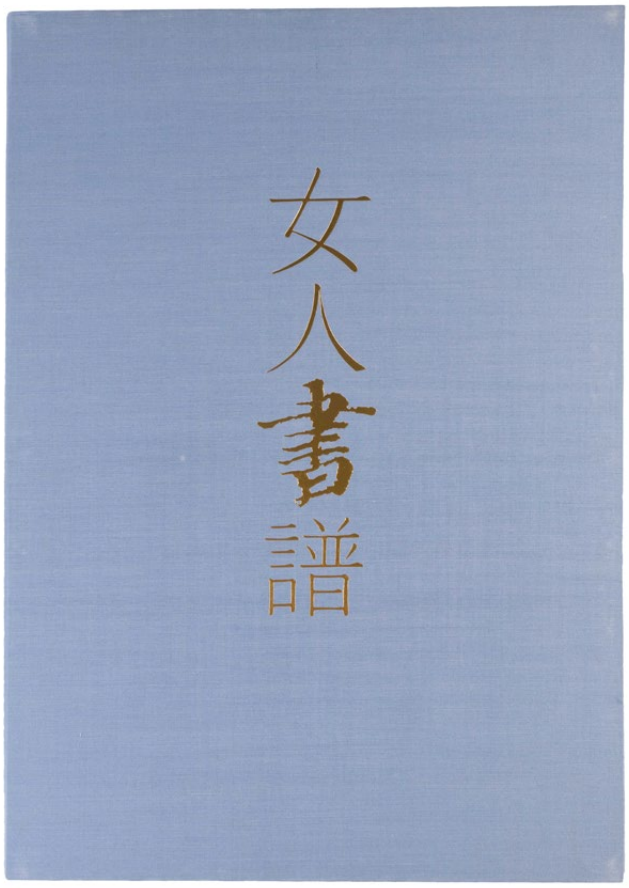


First edition. No. 160 of a limited edition of 600 copies. 80 loose plates together with a large folding list of plates. 2 vols. of text (Folio, original flexible boards). Japanese text. Imperial folio measuring 38x54cm. Original decorated drop-back cloth box in embossed cloth *chitsu* and publisher's cardboard box. Kyoto, Shinshindo, dated: Showa 58, 1983.

This monumental volume (this vol. weighs nearly 10kg) is one of the most comprehensive surveys documenting the private calligraphy, letters, scripts, and diaries written by Japanese women during the Edo period (1603–1867). It highlights the development of *nyohitsu* (**女筆**), with its fluid and graceful *hiragana* script, and traces the development of *shosoku* (**消息**), the art of letter writing, which was considered a required accomplishment for daughters of samurai households, court nobles, or wealthy merchant families alike. The original retail price was ¥220,000. It is unlikely that postage was included. Rare. *Works 187* (erroneously states 1982).











73

TANAKA (Ikko).

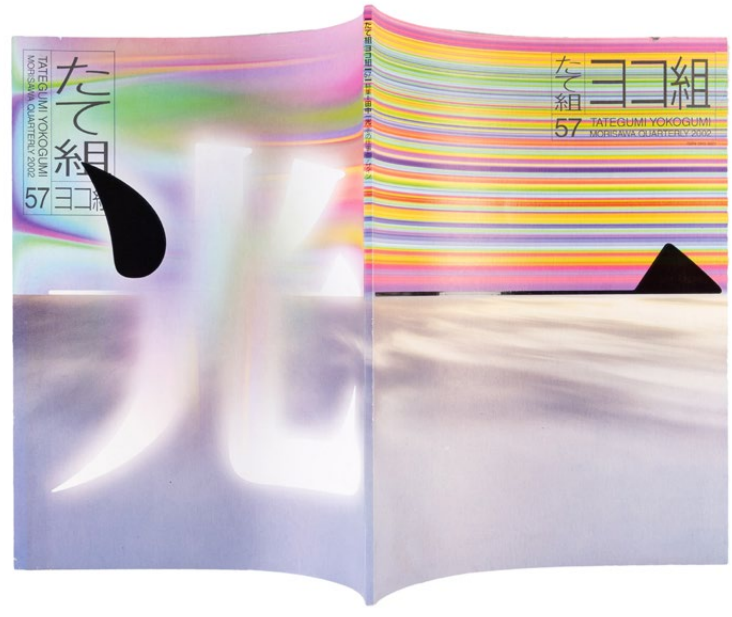
Tategumi Yokogumi たて組ヨコ組
[Vertical Typesetting and Horizontal Typesetting].



First edition. No. 1–57 (complete). Numerous photographic illustrations. Japanese text. Large 8vo. Original decorated flexible boards. Occasional light staining, a few issues with underlining or highlighting of text, but overall still a very good set. Osaka/Tokyo, Dai Nippon Printing Co., 1983–2002.

This is a magazine by professionals for professionals: *Tategumi yokogumi* was issued quarterly promotional magazine financed by the Morisawa type foundry. In accordance with the title of the magazine each issue comes in two halves—one following the western model of typesetting (from left to right, horizontally) the other following the traditional Chinese/ Japanese style (from right to left, vertically). Together with fellow designer Mitsuo Katsui (1931–2019) Tanaka was in charge of editorial planning & art direction, and both regularly contributed articles and covers. The magazines are a tour-de-force of layout and design: Illustrated throughout, they cover a wide range of contemporary issues relating to typography, advertising, packaging, photography and architecture, as well the history of type-design and printing. Issue no. 57 is the last one of the series, an '*isakushu*' (**遺作集** 'posthumous tribute') devoted to the work of Tanaka. Complete sets of this magazine are rare as it was not for sale. For other items relating to Morisawa see 140, 149, 188, 266, 287, 320, 324–328, 349, 356, 363&367. Rare. *Works 387*.





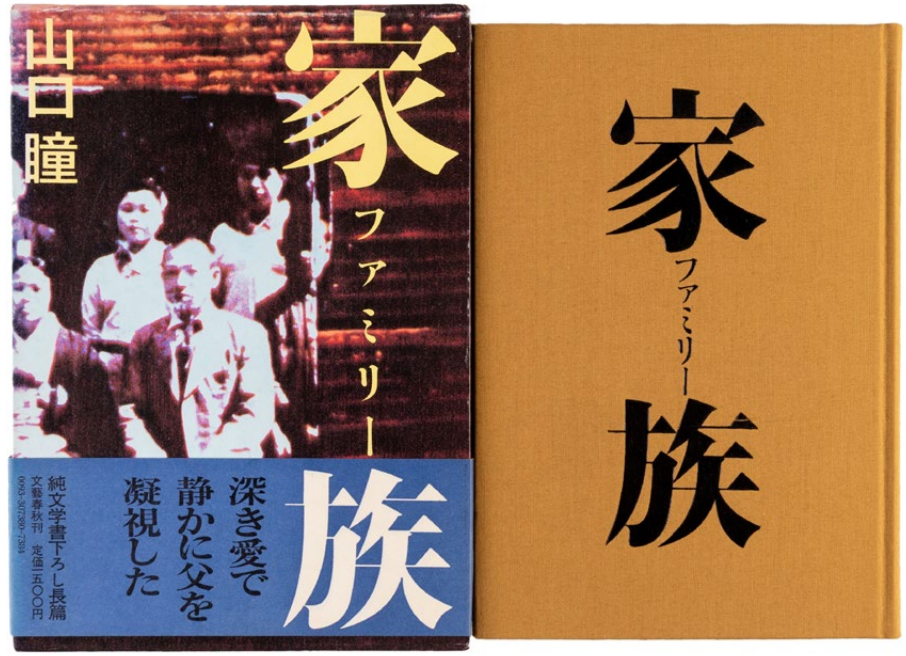
74

YAMAGUCHI (Hitomi).
Kazoku 家族 Family.



First edition. Japanese text. 8vo. Original cloth in decorated slipcase with *obi*, a very good copy. 317pp. Tokyo, Bungei Shunju, 1983.

This is a sequel to Yamaguchi's acclaimed autobiographical novel *Ketsuzoku* (1979, see item 54). This work focuses on the complex family issues surrounding his father, his loves, as well as his hates. Yamaguchi Hitomi (1926–1995) became famous during the early 60s with the serialization of his work 'The Refined Lifestyle of Mr. Everyman' in the women's monthly magazine, *Fujin Gaho* (**婦人画報**). *Works 196*.



75

SHINOYAMA (Kisshin).

Tamasaburo in New York.

First edition. Numerous photographic plates. English text. Large 8vo. Original decorated flexible boards, a very good copy. Decorated endpapers. Unpaginated. Tokyo, Mazda, 1984.

Shinoyama Kisshin (1940–2024) accompanied Bando Tamasaburo (1950–) performing *Sagi Musume* (**鷺娘** Heron Maiden) in May 1984 at the Metropolitan Opera House in New York. The great and good came to see him. This booklet was produced in conjunction with an exhibition of Shinoyama's work at *Japan House* and it was sponsored by the Mazda Motor Corporation. (See also items 35, 44, 104, 107, 127&208). *Works 201*.

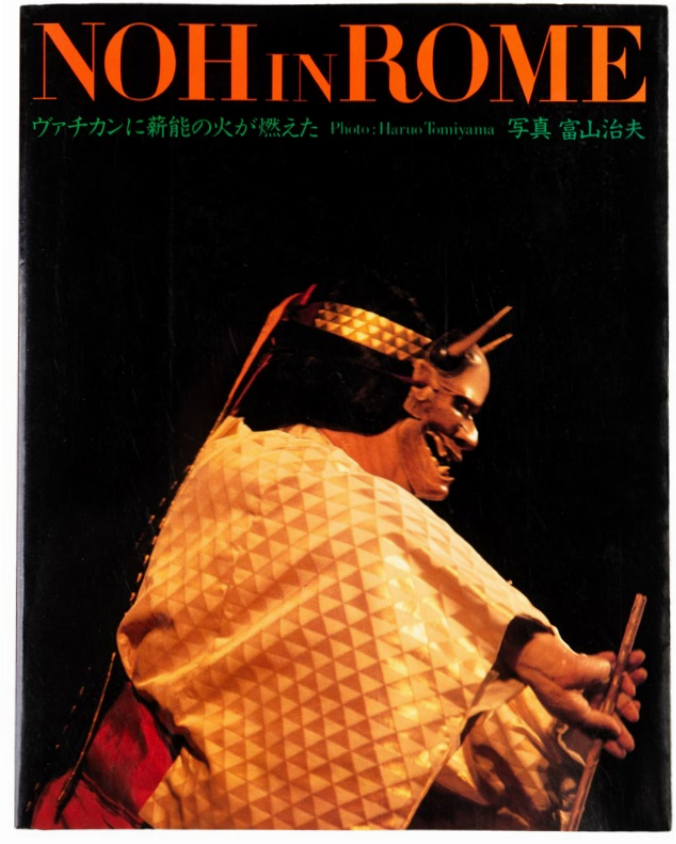




76

TOMIYAMA (Haruo).

Noh in Rome.



First edition. Numerous photographic plates. Text in English and Japanese. Large 8vo. Original decorated flexible boards (minor rubbing), still a very good copy. 128pp. Tokyo, Nakao Hiroshi, 1984.

"On the evening of July 22nd, at the Castel Gandolfo in the outskirts of Rome the Noh Play [**羽衣** *Hagoromo* & **葵上** *Aoi nu Ue*] was performed for the first time in history in the presence of a Pope." (Photo Commentary, p. 124). Tomiyama Haruo (1935–2016) joined Asahi Newspaper's photo publication department in 1963 contributing to both Asahi Graph and Asahi Journal. In 1966 he turned freelance and published a number of important photobooks (**現代語感** *Gendai Gokan* & **佐渡島** *Sadogashima*). Uncommon. *Works 202*.



77

YOSHIDA (Mitsukuni).

The Hybrid Culture—
What happened when East and West Met.



First edition. Numerous photographic plates. English text. Large 8vo. Original decorated flexible boards, a very good copy. Decorated endpapers. 138pp. Tokyo, Mazda, 1984.

Hybrid Culture explores the history of cross-cultural contacts between the West and Japan. The book focuses on the 'hybrid tradition' of Japan's culture, tracing Western influences from the arrival of Portuguese missionaries in the 16th century to the Dutch in Deshima, Perry's arrival, Japan's participation in World Exhibitions, to modern times. This is the 3rd book in Mazda's cultural book series that was aimed at introducing Japanese culture and history to American society. (Works by Yoshida see also items 15, 16, 27, 57, 64–66, 77–79, 90, 93, 98, 114&128). *Works 203.*



78

YOSHIDA (Mitsukuni).

Японский дизайн. Традиции и современность [Japanese Design—Tradition and Modernity].

First edition. Numerous colour photographic plates. Text in Russian. 4to. Original flexible boards, a very good copy. 118pp. Tokyo, Seibu Museum of Art/ Ministry of Culture of the USSR, 1984.

This catalogue was printed by the Seibu Museum of Art for an exhibition in Moscow arranged for the Ministry of Culture of the USSR. It was part of a cultural exchange program which in the following year led to the ground-braking two-part exhibition entitled “Art and Revolution” held at the Seibu Museum of Art in 1982 to 1987 (see item 67). It featured Russian Avant-garde Art and Design between 1910 and 1932 (See also following item). *Works 573.*





79

YOSHIDA (Mitsukuni).

Japan Design—The Four Seasons in Design.

First edition. Numerous colour photographic plates. Text in English and Japanese. 4to. Original cloth in dust-wrapper, a very good copy. 142pp. Tokyo, Libro Port, 1984.

This book is based on the catalogue of the exhibition in Moscow entitled: '*Japanese Design: Tradition and Modernity*'. In the words of Tanaka, this show "was part of a five-year plan of cultural exchange organized jointly by the Seibu Museum of Art and the Ministry of Culture, U.S.S.R." Quintessentially Japanese, it illustrates the strong influence of the four seasons on design motives. It must have been an eye opener in Moscow in 1984. See above. *Works 205*.





80

SEIBU MUSEUM OF ART.

Soulages.

First edition. Numerous colour photographic plates. Text in Japanese and French. 4to. Original flexible decorated boards, a very good copy. Unpaginated. Tokyo, Seibu Museum of Art, 1984.

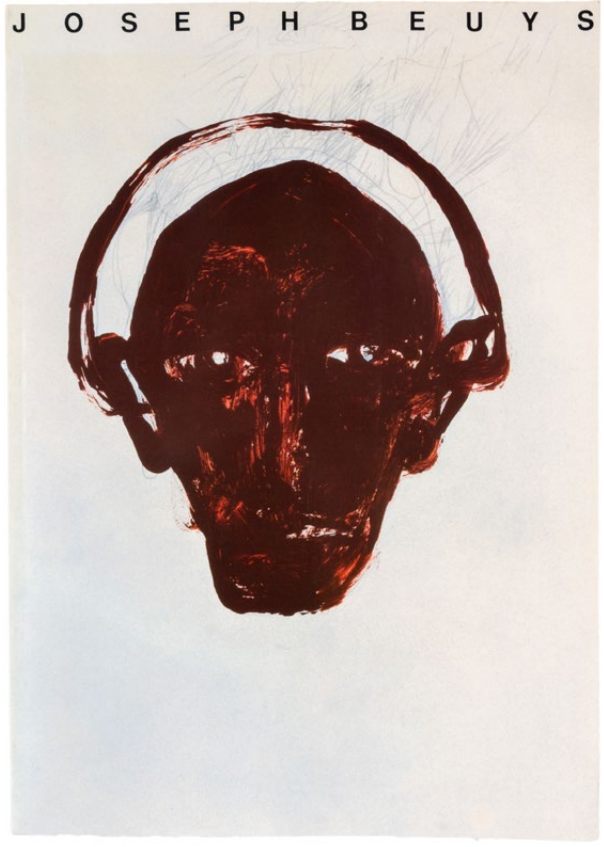
Catalogue to a retrospective exhi bition of 45 abstract works by Pierre Soulages (1919–2022) which he and his wife attended in person. While Western critics often (and incorrectly) compared his early bold gestures to Asian calligraphy, Soulages noted that the Japanese audience intuitively connected his black *Outrenoir* surfaces to the reflective light properties found in traditional Japanese lacquerware (漆 *urushi*). See poster item 262. *Works 577*.





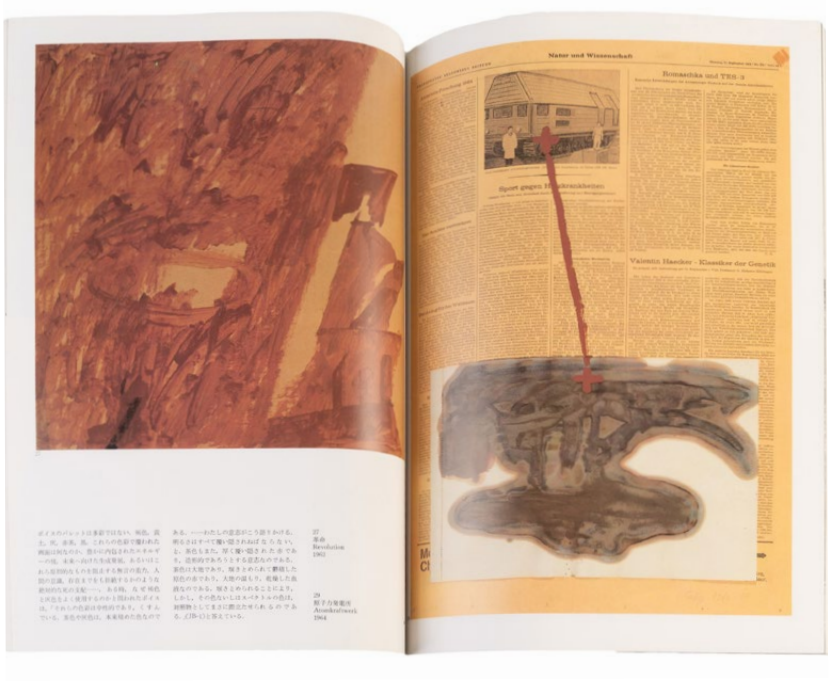
81

SEIBU MUSEUM OF ART.
Joseph Beuys.



First edition. Numerous photographic illustrations. Japanese text, several essays in German and English. Small folio. Original flexible decorated boards. A very good copy. 169pp. Tokyo, Seibu Museum of Art, 1984.

In June 1984, the influential German avant-garde artist Joseph Beuys (1921–1986) embarked on an eight-day visit to Japan to attend his first solo exhibition in Tokyo. Most of the pieces came from the Ulbricht Collection in Düsseldorf. As a condition for going to Japan Beuys demanded financial support for an ongoing project to plant 7,000 oaks in Kassel. Seibu Museum and other Japanese sponsors contributed DM250,000 to fund 500 trees. *Works 578*.

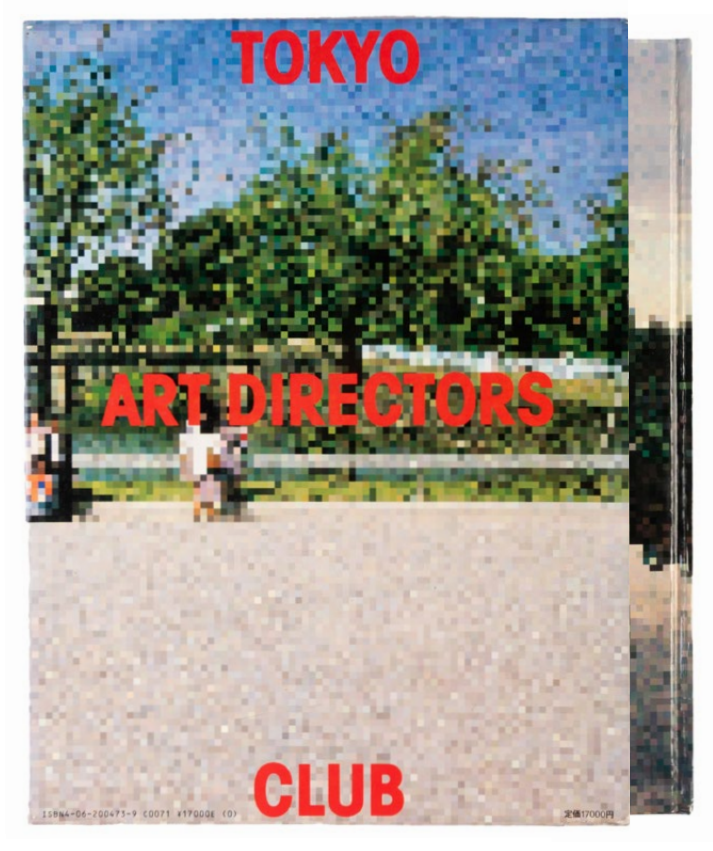


82

TOKYO ART DIRECTORS CLUB. MUKAI (Hideo), editor.
Art Direction Today.

First edition. Numerous photographic plates and illustrations. Text in English and Japanese. Folio. Original decorated boards in slipcase. A very good copy. 366, [38](ads.)pp. Tokyo, Kodansha, 1984.

This book was published on the 30th anniversary of the Art Directors Club. It gives an overview of commercial design and advertising art during the 70s and early 80s. This book is divided into seven surprising chapters, namely 'Probe Perception', 'Liberation', 'Formation', 'Drawing', 'Breakthrough', 'Expansion', and 'Union', terms that according to Mukai Hideo (1923–2009) define the tasks of an Art Director. *Works 206*.





83

HERDEG (Walter), editor.
Graphis annual 85/86.

First edition. Numerous colour photographic plates and illustrations. English, German, and French text. Folio. Original boards in dust-wrapper, pen inscription on top for-edge, still a very good copy. 260pp. Zurich, Graphis Press Corp., 1985.

Walter Herdeg (1908–1995) was a Swiss pioneer in graphic design with a long interest in the work of Tanaka Ikko. The present international annual of advertising and editorial graphics includes a section on packaging and record covers. Tanaka contributed the cover design as well as an essay entitled 'Japan's Younger Generation of Designers'. *Works 214*.





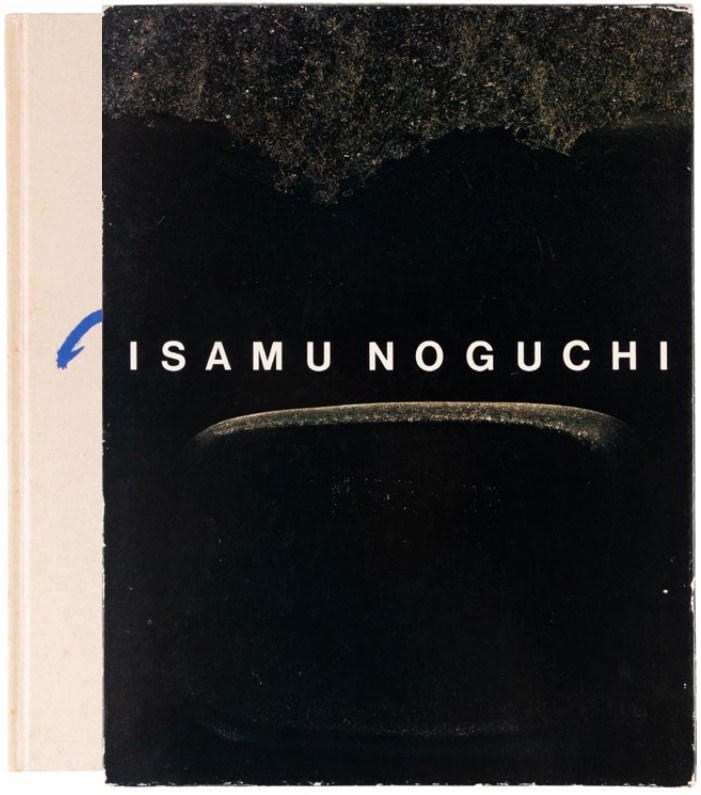
84

SEIBU MUSEUM OF ART.

Isamu Noguchi—Space of Akari and Stone.

First edition. Numerous colour photographic plates. Text in English and Japanese. Folio. Original boards in slipcase (light marginal wear), overall a very good copy. 103pp. Tokyo, Libro Port, 1985.

Isamu Noguchi (1904–1988) is one of Japan's most celebrated sculpture artists. Son of the Japanese poet Yone Noguchi (1875–1947) and the American writer Leonie Gilmore (1873–1933), he studied sculpture with Brancusi and eventually rose to prominence in the 1930s with a series of stone and metal sculptures. The present book accompanied a two-week exhibition at the Seibu Museum of Art of stone sculptures and paper lamps (**明** *akari*). See item 92. *Works 216*.





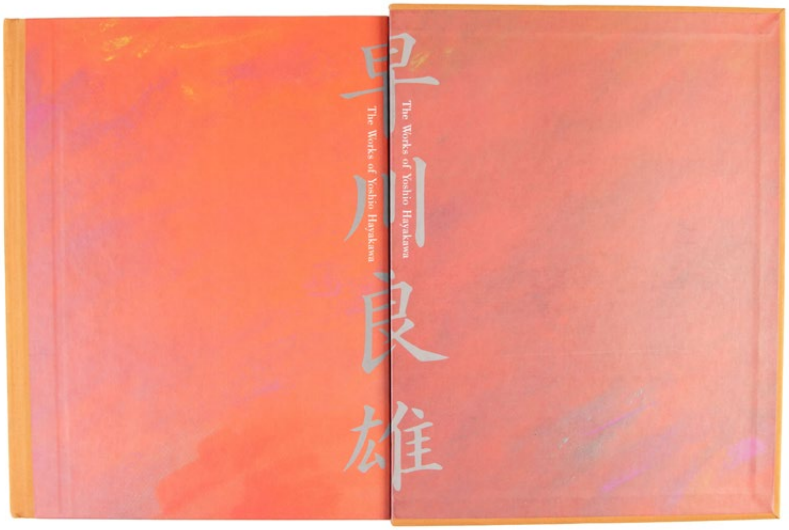
85

HAYAKAWA (Yoshio).

Hayakawa Yoshio no Sekai 早川良雄の世界
The Works of Yoshio Hayakawa.

First edition. Numerous plates, mostly in colour. Japanese text. Folio. Original cloth-backed boards in (slightly rubbed) slipcase and cardboard case, overall a very good copy. Unpaginated. Tokyo, Kodansha, dated: Showa 60, [i.e. 1985].

Hayakawa Yoshio (1917–2009) is an important figure in graphic design during the 1950s to the 70s. In 1936 he graduated from the Osaka Municipal School of Art and Industry and after a brief stint working as a window decorator at the Mitsukoshi Department Store, he was mobilized and sent to China. After the end of the war, he returned to Osaka and in 1951 helped set up the Japan Advertising Artists Club. It 1952 he turned to freelance work and two years later founded his own design office. In 1955 he was awarded the 1st Mainichi Industrial Design Award and in the same year was appointed judge for the Asahi Advertising Award. His style is characterised by its strong graphic elements, his soft use of watercolours and his delicate lines. Uncommon. *Not in Works*.





86

SEIBU MUSEUM OF ART.

Entrance to Art—Seibu Bijutsukan no 10nen
西武美術館の10年
[The first 10 years of the Seibu Museum].

First edition. Numerous colour photographic plates. Japanese text with English abstract. 4to. Original flexible decorated boards, a fine copy. 214pp. Tokyo, Libro Port, 1985.

This catalogue of posters and exhibition displays was published on the tenth anniversary of the Museum. The Seibu Art Museum had spent ten years challenging traditional museum structures by bringing modern, avant-garde, and contemporary art into the commercial setting of a department store. The meaning of the title is to be understood literally: All the title displays at the entrance to each exhibition are illustrated! This attention to detail is indicative of Tanaka's search for perfection. Includes articles by the art critic Okada Tadahiko (1939–1997) and Tanaka Ikko. *Works 217*.





87

NAKAMURA (Sotetsu).

Chanoyu no nurimono—Nakamura Sotetsu Rekidai Sakuhinshu 茶の湯の塗物: 中村宗哲歴代作品集 [Tea Ceremony Laquerware—Successive Works of the Nakamura Sotetsus].

First edition. Numerous colour photographic plates and some b.-w. photo illustrations. Japanese text. Large folio, measuring 26,5x37cm. Original decorated cloth in blind-stamped folding cloth case and cardboard box. A fine signed presentation copy by the artist. 245pp. Tokyo, Kodansha, dated: Showa 60 [i.e. 1985].

Nakamura Sotetsu was a hereditary title held by a lineage of Kyoto lacquerware artisans. lineage of lacquer artisans. For 400 years twelve generations of the Nakamura family have been creating utensils for the use in the three branches of the Senke family tea schools (**表千家**Omotesenke, **裏千家** Urasenke, and **武者小路千家**Mushanokōjisenke). The present book was published for the occasion of the retirement of the 11th Nakamura Sotetsu (1899–1993) who officially passed the prestigious title to his eldest daughter in 1985. A beautifully textured silk binding and case. *Works 219*.





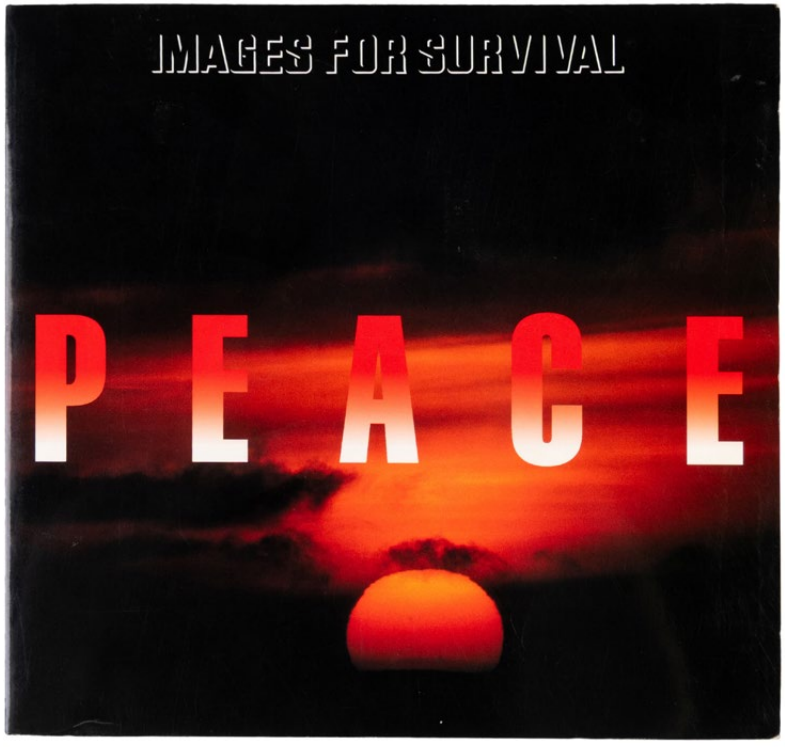
88

HELMKEN (Charles Michael).

Peace—Images for Survival.

First edition. Numerous colour photographic plates. Text in English and Japanese. 4to. Original flexible decorated boards, a very good copy. Decorated endpapers. 214pp. Tokyo, Shoshin Society Inc., 1985.

Catalogue of an exhibition of 100 anti-war posters created by American and Japanese graphic artists to commemorate the 40th anniversary of the Hiroshima bombing. The show toured venues in Nagasaki, Washington and New York. The American graphic designer Charles Michael Helmken (born 1931) was the founder of the *Shoshin Society* (**初心会**), an organization dedicated to promoting global peace and other humanitarian issues through international design collaborations. *Works 222*.

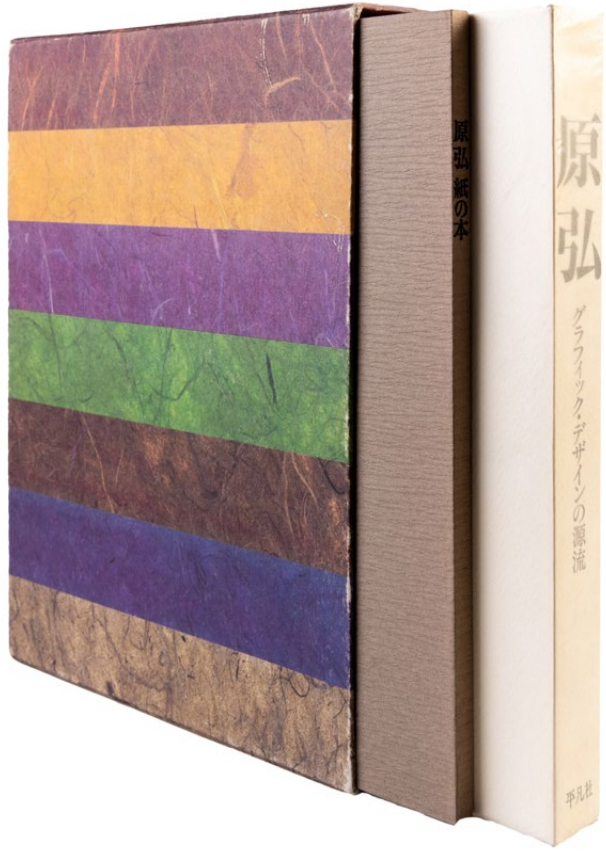




89

HARA (Hiromu).

Hara Hiromu Gurafikku Dezain no Genryu
原弘: グラフィック・デザインの源流
The Works of Hiromu Hara.



First edition. 2 vols. Numerous plates and illustrations. Japanese text. Folio. Original boards in slipcase (slightly rubbed), a close to fine copy. 319pp.; 45ff. Tokyo, Heibonsha, 1985.

Hara Hiromu (1903–1986) was the pioneering graphic designer of the 20th century. Volume 1 is a comprehensive and beautifully designed overview of Hara's work in books, posters, magazines, and corporate design. Volume 2 is entitled: 'Hara Hiromu—A book of Paper (**原弘—紙の本**)'. It contains 45 paper samples combined with examples of typography that document Hara's mastery over material texture, typography, and bookmaking. Famously, Tanaka himself described Hara as the 'God of Book Design' and this product shows the deep respect and affection Tanaka felt for Hara. The two co-founded the legendary *Nippon Design Center* alongside Kamekura Yusaku (1915–1997) and Nagai Kazumasa (1929–). *Works 223.*



90

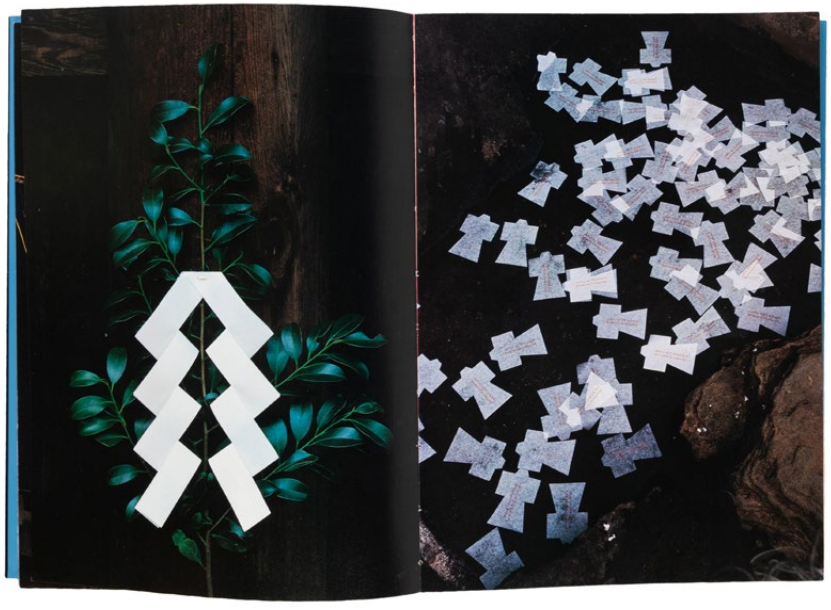
YOSHIDA (Mitsukuni) author. **TSUNE** (Sesoko) editor.

The culture of Anima: Supernature in Japanese Life.

First edition. Numerous photographic plates. English text Large 8vo. Original decorated flexible boards, a very good copy. Decorated endpapers. 134pp. Tokyo, Mazda, 1985.

A fascinating look at elements of animism/superstition in Japanese culture this book explains how centuries-old folklore and mythology continue to thrive in a modern, high-tech society. The book looks at the influence of Shintoism on everyday life, the way trees and plants are infused with a spiritual nature, and the profound way in which lucky charms continue to play an important role in Japanese society. This is the 4th in Mazda's cultural book series. (For other Mazda items see 64, 65, 75, 77, 93, 98, 114&130). *Works 215.*





91

KIDA (Yasuhiko).

Nihon no matsuri—Kida Yasuhiko Mokuhanga
にほんのまつり: 木田安彦木版画 [Japanese Festivals—Woodblock prints by Kida Yasuhiko].

First edition. Numerous colour plates. Japanese text. Folio. Original boards in dust-wrapper and *obi*, a very good copy. Unpaginated. Tokyo, Kodansha, 1985.

Kida Yasuhiko is a noted Japanese printmaker. Born in Kyoto in 1944, he did a master's degree at the Kyoto City University of Arts and became a freelance printmaker in 1975. Elements of his work were influenced by Munakata Shiko (1903–1975) but he developed his own expressive style. Kida travelled throughout Japan over a period of ten years to collect material for the present publication which illustrates the variety and vibrancy of *matsuri* festivals in various regions and seasons. *Works 220*.





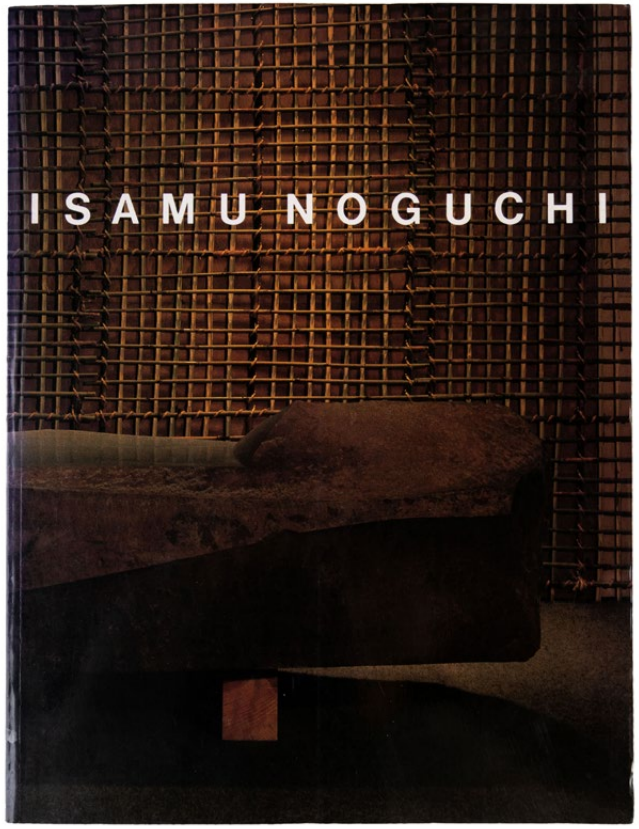
92

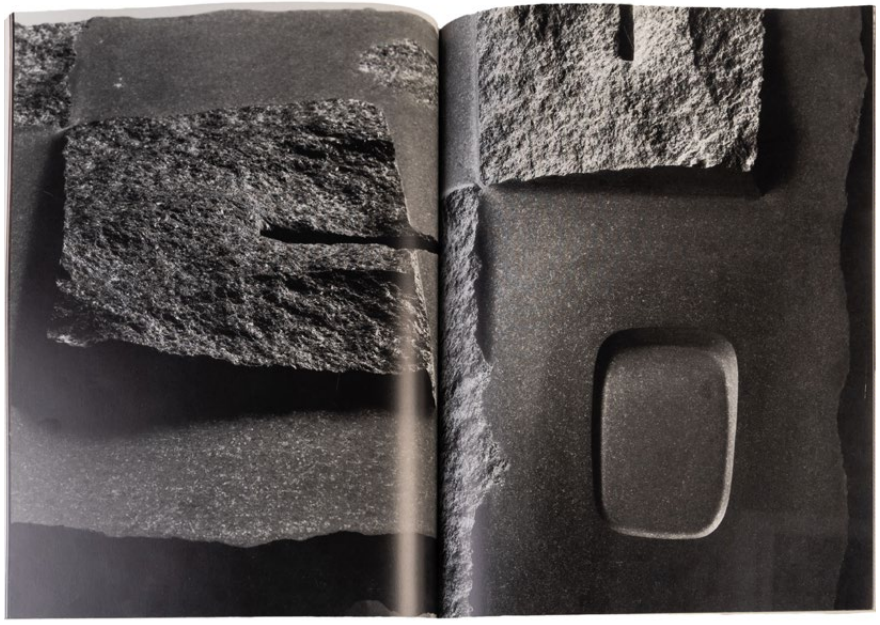
ISAMU (Noguchi).

Isamu Noguchi—Space of Akari and Stone.

First US edition in English. Numerous colour photographic plates. Folio. Original flexible boards, a very good copy. 103pp. San Francisco, Chronicle Books, 1986.

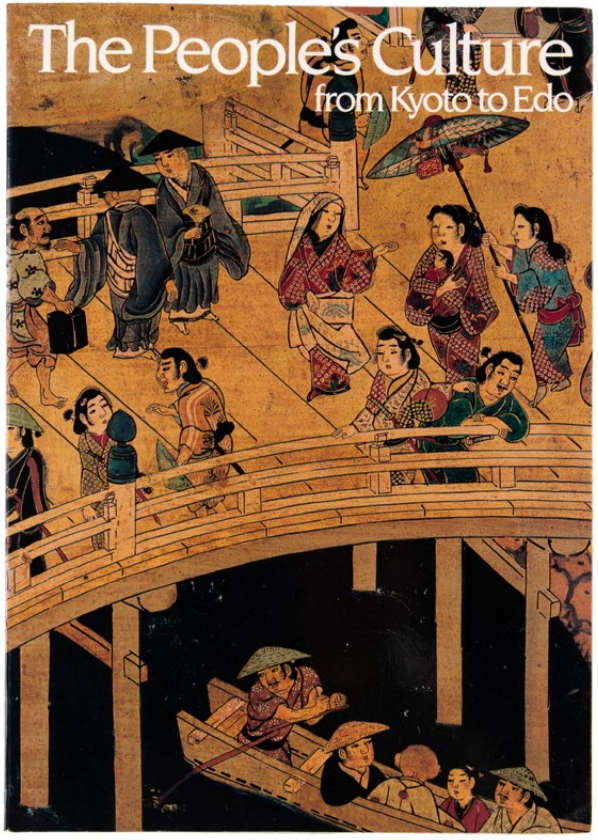
This is the English language edition of the edition published in the previous year. Tanaka designed a new cover. See item 84. *Works 224*.





93

YOSHIDA (Mitsukuni). **TSUNE** (Sesoko) editor.
The People's Culture from Kyoto to Edo.



First edition. Numerous photographic plates. English text. Large 8vo. Original decorated flexible boards, a very good copy. Decorated endpapers. 134pp. Tokyo, Mazda, 1986.

'The People's Culture' takes a look at the everyday lives, aesthetic sensibilities, and material culture of ordinary people between the 16th and 18th centuries. It looks both at everyday household objects, textiles, and tools as well as the spread of Zen monastic culture and indeed aristocratic culture from Kyoto to influence Edo samurai and townspeople (**町人** *chonin*) in general. This is the 5th in Mazda's cultural book series. (Other works by Yoshida see also items 15, 16, 27, 57, 64–66, 77–79, 90, 98, 114&128). *Works 225.*



94

ARATA (Izozaki) curator.

Jio Ponti sakuhinshu ジオ・ポンティ作品集
Gio Ponti 1891–1979. From the Human Scale to Post-Modernism.



First edition. Numerous photographic plates. Japanese and English text. Small folio. Original cloth in dust-wrapper, a very good copy. 217pp. Tokyo, Kajima Shuppankai, 1986.

"The publication of this book has been made for the occasion of the exhibition 'Gio Ponti' held by the Seibu Museum of Art, Tokyo, from September 19 to October 7, 1986" (text on verso of half-title). Ponti (1891–1979) was one of the leading Italian architects and designers of the twentieth century. The show was curated by the architect Arata Isozaki (1931–2022) in conjunction with Lisa Ponti (1922–2019), the daughter of Gio Ponti. This was the first overall retrospective of Ponti's work in Japan. Uncommon. *Works 227*.



95

KUBOTA (Ichiku) author.
HATAKEYAMA (Takashi) photographer.

Kubota Ichiku Shinsaku ten—Hibiki au Hikari no Kimono 久保田一竹新作展: 響き合う光の衣 [Exhibition of new works by Kubota Ichiku—Kimonos of Resonating Light].

First edition. Numerous photographic plates. Text in Japanese. Folio. Original flexible decorated boards, a very good copy. Unpaginated. Tokyo, Asahi Shimbun-sha, 1986.

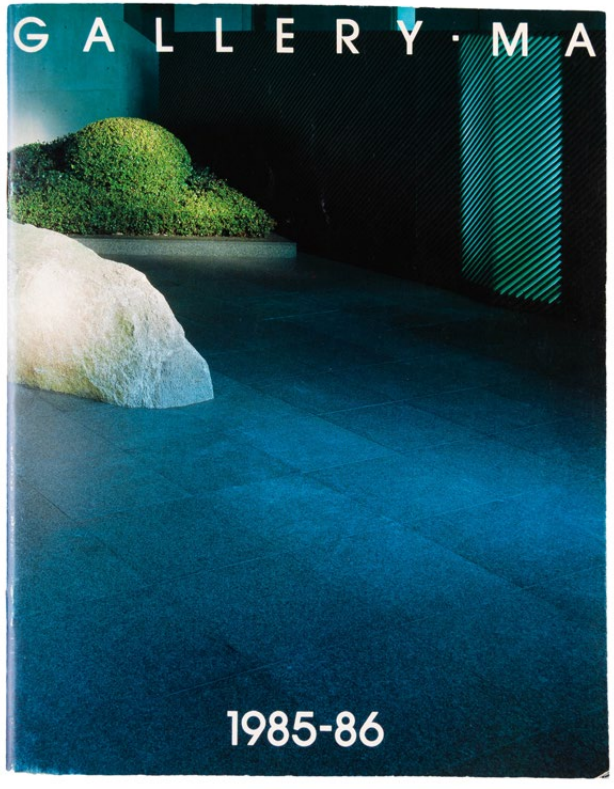
Catalogue of a travelling exhibition of the famous kimono artist Kubota Ichiku (1917–2003). The title reflects Kubota's lifelong obsession with capturing the changing qualities of natural light within textile art throughout the seasons. It featured masterpieces he created using his *itchiku tsujigahana* (**一竹辻が花**) a complex 16th-century Japanese tie-dyeing technique which he had bought back to life. Photographs by Hatakeyama Takashi (1944–2022) a renowned photographer based in Kyoto. Rare. *Works 594.*





96

TOTO GALLERY.
Gallery—MA 1985–86.



First edition. Numerous photographic illustrations. Japanese text. Large 8vo. Original decorated flexible boards, a very good copy. 31pp. Tokyo, Dai Nippon Printing Co., 1987.

This is the first retrospective by Gallery MA which was founded in 1985 as a showroom funded by the sanitary manufacturer TOTO. Tanaka himself was closely involved in the establishment of the venue, providing a meeting point for architecture and design. The kanji '*ma*' (**間**) has a variety of meanings ranging from 'space or time between', and by extension can also mean 'room'. The present was the first in a series of annual publications covering TOTO gallery exhibitions and activities throughout the year. It includes articles on the architects Ito Toyo (1941– "*Transformations by Wind*"), Hayakawa Kunihiko (1941–"*Production and Expression of Urban Image*") Helmut Jahn (1940–2021, "*Towards Romantic Modernism*"), and Frank O. Gehry (1929–2025, "*The Works of F. O. Gehry*"). See also items 108, 111, 120, 122, 131–133, 136, 143, 145, 156 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342, 371&377. *Works 231*.



97

TANAKA (Ikko).

Dezain no Kurosurodo 田中一光
デザインのクロスロード Crossroads of Design.

First edition. Numerous illustrations, many in colour. Japanese text. Japanese text. 4to. Original decorated flexible boards, a fine copy with a separate large folding sheet of the list of exhibits. Unpaginated. Tokyo, Seibu Museum of Art, 1987.

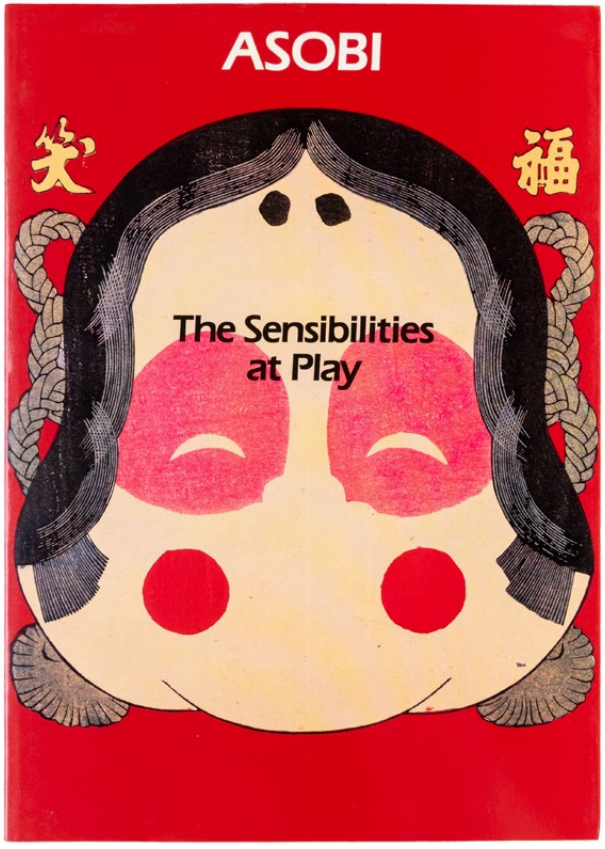
Catalogue of a solo exhibition of Tanaka's work held at the Seibu Museum of Art in 1987. It is divided into three parts: "*Around Design*" is a conversation between Tanaka and the cultural historian Haga Toru (1931–2020) about the evolution of Japanese visual culture. In "*The Shape of Space*" the art critic Itoh Junji (1953–) shows how Tanaka utilizes negative space (**間** *ma*) as a modern design technique. "*The Poetics of Form: Ikko Tanaka's Design*" by design historian Kashiwagi Hiroshi (1946–2021) analyses the geometry in Tanaka's work. See poster item 276. *Not in Works*.





98

YOSHIDA (Mitsukuni). **TSUNE** (Sesoko) editor.
Asobi: The Sensibilities at Play.



First edition. Numerous photographic plates. English text. Large 8vo. Original decorated flexible boards, a very good copy. Decorated endpapers. 128pp. Tokyo, Mazda, 1987.

The book explores the concept of *asobi* (**遊び** playfulness) as a fundamental component of Japanese art, design, and lifestyle. It demonstrates that far from being trivial entertainment, *asobi* is a complex framework that influences everything from religious rituals to culinary presentation. This is the 6th volume in Mazda's cultural book series, the present being in commemoration of opening a new Mazda manufacturing plant at Flat Rock, Michigan. (For other items in the MAZDA series see 64, 65, 75, 77, 90, 93, 114&130). *Works 232.*



99

TANAKA (Ikko).

Tanaka Ikko Dezain no sekai 田中一光 デザインの世界 The Design World of Tanaka Ikko.

First edition. Numerous plates, mostly in colour. Text in English and Japanese. Small folio. Original flexible boards in decorated slipcase (very minor foxing to prelims), still a very good copy. 297pp. Tokyo, Kodansha, 1987.

"Japanese traditional beauty and modernity represent conflicting themes that interact in a delicate yet intense balance. Even creating works in the midst of this contrastive relationship, one formative artist has maintained a tranquil existence—Tanaka Ikko. In Tanaka's conception, letters are equated to music, colour to language, and form to thought. In what matter does he sustain the magic of his creativity?" (Seiji Tsutsumi—'Building Bridges of Beauty'). The book picks up from where his previous retrospective (*Tanaka Ikko no Dezain*, see item 32) left off and charts his work from 1975 to 1986, with chapters on corporate symbols and logos, his work for the Seibu/Saison group, as well as an overview of Kanze Noh theatre posters from 1954 to 1974. *Works 233*.





100

SEIBU MUSEUM OF ART.

Kawahara Keiga-ten: Bakumatsu no 'Nihon' o tsutaeru shīboruto no eshi 川原慶賀展 [An Exhibition of Kawahara Keiga].



First edition. Numerous colour photographic plates. Text in Japanese. Small folio. Original flexible decorated boards, a very good copy. Unpaginated. Tokyo, Seibu Museum of Art, 1987.

Catalogue of the second exhibition of the remarkable painter Kawahara Keiga (1786–1862?) this time with works from the collection of the National Museum of Ethnography (*Wereld-museum*) in Leiden (Holland). This exhibition of 250 works focused on Kawahara's depiction of Japanese society as well as its natural history on behalf of Philip Franz von Siebold (1796–1866). With contributions by Willem R. van Gulik (1944–), Matthi Forrer (1948–) and Ken Vos (dates unknown). See also item 59. *Works 597*.



101

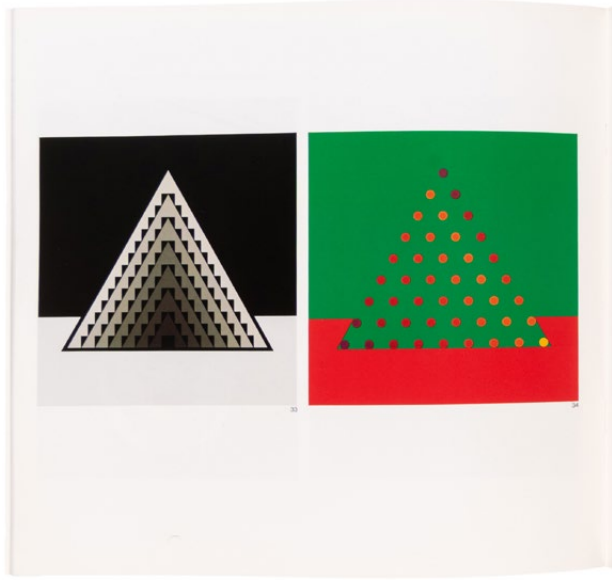
TANAKA (Ikko).

Ikko Tanaka L. A.
Graphic designs of Japan.

First and only edition. Exhibition catalogue. Numerous colour plates. English text. 4to. Original decorated flexible boards, a very good copy. Unpaginated. Tokyo, Dai Nippon Printing Co. 1987.

Catalogue of an exhibition of Tanaka's posters, logotypes, calendars, and books in Los Angeles. The events were held at the George J. Doizaki Gallery and the Japanese American Cultural and Community Center from June 11th to July 26th, 1987 to coincide with Japan Week L.A. Includes an essay by Lou Dorfsman (1918–2008) entitled 'The Graphic Bridge Between East and West' and one by Ivan Chermayeff (1932–2017) 'The Distiller of Visual Truths'. *Not in Works.*





102

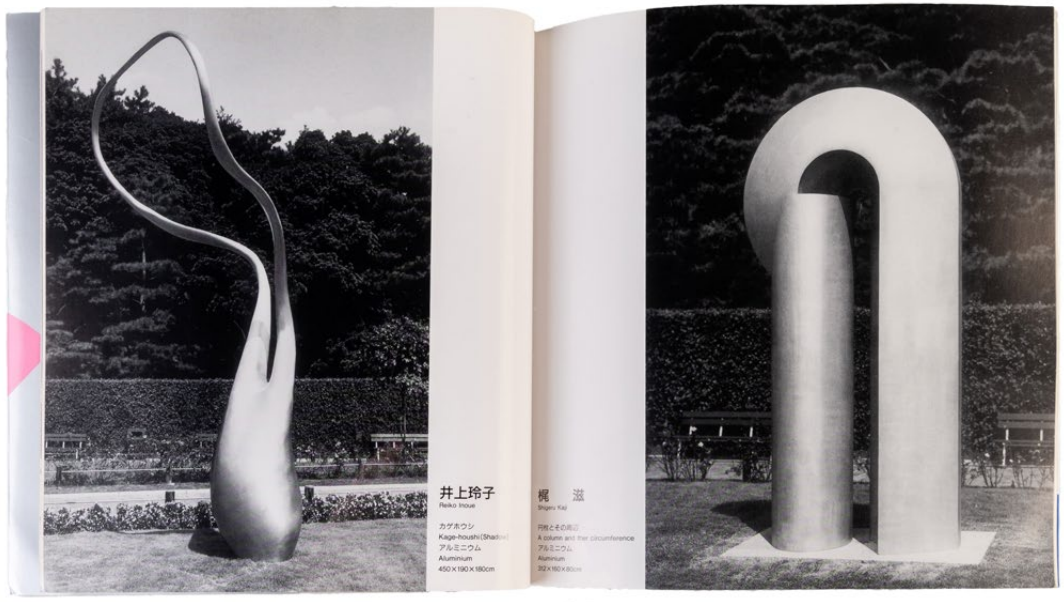
KOBE CITY.

Dai 11-kai Kobe Suma Rikyu Koen Gendai Chokoku Ten 第11回神戸須磨離宮公園現代彫刻展 [The 11th Contemporary Sculpture Exhibition at the Suma Rikyu Park in Kobe].

First edition. Numerous b.-w. photographic illustrations. Japanese text. 4to. Original flexible boards, bottom right corner slightly sunned, but overall still a very good copy. Unpaginated. Kobe-shi, Nissha Printing Co., 1988.

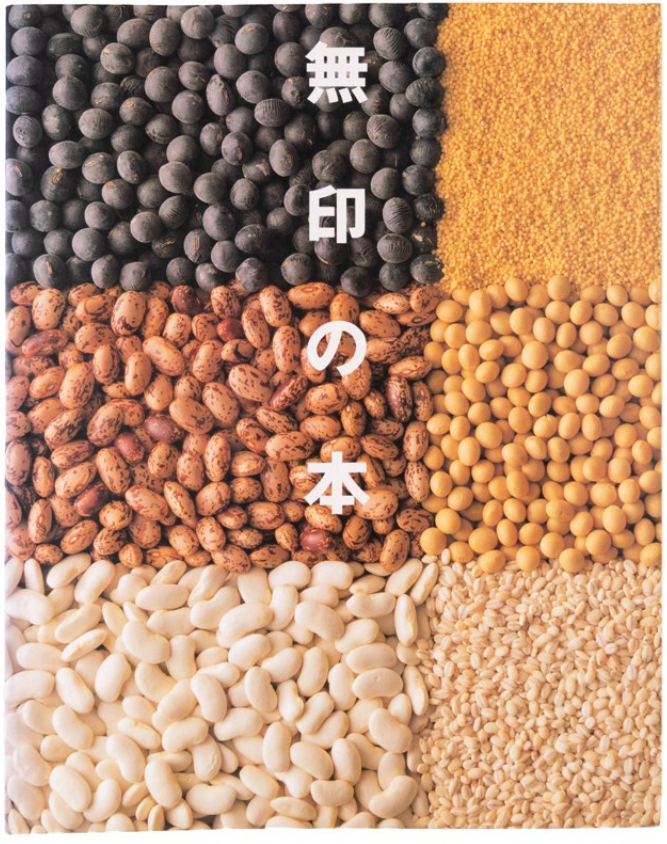
Catalogue of an annual outdoor sculpture exhibition held at Suma Rikyu Park in Kobe from 1970 onwards. Awards went to Matsumoto Kaoru (1952–), Inoue Reiko (1932–2010), Ikeda Munehiro (1939–), and Kaji Shigeru (1951–). See also posters 184, 190, 193&218. *Not in Works.*





103

TANAKA (Ikko) editor. **NAITO** (Tadayuki), and others.
MUJI no hon 無印の本 [A MUJI book].



First edition. Numerous photographic plates. Japanese text. Small folio. Original decorated flexible boards, a very good copy. 159pp. Tokyo, Libro Port, 1988.

Ostensibly founded to promote low-priced 'no-brand' goods, Muji was part of the Seiyu empire. Tanaka did his best to turn the company into a brand of its own. The present book was published five years after the opening of MUJI's first stand-alone store in Aoyama and serves as the definitive record of the origin, corporate philosophy and design principles of the brand during its early years. It is a superb exercise in marketing and image-making focussing on organic production and craftsmanship. Uncommon. See items 155, 278, 279, 331, 332, 359&368. *Works 237*.



104

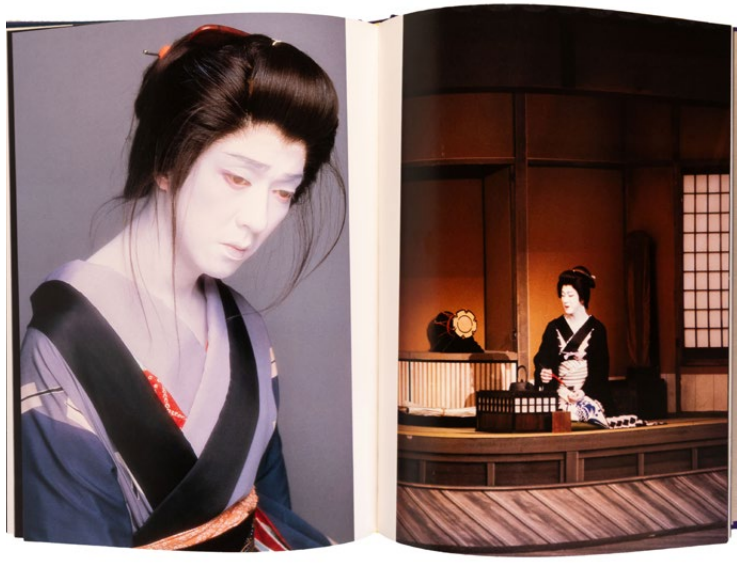
SHINOYAMA (Kisshin).

Bando Tamasaburo no sekai 坂東玉三郎の世界 [The world of Tamasaburo Bando].

First edition. Frontispiece and numerous colour plates. Japanese text with English summary. Folio. Original decorated cloth in slipcase and *obi* (minor wear), but overall a very good copy. Unpaginated. Tokyo, Asahi Shimbunsha, 1988.

The images are of a shocking beauty: Shocking because they radiate with the refined elegance of Japanese femininity—in spite of the male sex of the performer. Bando Tamasaburo's art is in the realm of the divine: To have seen him is to grasp the beauty of sadness. He has captured the essence of femininity. Not only can he move beyond gender he can also move beyond age. This book proves it and it is most sumptuous in layout and design: The colour of the deep purple cloth binding is taken up by the costume in the frontispiece which is in turn taken up by the characters on the title-page. Uncommon. (See also items 44&75). *Works 239*.





105

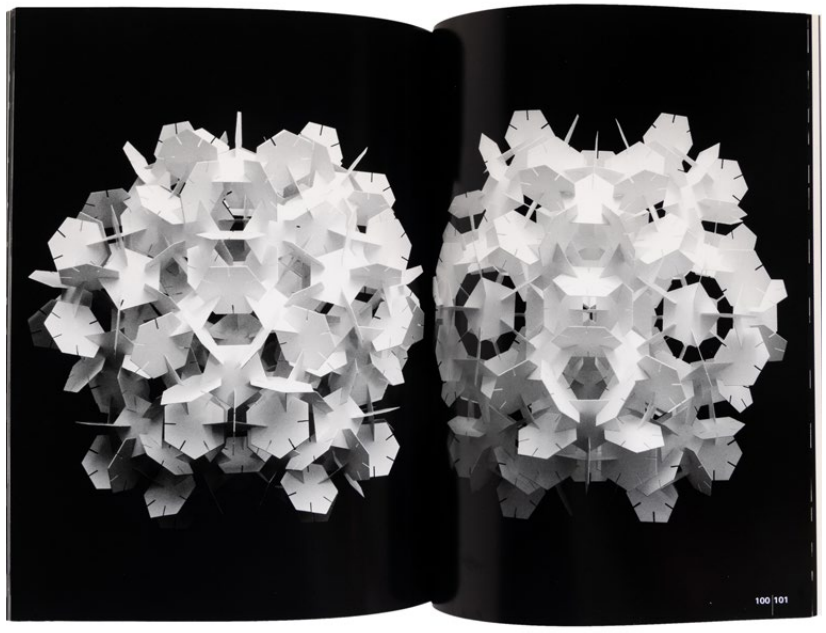
OGAWA (Hiroshi).

Kami no forumu 紙のフォルム [The Form of Paper].

First edition thus. Numerous photographic plates and illustrations. Japanese text. Folio. Original flexible boards in dust-wrapper and *obi*, a very good copy. 175, [vi]pp. Tokyo, Kyuryu-do Graphics, 1989.

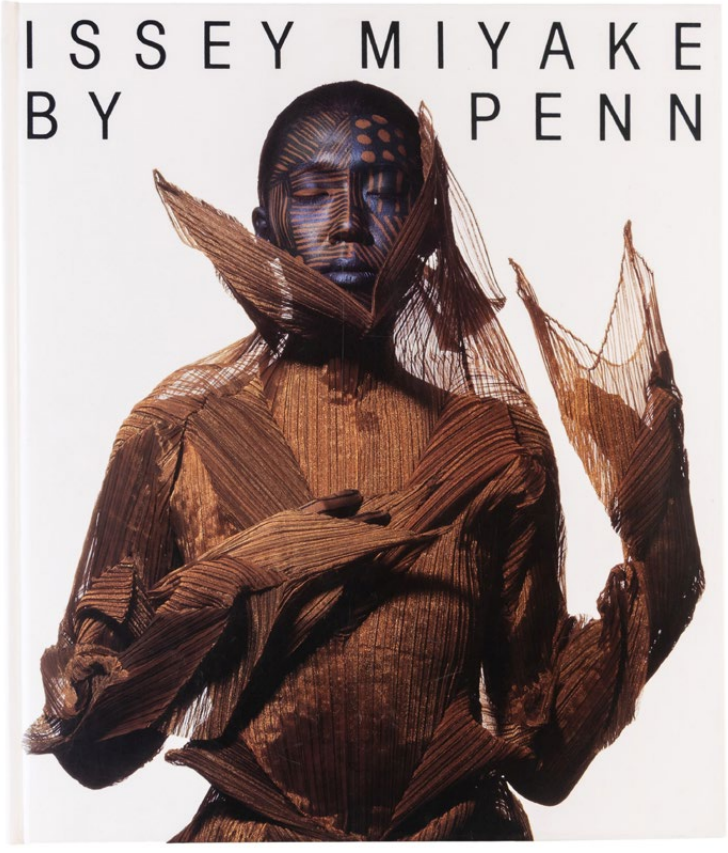
This book is a re-issue of the first 1967 edition. A photographic part illustrating Ogawa's techniques is followed by a chapter of instructions on how to make them. With photographs by Kurihara Minoru (dates unknown). The book was published in a larger format, Tanaka supplied a new cover design, and Ota Tetsuya (1941–) who was known as 'Tanaka's no. 1 Student', did the layout. See also items 22&34. *Works 244*.





106

PENN (Irving), photographer.
Issey Miyake by Penn.



First edition. No. 1062 of a limited edition of 1500 copies. 11 colour photographic plates. English text. Large 4to. Original decorated boards, a very good copy. Unpaginated. Kyoto, Nissha Printing Co. 1989.

A superb book advertising Miyake Issey's collection for 1989. This is the first in a series of five collaborative catalogues with Irving Penn that were issues between 1989 and 1995 (see items 117, 123, 129, & 141). Merging avant-garde fashion, austere American photography, and bold Japanese graphic design it represents one of the most brilliant transcontinental collaborations in design history. See also 46, 112, 113 and poster 309, 317, 318, 336&337. *Works 246*.



107

SHINOYAMA (Kisshin).

Shinorama Nippon

シノラマ日本.



First edition. Numerous double gatefold colour plates. Japanese text with English summary. Folio. Original decorated cloth in dust-wrapper, *obi*, and slipcase. A very good copy. Unpaginated. Tokyo, Sekai Bunka-sha, 1989.

"Human being approach the world with two eyes, the camera with only one. How would the world appear viewed through three eyes or more? … I suggest that you clear a desk of all extraneous objects, set the volume down in the middle, and empty your mind of other affairs before turning the pages. If possible, the double gatefolds should be opened from both sides at once, using two hands; an utterly different world will emerge before your eyes." (About 'Shinorama'). This book delivers upon it's promises and more: Under twenty-four subject headings Shinoyama Kisshin manages to portray the timeless beauty of Japan, its natural scenery, its cities, its artefacts, its seasons, and its outstanding individuals—all of that from two angles in one photo, capturing the passage of time. See also 35, 44, 75, 104, 127&208. *Works 247*.



108

TOTO GALLERY.
Gallery—MA 1988.



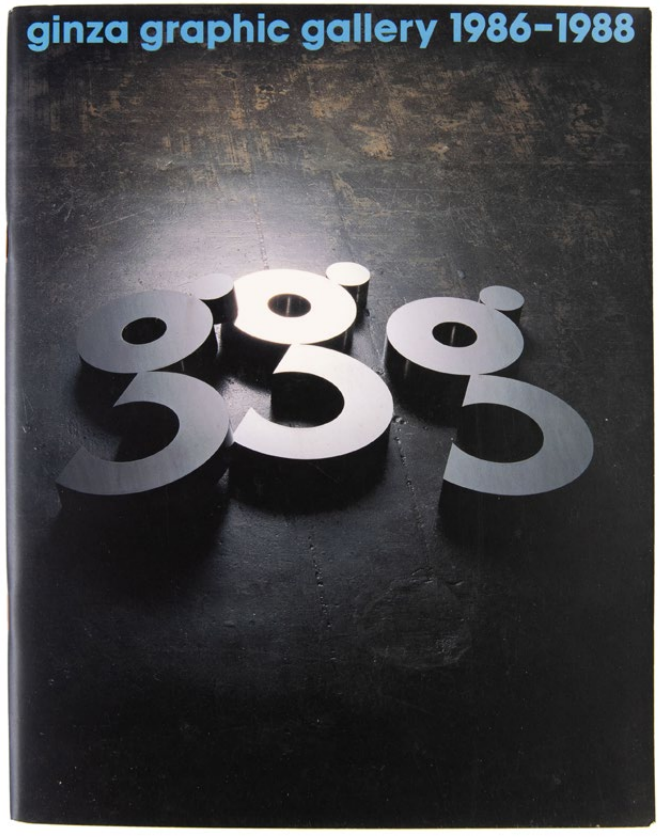
First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards, a very good copy. 32pp. Tokyo, Dai Nippon Printing Co., 1989.

From 1987 to 1993 Tanaka would design the cover of this magazine with variations of the material qualities of the character 'ma' (**間**). Gallery MA and Ginza Graphic Gallery were founded on a similar concept (see item 109) in that both held regular exhibitions throughout the year which are summed up in the present annual magazine. This issue features articles about the textile designer Awatsuji Hiroshi (1929–1995, "*Autonomous Surfaces*"), the architect Rem Koolhaas (1944–, "*Architecture for Urbanism, Urbanism for Architecture*") and architect Izue Kan (1931–2024, "*Yugen*"). See also items 96, 111, 120, 122, 131–133, 136, 143, 145, 156, 371&377 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342. Works 242.



109

DAI NIPPON PRINTING.
Ginza Graphic Gallery 1986–1988.



First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards, a very good copy. 55pp. Tokyo, Dai Nippon Printing Co., 1989.

This is the first issue of the Ginza Graphic Gallery, a magazine that was funded and printed by Dai Nippon Printing to showcase developments in graphic design, typography, and printing. It provided a record of the graphic design exhibitions held at the gallery in Ginza and was subsequently published annually. The format and layout follow the pattern set by Tanaka for Gallery MA magazine. This issue includes articles about Tanaka Ikko ("*Issey Miyake Poster Exhibition: I.I.I. at GGG*"), Fukuda Shigeo (1932–2009, "*Illustrick 412*"), Matsunaga Shin (1940–, "*Mainichi Design Award Commemorative Exhibition*"), and Lou Dorfsman (1918–2008, "*CBS and Creative Works*"). See also item 378. *Works 248*.



110

PHOTOGRAPHIC SOCIETY OF JAPAN.
54 Master Photographers of 1960–1979.

First edition. Numerous photographic plates, many in colour. Text in English and Japanese. 4to. Original cloth in dust-wrapper and cardboard slipcase, a very good copy. 560pp. Tokyo, Toppan Printing Co., 1989.

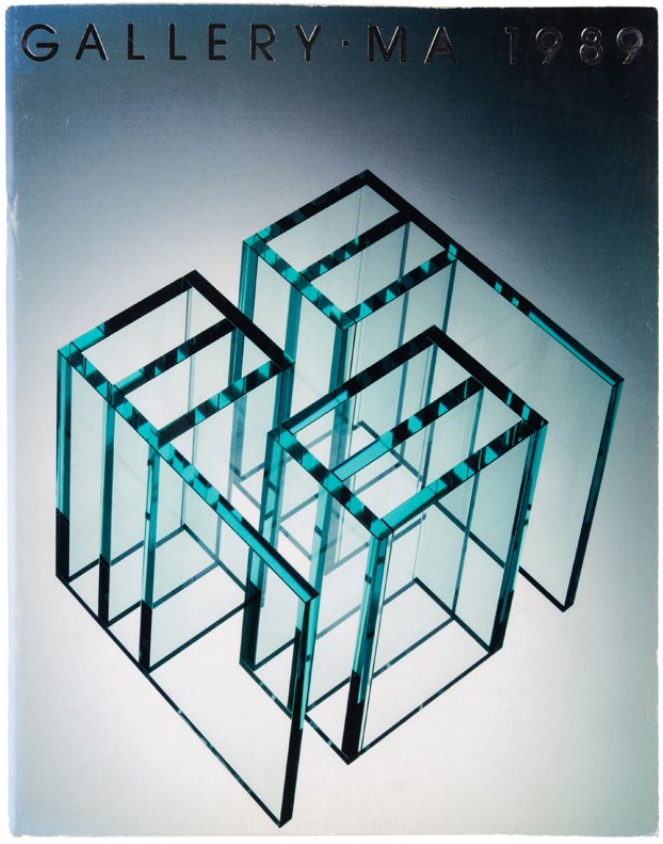
This catalogue provides an overview of outstanding photographers at home and abroad. From Japan it features Tomatsu Shomei (1930–2012), Narahara Ikko (1931–2020), Takanashi Yutaka (1935–), Moriyama Daido (1938–), Shinoyama Kishin (1940–2024), and Hosoe Eikoh (1933–2024). From the West it includes Henri Cartier-Bresson (1908–2004), Robert Frank (1924–2019), Lee Friedlander (1934–), Ed van der Elsken (1925–1990), William Eggleston (1939–), and René Burri (1933–2014)—to name just a few. The project was largely funded by Toppan who published the book to coincide with the 150th Anniversary of the invention of Photography. With the help of the Photographic Society of Japan Toppan had in fact formed a collection of the original photographs presented in the book which were later donated to the Tokyo Metropolitan Museum of Photography. This volume was not for sale. Rare. *Works 251.*





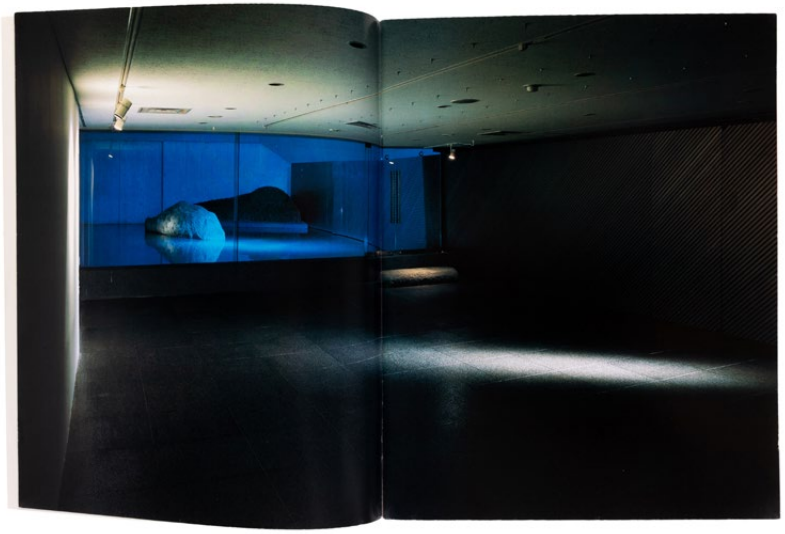
111

TOTO GALLERY.
Gallery—MA 1989.



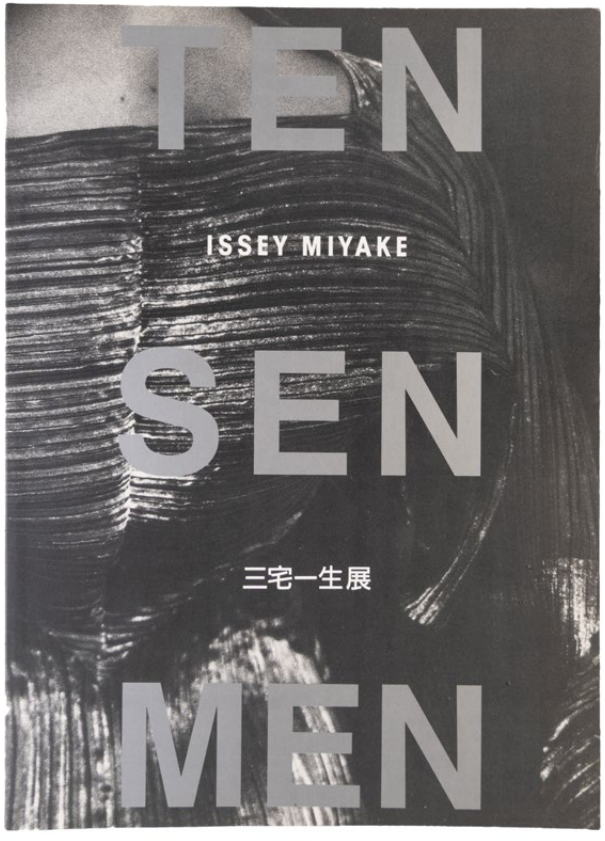
First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards (minor wear), still a very good copy. 40pp. Tokyo, Dai Nippon Printing Co., 1990.

Includes features about the architects Ando Tadao (1941–, "*Architectural Horizons*"), Hasegawa Itsuko (1941–, "*Architecture as the Rebirth of Nature—The Hanging Garden*"), Kijima Yasufumi (1937–1992, "*DO ME Perceptive Time & Space*"), Ohe Hiroshi (1913–1989, "*A Testament—Mourning for Hiroshi Ohe*"), Bernard Tschumi (1944–, "Transprogramming, *Disprogramming*"), Uchida Shigeru (1943–2016, "*Shikimi*"), and others. See also items 96, 108, 111, 120, 122, 131–133, 136, 143, 145, 156 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342&371. *Works 252.*



112

MIYAKE (Issei). **PENN** (Irving), photographer.
Ten Sen Men.



First and only edition. Numerous photographic plates, several in colour. Text in English and Japanese. Small folio. Original printed wrappers, a very good copy. 110pp. Hiroshima City Museum of Contemporary Art, 1990.

Catalogue of an exhibition held at the Hiroshima City Museum of Contemporary Art to commemorate the fact that Miyake Issei had been awarded the first Hiroshima Art Prize in honour of his achievements as a fashion designer. "I subtitled the exhibition 'Ten Sen Men'. In Japanese it means point, line, and surface, but it could also be a play on the English words Tension, Sensibility, and Mentality." (Ten Sen Men—Clothing that Communicates, p. 23). The present photographs are unusual because Irving Penn used models inside his studio to feature the collection. He also shot in black-and-white to highlight the sculptural aspects of the clothing. Uncommon. See also 46, 106, 113, 117, 123, 129, 141, 301, 311, 312, 328&329. *Works 611.*



113

MIYAKE (Issei). **PENN** (Irving), photographer.

Issey Miyake Pleats Please & Issey Miyake by Irving Penn.

First and only edition. 2 vols. Numerous colour photographic plates. Text in English and Japanese. Large 8vo. Original cloth in dust-wrapper and cardboard case, a very good set. 38pp.; Unpaginated. Touko Museum of Contemporary Art, 1990.

Published as a set to accompany an exhibition held at the Touko Museum of Contemporary Art in 1990. This privately owned museum was run by Shiraishi Masami (1948–) who was the head of a prominent real estate company and collected contemporary art. It was forced to close in 1999, after the Japanese economic bubble burst. Exquisite design by Tanaka. See above. *Works 612*.







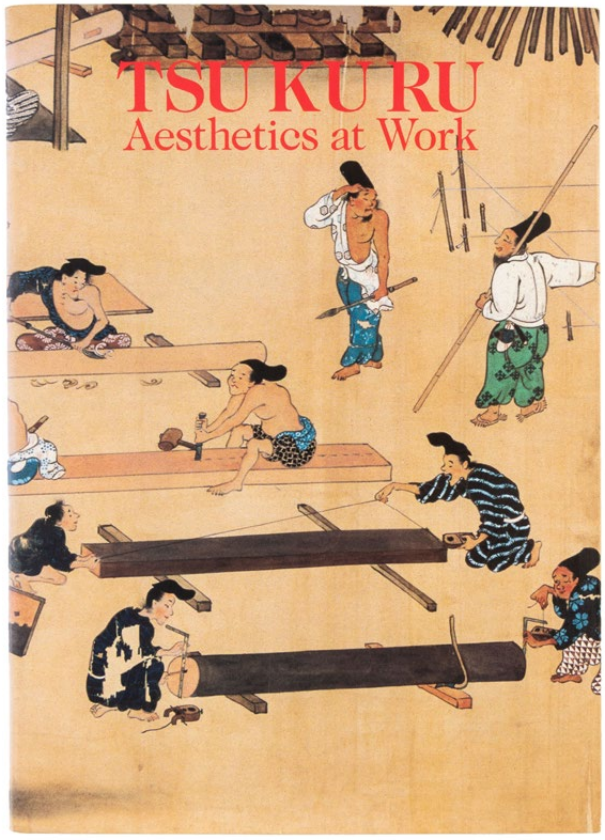
114

YOSHIDA (Mitsukuni).

Tsukuru: Aesthetics at Work.

First edition. Numerous photographic plates. English text. Large 8vo. Original decorated flexible boards, a very good copy. Decorated endpapers. 146pp. Tokyo, Mazda, 1990.

Tsukuru [作る'to make'] illustrates aspects of the unique professionalism of both traditional Japanese craftsmanship and industrial manufacturing in Japan. Nature, Tools, Skill, Complexity, and State of the Art are the titles of the main chapters of this book. This is the 7th in Mazda's cultural book series. (Works by Yoshida see also items 15, 16, 27, 57, 64–66, 77–79, 90, 93, 98&128). *Works 255*.





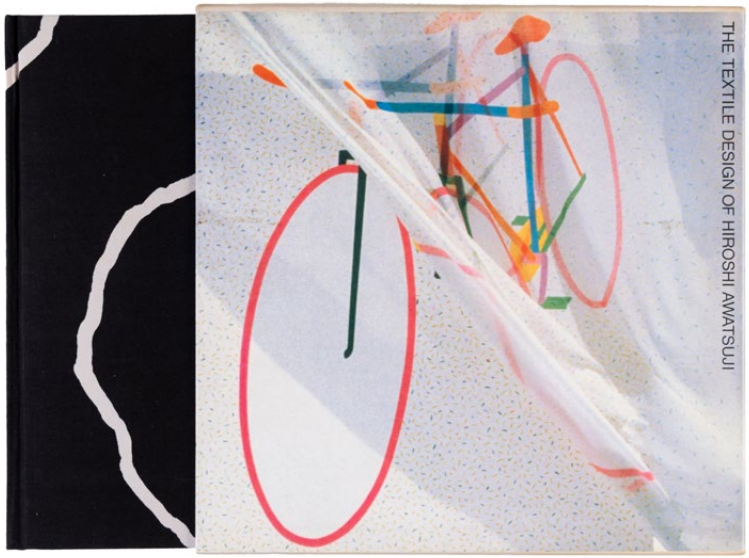
115 SIGNED COPY

AWATSUJI (Hiroshi).

Awatsuji Hiroshi no Tekisutairu dezain
粟辻博のテキスタイルデザイン
The Textile Design of Awatsuji Hiroshi.

First edition. Numerous photographic plates. Text in Japanese with English abstract. Large 4to. Original decorated cloth in slipcase, a very good copy signed by Awatsuji on the front free endpaper. 190pp. Tokyo, Kodansha, 1990.

Awatsuji Hiroshi (1929–1995) was a celebrated innovator of textile design. He treated fabric as an "autonomous surface" on which he printed modern, bold, and colourful patterns. In 1988 he became chief designer at Fujie Textile where he created iconic interior design collections like the popular "Heartart" brand. Introduction by the eminent designer Kamekura Yusaku (1915–1997), photography by Fujitsuka Mitsumasa (1939–). Uncommon. *Works 256*.





116

YOKOYAMA (Fukiko) author.
AKIMOTO (Shigeru) photographs.
Hyakumi Saisai 百味菜々
[100 Tastes and Vegetables].



First edition. Numerous colour photographic plates. Text in English and Japanese. Large 8vo. Original cloth in dust-wrapper, a very good copy. 112, [xl]pp. Tokyo, Libro Port, 1990.

Yokoyama Fukiko (dates unknown) was the chef and owner of *Hyakumizon* (**百味存**), a legendary vegetarian *kaiseki* (**懐石料理**) restaurant in Aoyama, which was frequented by the likes of Miyake Issey and the author Murakami Haruki. The book is illustrated with superb photographs by the advertising photographer Akimoto Shigeru (dates unknown). They capture the unique elegance and freshness of the cuisine which is presented in ceramic tableware by Lucie Rie (1902–1995) and Kitaoji Rosanjin (1883–1959). Includes 100 recipes by the owner. *Works 257*.



117

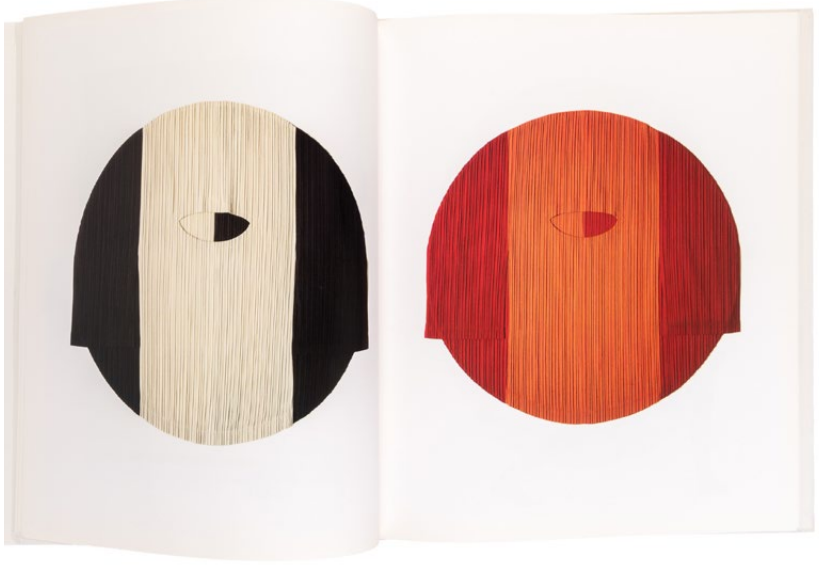
PENN (Irving), photographer.

Issey Miyake by Irving Penn.



First edition. One of a limited edition of 3000 copies. Several colour photographic plates. Large 4to. Original decorated boards, a very good copy. Unpaginated. Kyoto, Nissha Printing Co. 1990.

This is the second in a series of five catalogues photographed by Irving Penn. It is interesting to note that Miyake and Penn never met during a photoshoot. Miyake would simply ship his collection to the photographer's studio and give him complete artistic freedom in his method of presenting the fashion. The catalogues were not for sale but were presented to random customers and friends. Rare. See also 46, 106, 112, 113, 123, 129&141. *Works 259.*



118

VARIOUS AUTHORS. SOUGETSU CULTURE FORUM.
Nihon no Runesansu 日本のルネサンス
Rennaissance in Japan.



First edition. 2 vols. Several photographic illustrations. Japanese text. 8vo. Original cloth in dust-wrapper and *obi*, newspaper clipping pasted onto back endpaper of vol. 1. A very good copy. 263; 310pp. Tokyo, Kashiwa Shobo, 1990.

These two volumes were edited and financed by the Sogetsu Culture Forum, an initiative for the interdisciplinary study of classical Japanese aesthetics and modern design which had been founded by the famous film director and *ikebana* artist Teshigahara Hiroshi (1927–2001). Twelve essays explore the vibrant culture of the *Momoyama* period (2nd half of the 16th century) and its distinct '*basara*' spirit (**婆娑羅** a flamboyant, rule-breaking trend) which led to a kind of cultural rebirth reminiscent of the Western Renaissance. Incl. contributions by the cultural historian Hayashiya Tatsusaburo (1914–1998), the historian of tea culture Murai Yasuhiko (1930–), the poet and critic Ooka Makoto (1931–2017), Tanaka Ikko (1930–2002), the editor Matsuoka Seigo (1944–2024), and the scholar Toru Haga (1931–2020). *Works 264.*





119

KUBOTA (Keiko) and others.

Toshi o shokuhatsu suru kenchiku
都市を触発する建築: ホテル・イル・パラッツォ
Hotel Il Palazzo: A City stimulated by Architecture.



First edition. Numerous photographic plates, mostly in colour. Text in English and Japanese. Folio. Original boards in dust-wrapper and *obi*, a fine copy. Decorated endpapers. 142pp. Tokyo, Rikuyo-sha, 1990.

An important monograph about the *Hotel Il Palazzo* in Fukuoka, a collaborative project between six Japanese and Italian architects/designers, namely Aldo Rossi (1931–1997), Ettore Sottsass (1917–2007), Gaetano Pesce (1939–2024), Kuramata Shiro (1934–1991), Uchida Shigeru (1943–2016) and Mitsuhashi Ikuyo (1944–). Built during the height of Japan's economic bubble era, this post-modern structure was a milestone which entirely transformed Fukuoka's Haruyoshi district. See also 298&307. *Works 268*.

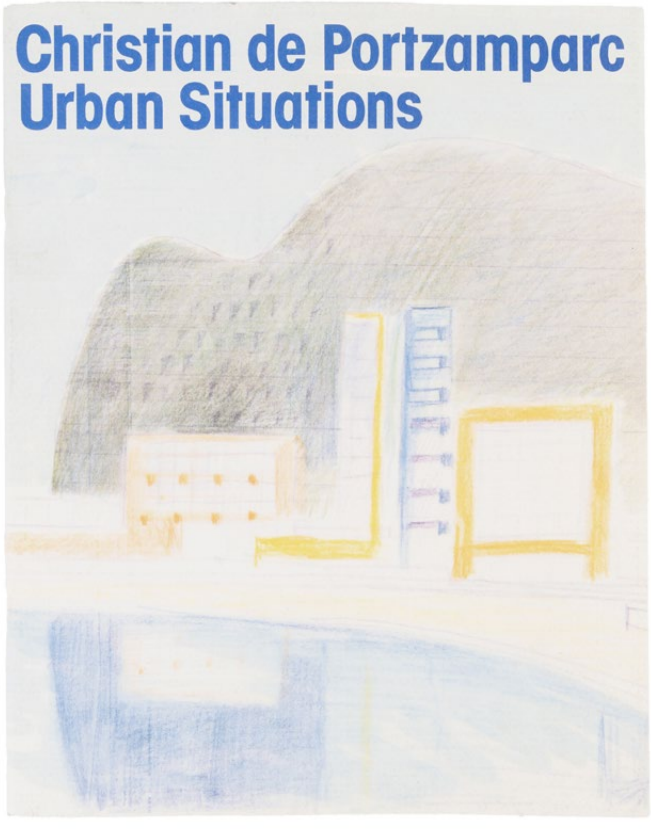


120

PORTZAMPAC (Christian de).
Urban Situations.

First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards, a very good copy. 24pp. Tokyo, Gallery MA, 1991.

Christian de Portzampac (1944–) initially studied at the *École des Beaux-Arts* in Paris before moving to New York, where some drawings of Le Corbussier inspired him to make a career-change and become an architect. This catalogue accompanied his first major exhibition of urban design projects, illustrating his unique method of applying the concept of the 'open block' (*l'îlot ouvert*) to new neighbourhoods. Portzampac attempts to break the uniformity of street blocks into a succession of autonomous pieces of architecture. *Not in Works.*





121

OGAWA (Masataka).

Best 100 Japanese Posters 1945–89.
A catalogue of posters collected in celebration of the 90th anniversary of Toppan Printing Co., Ltd.

First edition thus. Numerous colour plates, 1 folding. Text in English and Japanese. Large 4to. Original cloth in dust-wrapper. A very good copy. 271pp. Tokyo, Kodansha, 1991.

One-hundred posters from the post-war era selected by Kamekura Yusaku (1915–1997), Fukuda Shigeo. (1932–2009), Tanaka Ikko (1930–2002), Nakamura Makoto (1926–2013), and Nagai Kazumasa (1929–2026). "The selection process turned out to be a somewhat emotional experience for me. It brought back vivid memories of how determined we Japanese designers of the early post-war period had been, despite the intense destitution of our homeland, to master and, if possible, to surpass—the design skills of the advanced nations of the West." (preface by Kamekura Yusaku). An earlier edition of this work was printed by Toppan in 1990 and was not for sale. Uncommon. *Works 262*.

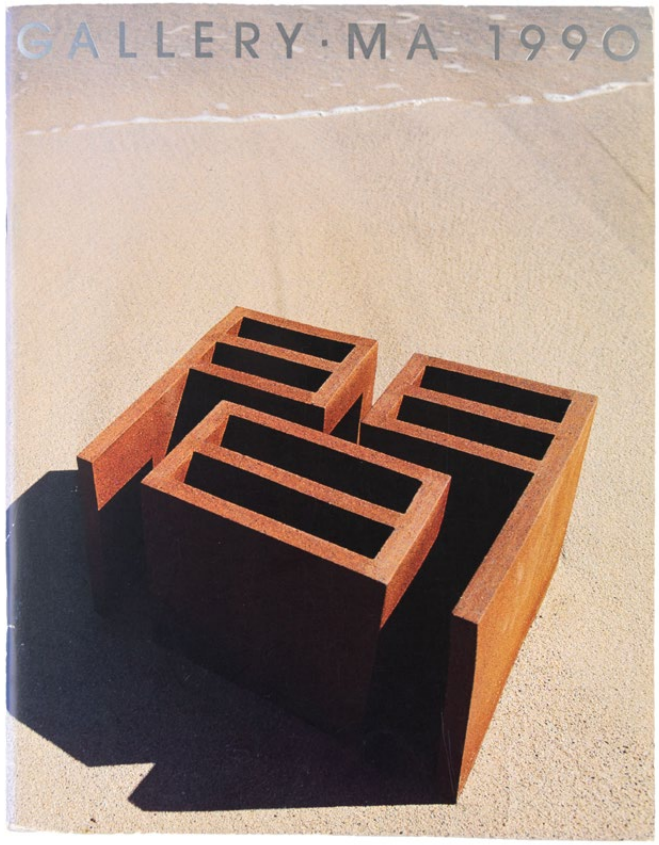






122

TOTO GALLERY.
Gallery—MA 1990.



First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards, a very good copy. 40pp. Tokyo, Dai Nippon Printing Co., 1991.

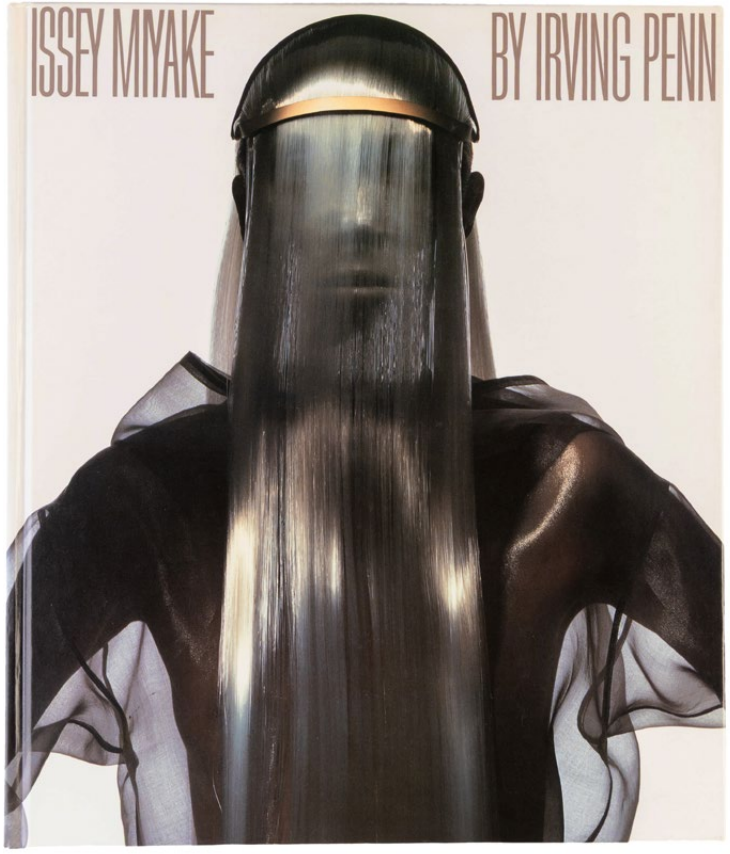
This magazine features articles on exhibitions by Miyamoto Tadanaga (1927–2016, "*Obuse Landscape Restoration*"), Uchida Shigeru (1943–2016, "*IL PALAZZO and Six Designers*"), Kondo Yasuo (1950–, "Missing Link"), and Sakakura Associates ("*Sakakura Associates Architects and Engineers: Diversity, Phases and an Idea*"). See also items 96, 108, 111, 120, 131–133, 136, 143, 145, 156 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342&371. *Works 272.*



123

PENN (Irving), photographer.

Issey Miyake by Irving Penn—1991–92.



First edition. One of a limited edition of 1500 copies. Several colour photographic plates. Large 4to. Original decorated boards (minor wear), light marginal toning to pages, still a close to very good copy. Unpaginated. Tokyo, Miyake Design Studio, 1991.

This is the third in a series of five catalogues photographed by Irving Penn. Over a period of 13 years Penn only took some 250 images of Miyake's pieces. The first step would be to select a few garments he liked. He would then spend hours sketching out poses, build special props to change the clothing's volume, and adjust the lighting to heighten their sculptural qualities. His aim was to create only 10 to 15 definitive images per season. See also 106, 117, 129&141 and posters 309, 317, 318, 336&337. Rare. *Works 275*.



124

TANAKA (Ikko).

Japan Print '91.

First edition. Numerous colour photographic illustrations. Text in English and Spanish. 4to. Original flexible boards (light staining), still a very good copy. 119pp. Tokyo, Dai Nippon Printing, 1991.

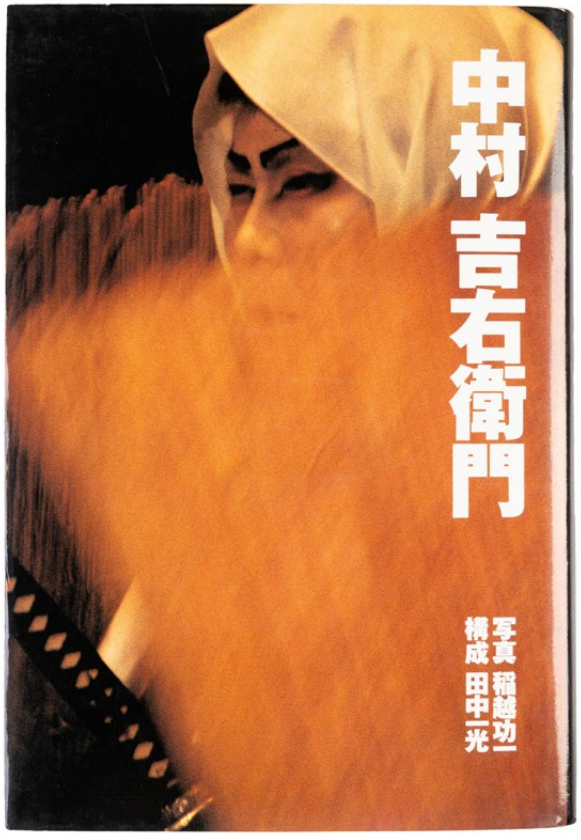
Catalogue of an exhibition of Japanese advertising and graphic design held at the *MAPFRE VIDA* Foundation in Madrid. The event was organized in collaboration with Dai Nippon Printing Co. to showcase contemporary design, printing innovation, and cross-cultural communication. *Works 615*.





125

INAKOSHI (Koichi).
Nakamura Kichiemon 中村吉右衛門.



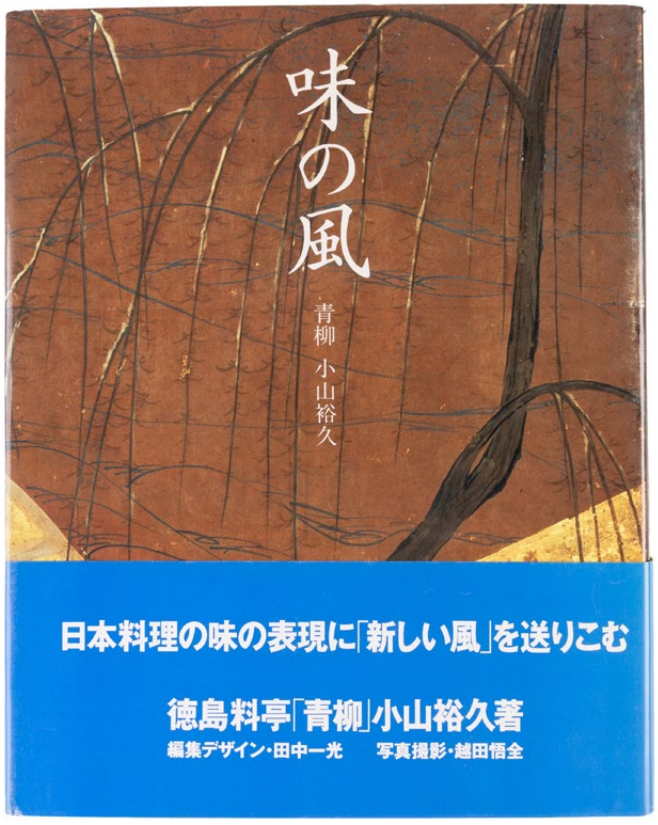
First edition. Numerous photographic plates, mostly in colour. Japanese text. Small folio. Original decorated cloth in dust-wrapper, a very good copy. 316pp. Tokyo, Yobisha, 1992.

A beautiful photo-book about Nakamura Kichiemon II (1944–2021), one of the most popular Kabuki actors of the post-war period who was officially designated a *Living National Treasure* (**人間国宝**) by the Japanese government. He specialized in historical plays (**時代物** *jidaimono*) as well as Edo-period dramas (**世話物** *sewamono*). Son of the famous actor Matsumoto Hakuo (1910–1982), Kichiemon was adopted by Nakamura Kichiemon I (1886–1954) and took his name. Vintage Tanaka. Uncommon. *Works 286*.



126

KOYAMA (Hirohisa).
Aji no Kaze 味の風 Windborne Flavours.



First edition. Numerous colour photographic plates and illustrations. Japanese text with English abstract. Small folio. Original decorated cloth in dust-wrapper and *obi*, a very good copy. 129pp. Tokyo, Shibata Shoten, 1992.

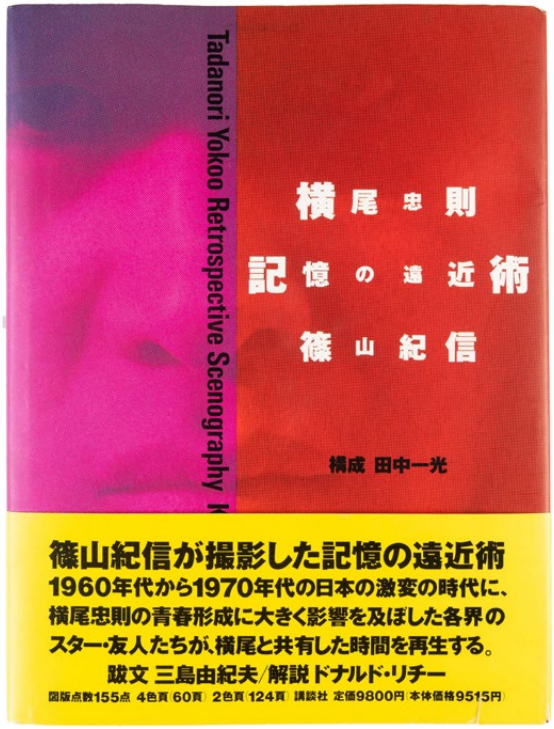
Koyama Hirohisa (1949–) is the third generation owner of *Aoyagi*, a famous *kaiseki* restaurant (**懐石料理**) in Tokushima City. "By learning not to cook by sheer force, killing my ego as chef and listening to what the materials had to say for themselves, I have learned to express the great flavours of Japanese cooking. If my cooking can be rated as being good, it isn't because I use the regional ingredients well. It is because I have been able to establish a way of expressing the flavours of Japanese cooking." (p.200). The work includes a selection of Koyama's recipes. Rare. *Works 281*.



127

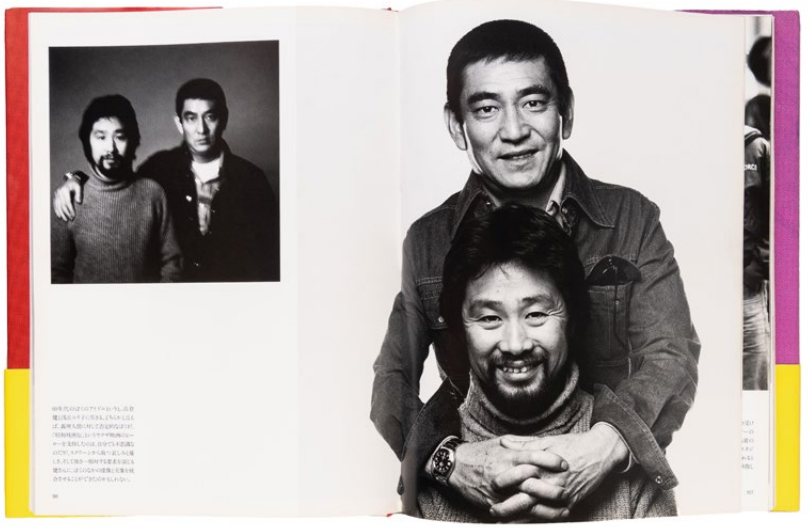
SHINOYAMA (Kisshin) photographer.

Yokoo Tadanori—Kioku no Enkinho
横尾忠則 記憶の遠近術
[Memories in Perspective]—
Retrospective Scenography.



First edition. Numerous photographic plates. Japanese text with English abstract. Folio. Original cloth with dust-wrapper and *obi*, a very good copy. Decorated endpapers. 207pp. Tokyo, Kodansha, 1992.

A collection of photographs of Yokoo Tadanori (1936–) together with people who influenced his life, taken by Shinoyama Kisshin (1940–2024) over a period of some twenty years. “Crowding the walls of many restaurants in other countries, you can often see photographs of the restaurant owner with his arm around the shoulders of famous guests who have come to eat there. This rather juvenile adoration of famous stars is an interesting phenomenon shared by almost everyone. I may have even had this thought at the back of my mind when I first began a collection of photographs entitled ‘my idols’“. (Yokoo, p. 204). With a posthumously published introduction by Mishima Yukio (1925–1970), and an essay by Donald Richie (1924–2013). Uncommon. *Works 282*.



128

YOSHIDA (Mitsukuni).

Hana no Bunkashi. Yoshida Mitsukuni Ikō
花の文化誌: 吉田光邦遺稿
[A Cultural History of the Flower—
The Posthumous Works of Mitsukuni Yoshida].

First edition. Several illustrations in the text. Japanese text. 8vo. Original cloth in decorated slip-case, a very good copy. 189pp. Kyoto, Tankosha, 1992.

This is a collection of essays Yoshida had originally published in *Kado* (**華道**), a flower-arrangement magazine. A comparative study of the appreciation of flowers in the East and West, Yoshida examines flowers as important cultural objects across human history and art. Tankosha is the official publishing arm of the renowned *Urasenke* school of tea ceremony. For other works by Yoshida see also items 15, 16, 27, 57, 64, 65, 66, 77, 78, 79, 90, 93, 98&114. *Works 284*.

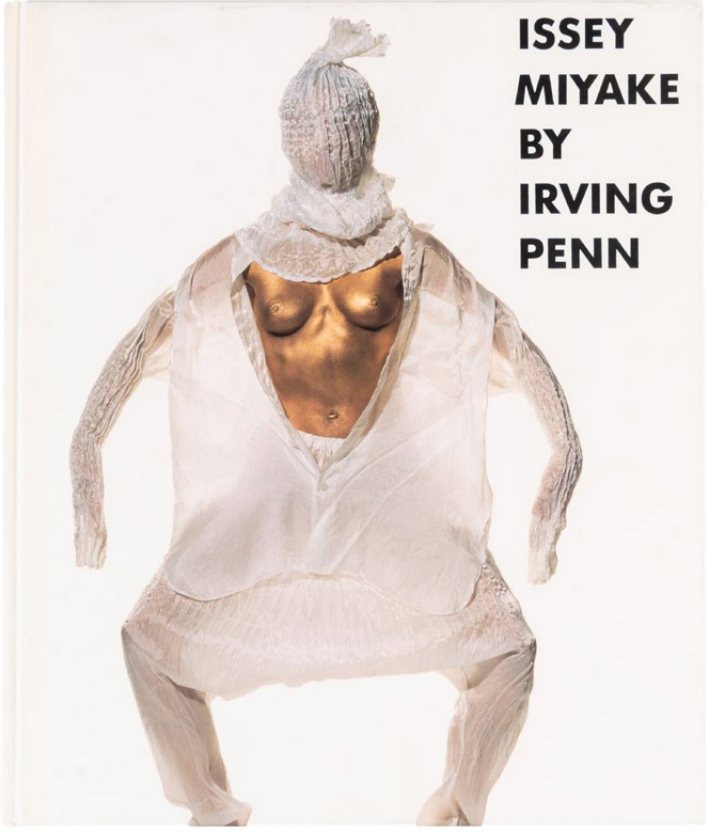




129 WITH SIGNED PRESENTATION NOTE BY MIYAKE

PENN (Irving), photographer.

Issey Miyake by Irving Penn—1993–95.



First edition. One of a limited edition of 1500 copies. Several colour photographic plates. Large 4to. Original decorated boards (minor staining/toning), still a close to very good copy. With a folded printed presentation note (in an envelope by the Miyake Design Studio on the occasion of their 25th anniversary), signed by Miyake Issei. Unpaginated. Tokyo, Miyake Design Studio, 1995.

Printed on the occasion of the 25th anniversary of the Miyake Design Studio (三宅デザイン事務所). In the signed presentation note Miyake expresses sympathy with the victims of the Great Hanshin Earthquake (January 17, 1995). This is the fourth in a series of five catalogues photographed by Irving Penn. They were not for sale but were presented to friends and customers. Rare. See also 106, 117, 123&141. *Works 303*.



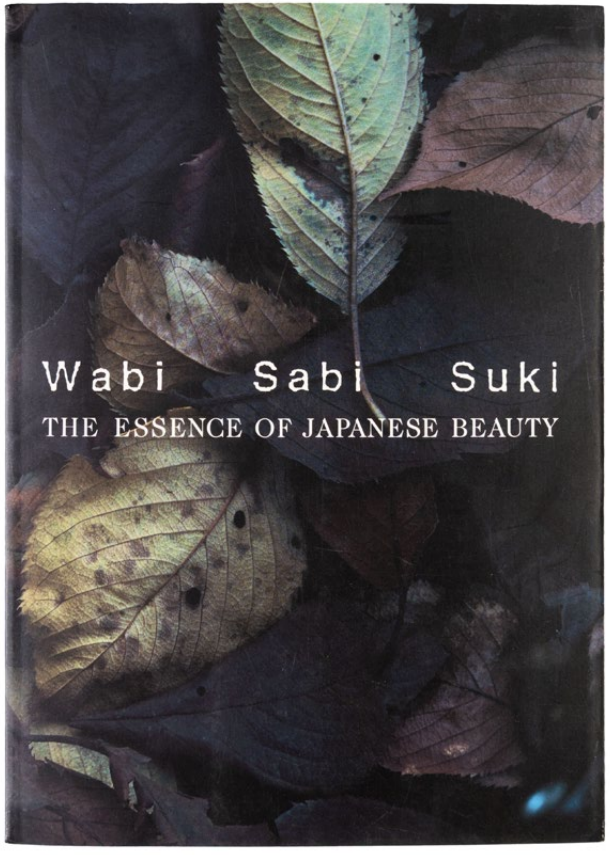
130

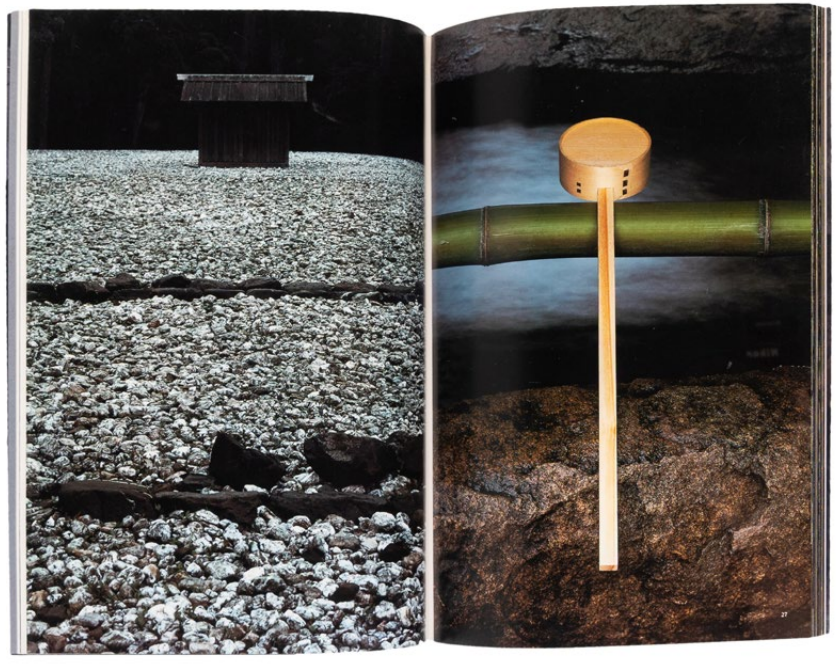
ITOH (Teiji) text.

Wabi Sabi Suki: The Essence of Japanese Beauty.

First edition. Numerous colour plates. English text. Large 8vo. Original decorated flexible boards, a very good copy. 111pp. Tokyo, Mazda, 1993.

Wabi (侘): Tranquil Simplicity; Sabi (寂): Patina of Age; Suki (数寄): Refined Elegance. Three important terms that define Japanese aesthetics. Itoh argues that these concepts defy rigid definitions because they are entirely dependent on the context and points out that even native speakers often get muddled when trying to explain them. A superbly illustrated book that lives up to the challenge and the last in a series of advertising booklets published by Mazda. *Works 280*.



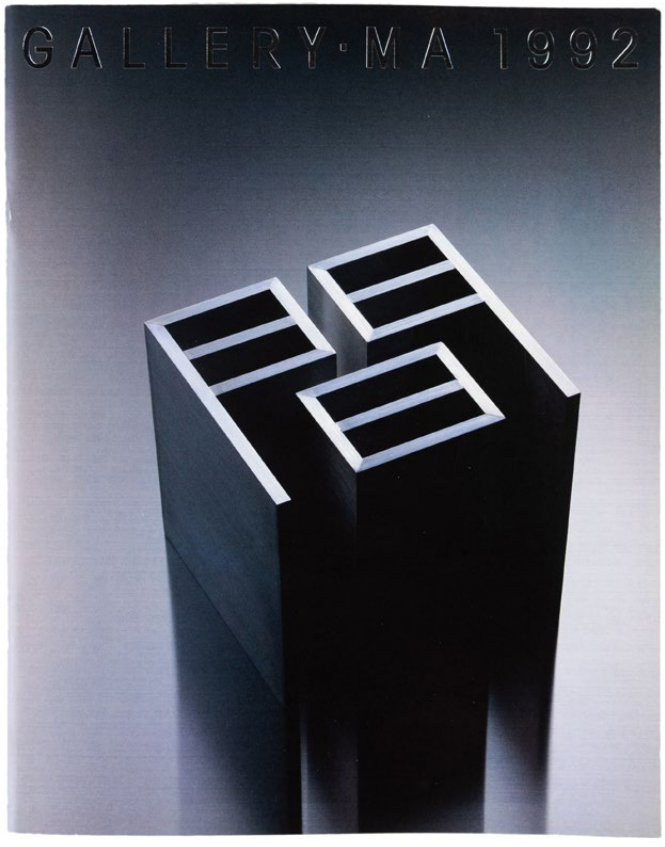


131

TOTO GALLERY.
Gallery—MA 1992.

First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards, a fine copy. 40pp. Tokyo, Dai Nippon Printing Co., 1993.

This issue features articles on Hara Hiroshi (1936–2025, "*500M x 500M x 500M—A New Type of Residential Cube for 100,000 People*"), Dan Norihiko (1956-, "*Archipelago*"), and Luis Barragan (1902–1988, "*Louis Barragan*" retrospective). See also items 96, 108, 111, 120, 122, 132–133, 136, 143, 145, 156 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342, 371&377. *Works 287*.



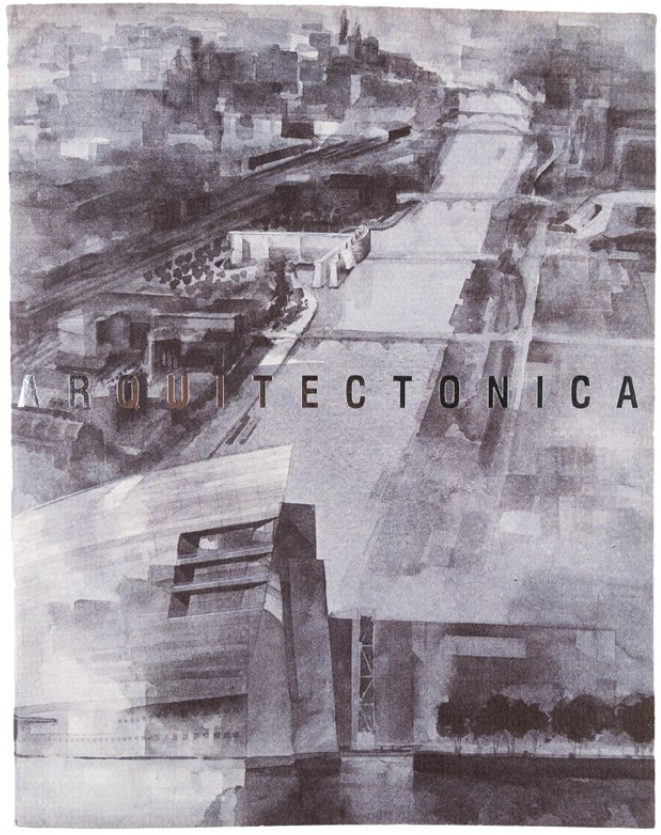


132

FORD-BRESCIA (Bernardo). **SPEAR** (Laurinda) text.
Arquitectonica: Ideas.

First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards, a fine copy. 24pp. Tokyo, Gallery MA, 1993.

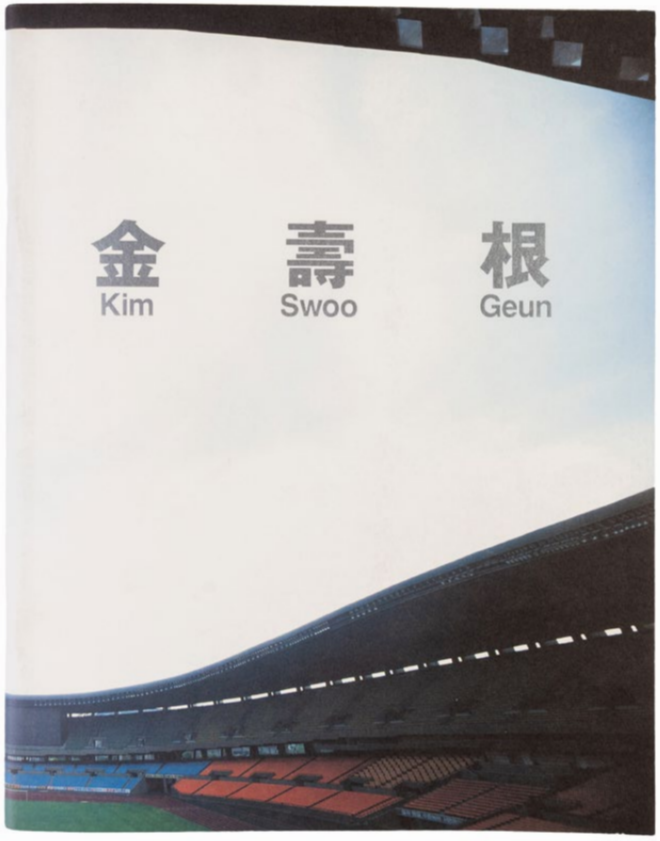
"Arquitectonica, a group formed in 1977 by five architects in their 20s, is today represented by Bernardo Fort-Brescia and Laurinda Spear... The group currently has projects in progress in the United States, Luxembourg, Peru, Mexico, France and other locations." (p. 24). This exhibition illustrated how Arquitectonica deconstructs architectural theories in favour of a vibrant post-modernism, manipulating the surface of the building and infusing it with bold colours. See poster no. 321. *Not in Works.*





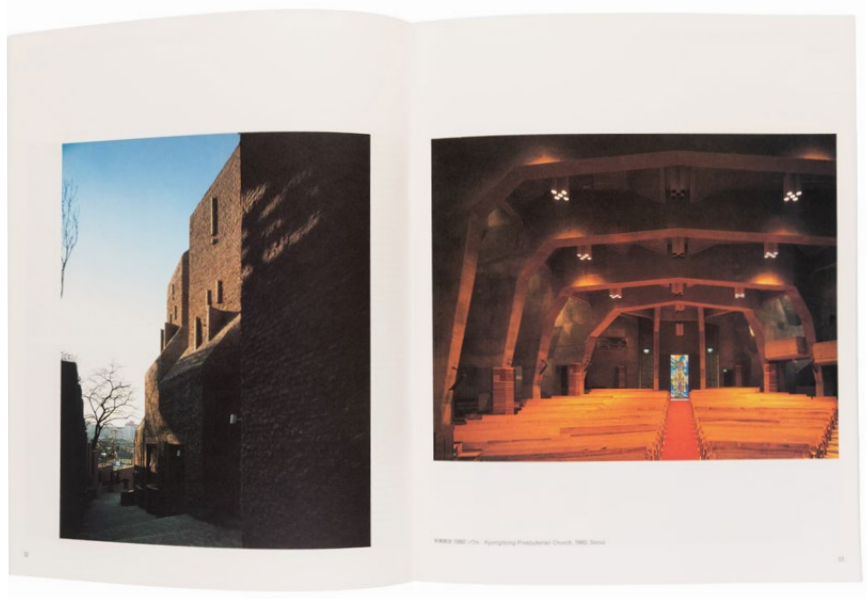
133

TOTO GALLERY.
Kim Swoo Geun.



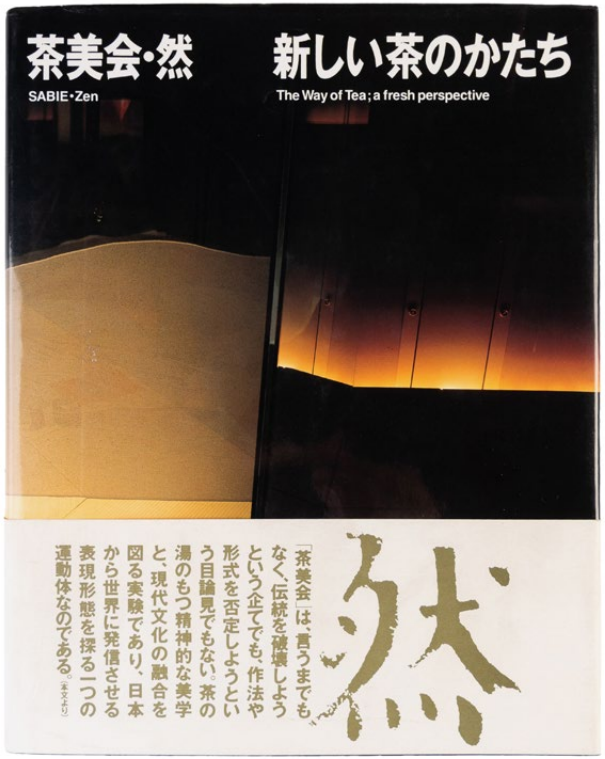
First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards, a fine copy. 32pp. Tokyo, Gallery MA, 1993.

Kim Swoon Geun (1931–1986) studied at Tokyo University before returning to Seoul to build the main stadium for the 1988 Seoul Olympic games, the Masan Cathedral, the Kyongdong Presbyterian church, the Space Group of Korea Building, and many others. “His dynamic architectural style, a composite of Korea’s traditional spirit and modern culture, has attracted devoted fans from around the world for its humanistic qualities.” (p. 32). The present catalogue documents the legacy of this significant figure in Korean modern architecture. *Not in Works*.



134

IZUMI (Masakazu). **ISHIMOTO** (Yasuhiro) photographer.
Sabie—Zen. Atarashi Cha no katachi
SABIÉ—然: 新しい茶のかたち
[Sabie Ze—A New Way of Tea].



First edition. Numerous photographic illustrations, many in colour. Japanese text. Small folio. Original decorated boards in dust-wrapper (spine faded) and *obi*, still a very good copy. 151pp. Kyoto, Tankosha, 1993.

Izumi Masakazu (1958–2003) was the first president of the Sabié Cultural Institute (**サビエ文化研究所**) which aimed to modernize the tea ceremony (see also items 139&159). This book accompa-nied an exhibition held at Harajuku Quest Hall in 1992. "The idea to hold Sabie's 'Zen' (which means 'natural' or 'proper') began with a party at a resort house on Lake Yamanaka in the summer of 1991. Initially no one had expected that things would lead to anything as grand as a tea gathering." (Afterword). The event brought together some 50 leading contemporary artists, craftsmen, and designers who were given the task of reinventing traditional tea objects and ambience in a modern setting. (See also item 159). Excellent photography by Ishimoto Yasuhiro (1921–2012). *Works 291*.



135

NAKAMURA (Yasuo). **MAKI** (Naomi) photographer.
Nomen no ßi 能面の美
ßeauty of No Masks.

First edition. Numerous colour photographic plates. Japanese text with English abstract. Large folio. Original cloth in decorated slipcase, light discolouration of first and last leaf, still a very good copy. 273; xiii(English text)pp. Kyoto, Shinshindo, 1993.

"There are about two hundred and fifty kinds of masks presently used in No of which we could designate fifty or sixty as basic varieties, and then, according to the form of these, if we divide them broadly, we can classify them as the following six types. These are: *Okina* (Sacred Old Man), *Kijin* (Supernatural Being), *Jo* (Old Man), *Otoko* (Man), *Onna* (Woman), and *Ryo* (Spirit)". (p. v). Nakamura Yasuo (1919–1996) dedicated his life to the study of Noh masks in Japan. He challenged the assumption that masks were carved in perfect symmetry, but showed that in fact subtle, deliberate asymmetry gives Noh masks their lifelike quality when catching light on stage. *Works 293*.



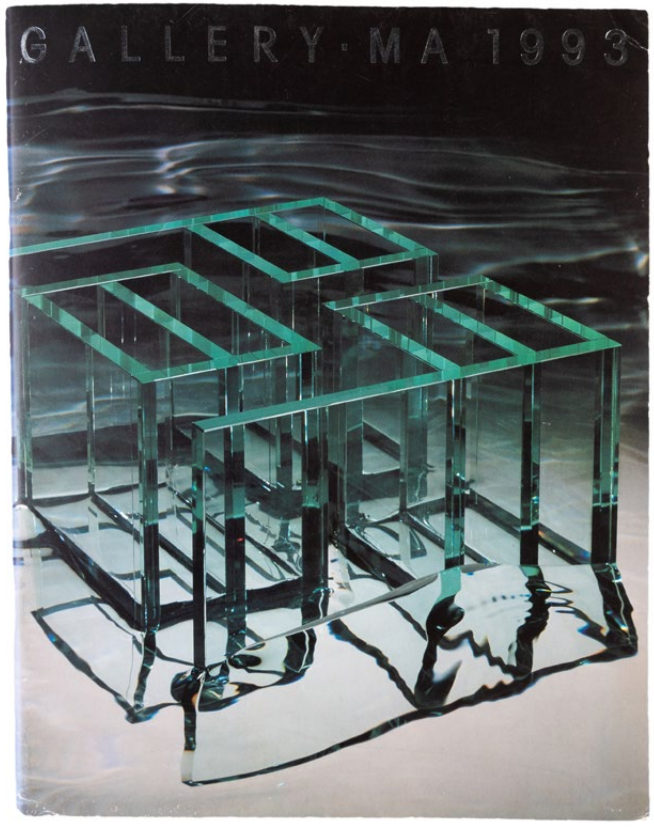


136

TOTO GALLERY.
Gallery—MA 1993.

First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards, a very good copy. 40pp. Tokyo, Dai Nippon Printing Co., 1994.

This issue includes articles about Kim Swoo Geun (1931–1986, '*Mot, the World of Architect Kim Swoo Geun*'), Kiyonori Kikutake (1928–2011, 'Habiter'), Arquitectonica ('*Ideas*'), Murakami Toru (1949–, '*Architecture as Objects of Place*'), and Atelier Zo ('*Twenty-three Years in Search for the Philosopher's Stone*'). See also items 96, 108, 111, 120, 122, 131–133, 143, 145, 156 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342&371. Works 295.



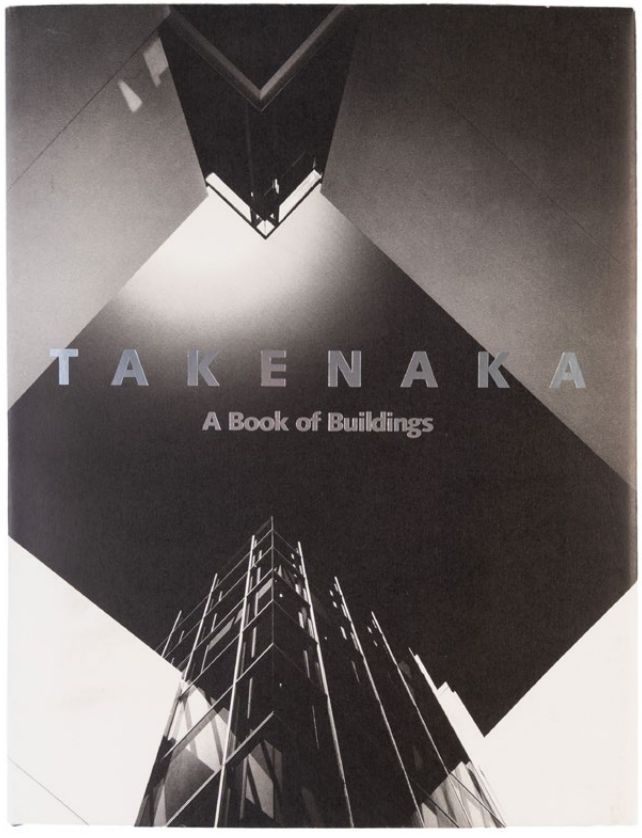


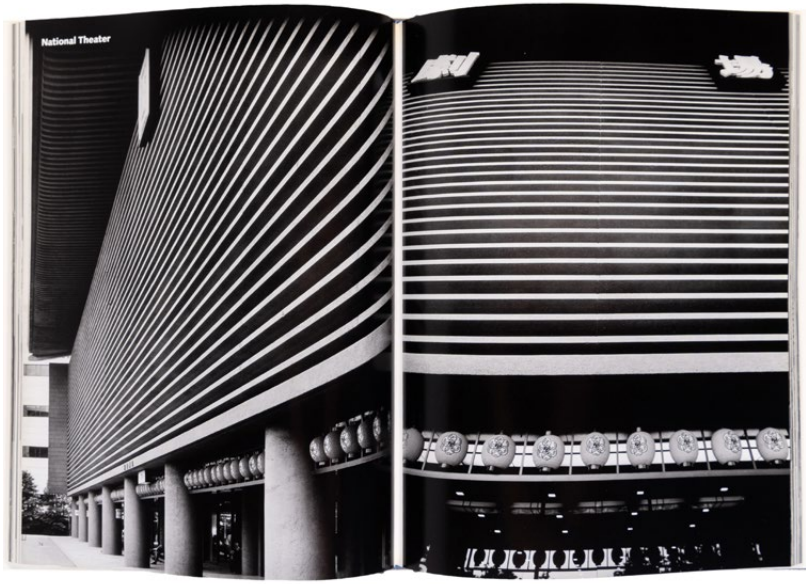
137

PIANO (Renzo). **YOSHIMURA** (Yukio), photographer.
Takenaka: A Book of Buildings.

First edition. Numerous photographic plates. English text. Folio. Original cloth in dust-wrapper, a fine copy. 182pp. Tokyo, Takenaka, 1994.

The present work covers architectural projects of the Takenaka Corporation between 1965–1993. It provides concise historical backgrounds of the firm and brief descriptions of the projects which coincided with Japan's economic boom. Introduction by Renzo Piano (1937–) who collaborated with the firm on monumental projects such as the Kansai International Airport Terminal. This book was privately printed and not for sale. Uncommon. *Works 297*.

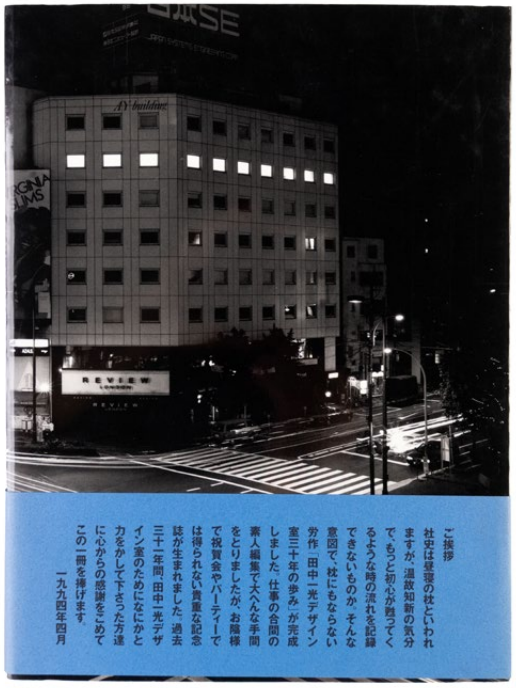




138 SIGNED COPY

TANAKA (Ikko).

Kobo—Deai—Jikan 工房—出逢い—時間: 田中一光デザイン室30年の歩み [Studio—Encounters—Time] Tanaka Ikko Dezainshitsu no 30nen no ayumi [A History of 30 Years of the Tanaka Ikko Design Studio].



First edition. Numerous plates, mostly in colour. Japanese text. Folio. Original flexible boards in dust-wrapper and *obi*, a fine copy signed by Tanaka on half-title. 238pp. Tokyo, Privately Printed, 1994.

No serious young designer could bypass the Tanaka Ikko Design Studio. For decades it attracted the best talents in the country. This detailed illustrated history was published to mark the 30th anniversary of the company. It documents how a single studio transformed branding, typography, and cultural imagery in postwar Japan in three stages. “Studio” explains how Tanaka directed his assistants and his painstaking attention to paper and printing. “Encounters” show the relationships Tanaka forged with other important creators, be it in the field of literature, music, art, or fashion. “Time”, well, ‘time flies...’. This book was not for sale. Rare. *Works 300*.



139

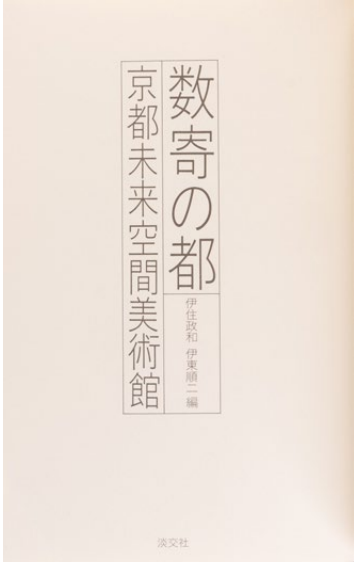
IZUMI (Masakazu). **ITOH** (Junji), curator.

Suki no miyako; Kyoto mirai kukan bijutsukan
数寄の都: 京都未来空間美術館 [The Capital of Taste: The Future Space Museum in Kyoto].



First edition. Numerous photographic illustrations. Text in Japanese. 8vo. Original flexible boards in dust-wrapper, a very good copy. 198pp. Kyoto, Tanko-sha, 1995.

This book was published in connection with an exhibition held at the Takashimaya Kyoto department store. Organized to celebrate the 1,200th anniversary of the establishment of the Heian Capital (Kyoto), the project looked at ways to protect the city's unique character. Masakazu Izumi (1958–2003), founder of the Sabié Cultural Institute (**サビエ文化研究所**), and Itoh Junji (1953–) were alarmed by the rapid disappearance of Kyoto's traditional streetscapes (**町家** *machiya*). They conceived of a "grand design" for 21st-century Kyoto which would be based on a modern re-interpretation of the ideal ofsuki (**数寄** refined taste). *Works 306*.



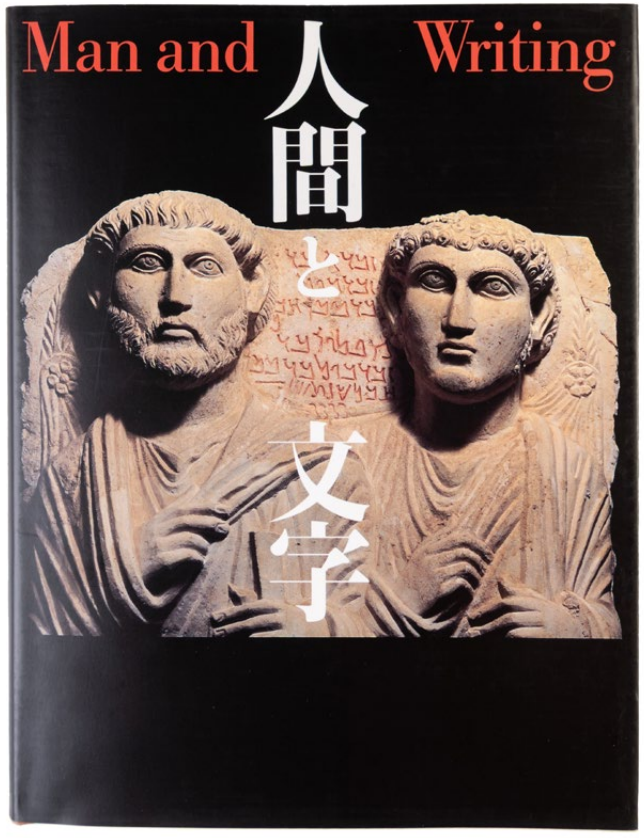
140

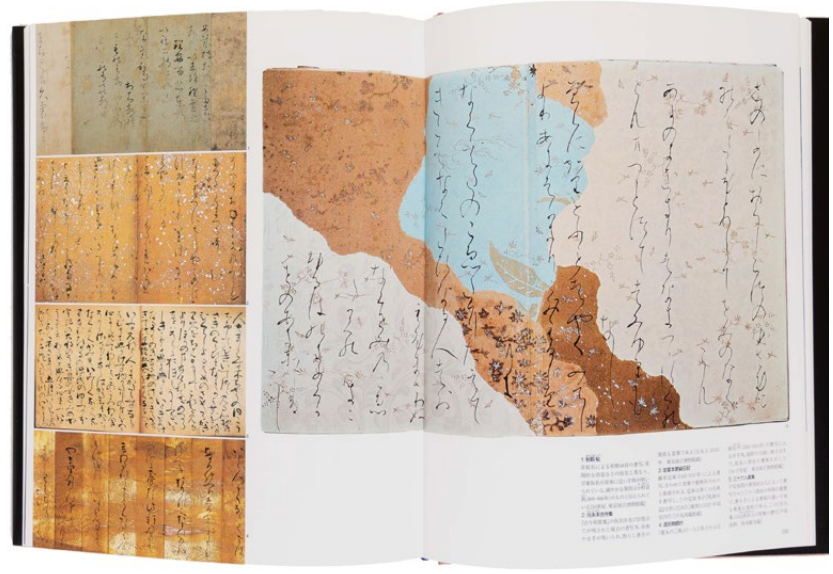
YAJIMA (Fumio).

Ningen to Moji 人間と文字 Man and Writing.

First edition. Numerous photographic plates, mostly in colour. Japanese text. Small folio. Original decorated cloth in dust-wrapper and cardboard case, a fine copy. 198pp. Tokyo, Heibonsha, 1995.

The volume was produced to commemorate the 70th anniversary of the invention of phototypesetting (**写真植字** *shashin shokuji*) in Japan. It was financed by the Morisawa type foundry, and supervised by Yajima Fumio (1928–2006), the orientalist scholar and historian of ancient writing systems. 'Man and Writing' was the result of a ten-year project mapping the 5,000-year evolution of global writing systems. Vintage Tanaka. For other items relating to Morisawa see 140, 149, 188, 266, 287, 320, 324–328, 349, 356, 363&367. *Works 307*.





141

PENN (Irving), photographer.

Issey Miyake by Irving Penn—1995–97.

First edition. One of a limited edition of 1500 copies. Several colour photographic plates. Large 4to. Original decorated boards (minor staining/toning), bumped corners, still a very good copy. Unpaginated. Tokyo, Miyake Design Studio, 1995.

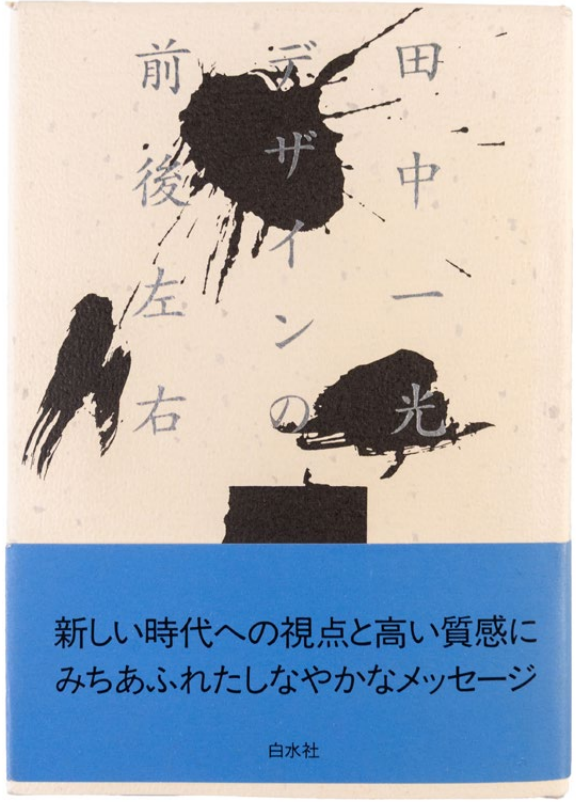
This is the fifth and final in a series of catalogues photographed by Irving Penn. In 1999 Miyake Issey decided to hand over the creative reigns to Naoki Takizawa (1960–). His retirement from the cycle of fashion shows brought their exchange to a natural end. This catalogue is particularly rare. See also 106, 117, 123&129. *Not listed in Works*.





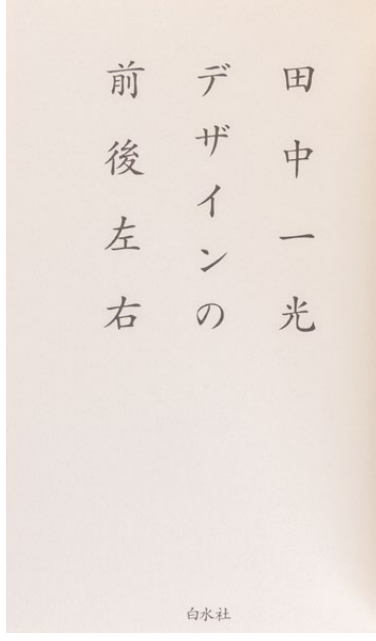
142

TANAKA (Ikko).
Dezain no Zengo Sayu デザインの前後左右 [Before and After, Left and Right of Design].



First edition. Japanese text. 8vo. Original decorated boards with dust-wrapper and *obi*, a fine copy. 221pp. Tokyo, Hakusui-sha, 1995.

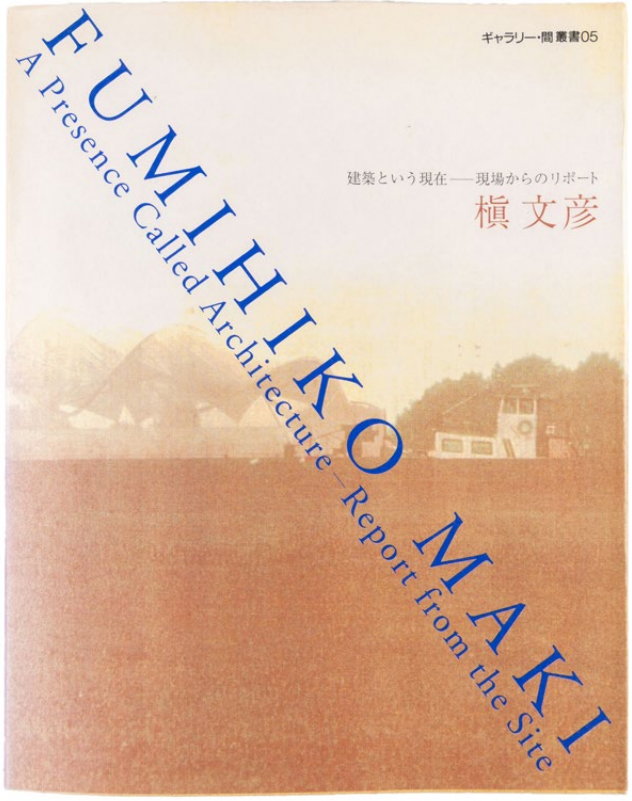
This is Tanaka's second major collection of essays. He uses the terms in the title "*Before, After, Left, and Right*" as a metaphor to look at design from every angle: its origins, its future, its relationships with other arts, and the concepts that defined his own projects. Another beautiful cover using his method of ink play (**墨戯** *bokugi*). In an act of design deconstruction Tanaka places seemingly random blotches and shapes of black ink to form a strong contrast to the formal and perfectly spaced silver characters. *Works 309*.



143

TOTO GALLERY.

Gallery MA—Fumihiko Maki; A Presence Called Architecture – Report from the Site.



First edition. Numerous colour photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards in dust-wrapper, a very good copy. 85pp. Tokyo, TOTO Shuppan, 1996.

Maki Fumihiko (1928–2024) studied architecture with Kenzo Tange and gained prominence in the 1960s to become a major force in modern Japanese architecture. This exhibition catalogue features four projects on the late 1990s, namely the Kaze-no-Oka Crematorium (Oita), the Makuhari Messe Phase II (Chiba), the Fukuoka University Student Centre (Fukuoka), and the Floating Pavilion (Groningen, Netherlands). See poster no. 329. *Works 310*.



144

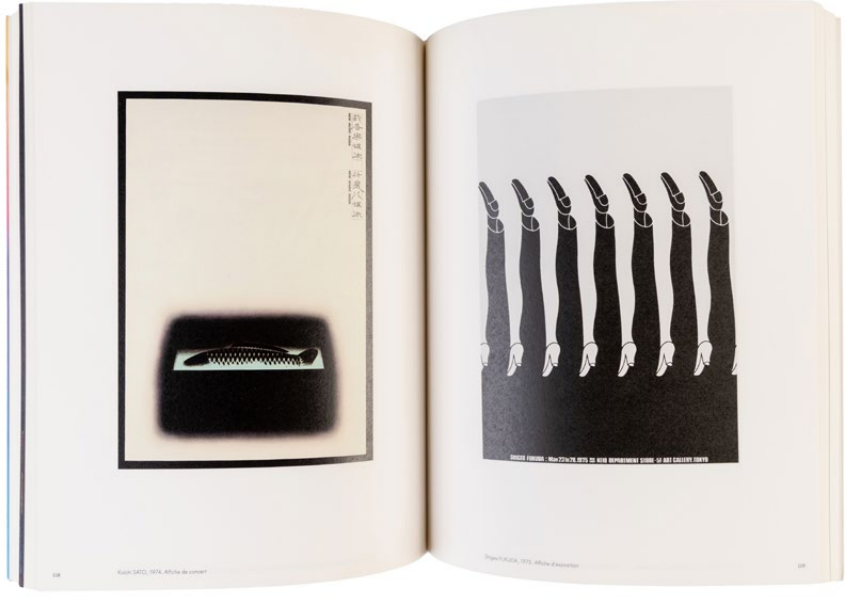
ITOH (Junji).

Le Siecle du Design—Art Info: present et future [The Century of Design—Art-Info: Present and Future].

First edition. Numerous colour illustrations and plates. Text in French. Folio. Original flexible boards, a very good copy. 222pp. Tokyo, Japan Foundation, 1997.

Catalogue of an exhibition held at the *Maison de la Culture du Japon* in Paris. It provides an overview of the wide range of visual ideas by prominent Japanese graphic designers since 1951. The curator and art critic Itoh Junji (1953–) explains how Japan's legendary attention to craftsmanship was adapting to the new challenges posed by the internet and digital production methods. Clearly, late-20th-century computer technology, videos, and other media had a huge effect on every aspect of contemporary design. *Works 630.*





145

TOTO GALLERY.

Gallery MA—Ettore Sottsass 151 drawings.



First edition. Numerous photographic illustrations. Text in English and Japanese. Large 8vo. Original decorated flexible boards in dust-wrapper and *obi*, a very good copy. 175pp. Tokyo, TOTO Shuppan, 1997.

Ettore Sottsass (1917–2007) is regarded as one of the Grand Masters of Italian design. Son of a famous architect, his avant-garde work covers many aspects of design from ceramics to furniture, glass to electronics, books, paintings and architecture. The exhibition features a selection of 151 drawings, sketches, and private notes produced by Sottsass between 1965 and 1995. Rather than being commercial blueprints, these sketches (often made late at night) show the formation of his almost intuitive ideas. They were selected by the artist himself. See also items 96, 108, 111, 120, 122, 131–133, 136, 143, 156, 371&377 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342. *Not in Works*.



146

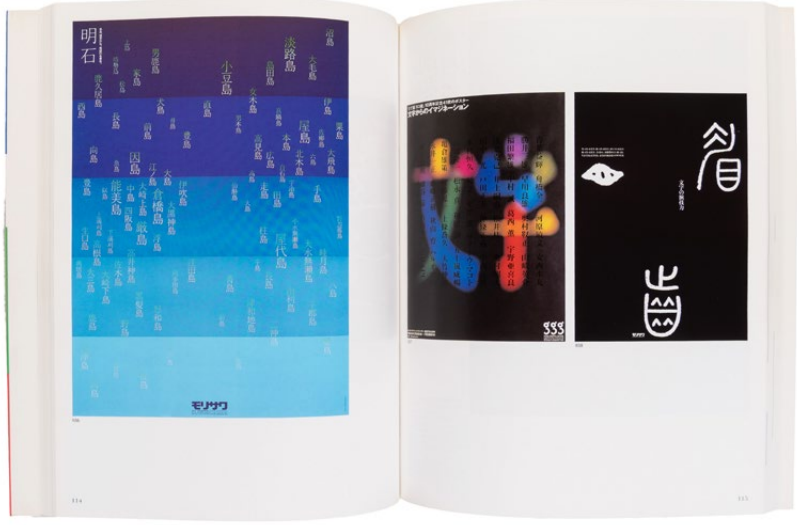
CALZA (Gian Carlo).

Tanaka Ikko—La Grafica del Giappone.

First Italian edition. Numerous photographic plates. Text in Italian. Folio. Original flexible boards, a very good copy. 271pp. Milan, Electa, *Together with*: **Tanaka Ikko—Graphic Master**. First English edition. Numerous photographic plates. Folio. Original cloth in dust-wrapper, a very good copy. 271pp. London, Phaidon, 1997.

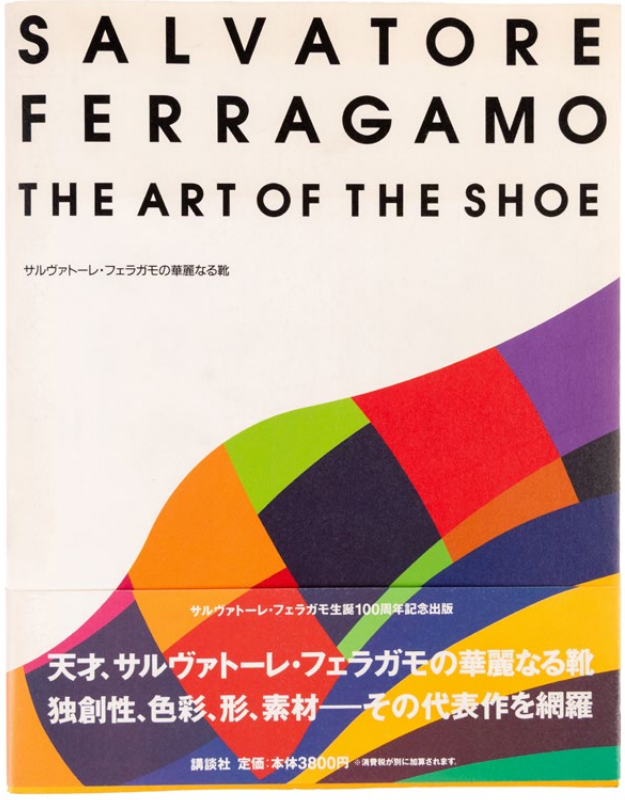
This is the first monograph of Tanaka's work printed outside Japan. It coincided with a large retrospective exhibition held at the *Padiglione d'Arte Contemporanea* in Milan in October 1997. Gian Carlo Calza (1940–), Professor of East Asian Art History at the University of Venice, curated the event as well as writing the book. The event was funded by the Salvatore Ferragamo Museum. The work is divided into four parts, namely 'Japan Style', 'Typography', 'Theatre and Arts', and 'Communication Today'. It stresses Tanaka's unparalleled capability to transform classical Japanese visual heritage into a contemporary global language. *Works 315*.





147

RICCI (Stephania), **CALZA** (Gian Carlo) text.
COPPITZ (Arrigo), photographer.
Salvatore Ferragamo—The Art of the Shoe.



First Japanese edition. Numerous colour photographic plates. Japanese text. Folio. Original flexible boards in dust-wrapper (light surface staining) and *obi*, but overall still a very good copy. 239pp. Tokyo, Kodansha, 1998.

One project led to another: To celebrate the 100th anniversary of the legendary Italian shoemaker's birth this retrospective was held at the Sogetsu Kai Foundation in Tokyo. Divided into four sections—namely Colour, Shape, Creativity, and Materials—this is a beautifully illustrated catalogue shows the best Ferragamo's (1898–1960) work. Arrigo Coppitz (1951–) shot most of the photographs in the Ferragamo archives, but Hatakeyama Naoya (1958–) was commissioned to record the exhibition space at the Sogetsu Kai (**草月会**) Foundation in Tokyo. The layout of the catalogue is reminiscent of Tanaka's work for Miyake Issey. Uncommon. *Works 633*.



148

SHIRAISHI (Masami), text & editor.

Beyond Tradition: An Exhibition of Ikko Tanaka's Posters.

First edition. Numerous colour photographic plates. Text in English and Japanese. Small folio. Original decorated flexible boards (light surface staining), still a very good copy. Unpaginated. Tokyo, National Museum of Modern Art, 1999.

Another beautifully designed catalogue for an exhibition at the National Museum of Modern Art in Tokyo. Shiraishi Masami (1940–1924) shows how Tanaka crafted a synthesis between Western abstraction and traditional Japanese artistic concepts. He explains that, curiously, the clean lines of the German Bauhaus shared a common visual language with traditional *Sukiya* architecture and *Rimpa* screen paintings from the 17th century. See poster 355. *Works 636.*





149

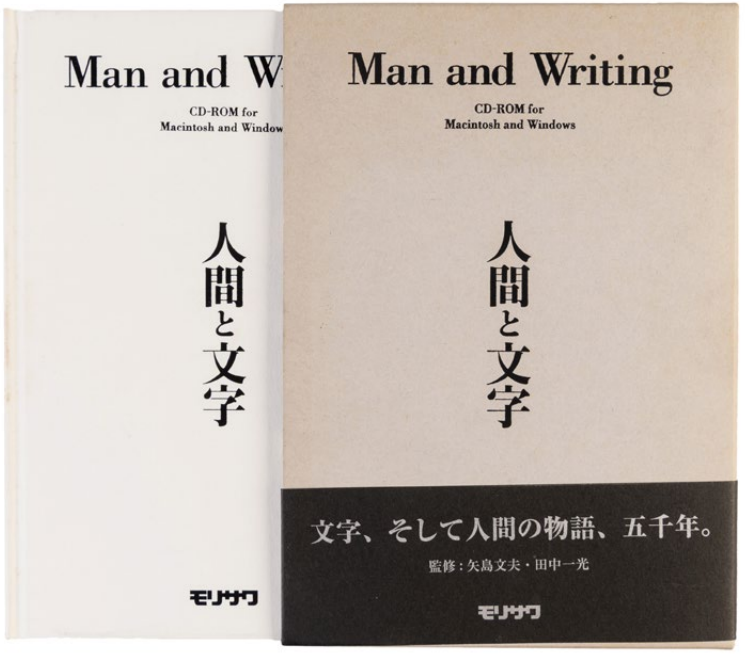
YAJIMA (Fumio).

Ningen to Moji 人間と文字 Man and Writing —CD-ROM for Macintosh and Windows.

First and only edition. 8vo. CD-Rom in folding cardboard case with two printed folding sheets of instructions, slipcase and *obi*. Together with a large folding promotional sheet. Japanese text. A very good copy. Tokyo, Morisawa, 1999.

Tanaka meets computer technology: Morisawa released this interactive multimedia CD-ROM edition of *Ningen to Moji* in 1999. The linguist Yajima Fumio (1928–2006) provided detailed historical maps, chronological context, and academic data tracing 5,000 years of the evolution of written languages worldwide. This information was adapted for the late–1990s desktop boom, offering unique interactive possibilities: For example, users could click on specific scripts that would trigger audio clips for pronunciation. See also item 140 and poster 356. *Not in Works*.





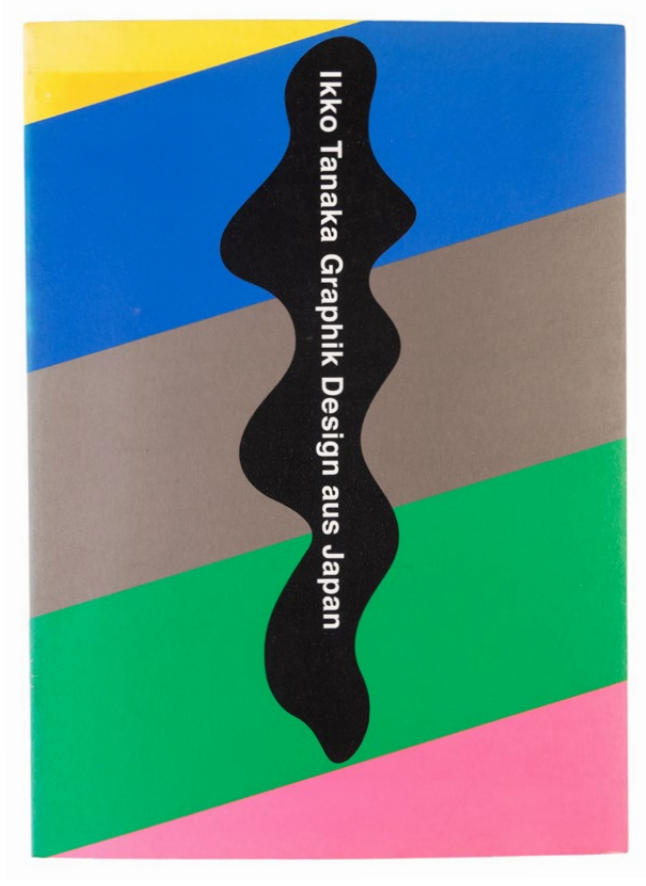
150

TANAKA (Ikko).

Ikko Tanaka—Graphik Design aus Japan.

First edition. Numerous photographic illustrations. Text in German. Small folio. Original decorated flexible boards, a very good copy. Unpaginated. Berlin, Bauhaus Archiv, 2000.

A homecoming of sorts. Tanaka personally selected the exhibits and donated 65 posters to the *Bauhaus Archiv—Museum für Gestaltung*. He also attended the opening of the exhibition in September 2000, which he regarded as the ultimate recognition of his artistic journey. In his speech he famously described his lifelong work as making designs that are “easy to understand, easy to remember, and beautiful”. *Works 301*.



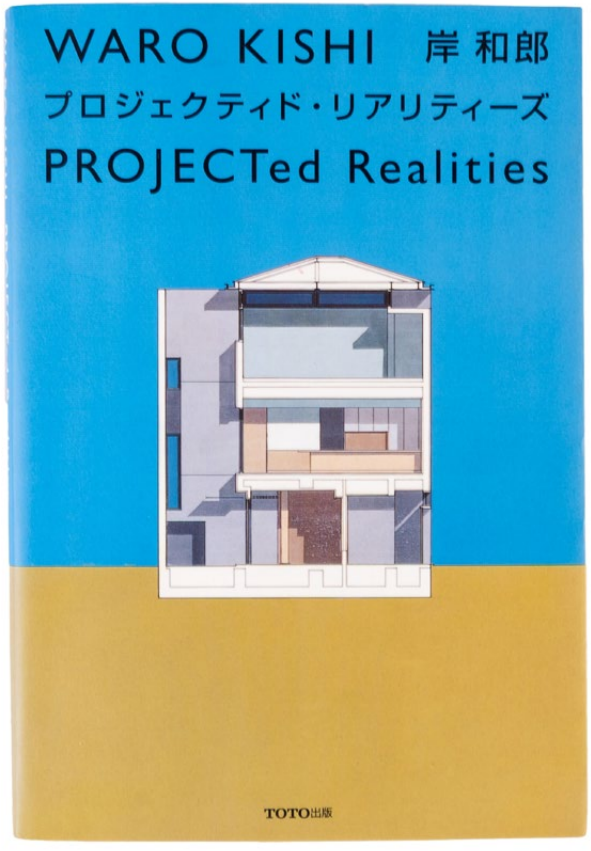


151

TOTO GALLERY. KISHI (Waro).
Waro Kishi—Projected Realities.

First edition. Numerous photographic illustrations. Text in English and Japanese. 8vo. Original flexible boards in dust-wrapper, a very good copy. 231pp. Tokyo, Toto Shuppan, 2000.

Kishi Waro's (1950–) is one of Japan's foremost modernist architects. In this first major solo exhibition he asked the question about what happens to an architectural message when a completed structure is stripped of its physical materials? Kishi used the retrospective to reduce his works back to the level of his original models, blueprints, and computer graphics and in doing so explores the relationship between reality and abstraction in his projects. *Works 332*.

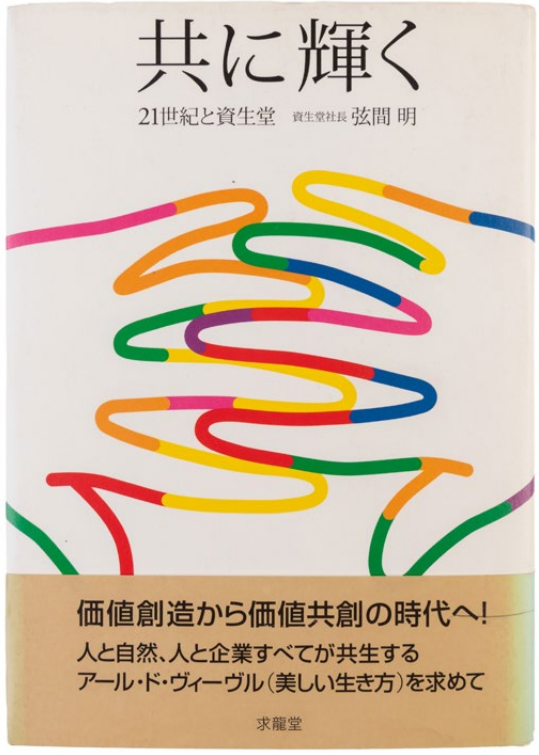




152

GEMMA (Akira).

Tomo ni Kagayaku—21seki to Shiseido
共に輝く：21世紀と資生堂
[Shining Together—The 21st Century and Shiseido].



First edition. Japanese text. 8vo. Original boards in decorated dust-wrapper with *obi*, a very good copy. 206pp. Tokyo, Kyuryudo, 2000.

Gemma Akira (1934–) was the President of Shiseido, the Japanese cosmetics giant. Written at the start of the 21st century Gemma presents a vision for a new way of co-existence between commercial interests and the need to protect the environment. Since modern society appears to be lacking a spiritual dimension, Gemma advocates for a shift from "value creation" to an era of "value co-creation", where humans, nature, and enterprises coexist in harmony. We're still talking about it. See poster 366. *Works 333*.



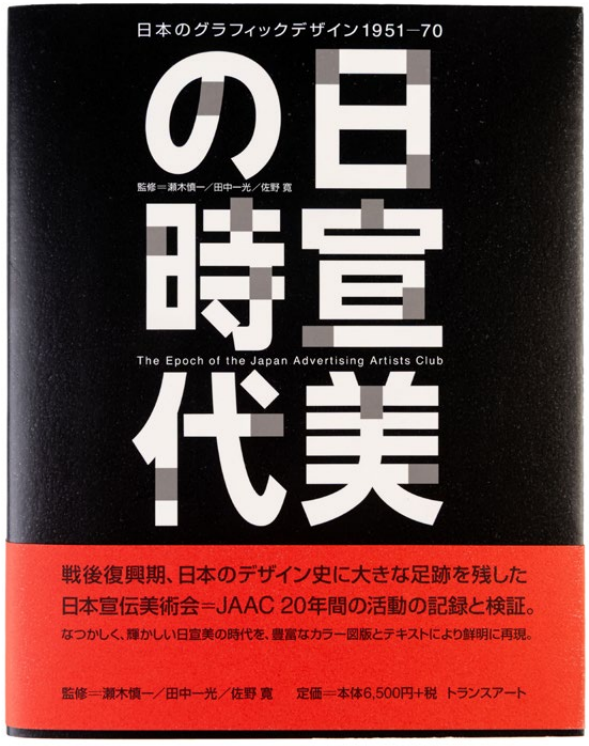
153

SEGI (Shinichi).

Nissenbi no Jidai; Nihon no Gurafikku Dezain
日宣美の時代: 日本のグラフィックデザイン
1951–70 The Epoch of the Japan Advertising Artists Club.

First edition. Numerous plates, mostly in colour. Japanese text. Folio. Original flexible boards in dust-wrapper, *obi* and plastic slipcase, a fine copy. 223pp. Tokyo, Trans Art, 2000.

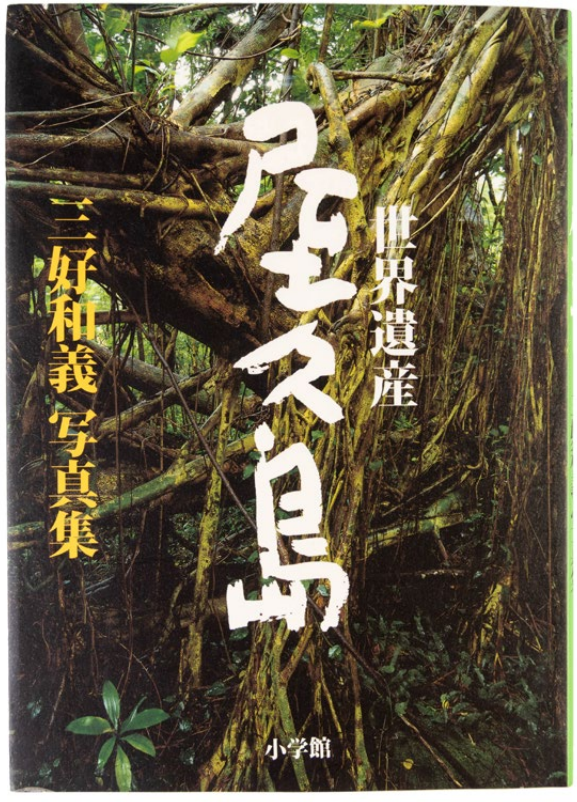
This book by the art critic Segi Shinichi (**瀬木 慎一** 1931–2011) tracks the impact of the Japan Advertising Artists Club (aka JAAC or *Nissenbi*), the influential professional body that operated from 1951 until its dissolution in 1970. Before the JAAC, graphic designers were typically referred to as "commercial artists" (**商業美術家** *shōgyō bijutsuka*). JAAC introduced the shift to calling them "graphic designers" (**グラフィックデザイナー**) using the *katakana* pronunciation of the English term. It marked the shift from being a low-paid job to a socially respected creative profession. *Works 334*.





154

MIYOSHI (Kazuyoshi), photographer.
Sekai Isan Yakushima 世界遺産 屋久島
[World Heritage Yakushima].



First edition. Numerous colour photographic plates. Japanese text. Large 8vo. Original flexible boards in dustjacket and slipcase, a very good copy signed by the photographer. 142pp. Tokyo, Shogakkan, 2000.

A photobook about Yakushima Island which became a UNESCO World Heritage Site in 1993 and houses some of the world's oldest trees. Miyoshi Kazuyoshi (**三好和義** 1958–) spent nine years in the dense forests of Yakushima to capture its pristine ecosystem, which he described as a paradise (**楽園** *rakuen*). Ancient trees covered in moss, rushing rivers, spectacular waterfalls are mixed with strange flowers, heavy rainfall and mountain mists. *Works 335.*



155

RYOHIN KEIKAKU.

Shin seiki e no messaji; 20seiki no ryohin
新世紀へのメッセージ: 20世紀の良品
Good products of the 20th Century.

First edition. Numerous colour photographic plates. Text in Japanese with English abstract. Small folio. Original flexible decorated boards, a very good copy. 159pp. Tokyo, Ryohin Keikaku, 2000.

This book illustrates the most popular products during the first two decades of MUJI (1980–2000). It outlines the original ethos of the firm as an antithesis to a 'mass consumer society' and shows their efforts to strip away excessive packaging, branding, and other redundant features. The publisher *Ryohin Keikaku* (**良品計画**) is the parent company behind the famous MUJI brand (**無印良品** *Mujirushi ryohin*) which has since turned itself into a successful worldwide retailer. See also 103, 278, 279, 331, 332, 359&368. *Works 336*.





156

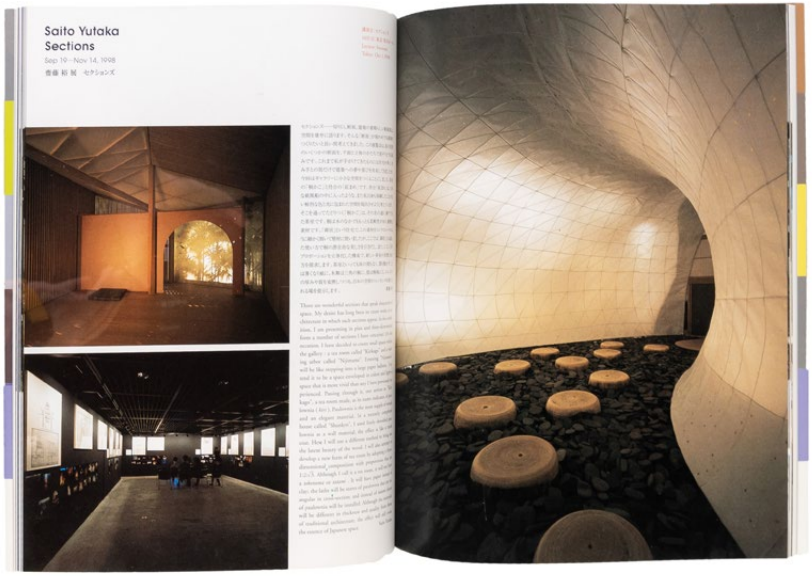
TOTO GALLERY.

Ba no Henyo 2: Gallery MA 1996-2000
場の変容 2: ギャラリー・間
[The Transfiguration of Space, part 2].



First edition. Numerous photographic illustrations. Large 8vo. Original decorated flexible boards in *obi*, a very good copy. 102pp. Tokyo, Toto Shuppan, 2001.

"*Ba no Henyo*" shows how temporary installations within the gallery can redefine the physical spaces of Gallery MA's interior over a five-year period. It includes articles about Felix Candela (1910–1997), Renzo Piano (1937–), Oscar Niemeyer (1907–2012), Carlo Scarpa (1906–1978), Ishiyama Osamu (1944–), Aoki Jun (1956–), and Kishi Waro (1950–). This is the last Gallery MA publication that was produced under Tanaka's Art Direction. Vol. 1 of this title was produced in 1995 (see item 377). See also items 96, 108, 111, 120, 122, 131–133, 136, 143, 145, 371 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342. *Not in Works*.



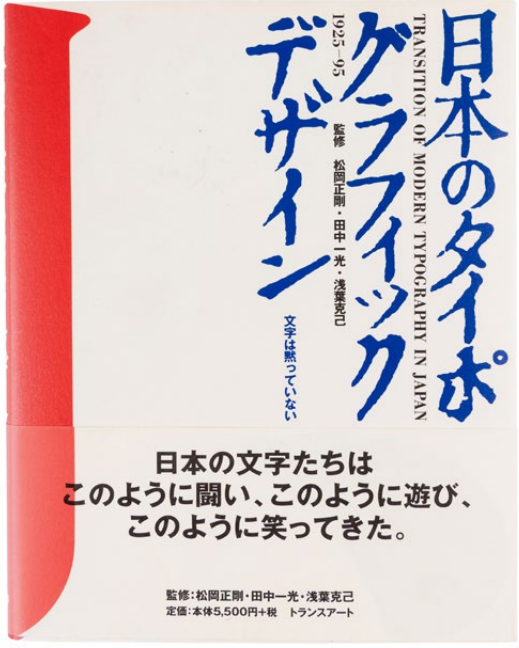
157

TANAKA (Ikko) **MATSUOKA** (Seigo)
ASABA (Katsumi) editors.

Nihon no Taipogurafikku Dezain—Moji wa damatteinai 日本のタイポグラフィックデザイン 1925–95: 文字は黙っていない Transition of Modern Typography in Japan 1925–95 [Letters/Characters are Not Silent].

First edition, second printing. Numerous plates, mostly in colour. Japanese text. Folio. Original flexible boards in dust-wrapper and *obi*, a fine copy. 223pp. Tokyo, Trans Art, 2001.

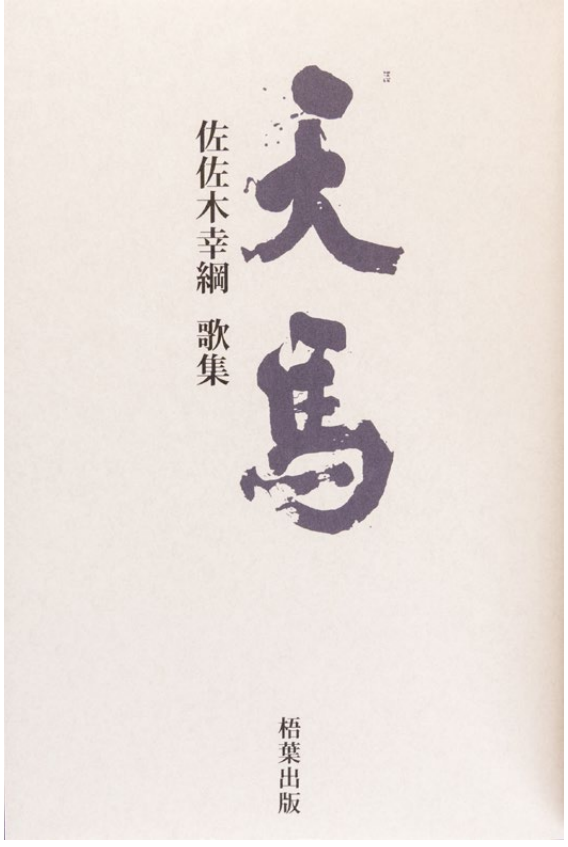
This is a fascinating historical survey of Japanese lettering and layout design. The Japanese subtitle, 'Letters/Characters Are Not Silent' points to the book's premise: Type inevitably reflects changes in society. The book traces how modern Western layout theories initially collided with Japanese *kanji*, *hiragana*, and *katakana* scripts. It illustrates the transition from hand-painted commercial lettering (**図案** zuan) to photo-typesetting (**写真植字** *shashin shokuji*) gave a new importance to corporate identity. The last part ('*Digital Dawn*') describes how desktop publishing and digital fonts revolutionized the speed and scale of character production in Japan. *Works 329*.





158

SASAKI (Yukitsuna).
Tenba 天馬 [Pegasus/Heavenly Horse].



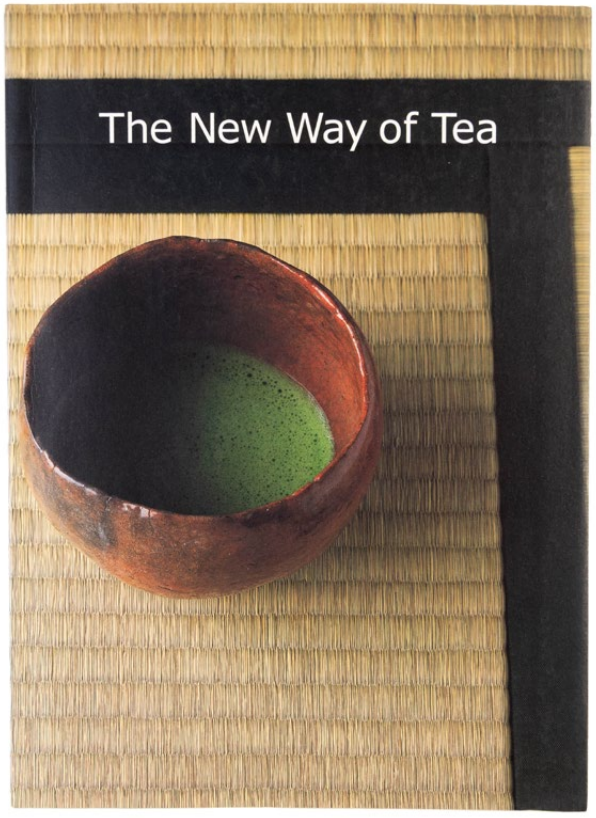
First edition. Japanese text. 8vo. Original decorated cloth in slipcase and *obi*, a fine copy. 226pp. Tokyo, Goyo Shuppan, 2001.

An influential collection of traditional short poetry (*tanka*) composed by the prominent Japanese poet and scholar Sasaki Yukitsuna (1938–). Sasaki is celebrated for injecting a new powerful masculine (**益荒男振り** *masuraobori*) vocabulary into modern tanka, breaking with the more sensitive tones that traditionally dominated this artform. *Works 339*.



159

IZUMI (Masakazu), and others.
The New Way of Tea.



First edition. Numerous photographic illustrations, many in colour. English text. Small folio. Original flexible boards, a very good copy. 103pp. Kyoto, International Chado Culture Foundation, 2002.

This book accompanied an exhibition held simultaneously at the Asia Society and the Japan Society Gallery in New York. It illustrates Izumi Masakazu's efforts to modernise the tea ceremony (see item134&139) and features seven avant-garde teahouses—incl. the wooden tea space entitled "Choan" (**長庵**—Long Abode) which Tanaka had originally designed in 1993—as well as a selection modern utensils made by prominent craftsmen, incl. Kurokawa Masayuki (1937–), Ban Shigeru (1957–), Kita Toshiyuki (1942–), and Gu Wenda (1955–). This is the last project that Tanaka worked on before his sudden death due to a heart attack in January 2002. *Works 641*.

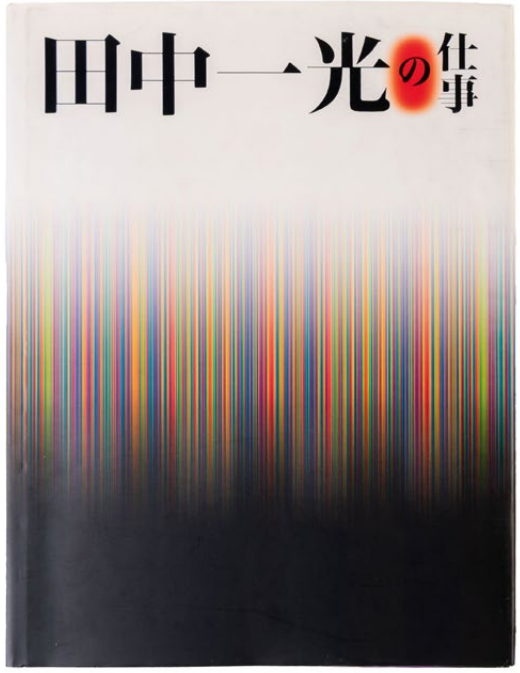


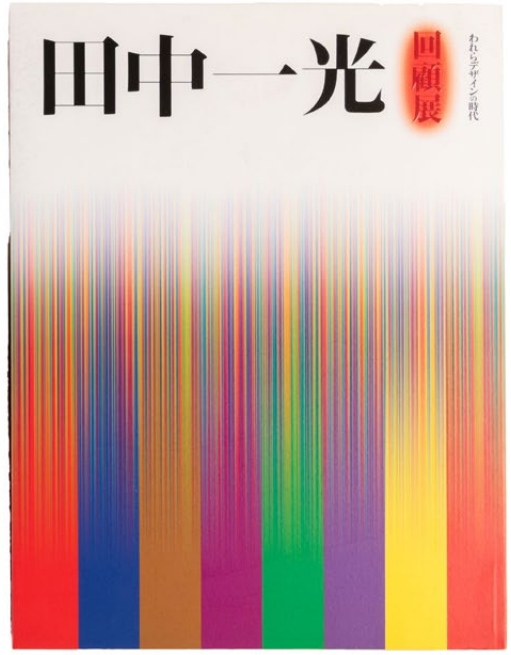
160

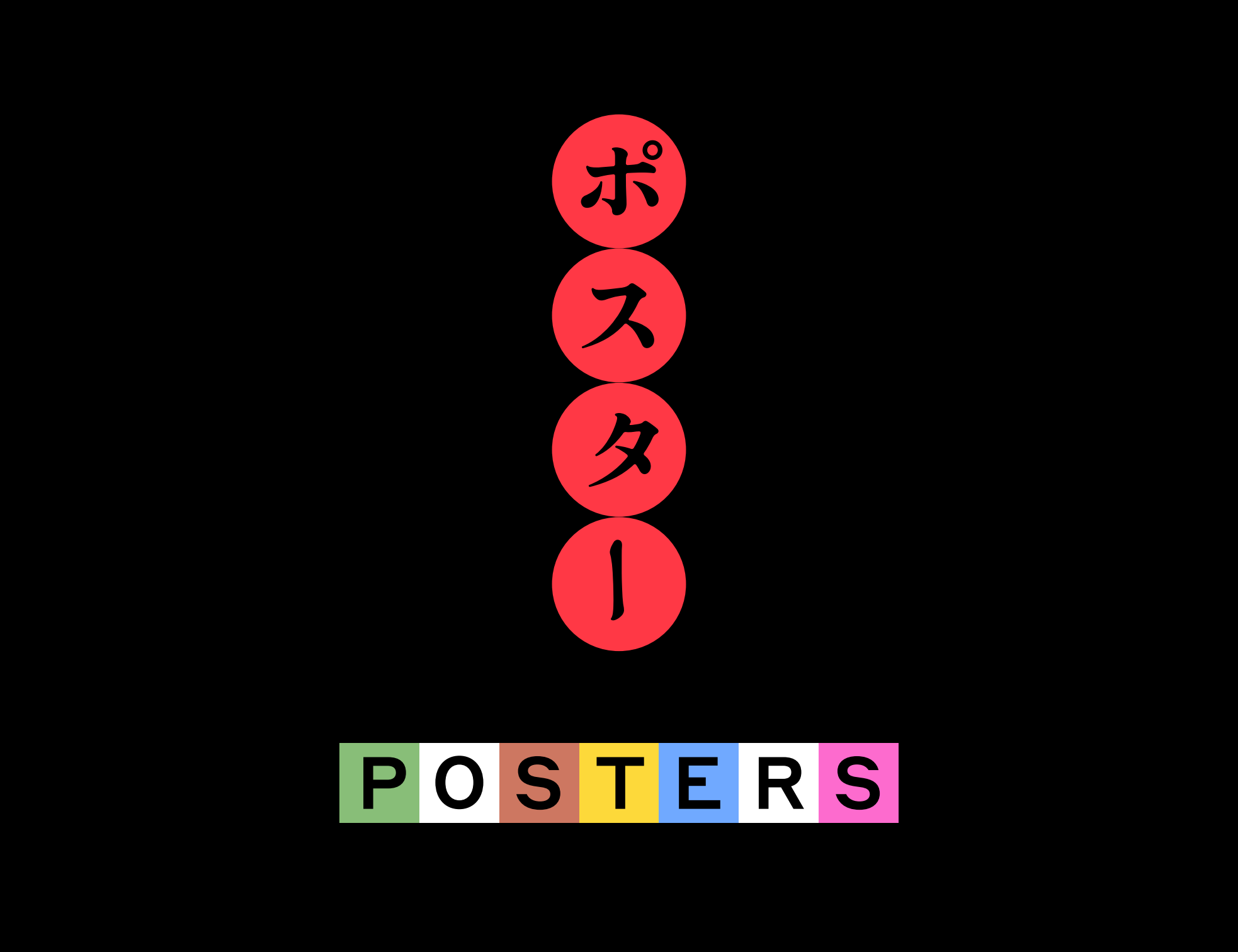
TANAKA (Ikko).
Tanaka Ikko no Shigoto 田中一光の仕事 Works. [Catalogue Raisonne].

First edition. Numerous colour illustrations. Japanese text. Folio. Original boards in dust-wrapper (minor wear), overall a very good copy. 325pp. *Together with*: **Tanaka Ikko Kaiko-ten: Warere Dezain no Jidai. 田中一光回顧展—われらデザインの時代 [Tanaka Ikko: A Retrospective—Our Era of Design].** First edition. Numerous colour plates. Text in English and Japanese. Folio. Original flexible boards. A very good copy. 348pp. Tokyo, Asahi Shimbun, 2003.

Following Tanaka's death this catalogue serves as a definitive posthumous tribute of his career. It accompanied a large exhibition at the Museum of Contemporary Art in Tokyo, entitled 'Ikko Tanaka: A Retrospective—Our Era of Design' (**田中一光回顧展–われらデザインの時代** *Tanaka Ikkō Kaiko-ten: Warera Dezain no Jidai*). The exhibition was a huge success. Ando Tadao (1941–) was put in charge of the interior layout. The posters were suspended from walls made out of 24,000 empty plastic bottles. An essential reference work.






ポスター
POSTERS

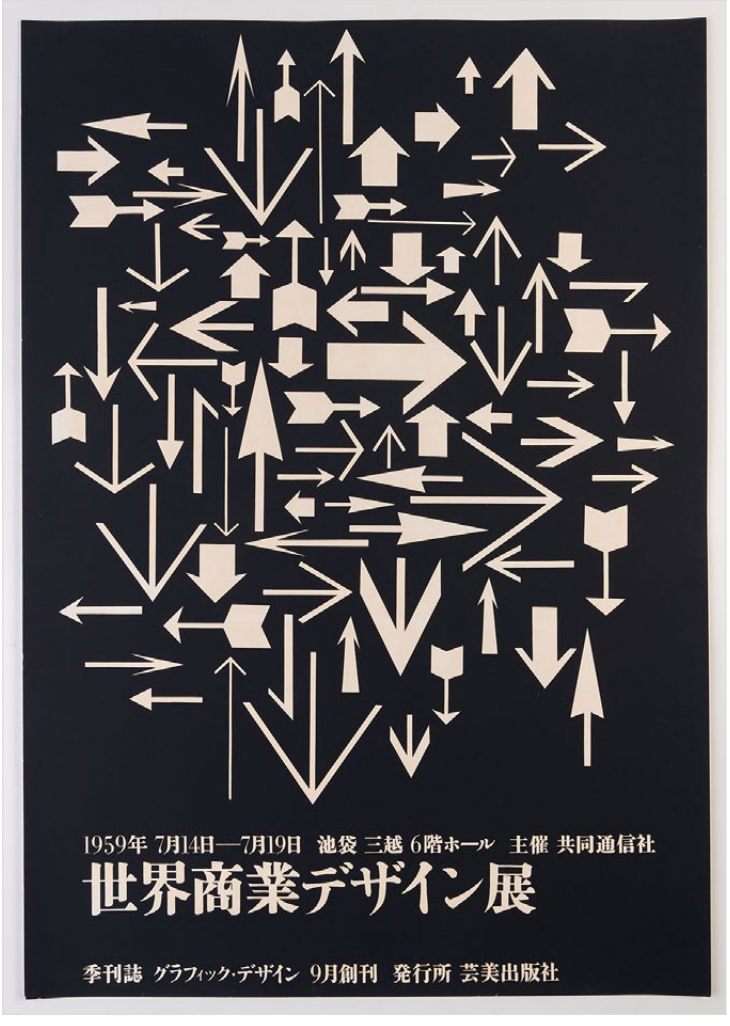
161

TANAKA (Ikko).

Sekai Shogyo Dezain Ten 世界商業デザイン展 [Exhibition of Commercial Design in the World].

Silk Screen Poster. B2. In very good condition.
Tokyo, Kyodo Tsushin-sha, 1959.

Organized by the Kyodo News Agency (**共同通信社**) and held at the Mitsukoshi Department Store in Ikebukuro, this event brought new commercial and graphic art trends from all over the world to Tokyo. Tanaka was in his late 20s when he produced this astonishing poster. He designed three variants and the present one was published in an edition of only 20 copies. *Works 0032*.



162

TANAKA (Ikko).

Kazan Baichi 火山灰地 [Land of Volcanic Ash].

Silk Screen Poster. B1. Some light foxing, but overall in very good condition. Tokyo, Gekidan Mingei, 1962.

This poster was commissioned for the staging of the socialist realist play by Kubo Sakae (1900–1958) at *Gekidan Mingei* (**劇団民藝**). It was directed by the avant-garde novelist and theatre director Murayama Tomoyoshi (1901–1977) who had also been a leading figure in the legendary MAVO group. This poster was published in an edition of only 30 copies. See also items 7, 8, 9&166. *Works 0083*.



163

TANAKA (Ikko).

Dai 3-kai Tokyo Kokusai Hanga Bienaru ten
第3回東京国際版画ビエンナーレ展
[3rd International Biennial Exhibition of Prints in Tokyo].

Offset printing. B1. Very good condition. Tokyo, Kokuritsu Kindai Bijutsukan, 1962.

Commissioned by the National Museum of Modern Art, Tokyo (MOMAT) and the Yomiuri newspaper, the work is a milestone that documents Tanaka's unique ability to combine historical Japanese elements with the principles of Western modernism. This poster was published in an edition of 100 copies. *Works 0085*.



164

TANAKA (Ikko).

Roshia Hiho-ten ロシア秘宝展
[Exhibition of Treasures from Russia].

Offset Poster. B2. Pinholes to each corner, tiny damage to top right. Still in very good condition.
Tokyo, Tokyo Kokuritsu Hakubutsukan, 1964.

This poster promotes an unprecedented exhibition held at the Tokyo National Museum from 11 April to 17 May 1964. It was the first time that Soviet national treasures were shown outside the USSR. *Works 0127*.



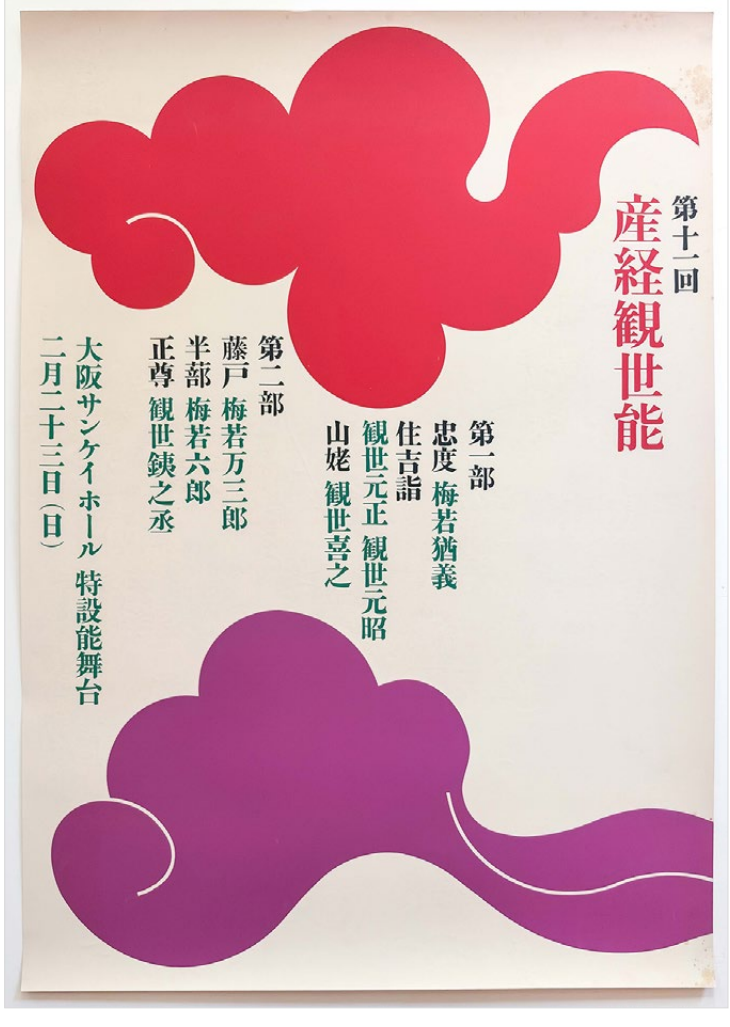
165

TANAKA (Ikko).

Dai 11kai Sankei Kanze Noh 第十一回産経観世能 [The 11th Sankei Kanze Noh Performance].

Silk Screen Poster. B1. Minor marginal foxing, overall still in very good condition. Sankei Shimbunsha/Osaka Shimbunsha, 1964.

From 1954 onwards Sankei Newspaper in association with Osaka News would sponsor a performance of Kanze Noh at the Sankei Hall in Osaka. The 11th Sankei Kanze Noh performance featured the play 'Pilgrimage to Sumiyoshi' (**住吉詣**) with Kanze Motomasa (1930–1990), 'The mountain Ogress' (**山姥**) with Kanze Yoshinoyuki (1902–1977), 'Fujito (**藤戸**) with Umekawa Manzaburo (1908–1991), and 'Shozon' (**正尊**) with Kanze Tetsunojo (1912–1979). Tanaka frames the program between two stylised clouds, one red, one purple. This poster was published in an edition of only 20 copies. For other Kanze Noh performances see 178, 187, 196, 211, 219, 258&370. *Works 0135*.



166

TANAKA (Ikko).

Hitojichi 人質 The Hostage.

Offset Poster. B2. Light staining on verso, still in very good condition. Tokyo, Gekidan Mingei, 1964.

This is the second version of a poster advertising the play by Brendan Behan (1923–1964) at the *Gekidan Mingei* (**劇団民藝**) theatre. See item 8. *Works 0138*.



167

TANAKA (Ikko).

Nihon no Kogei 日本の工芸 [Japanese Crafts].

Silk Screen Poster. B1. In fine condition. Tokyo, Tanko Shinsha, 1965.

Advertisement for a 10-volume work (later enlarged to 11) on Japanese Crafts commissioned by *Tanko Shinsha* (**淡交新社** now *Tankosha*) and published between 1965 and 1967. Tanka also oversaw the layout and design of this publication. This poster was printed in an edition of only 30 copies. See item 11. *Works 0172*.



168

TANAKA (Ikko).

Yukimura Izumi Risaitaru 雪村いづみリサイタル [Yukimura Izumi Recital].

Offset Poster. B2. In very good condition. Kobe Kinrosha Ongaku Kyogikai, 1966.

Yukimura Izumi (b. 1937) was a popular singer and actress who is regarded as one of the cultural icons of early post-war Japan. Tanaka represents her through stylized, high-contrast geometric graphics that imitate snow crystals—a pun on the first character of her name *yuki* (雪snow). This recital was organized by the Kobe Worker's Music Association (**神戸勤労者音楽協議会** aka *Kobe Ro-on* **神戸労音**). This organization was a music appreciation cooperative based in Kobe. It was a non-profit organisation which by the 1960s had grown to over 650,000 members. See following items. *Works 0176*.



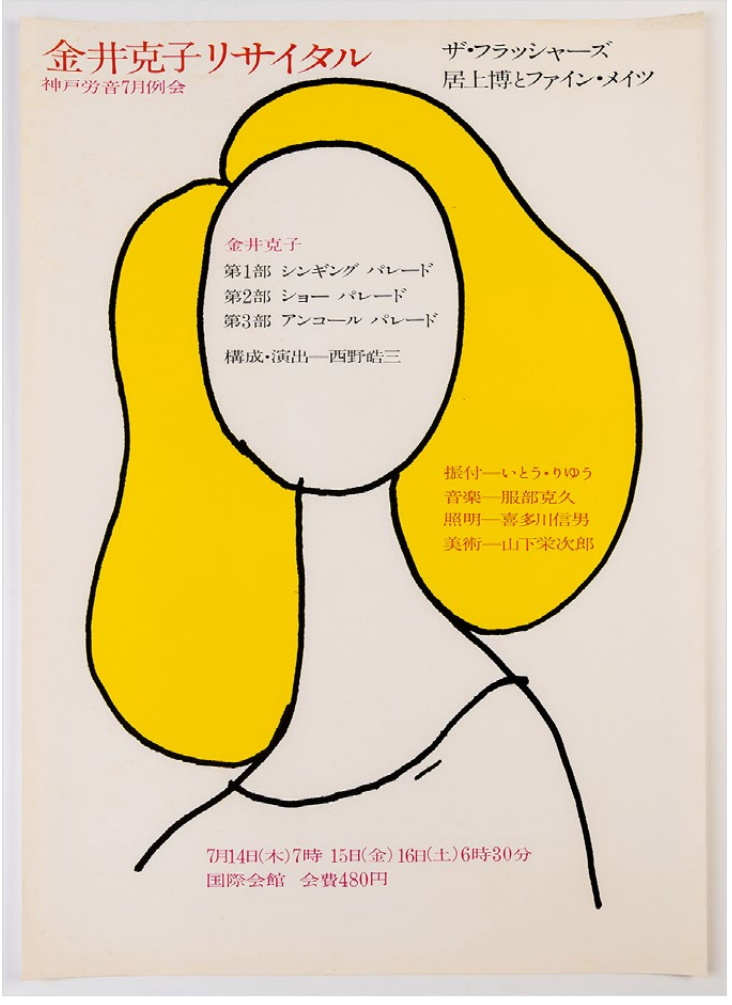
169

TANAKA (Ikko).

Kanai Katsuko Risaitaru 金井克子リサイタル [Kanai Katsuko Recital].

Offset Poster. B2. In very good condition. Kobe Kinrosha Ongaku Kyogikai, 1966.

Commissioned to advertise the live solo concert of Kanai Katsuko (b. 1945) who was popular during the Showa era as a dynamic vocalist and jazz dancer. By sketching just the outlines of her face and hair, Tanaka deliberately used the counter-intuitive technique of emptiness (**間** *ma*) to heighten the impact of the poster. Initially, *Kobe Ro-on* (**神戸労音**) focussed classical music and opera, but by the mid-1960s they shifted to promoting jazz, and modern dance. See items 168–173. *Works 0177*.



170

TANAKA (Ikko).

Rosu Toresu Diamantesu
ロス・トレス・ディアマンテス
[Los Tres Diamantes].

Offset Poster. B2. In very good condition. Kobe Kinrosha Ongaku Kyogikai, 1966.

Los Tres Diamantes were a Mexican *bolero* trio famous for their 'diamond harmony' vocals and *requinto* guitar playing. The poster is illustrated with two swirling flower-shaped elements in red and green which possibly relates to the romantic style of their music. *Kobe Ro-on* (**神戸労音**) had an elected selection committee which issued invitations to musicians in Japan and abroad. See items 168–173. *Works 0182*.



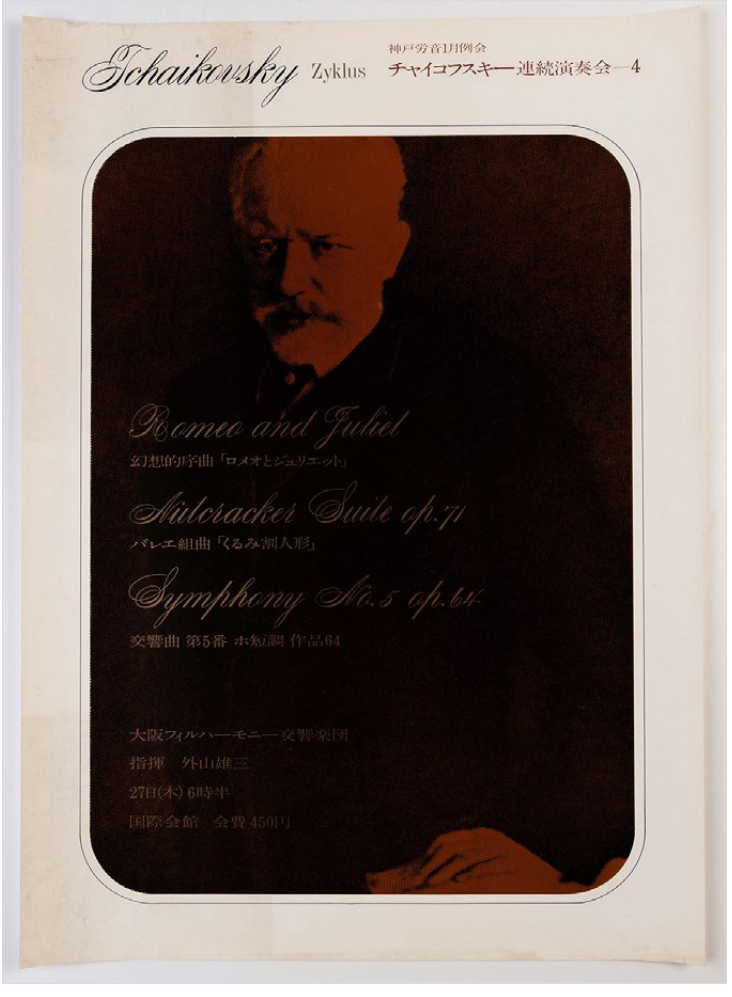
171

TANAKA (Ikko).

Chaikofusuki Renzoku Ensokai 4
チャイコフスキー連続演奏会 4
Tchaikovsky Zyklus.

Offset poster. B2. Some light minor wear and staining to top left area, but overall still in very good condition. Kobe Kinrosha Ongaku Kyogikai, 1966.

This poster advertised the 4th instalment of a dedicated concert series organized by the Kobe Worker's Music Association, which was a music appreciation cooperative based in Kobe. It was a non-profit organisation and clearly had a socialist political background. By the 1960s had grown to over 650,000 members. Their motto: "Let's listen to the music we want to hear by splitting the bill". See item 168–173. *Works 0188*.



172

TANAKA (Ikko).

NHK Kokyo Gakudan Ensokai NHK交響楽団演奏会 [Performance of the NHK Philharmonic Orchestra].

Offset Poster. B2. In very good condition. Kobe Kinrosha Ongaku Kyogikai, 1966.

A performance by the Japan Broadcasting Corporation (NHK), Japan's national radio and TV station, organized by the Kobe Ro-on (**神戸労音**). Similarly to the *Dai 11kai Sankei Kanze Noh* poster (item 164), Tanaka concentrated on the typographic elements of the advertisement set in three modules to represent vibrating sounds. See item 168–173. *Works 0191*.



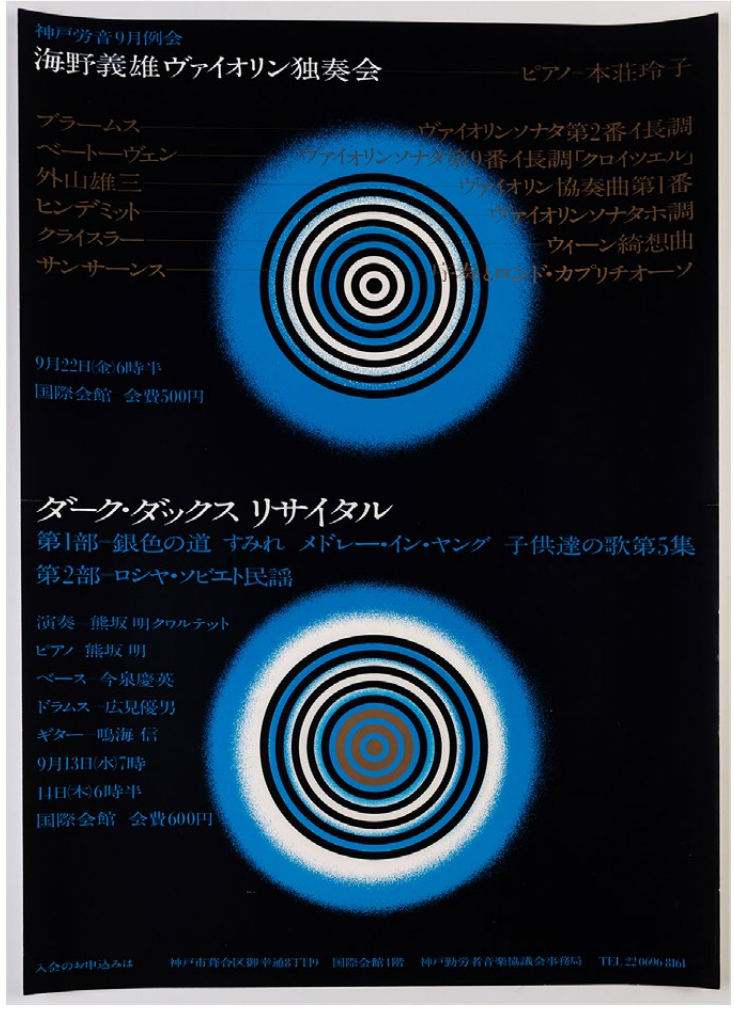
173

TANAKA (Ikko).

Unno Yoshio Vaiorin Dokusokai
海野義雄ヴァイオリン独奏会/
Daku Dakkusu Risaitaru
ダークダックス・リサイタル
[Violin Recital by Unno Yoshio/Dark Ducks Recital].

Offset Poster. B2. In very good condition. Kobe Kinrosha Ongaku Kyogikai, 1967.

One poster for two events: Unno Yoshio (1936–) was a key figure in postwar Japanese classical music, having been appointed as the youngest-ever concertmaster of the NHK Symphony Orchestra at just 23 years old. The Dark Ducks (**ダーク・ダックス**) were a vocal quartet, who were famous for introducing Russian folk songs, jazz standards, and choral music to Japan. Similarly to item 171, Tanaka used circular geometrical shapes in the composition of this poster. See items above. *Works 0211*.



174

TANAKA (Ikko).

Akuma wa kinben #2 悪魔は勤勉
[The Devil is Diligent].

Silk Screen Poster. B2. In fine condition. Gekidan Sanjuninkai, 1967.

This poster was commissioned by '*The Theatre Troupe of Thirty*' (**劇団三十人会**), and it again highlights Tanaka's involvement in the post-war Tokyo underground theatre scene. The play was written by Kitadai Jun (dates unknown) and directed by Akihama Satoshi (1934–2005). This beautifully printed silk screen poster is the second variant. *Works 0220*.



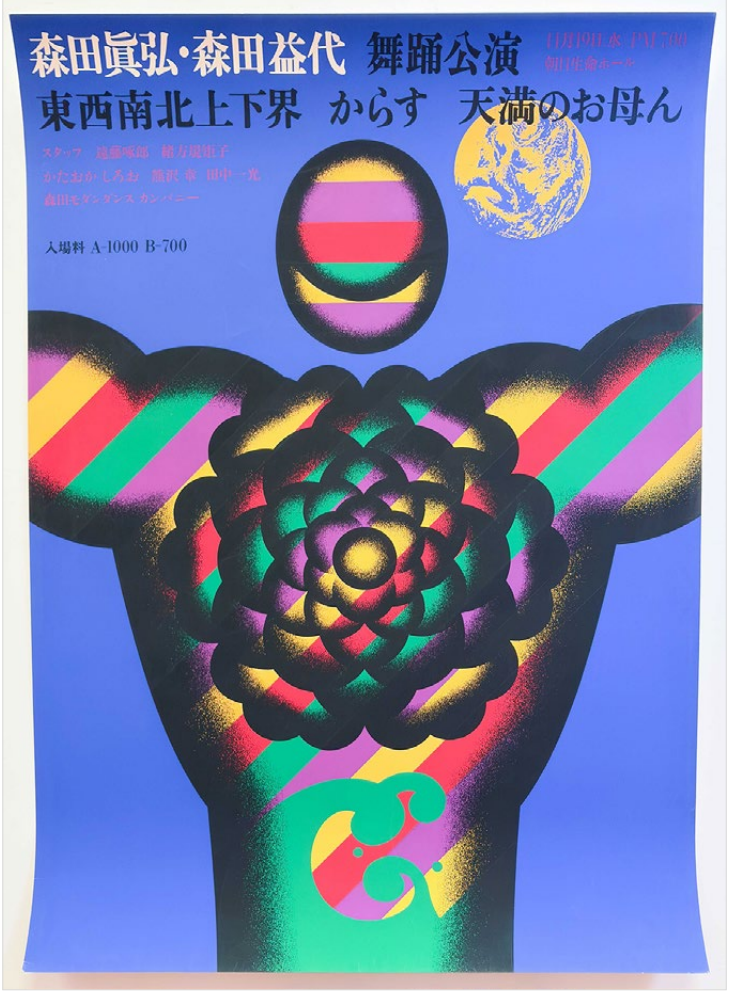
175

TANAKA (Ikko).

Morita Masahiro—Morita Masuyo Buto Koen
森田真弘・森田益代 舞踊公演
[Public Performance of Butoh by Morita Masahiro and Morita Masuyo].

Silk Screen poster. B1. In fine condition. Tokyo, Morita Modern Dance School, 1968.

This poster was designed by Tanaka for the husband-and-wife avant-garde dance duo Masahiro Morita & Masuyo Morita (dates unknown). Their *Butoh* performance took place in the Asahi Seimei Hall on November 9, 1968. This appears to be a rare and possibly unique variant of *Works 0232*.



176

TANAKA (Ikko).

Tokyo YMCA Dezain Kenkyujo 68nendo Gakusei Boshu #1
東京YMCAデザイン研究所 68年度学生募集 #1
[Tokyo YMCA Design Research Centre: Student Recruitment for '68].

Silk Screen Poster. B1. In close to fine condition.
Tokyo, Tokyo YMCA Dezain Kenkyujo, 1968.

The YMCA ran their own design school in Tokyo and this poster was for a student recruitment and admissions drive. 1968 was the height of the student protest movement in Japan and most teaching ground to a halt. This poster uses four red and green squares which contain a circle that is cut in half by variations in the colour. It embodies the challenges for design posed by primary shapes and colours. This poster is a unique trial piece. See also item 182. *Works 0236*.



177

TANAKA (Ikko).

Sapporo '72.

Silk Screen Poster. B1. Minor surface staining, remnants of tape on verso, still in very good condition. Tokyo, Nissenbi-ten, 1968.

One of Tanaka's greatest achievements during the '60s was his submission in 1968 to the *Nissenbi* (**日宣美展**) competition for the Winter Olympics in 1972 which was hosted by the Japan Advertising Artists Club (**日本宣伝美術協会**). Tanaka inserts the three relatively small graphic elements for Japan, winter, and the Olympics in the centre of a black stylised mountain-range with a dusting of white snow. This prototype was printed in an edition of only 30 copies. *Works 0241*.



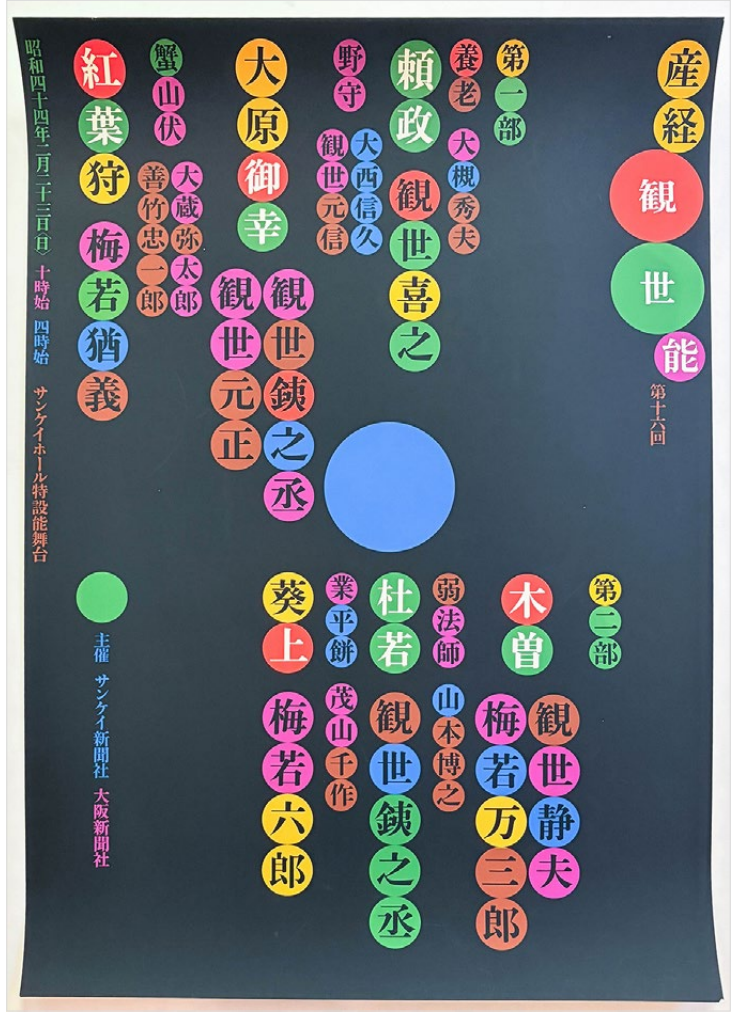
178

TANAKA (Ikko).

Dai 16kai Sankei Kanze Noh 第16回産経観世能 [The 16th Sankei Kanze Noh Performance].

Silk Screen Poster. B1. In fine condition. Sankei Shimbunsha/Osaka Shimbunsha, 1969.

Tanaka had been producing posters for Sankei Kanze Noh Performances since 1954. For this poster he used the unconventional method of arranging the text in colourful dots of various sizes against a black background. Each dot contains a single character of the poster's title, the name of the plays, or the main actors. Incl. performances of 'Yorimasa' (**頼政**) with Kanze Yoshinoyuki (1902–1977), and 'Ohara Goko' (**大原御幸**) with Kanze Tetsunojo (1912–1979). It was printed in an edition of only 30 copies. For other Kanze Noh performances see 165, 187, 196, 211, 219, 258&370. *Works 0256.*



179

TANAKA (Ikko).

[Hanashi no Tokushu 話の特集 Conversation Special].

Silk Screen Poster. B1. In fine condition. 1970.

Founded in 1965 by editor Yazaki Yasuhiko (1933–2022), *'Hanashi no Tokushu'* was an independent monthly magazine that fused progressive politics, avant-garde literature, underground journalism, counterculture, and graphic arts. Terayama Shuji (1935–1983), Yokoo Tadanori (1936–), Tanikawa Shuntaro (1931–2024), and Ei Rokusuke (1933–2016) were amongst the regular contributors. This is possibly a unique version of the poster without lettering. *Works 0268*.



180

TANAKA (Ikko).

Hanae Mori—Fragrance.

Offset poster. B1. In fine condition. Tokyo, Shiseido, n.d. [but ca. 1970s].

This is an early example of Tanaka's more commercial work for the cosmetic firm Shiseido. A male and a glistening female hand holding a bar of soap. Photograph by Wakabayashi Yasuhiro (1930–2021, aka. *Hiro*). See next item. Not in Works.



181

TANAKA (Ikko).

Hanae Mori—Fragrance.

Offset poster. B1. In fine condition. Tokyo, Shiseido, n.d. [but ca. 1970].

Is that lady exhaling smoke? This poster advertises the perfume to go with the soap. Commissioned by Shiseido. Photograph by Wakabayashi Yasuhiro (1930–2021). See previous item. Not in Works.



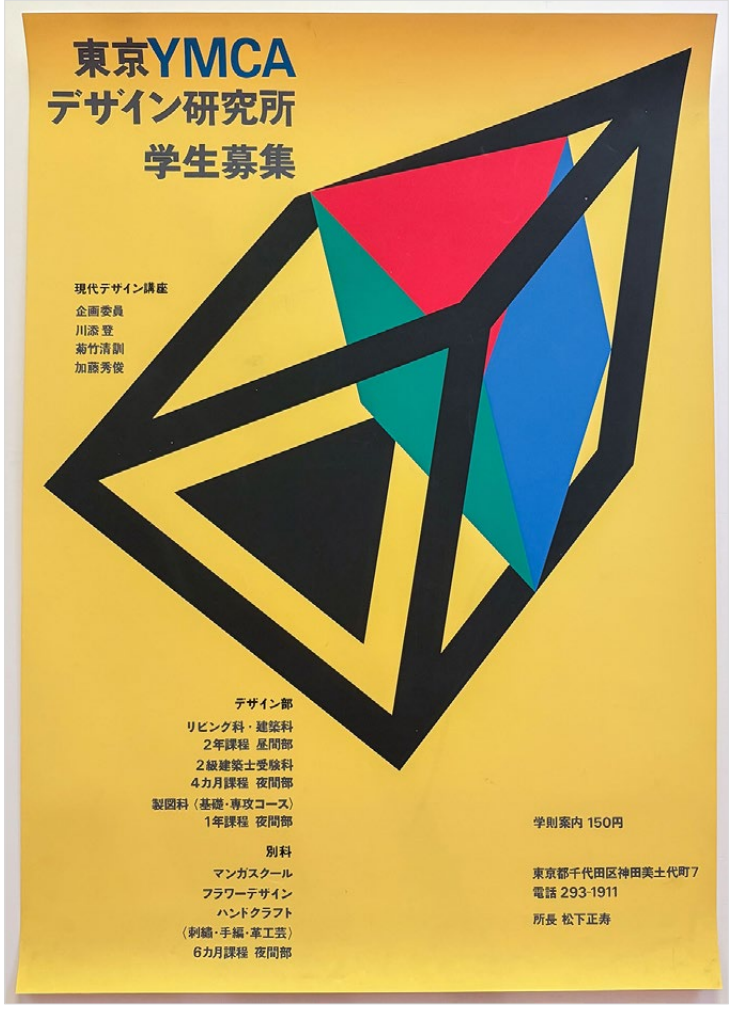
182

TANAKA (Ikko).

Tokyo YMCA Dezain Kenkyujo Gakusei Boshu
東京YMCAデザイン研究所 学生募集
[Tokyo YMCA Design Research Centre: Student Recruitment].

Silk Screen Poster. B1. Very light dust-staining to lower margin, but still in fine condition. Tokyo, Tokyo YMCA Dezain Kenkyujo, n.d. [but ca. 1970].

Another student recruitment drive for the YMCA design school. For this poster Tanaka uses a complex rendition of two interlocking three-dimensional shapes against a bright yellow background. This undated silk-screen print is a unique prototype. See item 176. *Not in Works*.



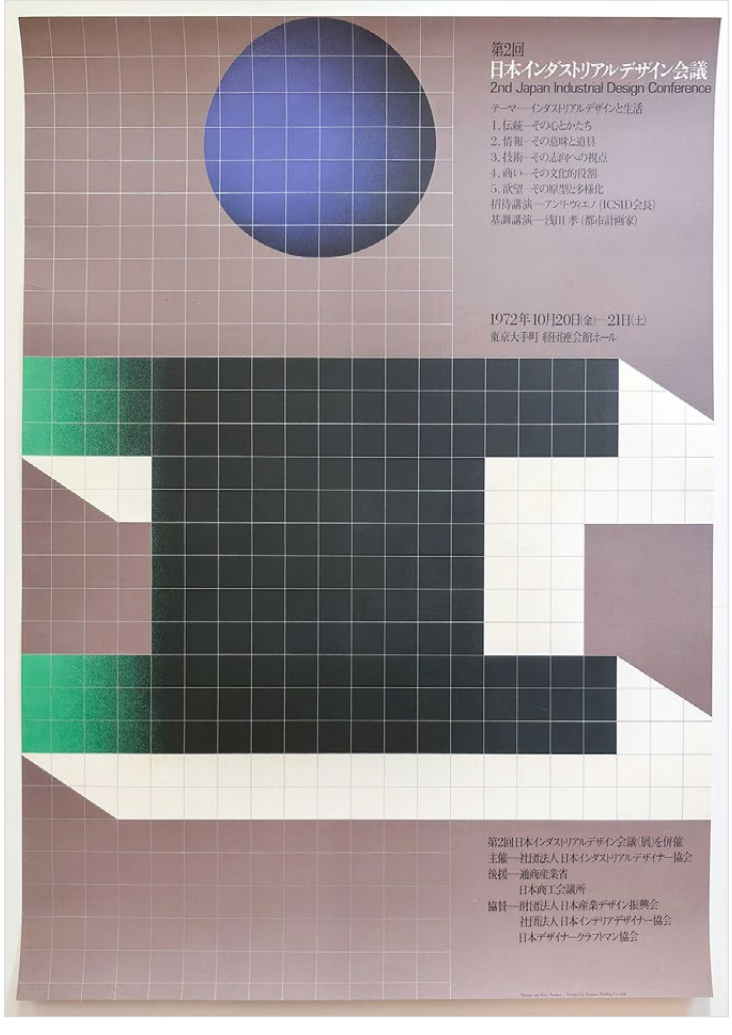
183

TANAKA (Ikko).

Dai 2kai Nippon Indasutoriaru Dezain Kaigi
第2回日本工業設計會議
[The 2nd Japan Industrial Design Conference].

Silk Screen Poster. B1. In fine condition. Tokyo, Shadan Hojin Nippon Indasutoriaru Dezaina Kyokai, 1972.

Organized by the Japan Industrial Design Association (**社団法人日本インダストリアルデザイナー協会**), this conference brought together architects, industrial designers, and corporate planners to discuss the future role of design for international trade and domestic consumption. A superb exercise in typographical abstraction. *Works 0279*.



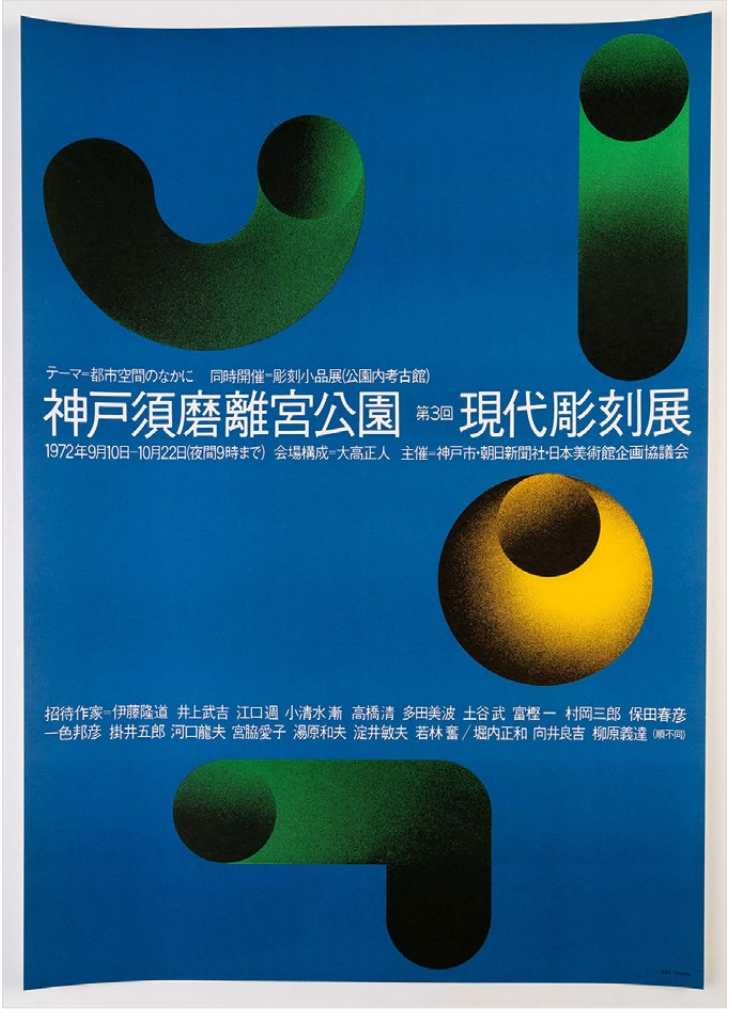
184

TANAKA (Ikko).

Dai 3-kai Kobe Suma Rikyu Koen Gendai Chokoku Ten 第3回神戸須磨離宮公園現代彫刻展 [The 3rd Contemporary Sculpture Exhibition at the Suma Rikyu Park in Kobe].

Silk Screen Poster. B2. In fine condition.
Kobe-shi, 1972.

Commissioned by the City of Kobe, this biennial outdoor exhibition was an important cultural event where large contemporary sculptures were placed into the public gardens of Suma Rikyu Park. Tsuchitani Takemi (1926–2004) won the Grand Prize for his work 'Walking Iron' (**歩く鉄**). Tanaka used four simple three-dimensional shapes to signify the sculptural context of the advert. This is the 2nd version of the poster on a blue background. See also item 102, 190, 193&215. *Works 0281*.



185

TANAKA (Ikko).

Domon Ken: Bunraku 土門拳: 文楽.

Offset poster. B2. Minor wear to lower margin, still in very good condition. Shinshindo Shuppan, 1972.

This poster was commissioned by Shinshindo Shuppan to advertise the important photobook by Domon Ken (1909–1990) for which Tanaka had supplied the book layout, and design for the binding (see item 24). Tanaka uses Domon's black-and-white photograph to great effect. See following item. *Works 0282*.



186

TANAKA (Ikko).

Domon Ken: Bunraku 土門拳: 文楽.

Offset poster. B2. In very good condition.
Shinshindo Shuppan, 1972.

Another superb poster illustrating the famous photobook by Domon Ken (see previous item). *Works 0283*.



187

TANAKA (Ikko).

Dai 20kai kinen Sankei Kanze Noh
第20回記念サンケイ観世能
[The 20th Memorial Sankei Kanze Noh Performance].

Offset Poster. B2. 2 copies, one with 3mm stain in centre, one with minor damage in lower margin, overall still in very condition. Sankei Shimbunsha/Osaka Shimbunsha, 1973.

The present poster advertises performances of 'Katsuragi' with Kanze Yoshinoyuki (1902–1977), 'Futari Shizuka' (**二人静**) with Umewaka Manzaburo (1908–1991), 'Ataka' (**安宅**) with Kanze Motoaki (1937–1993). It is a variant of one of Tanaka's most famous posters (*Works 0284*) of which only 2 copies were produced. Tanaka uses the stylised version of a Noh mask where only the black hair, the eyes, and the mouth are outlined against the white background. For other Kanze Noh performances See also 165, 178, 196, 211, 219, 258&370. *Not in Works*.



188

TANAKA (Ikko).

Morisawa Shashoku
モリサワ写真植字 Morisawa Photo Type.

Offset Poster. B1. In fine condition. Tokyo, Morisawa, 1973.

The irregular colour shapes each include one Japanese character with the English translation below. A homage to typographic art, this poster documents the rise of photo-typesetting (**写真植字**) over traditional metal typesetting in post-war Japan. It was the first in a long series of collaborative works between Tanaka and Morisawa, who became the biggest providers of typesetting software and fonts in Japan. For other items relating to Morisawa see 73, 140, 149, 266, 287, 320, 324–328, 349, 356, 363&367. *Works 0299.*



189

TANAKA (Ikko).

Omi—ki to ishi to mizu no kuni
近江—木と石と水の国
[Omi—A Country of Trees, Stones, and Water].

Offset Poster. B2. In fine condition. Shinshindo Shuppan, 1973.

A poster advertising the book by Shirasu Masako (1910–1998) of the scenic region around Lake Biwa (see item 26). Photographs by Domon Ken's younger brother Maki Naomi (1926–2007). *Works 0304*.



190

TANAKA (Ikko).

Dai 4-kai Kobe Suma Rikyu Koen Gendai Chokoku Ten—Konkuru Sakuhin Kobo
第4回神戸須磨離宮公園現代彫刻展コンクール作品公募
[Call for Entries to the 4th Contemporary Sculpture Exhibition at the Suma Rikyu Park in Kobe].

Offset Poster. B2. In fine condition. Kobe-shi, 1973.

This poster calls for sculptors in Japan to submit entries for the exhibition in the following year. See also item 102, 184, 190, 193&218. *Works 0303*.



191

TANAKA (Ikko).

Hoshi no Oji-sama 星の王子さま Le Petit Prince.

Offset Poster. B2. Tine pinholes to three corners.
Still in very good condition. Tokyo, Seibu Gekijo, 1974.

In 1973 Ikko Tanaka was appointed as the chief art director for the Seibu Theatre (**西武劇場**). This poster advertises a puppet performance of the Saint-Exupéry's gem by the Stockholm Marionette Theatre. It was directed by Michael Meschke (1931–). *Works 0314*.



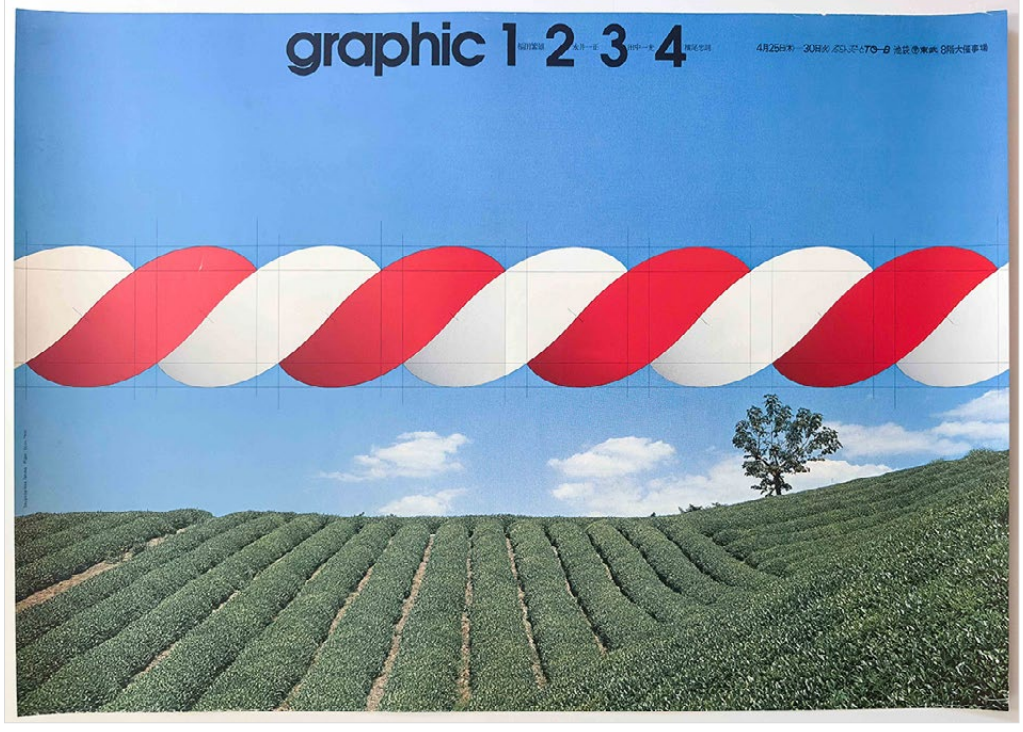
192

TANAKA (Ikko).

Graphic 1 2 3 4.

Offset Poster. B1. In fine condition. Tokyo, Ikebukuro Tobu, 1974.

This poster was co-designed and produced specifically to promote the joint exhibition titled “Graphic 4—Shigeo Fukuda, Kazumasa Nagai, Ikko Tanaka, and Tadanori Yokoo” held at the Tobu Department Store (**東武百貨店**). Tanaka’s use of a twisted red-and-white rope (**紅白水引** *Kohaku mizuhiki*) as an auspicious symbol over a pastoral landscape became highly celebrated. (See also poster 193, 200, 218&373). *Works 0327*.



193

TANAKA (Ikko).

Dai 4-kai Kobe Suma Rikyu Koen Gendai Chokoku Ten 第4回神戸須磨離宮公園現代彫刻展 [The 4th Contemporary Sculpture Exhibition at the Suma Rikyu Park in Kobe].

Silk Screen Poster. B2. In fine condition.
Kobe-shi, 1974.

Another beautifully printed silk-screen poster advertising the 4th annual contemporary sculpture exhibition which carried the sub-theme 'Sculpture Within the Urban Environment' (**都市環境のなかの彫刻**). Hayami Shiro (1927–) won the Grand Prize for his sculpture 'Tilted Form 74' (**傾いたかたち**'74). A monumental sculpture of an elegant auspicious *mizuhiki* knot (**水引**) seems to grow out of a cityscape. (For *mizuhiki* see 33, 192, 200, 218&373). See also item 190. *Works 0330.*



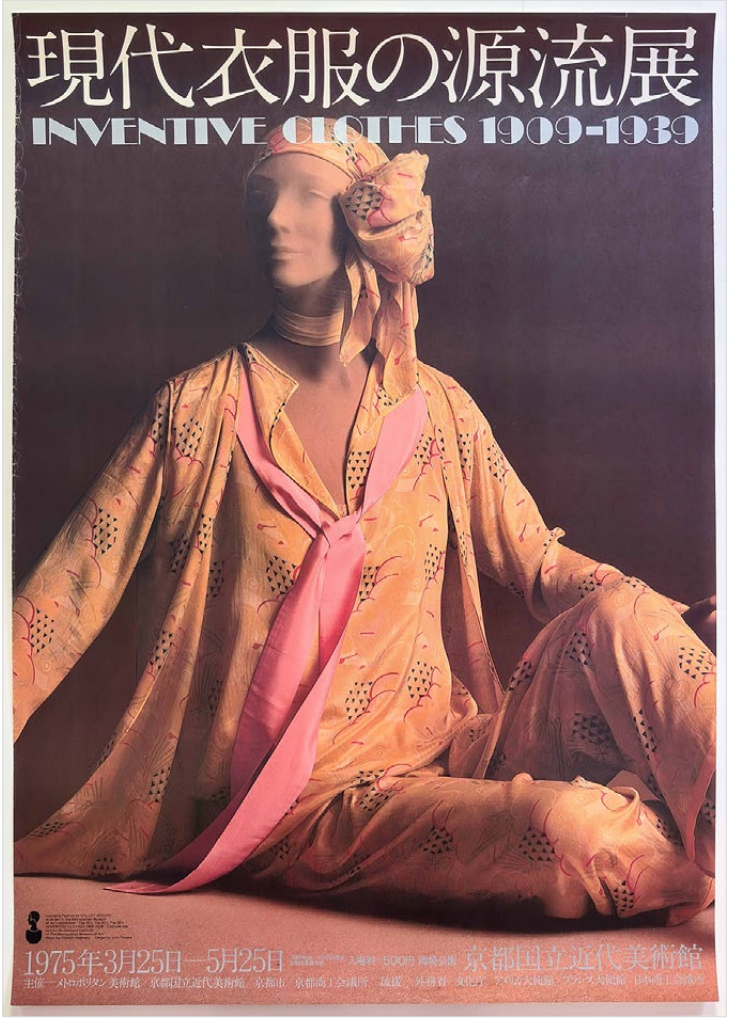
194

TANAKA (Ikko).

Gendai Ifuku no Genryu ten 現代衣服の源流展 [Inventive Clothes 1909–1939] #1.

Offset poster. B1. Minor wear to left margin, overall still in very good condition. Tokyo, Kyoto Kokuritsu Kindai Bijutsukan, 1974.

The 'Inventive Clothes' exhibition, had originally been curated for New York's Metropolitan Museum of Art by the Vogue editor Diana Vreeland (1903–1989). The show travelled to the Kyoto National Museum of Modern Art where it became first large exhibition in Japan dedicated to fashion history. This is variant #1 of three posters Tanaka produced. *Works 0332*.



195

TANAKA (Ikko).

Domon Ken: Nihon Meishoden 土門拳: 日本名匠伝 [Domon Ken: Famous Artisans of Japan].

Offset poster. B2. In very good condition.
Shinshindo Shuppan, 1974.

The poster illustrating the famous photo-book of photographic portraits by Domon Ken published by Shinshindo (See item 28). *Works 0336*.



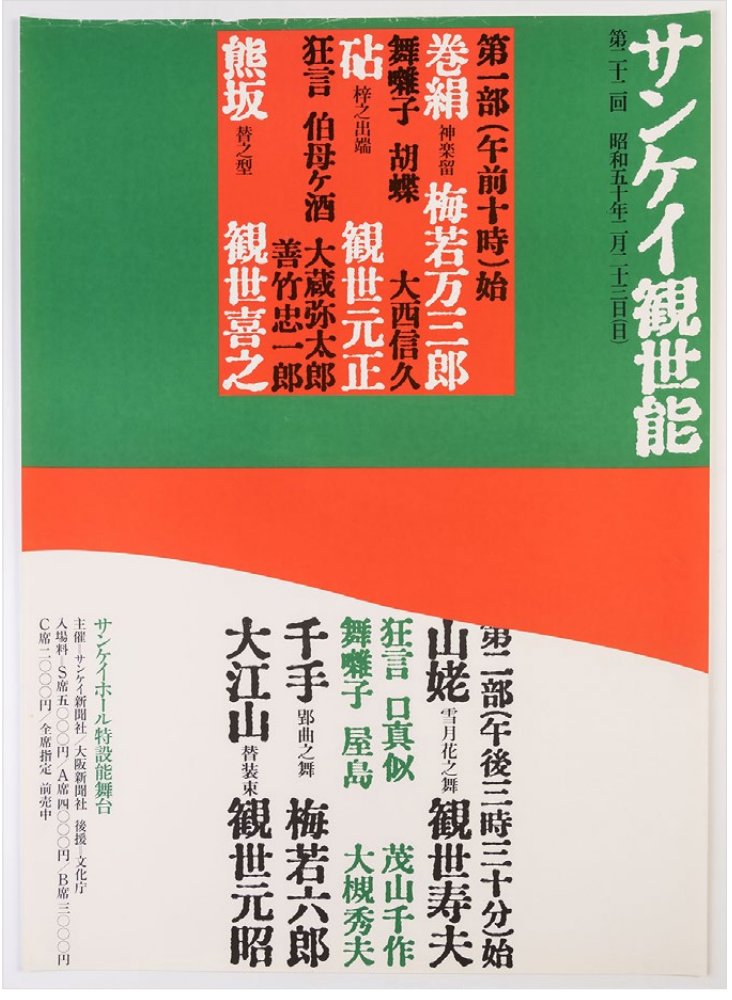
196

TANAKA (Ikko).

Dai 22-kai Sankei Kanze Noh
第22回サンケイ観世能
[The 22nd Sankei Kanze Noh Performance].

Silk Screen Poster. B2. Minor wear to top margin, but still in close to fine condition. Sankei Shimbunsha/Osaka Shimbunsha, 1975.

This poster of the "22nd Sankei Kanze Noh Performance" advertises performances of 'Makiginu' starring Umewaka Manzaburo (1908–1991), 'Kinuta' (**砧**) with Kanze Motomasa (1930–1990), and 'Kumasaka' (**熊坂**) with Kanze Yoshinoyuki (1902–1977). It uses strong typographic elements with *kanji* that have blurred edges to create an unconventional design on a white, orange and green background. For other Kanze Noh performances see 165, 178, 187, 211, 219, 258&370. *Works 0337*.



197

TANAKA (Ikko).

Kuraku naru made matte 暗くなるまで待って [Wait until Dark].

Offset Poster. B1. In fine condition. Tokyo, Seibu Gekijo, 1975.

Poster advertising a performance by *Gekijo Shiki* (**劇団四季**) of Frederick Knott's (1916–2002) thriller play. The spooky doll famously contains illegal drugs. *Works 343*.



198

TANAKA (Ikko).

Reijo Juri 令嬢ジュリー [Miss Julie].

Offset poster. B1. In fine condition. Tokyo, Parco Seibu Gekijo, 1975.

This piece advertises August Strindberg's (1849–1912) famous tragedy. It was performed by the Haiyuza Theatre troupe (**俳優座劇場**), starring Tatsuya Nakadai (1932–2025) and Komaki Kurihara (1945–). Colour photograph by the famous portrait photographer Akiyama Shotaro (1920–2003). See also item 45. *Works 0348*.



199

TANAKA (Ikko).

Katsura Beicho doku enkai 桂米朝独演会 [Solo Performance by Katsura Beicho].

Silk Screen Poster. B2. In fine condition. Tokyo, Seibu Gekijo, 1975.

Katsura Beicho III (1925–2015) was famous for revitalising *Kamigata Rakugo* (**上方落語** Osaka-area storytelling) in the post-war era. He was the second *rakugo* performer in history to be designated a Living National Treasure of Japan (**人間国宝**). *Works 0352*.



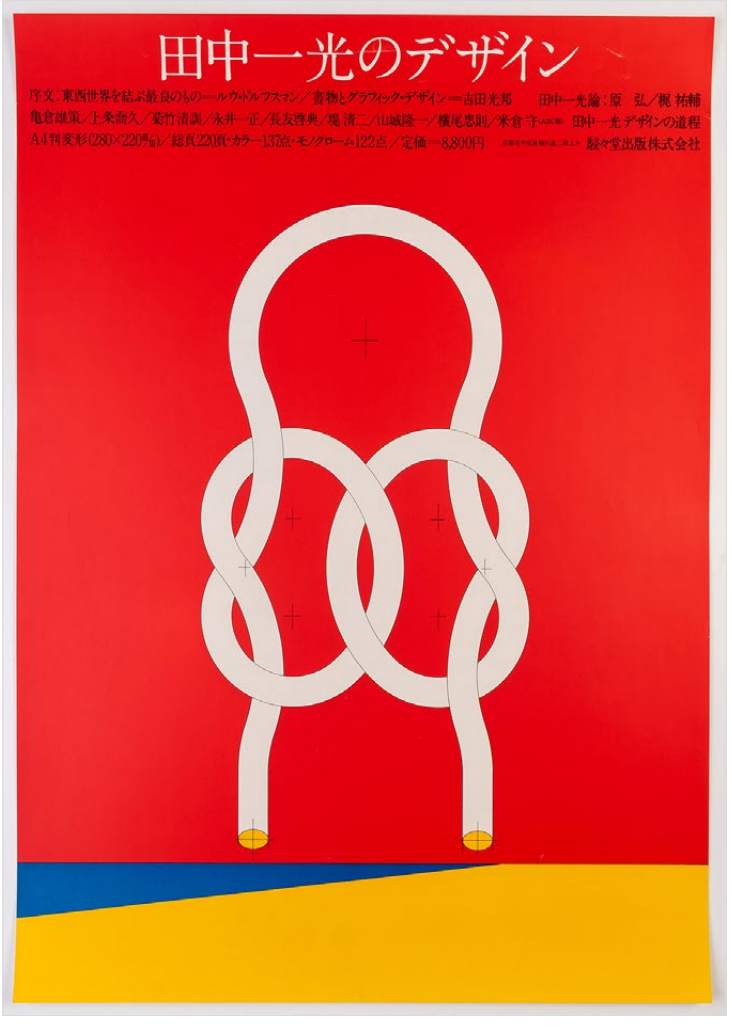
200

TANAKA (Ikko).

Tanaka Ikko no Dezain 田中一光のデザイン [The Design of Tanaka Ikko].

Gravure Poster. B2. In fine condition. Shinshindo Shuppan, 1975.

Poster advertising the first monograph of Tanaka's work (see item 32) which had been published by Shinshindo in Kyoto. This poster again features Tanaka's famous abstraction of a large white *mizuhiki* (**水引**) knot. See also poster 192, 193&218. *Works 0363*.



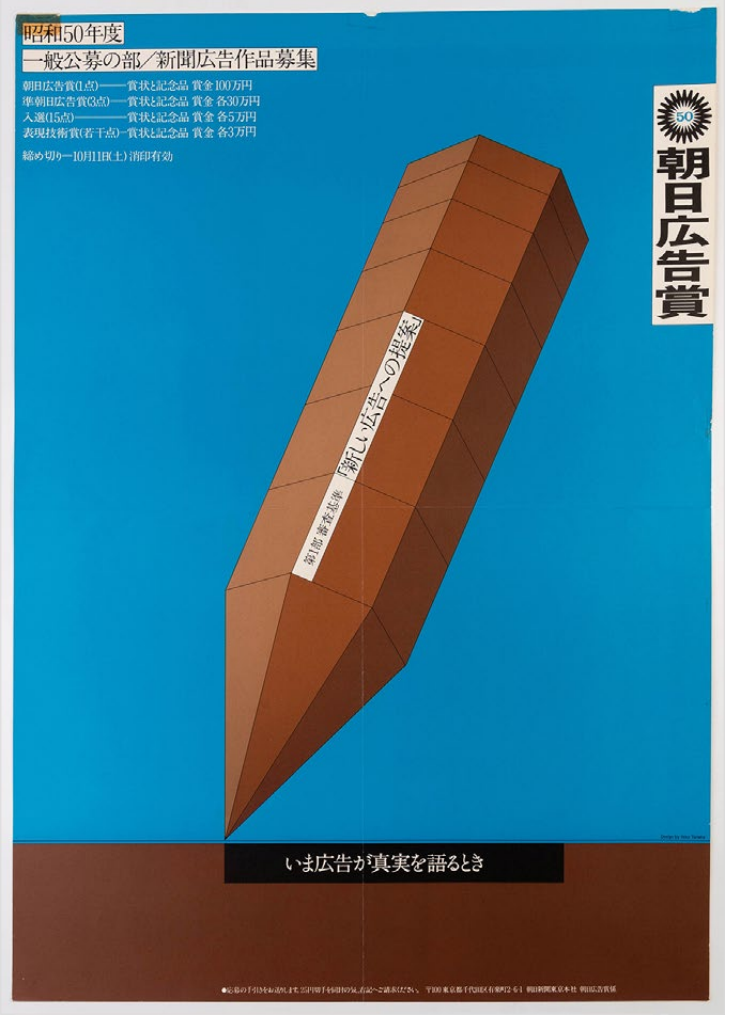
201

TANAKA (Ikko).

Showa 50nendo Asahi Kokoku-sho
昭和50年度朝日広告賞
[Asahi Advertising Prize for 1975].

Silk Screen Poster. B2. Two clean folds across the middle, adhesive to top left corner as well as minor marginal abrasions, overall still in good condition. Tokyo, Asahi Shimbunsha, 1975.

The Asahi Advertising Award is one of the most prestigious graphic design honours in Japan and Tanaka eventual became chair of the jury panel. This poster features a giant pencil against a blue background that appears to be writing on the brown earth. The slogan in the lower margin of the poster states: “Now adverts are starting to tell the truth” (**広告はいま、真実を語りはじめた**). *Works 0366*.



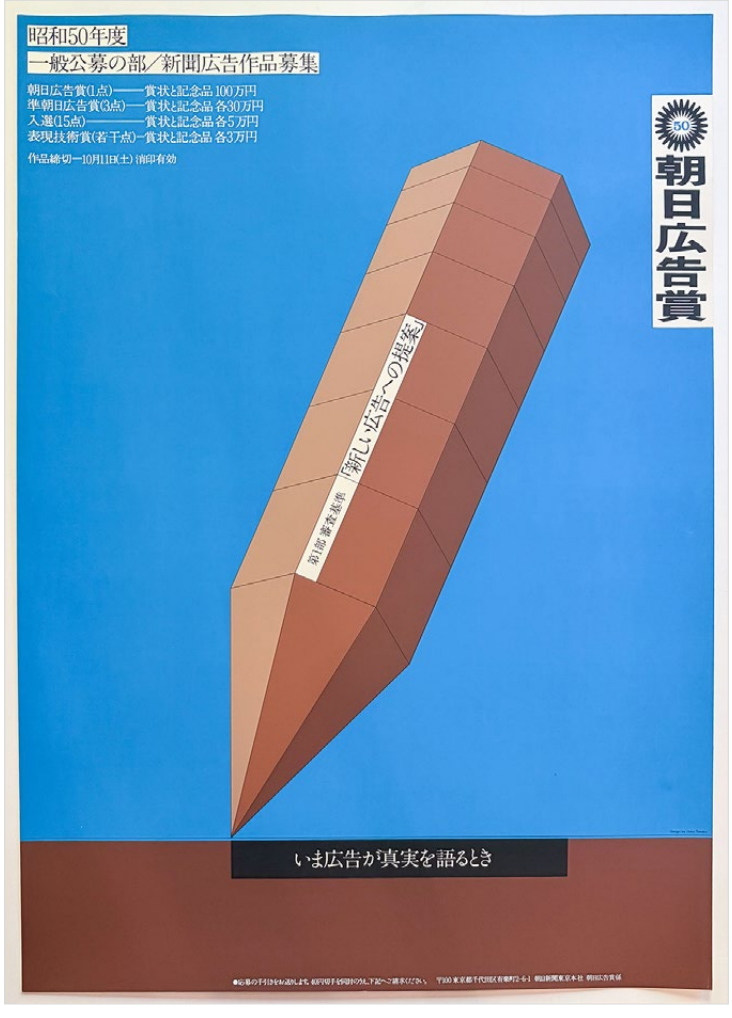
202

TANAKA (Ikko).

Showa 50nendo Asahi Kokoku-sho
昭和50年度朝日広告賞
[Asahi Advertising Prize for 1975].

Silk Screen Poster. B1. In fine condition. Tokyo, Asahi Shimbunsha, 1975.

This is the larger B1 version of the previous item. *Works 0366.*



203

TANAKA (Ikko).

Jinrui Kiki no jusan-nichi kan 人類危機の十三日間 [13 Days of Mankind's Crisis].

Offset poster. B1. In fine condition. Tokyo, Parco Seibu Gekijo, 1976.

A Japanese adaptation of the play by John Somerville (1905–1994) about the Cuban Missile Crisis of 1962. Directed by Yonekura Sukekane (1934–2013). In this poster Tanaka superimposes the face of John F. Kennedy (1917–1963) above the green face of Nikita Khrushev (1894–1971) with a cloudy blue sky in the background. *Works 0373*.



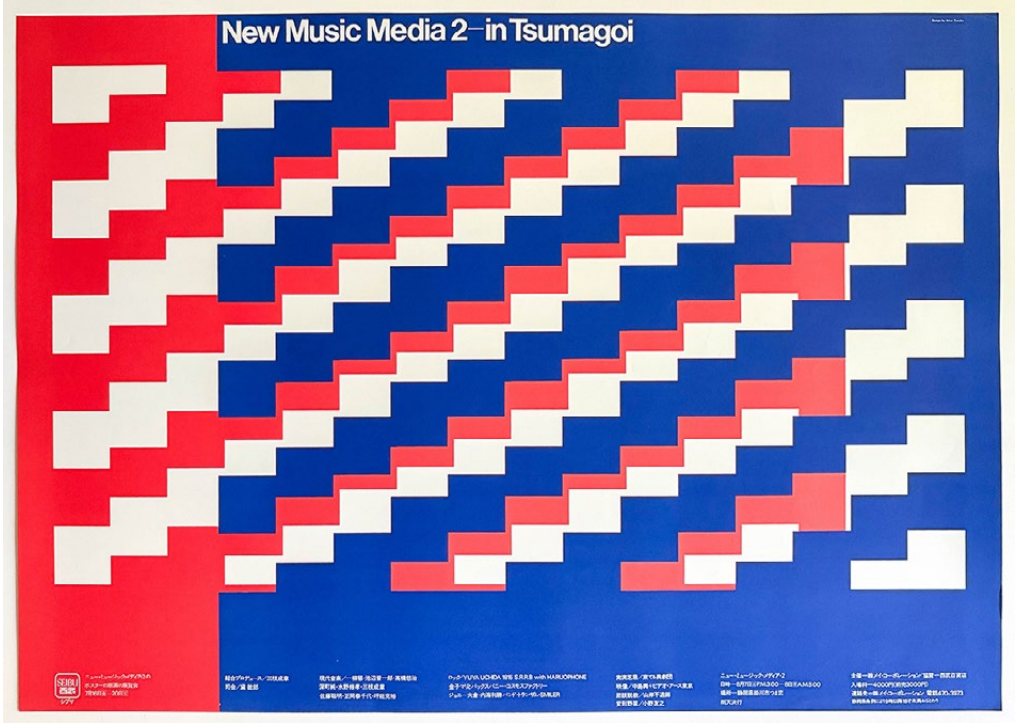
204

TANAKA (Ikko).

New Music Media 2 in Tsumagoi.

Offset Poster. B1. In fine condition. Tokyo, Seibu Shibuya, 1976.

This beautifully abstract poster advertises an extraordinary festival which famously featured an eclectic mix of theatre performances, avant-garde music, rock bands, and multimedia performers, incl. Takahashi Yuji (1938–), Fukamachi Jun (1946–2010), Uchida Yuya (1939–2019) and Kaneko Mari (1954–) with the Bux Bunnies. *Not in Works.*



205

TANAKA (Ikko).

Yaketa Totan Yane no Ue no Neko
やけたトタン屋根の上の猫 Cat on a Hot Tin Roof.

Offset Poster. B1. In fine condition. Tokyo, Parco Seibu Gekijo, 1976.

The poster was commissioned for a Japanese production by Gekidan Seiha (**劇団青俳**) of Tennesse Williams' famous play, staged at the Parco Seibu Theatre (PARCO **西武劇場**). It was directed by Isao Kimura (1923–1981) and starred the actress Kaga Mariko (1943–) as well as Kondo Masaomi (1942–). *Works 0377*.



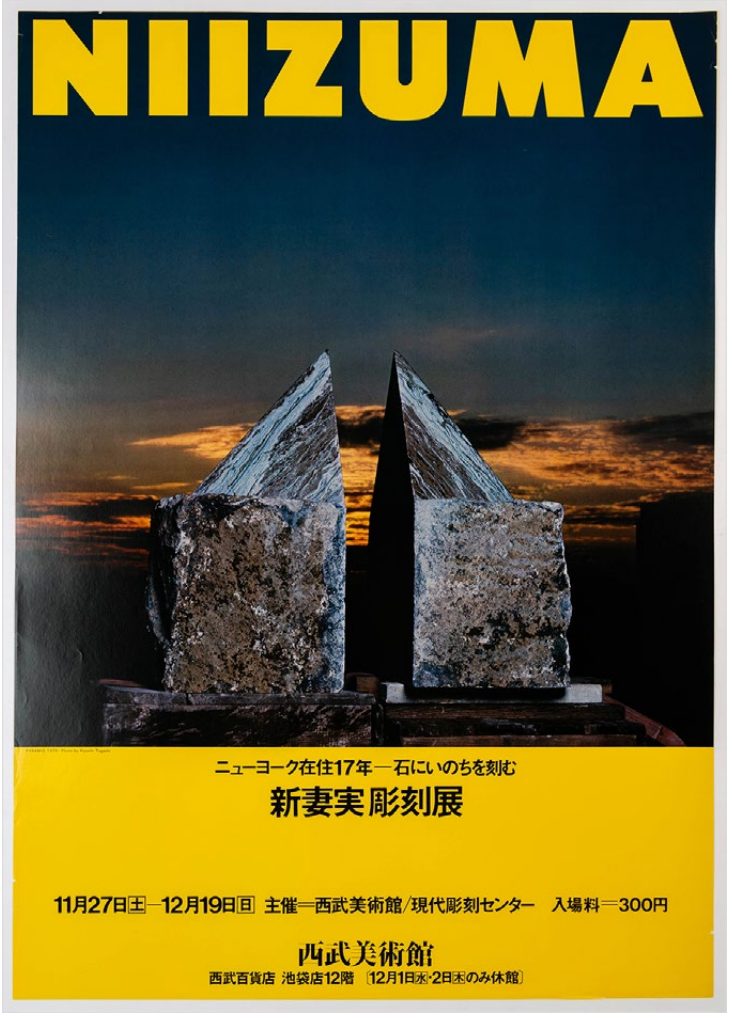
206

TANAKA (Ikko).

Niizuma Minoru Chokoku ten 新妻実彫刻展
Niizuma.

Offset Poster. B2. In very good condition. Tokyo, Seibu Bijutsukan, 1976.

Niizuma Minoru (1926–1998) was a renowned abstract sculptor who spent seventeen years living in New York City. He tried to infuse his large stone sculptures with a sense of animation in dialogue with their surroundings. The poster promotes a retrospective solo exhibition at The Seibu Museum of Art (**西武美術館**). Photograph by Matsumoto Norihiko (1936–). *Works 0402*.



207

TANAKA (Ikko).

Rarutigu Shashin ten—

J.H.Lartigue ラルティグ写真.

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1976.

Exhibition of the first solo retrospective in Japan of the French photographer Jacques Henri Lartigue (1894–1986). Lartigue was a pioneer of the snapshot which often depicted a moment of happiness. *Works 0406*.



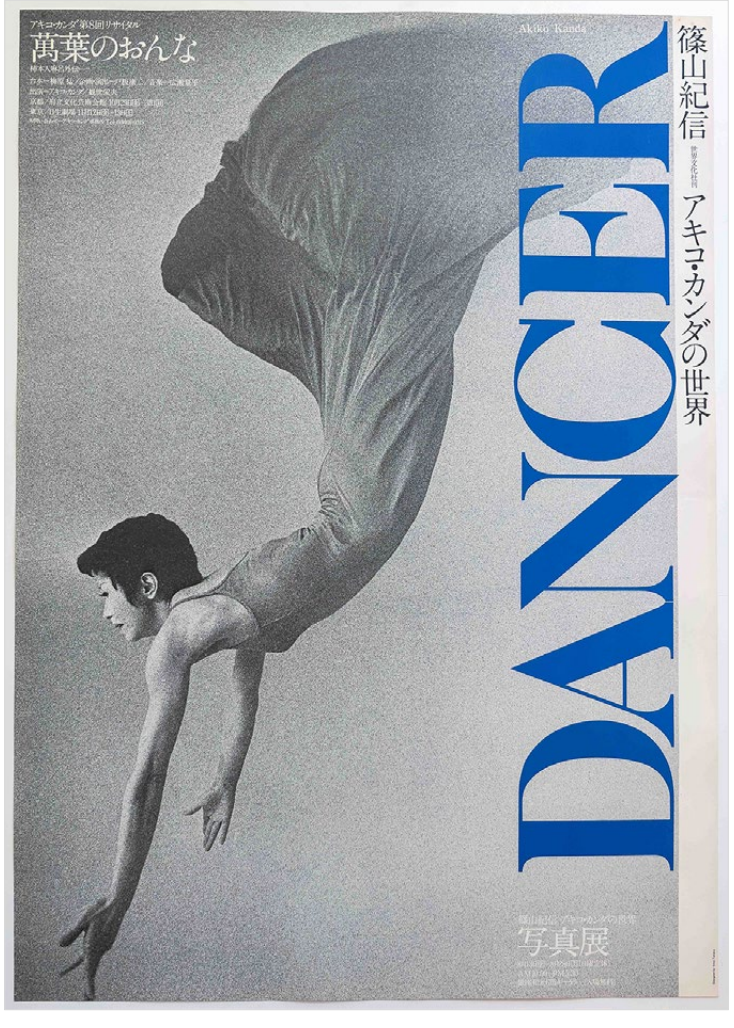
208

TANAKA (Ikko).

Shinoyama Kisshin: Akiko Kanda no Sekai
篠山紀信 アキコ・カンダの世界
[The World of Akiko Kanda].

Offset Poster. B1. In fine condition. Tokyo, Sekai Bunkasha, 1976.

This poster advertises the launch of the photo-book about Kanda Akiko (1935–2011), published by Sekai Bunka-sha. Tanaka oversaw the layout for the book as well as the binding design. See item 35. *Works 0410*.



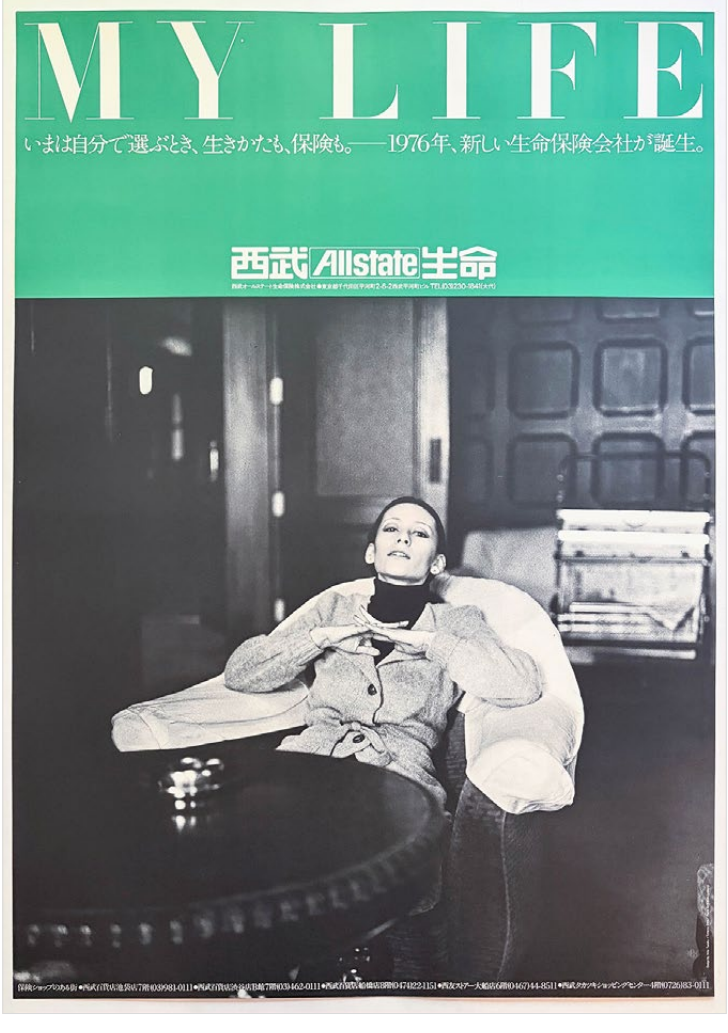
209

TANAKA (Ikko).

My Life #1.

Offset Poster. B1. In fine condition. Tokyo, Seibu Allstate Seimei, 1976.

In 1975, the Seibu Group formed a joint venture with the Ameri-can insurance company Allstate to launch the Seibu Allstate Life Insurance Co. (**西武オールステート生命保険**). The first version of "My Life" (**マイ・ライフ**) features a portrait of a confident foreign lady taken by the fashion photographer Bishin Jumonji (1947–). See item below. *Works 0411*.



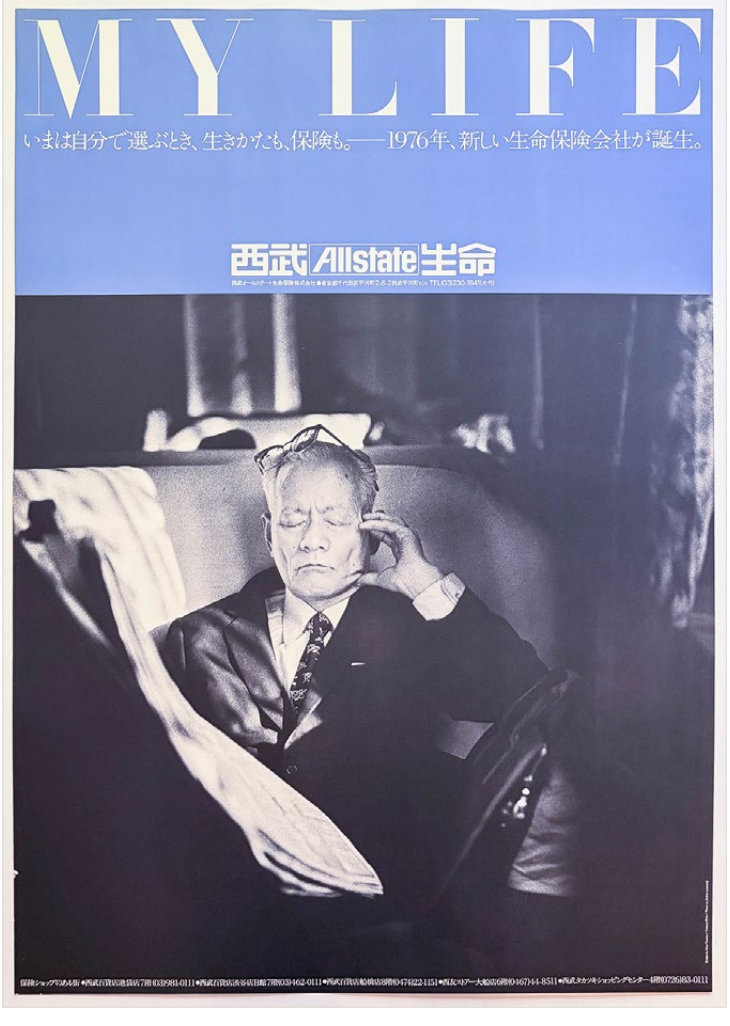
210

TANAKA (Ikko).

My Life #2.

Offset Poster. B1. Tiny marginal damage, still in fine condition. Tokyo, Seibu Allstate Seimei, 1976.

Variant 2 of the poster features a sepia tinted photograph of an elderly man by Bishin Jumonji with the caption “There is no script to life.”(**人生に筋書きはない**). See item above. *Works 0412*.



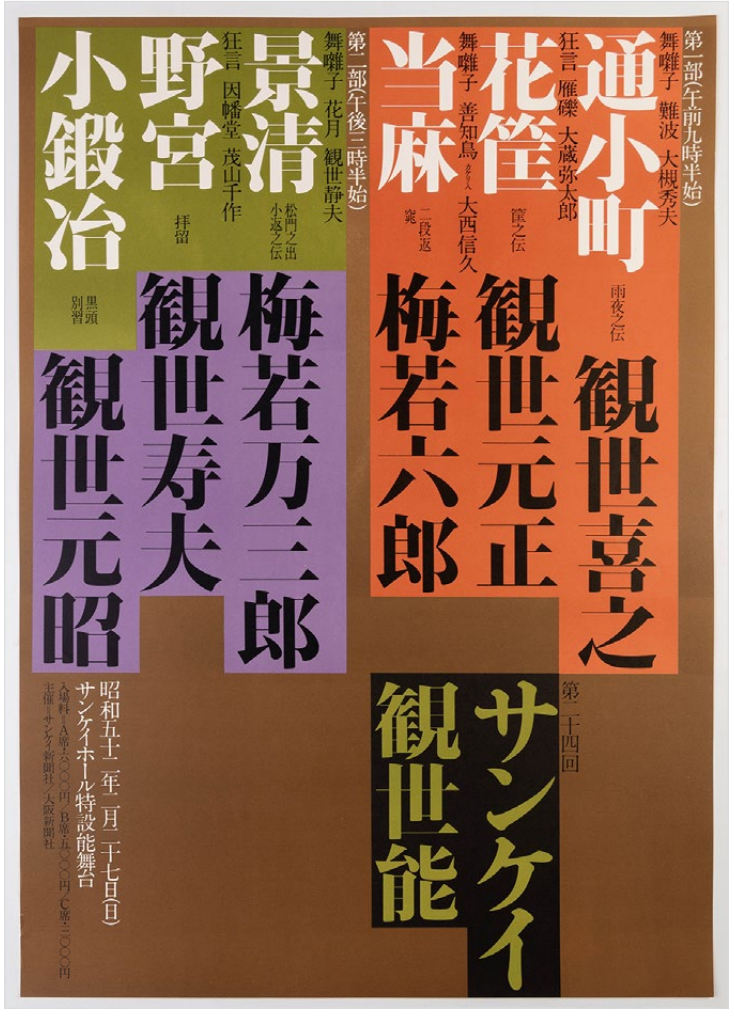
211

TANAKA (Ikko).

Dai 24-kai Sankei Kanze Noh
第24回サンケイ観世能
[The 24th Sankei Kanze Noh Performance].

Silk Screen Poster. B2. In fine condition.
Sankei Shimbunsha/Osaka Shimbunsha,
1977.

Another extraordinary silk-screen poster advertising Sankei Kanze Noh performances of 'Kayoi Komachi' (**通小町**) with Kanze Yoshinoyuki (1902–1977), 'Hanagatami' (**花筐**) with Kanze Motomasa (1930–1990), and 'Taema' (**当麻**) with Umewaka Rokuro (1907–1979). Tanaka uses bold typography within four blocks of colour that are immediately recognisable as the colour palette of Noh theatre. See also 165, 178, 187, 196, 219, 258&370. *Works 0416*.



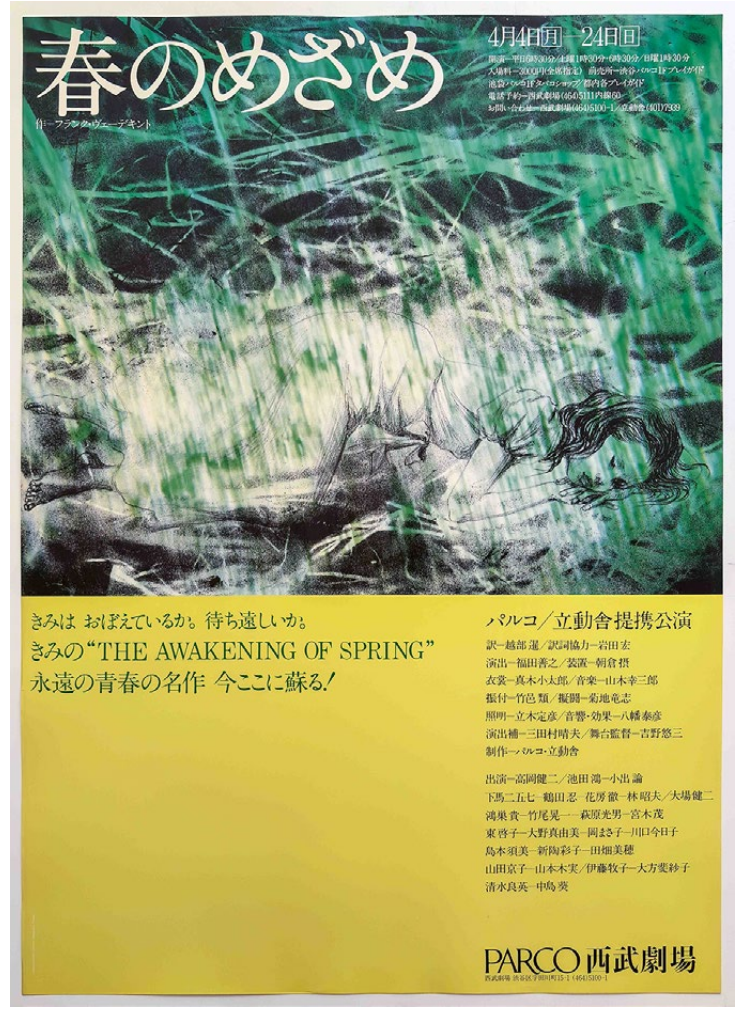
212

TANAKA (Ikko).

Haru no Mezame 春のめざめ[Spring Awakening].

Offset poster. B1. In fine condition. Tokyo, Parco Seibu Gekijo, 1977.

Poster advertising a performance of Frank Wedekind's (1864–1918) famous 1891 play ('Frühlings Erwachen') at the PARCO Seibu theatre. It was directed by Fukuda Yoshiyuki (1931–2025). The minimalist illustration in the upper part of the poster hints at the play's subjects of youth in turmoil. *Works 0418*.



213

TANAKA (Ikko).

Abe Kobo Sutajio: Imeji no Tenrankai
安部公房スタジオ イメージの展覧会.
[Abe Kobe Studio: An Exhibition of Images].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1977.

The Abe Kobo Studio (**安部公房スタジオ**) was an avant-garde theatre company founded in 1973 by the surrealist author and playwright Kobo Abe (1924–1993). The exhibition at the Seibu Museum of Art featured photographs of the performances by Ogawa Takayuki (1936–2008). The headline states: "The story of a man led astray by a bag, and a baby elephant that withered away like a dead tree (**鞄につられてさまよう男と、枯木のように朽ちはてた仔象の物語**)". *Works 0427.*



214

TANAKA (Ikko).

Vuiyaru ten ヴェイヤール展 Vuillard.

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1977.

Exhibition of works by the famous post-impressionist painter Eduard Vuillard (1868–1940) held at the Seibu Museum of Art. The unconventional placing of the title inside a wide rectangle creates the illusion of having been stuck on the poster. *Works 0434*.



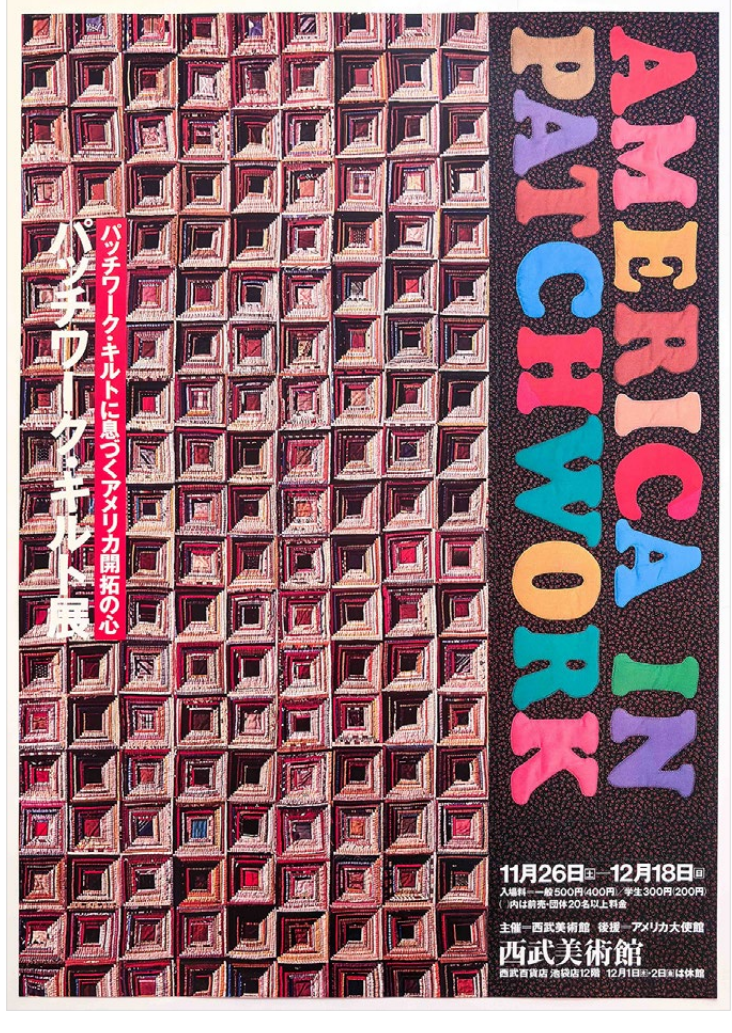
215

TANAKA (Ikko).

Pachiwaku Kirutu ten パッチワーク・キルト展
America in Patchwork.

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1977.

This show at the Seibu Museum of Art was inspired by an important exhibition at the Metropolitan Museum of Art in 1973, where traditional American quilts were not just presented as folk handicrafts, but as precedents to modern abstract art. *Works 0436*.



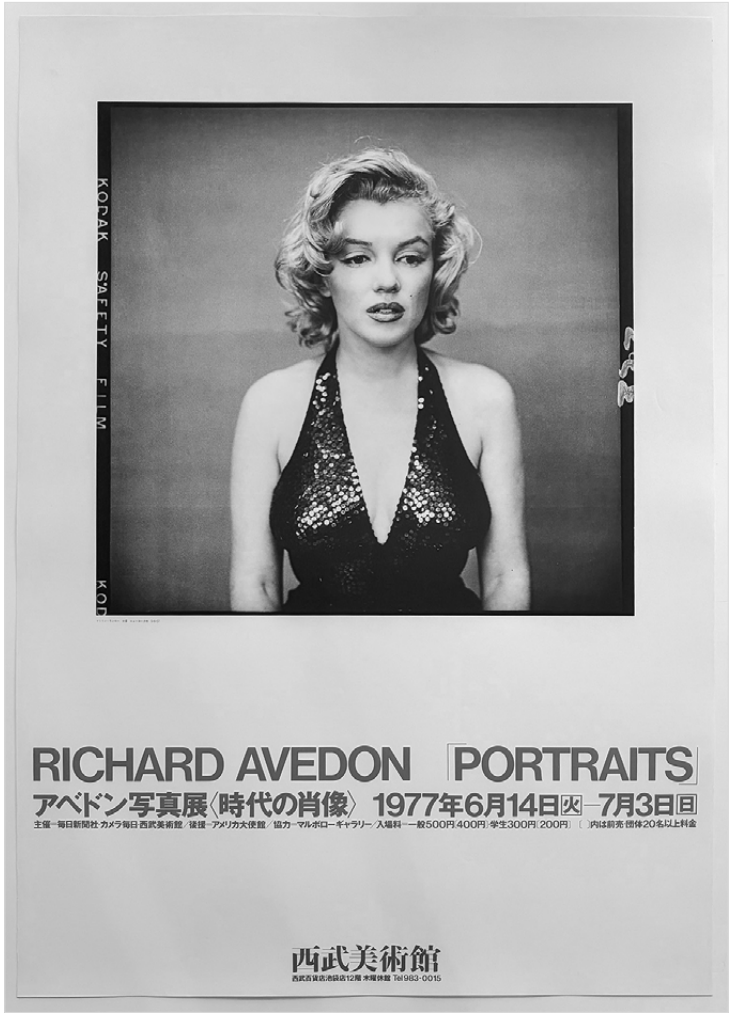
216

TANAKA (Ikko).

Abedon Shashinten アベドン写真展
Richard Avendon Portraits #1.

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1977.

Poster for a historic retrospective of Richard Avedon's (1923–2004) photographic work held in 1977 at the Seibu Museum of Art. Version 1 features the famous portrait of Marilyn Monroe (1926–1962). *Works 0438*.



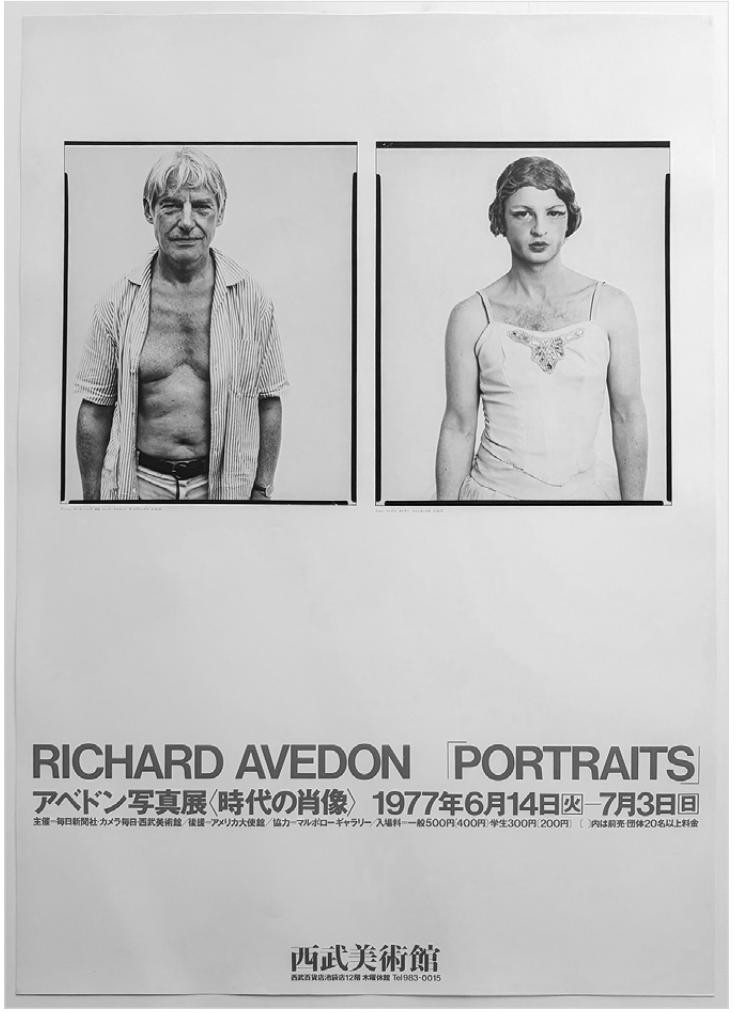
217

TANAKA (Ikko).

Abedon Shashinten アベドン写真展
Richard Avendon Portraits #2.

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1977.

Version 2 features famous portraits of the expressionist painter Willem de Kooning (1904–1997) and the dancer John Martin (dates unknown) dressed as a woman. *Works 0439*.



218

TANAKA (Ikko).

Dai 6-kai Kobe Suma Rikyu Koen Gendai Chokoku Ten 第6回神戸須磨離宮公園現代彫刻展 [The 6th Sculpture Exhibition at the Suma Rikyu Park in Kobe].

Offset Poster. B2. Tiny nick to right margin, still in fine condition. Kobe City, 1977.

For this 6th exhibition of sculptures in Suma Rikyu Park, Tanaka again uses his signature graphic device of the *mizuhiki* knot (**水引**) to great effect. The Grand Prize in 1977 was won by Yamaguchi Makio (1927–2001) for his work 'Scale for the Setting Sun' (**落日のためのスケール**). See also 33, 102, 184, 190, 193. *Works 0446*.



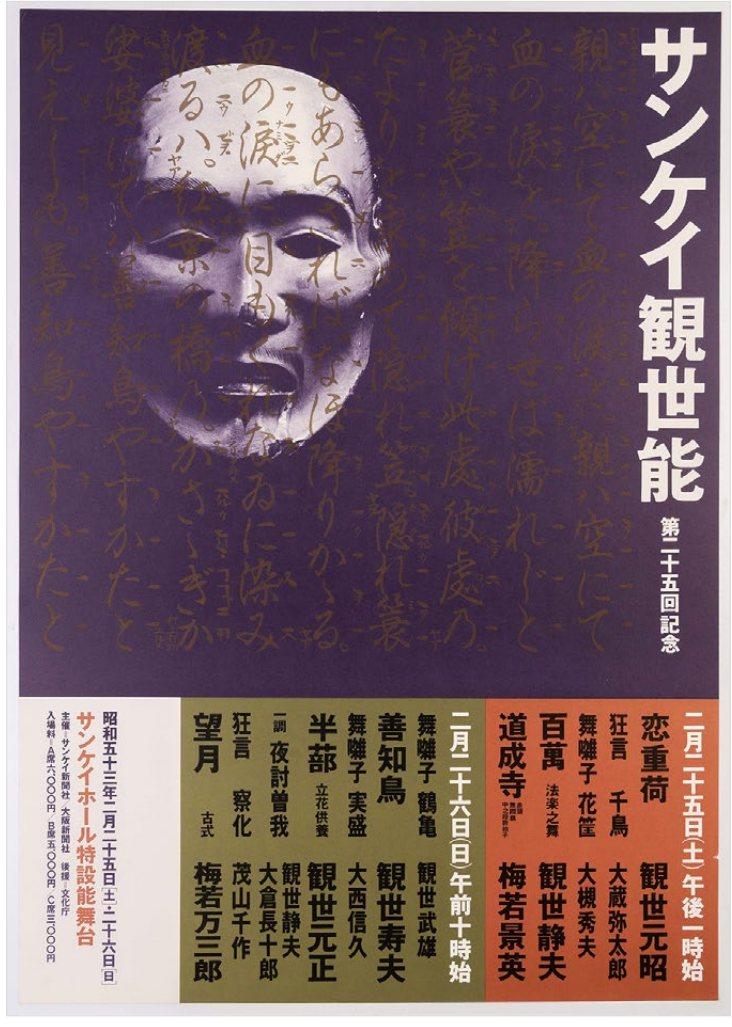
219

TANAKA (Ikko).

Dai Nijugo-kai Kinen Sankei Kanze Noh
第25回記念サンケイ観世能
[The 25th Anniversary Sankei Kanze Noh Performance].

Silk Screen Poster. B2. In fine condition. Sankei Shimbunsha/Osaka Shimbunsha, 1978.

This elegant silk screen poster features a traditional male Noh mask with superimposed text of a Noh play printed in gold over three colour fields. It advertises the Noh plays 'The Burden of Love' (**恋重荷**) starring Kanze Motoaki (1937–1993), 'Hyakuman' (**百万**) with Kanze Shizuo (1931–2000), and 'Dojoji' (**道成寺**) with Umewaka Kagehide (1948–). For other Kanze Noh performances see 165, 178, 187, 196, 211, 258&370. *Works 0453*.



220

TANAKA (Ikko).

Sakura no En 桜の園 [The Cherry Orchard].

Offset Poster. B1. In fine condition. Tokyo, Gekidan Shiki, 1978.

The poster for the theatre production of a play based on Anton Chekhov's (1860–1904) masterpiece. The play was staged by the Romanian-American avant-garde director Andrei Șerban (1943–). Illustration by Shinoda Shozo (dates unknown). *Works 0454*.



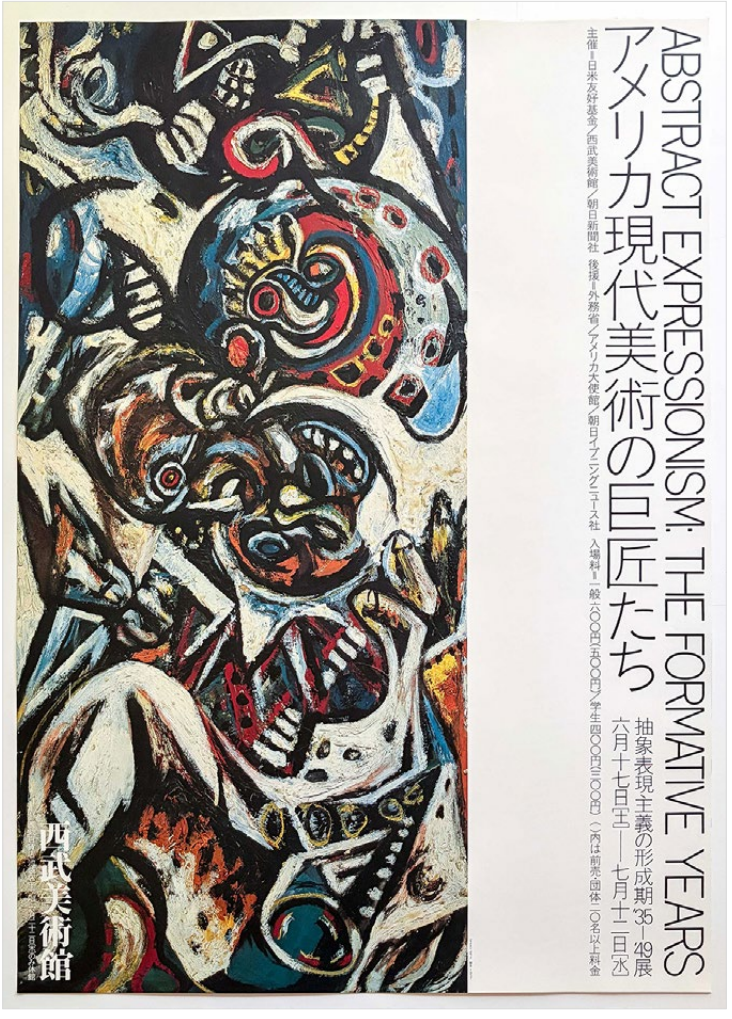
221

TANAKA (Ikko).

Amerika Gendai Bijutsu no Kyosho-tachi
アメリカ現代美術の巨匠たち展
Abstract Expressionism: The Formative Years.

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1978.

This exhibition explored the roots of American abstract art before and during WWII. It was an international travelling exhibition with pieces from major American museums and private collections. Included works by Jackson Pollock (1912–1956), Mark Rothko (1903–1970), and Willem de Kooning (1904–1997). *Works 0463*.



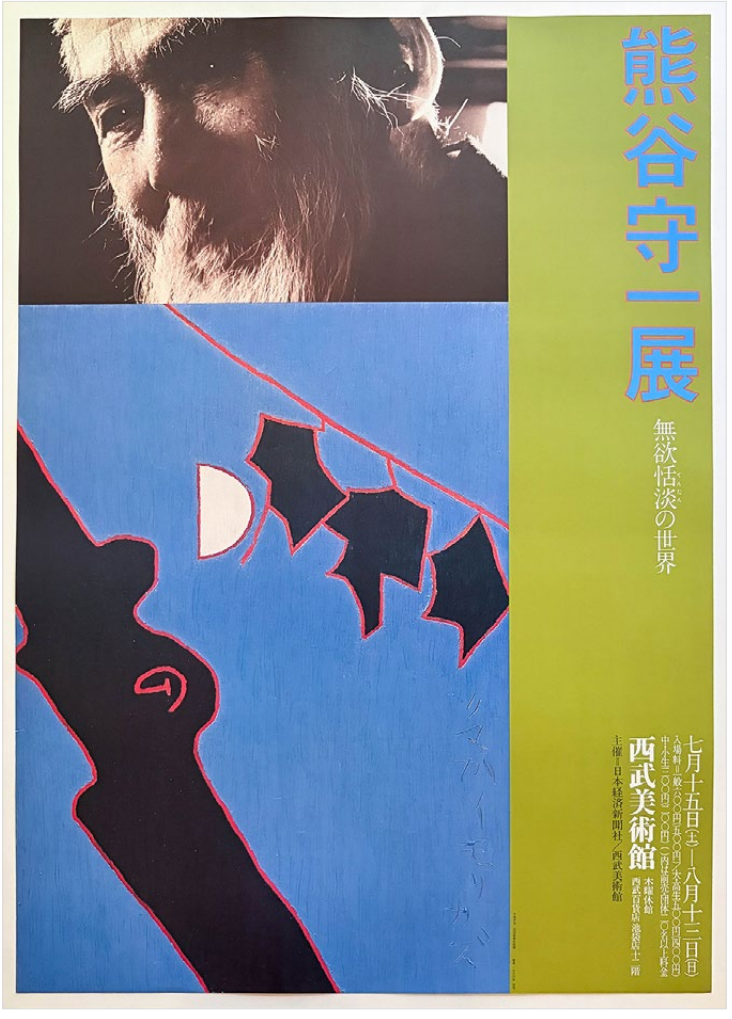
222

TANAKA (Ikko).

Kumagai Morikazu ten 熊谷守一展
[Exhibition of Kumagai Morikazu].

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1978.

Co-organized by the *Nihon Keizai Shimbun* and held at the Seibu Museum of Art, this retrospective exhibition was staged just a few months after the painter passed away in August 1977 at the age of 97. See item 42. *Works 0469*.



223

TANAKA (Ikko).

Dai 21kai Yasui-sho ten 第21回安井賞展

[The 21st Yasui Prize Exhibition]

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1978.

The Yasui Prize was the most important prize for concrete (mostly oil) painting artists. It was founded by Yasui Sotaro (1888–1955) and ran for forty years from 1957 until 1996. The artwork featured in the lower half of the poster is 'Heaven and Earth—An Omen' (**玄黄・兆**) by Kamijo Yoko (1937–), the first female artist to win the Grand Prize. See also item 233. *Works 0470*.



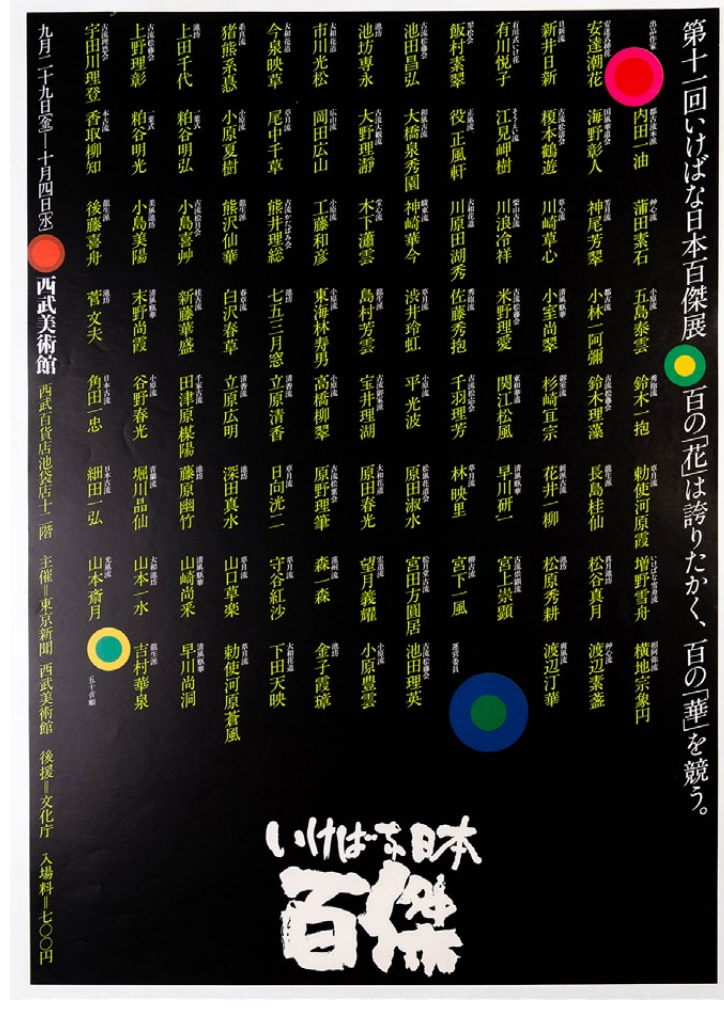
224

TANAKA (Ikko).

Dai Jui-kai Ikebana Nihon Hyakuketsu
第11回いけばな日本百傑展
[11th Exhibition of 100 Japanese Ikebana Masters].

Offset Poster. B2. In fine condition. Tokyo, Seibu Bijutsukan, 1978.

This typographical poster gives the names of the 100 participating master artists and their respective schools. The bold calligraphic title in white was provided by Teshigahara Sofu (1900–1979), the founder of the Sōgetsu school of Ikebana. *Works 0472*.



225

TANAKA (Ikko).

The Best Six.

Offset poster. B1. In fine condition. Tokyo, Hanae Mori International, 1978.

This poster advertises Mori Hanae's international "The Best Six" fashion week gala, featuring Miyake Issey (1938–2022), Steven Burrows (1943–), Thierry Mugler (1948–2022), Gianni Versace (1946–1997), Jean Muir (1928–1995), and Hanae Mori (1926–2022). See also poster 242&263. *Works 0480.*



226

TANAKA (Ikko).

Kimi ni Pawa o きみにパワーを [Power to you].

Offset poster. B1. In fine condition. Tokyo, Seiyu, 1978.

This is a most unusual poster in Tanaka's oeuvre. Against a bucolic landscape, a little boy in a superhero costume is lifting a huge milk carton. This poster was a collaboration between copywriter Koike Kazuko (1936–), who coined the energetic tagline "Power to you', photographer Hirokawa Yasuhito (1948–), and designer Samura Kenichi (1950–). It was commissioned by the Seiyu Group, a large Japanese supermarket and retail corporation. *Works 0489*.



227

TANAKA (Ikko).

Shagaru-ten シャガール展 [Chagall Exhibition].

Offset poster. B1. In fine condition. Tokyo, Hamamatsu Seibu, 1979.

This exhibition of Marc Cagall's paintings toured various Seibu Department Stores in Japan. The subtitle of the exhibition was "The Magician of Love" (**愛の魔術師**). *Not in Works.*



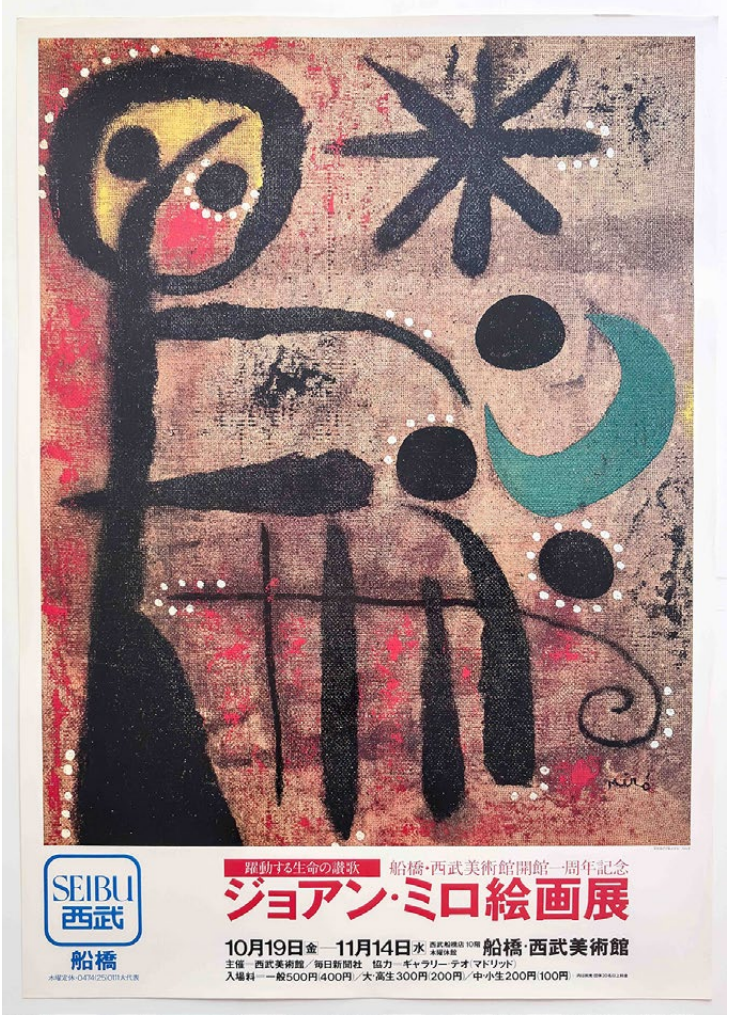
228

TANAKA (Ikko).

Joan Miro Ega-ten ジョアン・ミロ絵画展
[Exhibition of Paintings by Joan Miro].

Offset poster. B1. In fine condition. Tokyo, Funabashi Seibu Bijutsukan, 1979.

The exhibition of Joan Miro's work was subtitled "Hymn to the Vibrancy of Life" (**躍動する生命の讃歌**). See item 47. *Works 0501*.



229

TANAKA (Ikko).

Roshia Kokuho Bijinga-ten ロシア国宝美人画展 [Exhibition of Russian National Treasures: Paintings of Beauties].

Offset Poster. B1. Small marginal tear in the left margin, but overall still in very good condition.
Tokyo, Seibu Bijutsukan, 1979.

Bijinga (lit. paintings of beautiful women) is a term that originally belongs to the Japanese genre of *Ukiyoe* prints and painting. The present exhibition shows a selection of Russian Beauties from the 19th century. *Works 0503*.



230

TANAKA (Ikko).

Karuda no Sekai カルダーの世界
Calder's Universe.

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1979.

The exhibition, co-organized by the Yomiuri Shimbun and the Seibu Museum of Art, was a traveling retrospective which had originally been put together by the Whitney Museum of American Art. See item 48 as well as poster 310. *Works 0507*.



231

TANAKA (Ikko).

Tsuji Makoto no Sekai-ten 辻まことの世界展 [The World of Tsuji Makoto].

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1979.

Tsuji Makoto (1914–1975) was an eccentric poet, essayist, illustrator, and mountain climber known for his Bohemian lifestyle. The exhibition was subtitled “Parasite of the Earth: Satire and Laughter of an Awakened Free Spirit” (**地球の居候—醒めた自由人の諷刺と笑い**). *Works 0508*.



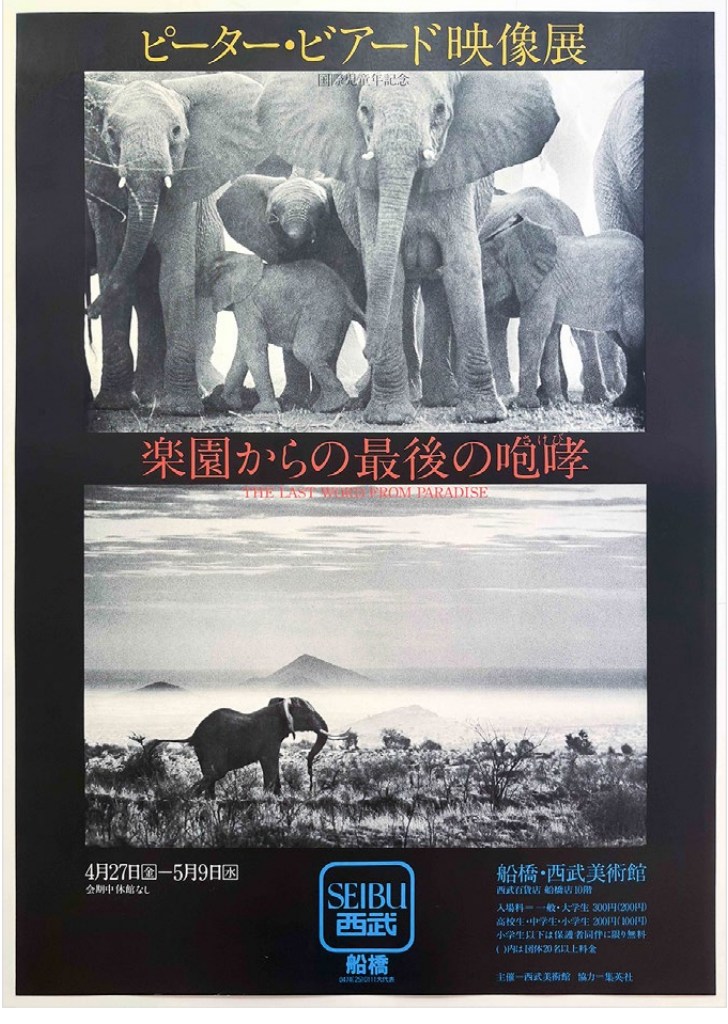
232

TANAKA (Ikko).

Peta Biado Eizo-ten ピーター・ビアード映像展 [Exhibition of Images by Peter Beard].

Offset Poster. B1. In fine condition. Tokyo, Funabashi Seibu, 1979.

Exhibition of wildlife photography by Peter Beard (b. 1938–). To preserve the depth of his photography, the photographs in this offset poster were reproduced using a duo-tone printing process. *Works 0513*.



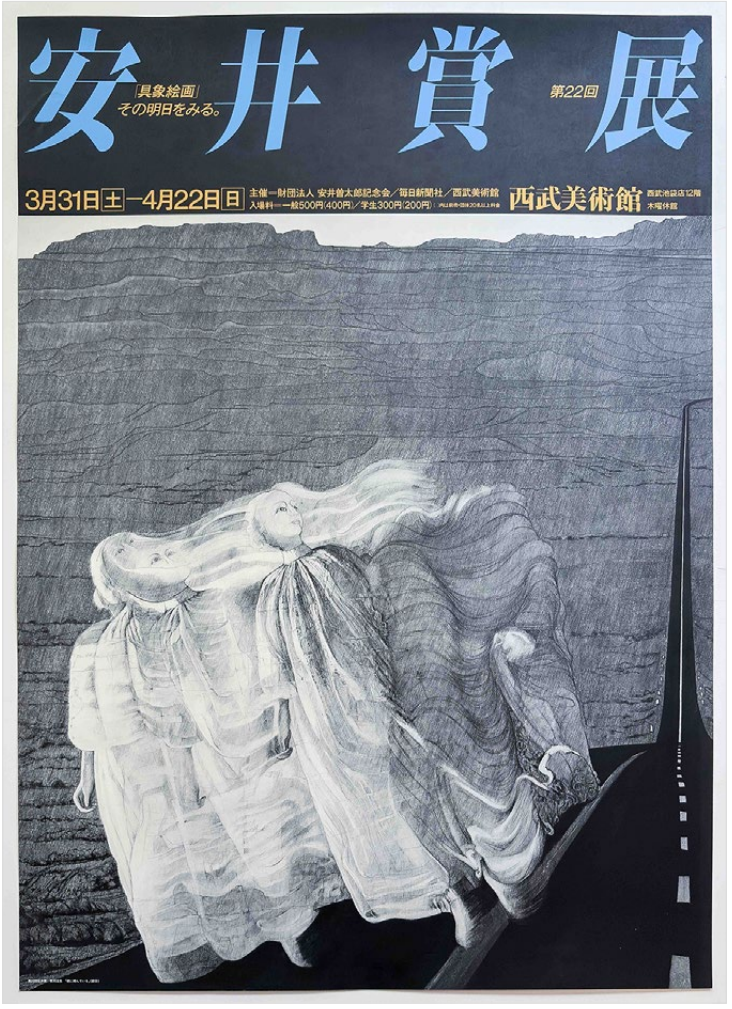
233

TANAKA (Ikko).

Dai 22kai Yasui-sho ten 第22回安井賞展 [The 22nd Yasui Prize Exhibition].

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1979.

This poster features the prize winner Sasaoka Nobuhiko (1929–2021) with his work “Flying in the Morning“ (**朝に翔んでいる**). See also item 223. *Works 0515*.



234

TANAKA (Ikko).

Geinoh Yamashiro Gumi 芸能山城組 Kecak.

Offset poster. B1. In fine condition. Tokyo, Seiyu Kotezashi, 1979.

The *Geinoh Yamashiro Gumi* (**芸能山城組**) was a group of musicians founded in 1974 by the scientist Yamashiro Shoji, (aka. Ohashi Tsutomu, 1933–). They combined traditional tunes with modern electronic instruments, and the present poster advertises a performance of *kecak* dance chants from Bali. In a traditional Balinese Kecak performance, a number of men throw their arms up while chanting "chak-chak-chak!!!". This outdoor performance took place next to the Seiyu Kotezashi store in Saitama Pref. who also funded the event. See item 261. *Not in Works*.



235

TANAKA (Ikko).

Yugen—Kanze Hisao no Sekai-ten
幽玄—観世寿夫の世界展
[Yugen—An Exhibition of World of Kanze Hisao] #1.

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1979.

This retrospective was held at the Seibu Museum of Art to honour the actor Kanze Hisao (1925–1978), a prominent figure in the world of Noh who had passed away unexpectedly in the previous year. He was celebrated for breaking boundaries, modernising Noh, and collaborating with Western avant-garde theatre companies. It coincides with the publication of his book by *Hakusuisha*. See item 53. *Works 0518*.



236

TANAKA (Ikko).

Kawahara Keiga ten 川原慶賀展
[Exhibition of Kawahara Keiga].

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1980.

Poster advertising the exhibition of Kawahara Keiga's (1786–1862?) paintings of Nagasaki during the *bakumatsu* period (middle of the 19th century). See item 59. *Works 0545*.



237

TANAKA (Ikko).

Music Today '80.

Offset poster. B1. In fine condition. Tokyo, Parco Seibu Gekijo, 1980.

The 'Music Today' concert series was established by the famous composer Takemitsu Toru (1930–1996) in 1973 with the aim of bringing international artists to Tokyo. Many of the performances would mix elements of Traditional Japanese Music with Modern Western Music. Tanaka produced this superb poster for the concert in 1980 which features the multicoloured character for noise (聲 *koe*) in the centre. Dai Nippon Printing used offset lithography to achieve the strong colours. See poster 249. *Works 0542*.



238

TANAKA (Ikko).

Mihashi Setsuko ten 三橋節子展
[Exhibition of Mihashi Setsuko].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1980.

This exhibition commemorated the short life and work of the Japanese painter Mihashi Setsuko (1939–1975), who's paintings dealt with the folklore, ghosts, and legends of the Shiga and Lake Biwa regions. *Works 0548*.



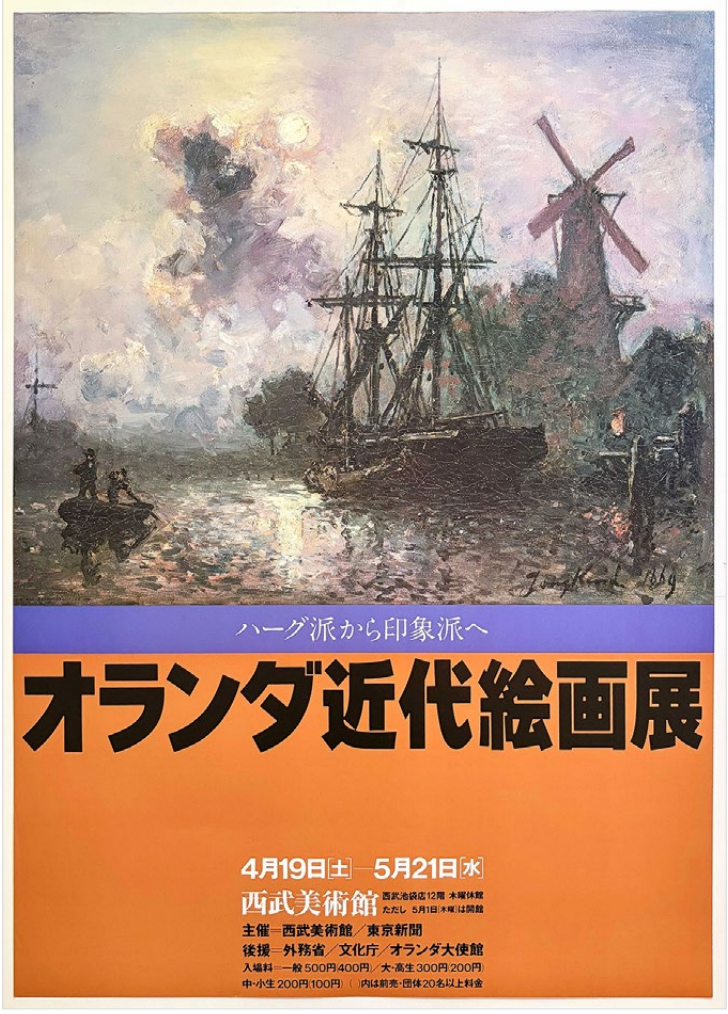
239

TANAKA (Ikko).

Oranda Kindai Ega ten オランダ近代絵画展 [Exhibition of Modern Dutch Paintings].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1980.

This exhibition showcased the evolution of the Hague School, a collective of Dutch painters who became famous for their sombre landscapes and seascapes, as well as the rustic life of local peasants. *Works 0553.*



240

TANAKA (Ikko).

Cremonini.

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1980.

A major exhibition of the surrealist, existentialist, and geometric compositions by the Italian painter Leonardo Cremonini (1925–2010). It carried the subtitle “The Shadows and Eros of the Uncertain Everyday” (**不確かな日常の影とエロス**). *Works 0559*.



241

TANAKA (Ikko).

Wundarihi-ten ヴンダーリッヒ展 Paul Wunderlich.

Offset poster. B1. Minor wear to top margin, overall still in fine condition. Tokyo, Seibu Bijutsukan, 1980.

Poster advertising an exhibition by the German artist Paul Wunderlich (b. 1927) at the Seibu Museum of Art. It carried the subtitle “Alchemy of Dreams and Eros” (**夢とエロスの錬金術**). *Works 0560*.



242

TANAKA (Ikko).

The Best Five '81.

Offset poster. B1. In fine condition. Tokyo, WWD Japan Shuppansha, 1980.

And now there are five. Hanae Mori's International "The Best Five" Fashion Week Gala for Perry Ellis (1940–1986), Giorgio Armani (1934–), Zandra Rhodes (1940–), Karl Lagerfeld (1933–2019), and Mori Hanae (1926–2022). See also poster 225&264. *Works 0564*.



243

TANAKA (Ikko).

Nichibei Shinzen Kokyo Koko Resuringu 20shunen Taikai 日米親善高校レスリング大会 Japan-US High School Wrestling Match.

Offset Poster. B1. In fine condition. Tokyo, Mobil Oil, 1980.

Produced to celebrate the 20th anniversary of the Japan-US friendly high school wrestling match this is a slightly homoerotic take on the event. Dai Nippon Printing used high-precision 6-colour offset lithography for this poster. *Works 0565*.



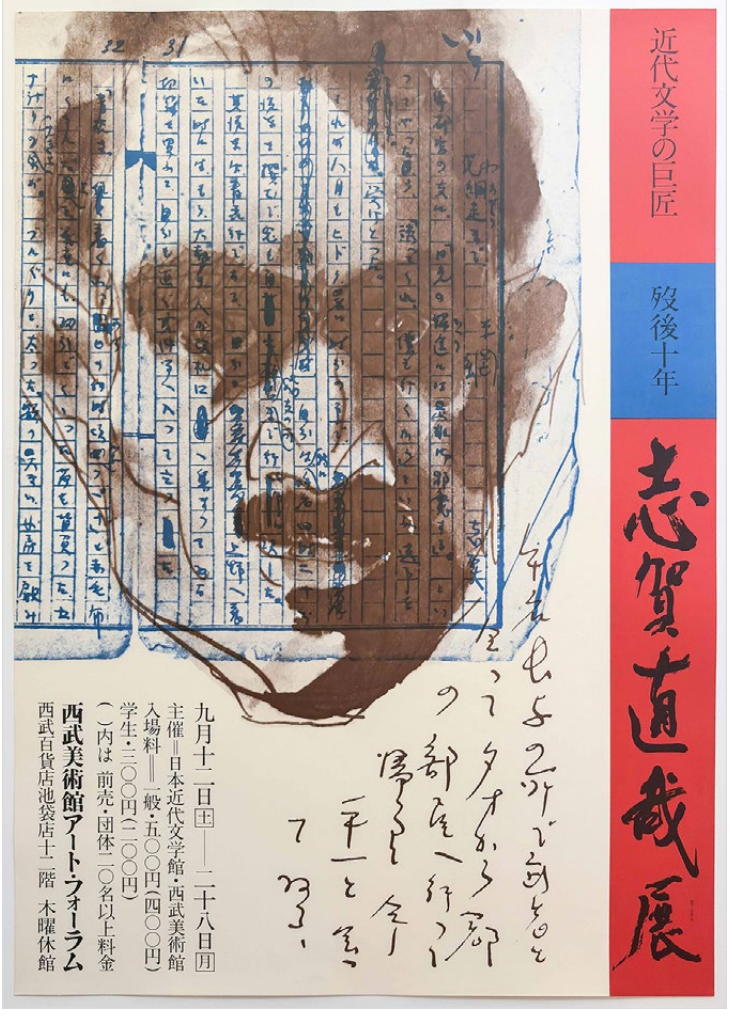
244

TANAKA (Ikko).

Gendai Bungaku no Kyosho: Shiga Naoya ten
現代文学の巨匠：志賀直哉展
[Master of Modern Literature: Shiga Naoya].

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1981.

Shiga Naoya (1883–1971) is held in high esteem as the father of modern Japanese literature. This exhibition was held to coincide with the tenth anniversary of his death. See item 62. *Works 0582*.



245

TANAKA (Ikko).

Kokoku no Juichimen Kannon ten
湖国の十一面観音展
[Exhibition of the 11-faced Kannon Statue].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1981.

This exhibition of eleven-faced Kannon (**十一面観音**) sculptures, most of them dating from the Heian and Kamakura period (9th to 14th century) on loan from more than 60 ancient temples in the Shiga/Lake Biwa region. Photograph by Ishimoto Yasuhiro (1921–2012). *Works 0583*.



246

TANAKA (Ikko).

Ikeda Masuo 25nen no ayumi ten
池田満寿夫25年のあゆみ展
[25 Years of Ikeda Masuo].

Offset Poster. B1. In fine condition. Tokyo, Funabashi Seibu Bijutsukan, 1981.

Ikeda Masuo (1934–1997) was famous for his versatility, being a printmaker, painter, ceramicist, novelist, and film director. The exhibition at the Funabashi Seibu Art Museum in June 1981 featured his contemporary prints, and multi-media works. *Works 0587*.



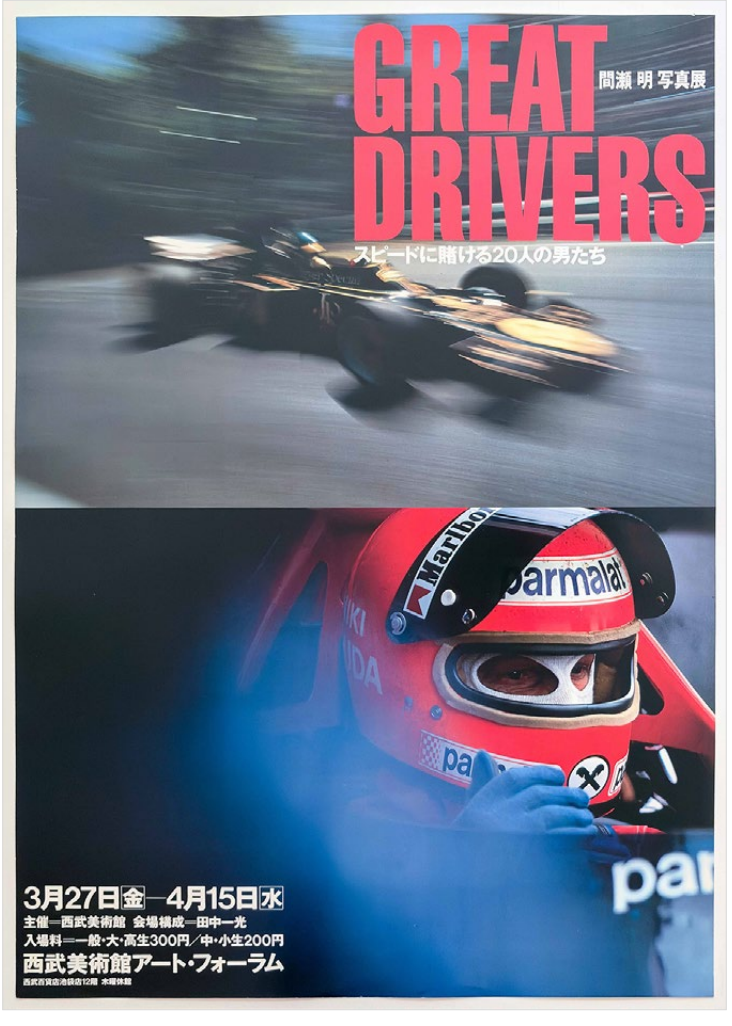
247

TANAKA (Ikko).

Mase Akira Shashinten グレートドライバーズ：間瀬明写真展 Great Drivers.

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1981.

This exhibition coincided with the launch of a book of Formula 1 photographs by Mase Akira (1934–2022). He was an obsessive F1 enthusiast who took over 700,000 photos. See item 63. *Works 0589*.



248

TANAKA (Ikko).

Maruseru Dushan ten—Marcel Duchamp
マルセル・デュシャン展.

Offset & Silk Screen Poster. B1. In fine condition.
Tokyo, Seibu Bijutsukan, 1981.

This exhibition was subtitled “Master of Anti-Art ‘Dada’: The Creative Act is Performed by the Spectator” (**反芸術「ダダ」の巨匠 見るひとが芸術をつくる**). It was the first major retrospective of the French artist in Japan, famously attended by his widow Teeny Duchamp (1906–1995), and their close friend John Cage (1912–1992). *Works 0601*.



249

TANAKA (Ikko).

Music Today 82.

Offset poster. B1. In fine condition. Tokyo, Parco Seibu Gekijo, 1982.

John Cage (1912–1992) was also invited to the ‘Music Today ‘82” festival to celebrate his 70th birthday and his portrait features on the poster. See poster 233. *Works 0618*.



250

TANAKA (Ikko).

Sogetsu: Sozo no Kukan-ten 草月：創造の空間展 [Sogetsu: The Creation of Space].

Offset Poster. B1. Small damage to lower and upper margin, but overall still in very good condition. Tokyo, Saidan Hojin Sogetsukai, 1982.

This famous exhibition at the Sogetsu Kaikan in Tokyo used large-scale bamboo installations to form interlocking tunnels that challenged traditional ideas of *ikebana*. It was arranged by the master filmmaker and head of the Sogetsu school Teshigahara Hiroshi (1927–2001). This typographical poster appears to be a collage of multi-coloured scraps of paper each with a large character in multiple fonts. *Works 0620*.



251

TANAKA (Ikko).

Tasaina Shokutaku 多彩な食卓
[A Multicoloured Table] House Foods.

Offset Poster. B1. Small pinholes to four corners, overall still in very good condition. Tokyo, House Shokuhin, 1982.

This poster was designed for House Foods (**ハウス食品**), one of Japan's largest food manufacturers. It deconstructs the English words of various food products into individual letters that are only held together by their colour. Second line "L O B S T E R C O C K T A I L". *Works 0628*.



252

TANAKA (Ikko).

Kubota Ichiku-ten 久保田一竹展
[Exhibition of Kubota Ichiku].

Offset Poster. B1. In fine condition. Tokyo, Funabashi Seibu, 1982.

Organised by the Asahi Newspaper, this poster advertises the touring exhibition of works by the textile artist Kubota Itchiku (1917–2003). He studied *yuzen* dying (**友禅染**) from the age of fourteen and subsequently became famous for his elaborate flower and landscape kimonos using a long-lost technique of *itchiku tsujigahana* (**一竹辻が花**). Asahi Shimbun published a large book of his oeuvre in 1986 (see item 95). *Works 0633*.



253

TANAKA (Ikko).

Han So: Shinsaku Kaiga ten 范曽：新作絵画展 [Han So: An Exhibition of Recent Works].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1982.

This poster accompanied an exhibition of contemporary works by the Chinese artist Fan Zeng (1938–) whose paintings feature important Chinese poets, writers and philosophers. His work was popular in Japan and the industrialist Matsuda Motoi (1921–1998) opened the Fan Zeng Museum in Okayama in 1984. *Works 0637*.



254

TANAKA (Ikko).

20 Seiki no Shashin 20世紀の写真：
ニューヨーク近代美術館コレクション展
20th Century Photographs from
the Museum of Modern Art.

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1982.

Held at the Seibu Museum of Art, this exhibition was the first time that original prints from the MOMA collection in New York came to Japan. It included historical photos by Man Ray (1890–1976), Walker Evans (1903–1975), and Henri Cartier-Bresson (1908–2004) as well as contemporary work by John Divola (1949–), and Cindy Sherman (1954–). The exhibition in fact paved the way for the establishment of the Tokyo Metropolitan Museum of Photography in 1990. *Works 0646.*



255

TANAKA (Ikko).

Rudorufu Hausuna ten ルドルフ・ハウスナー展
R.Hausner.

Offset poster. B1. In fine condition. Tokyo, Funabashi Seibu Bijutsukan, 1982.

Exhibition of works by the Austrian painter Rudolf Hausner (1914–1996), a member of the 'School of Phantastic Realism'. *Works 0648.*



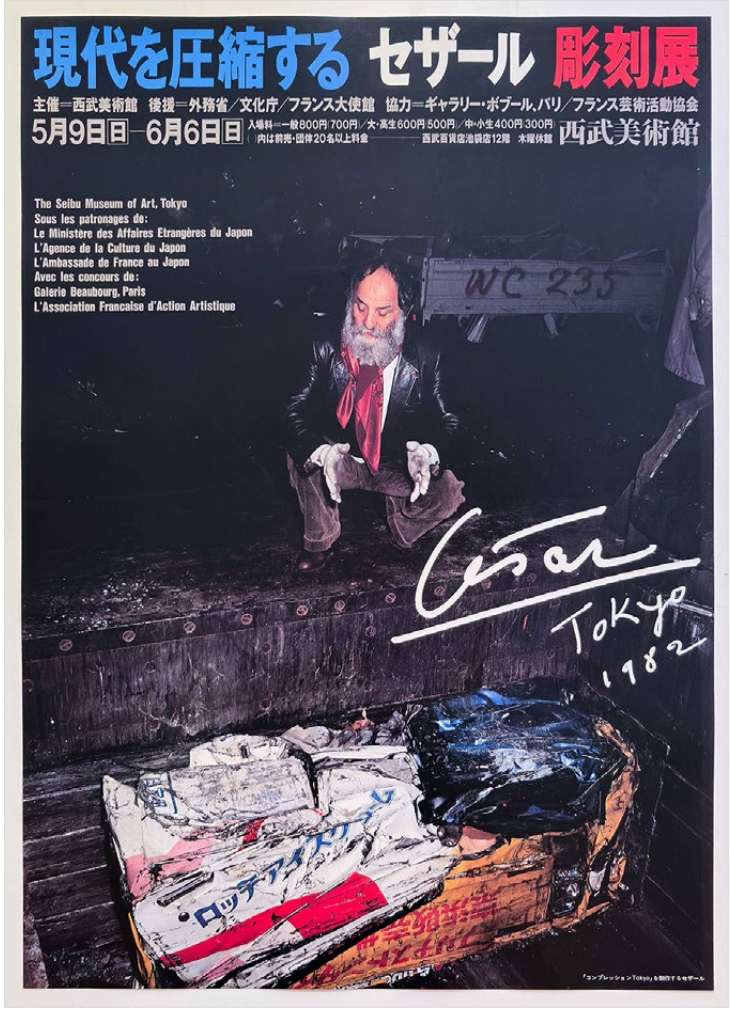
256

TANAKA (Ikko).

Gendai wo asshuku suru—Sezaru Chokoku ten
現代を圧縮するセザール彫刻展
[Compressing the Present Day—
Exhibition of Sculptures by Cesar].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1982.

This was the first solo retrospective of Cesar Baldaccini (1921–1998), who became famous in the 50s for his use of scrap metal in sculpture. Later he joined the French *Nouveau Réaliste* movement, using both compression and expansion to create pieces that deal with consumer culture. *Works 0651*.



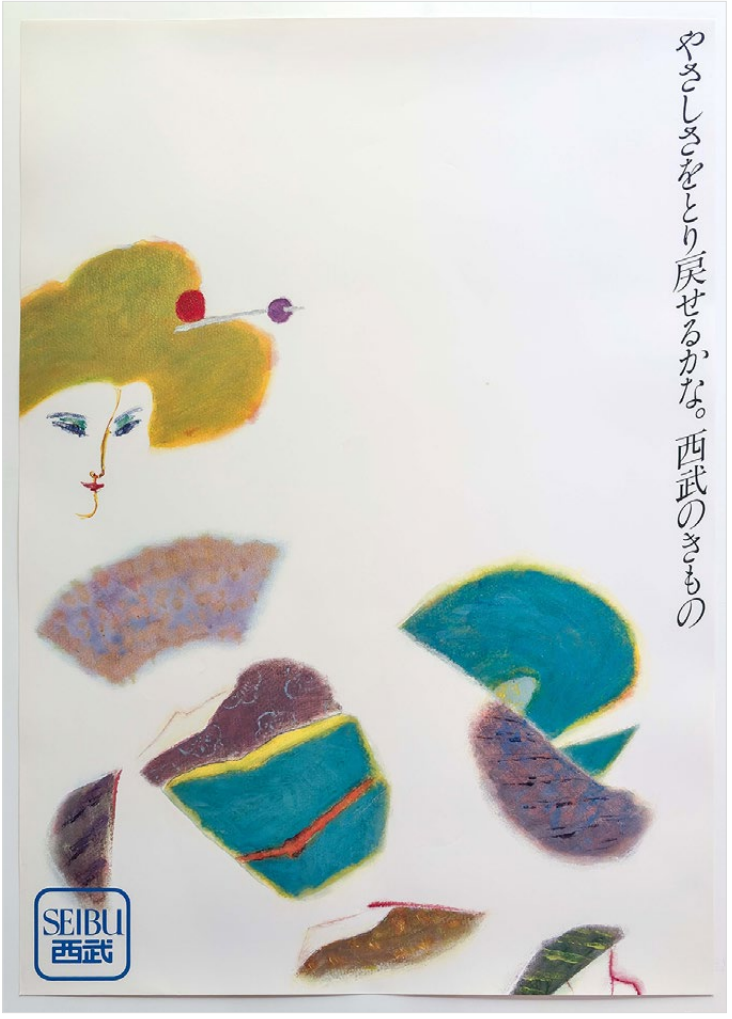
257

TANAKA (Ikko).

Seibu no Kimono 西武のきもの
[Kimonos at Seibu].

Offset Poster. B1. In fine condition. Tokyo, Seibu Department Store, 1982.

The subtitle reads: "I wonder if I can rediscover a sense of gentleness" (**やさしさをとり戻せるかな**). This poster for the Seibu kimono collection in 1982 features a beautiful illustration by Hayakawa Yoshio (1917–2009). *Works 0658*.



258

TANAKA (Ikko).

Dai 30-kai Sankei Kanze Noh 第30回産経観世能 [The 30th Sankei Kanze Noh Performance].

Offset Poster. B1. In fine condition. Sankei Shimbunsha/Osaka Shimbunsha, 1983.

Performances of the Noh play 'The Old Man' (**翁**) with Kanze Motomasa (1930–1990), 'Lady Aoi' (**葵上**) with Umewaka Yoshimasa (1948–), 'The Watchman of the Fields' (**野守**), and the 'The Naked Lord' (**裸大名**) with Sensaku Shigeyama III (1896–1886). This masterful poster prominently features a high-contrast image of a Noh mask that looks like a photographic film negative amongst three perfectly positioned scraps of colour. For other Kanze Noh performances see 165, 178, 187, 196, 211, 219&370.*Works 0659*.



259

TANAKA (Ikko).

Bishomi no Bi – Mokujiki-butsu Chokoku ten
木喰仏彫刻展：微笑みの美
[The Beauty of the Smile—
Exhibition of Carved Buddhist Statues by Mokujiki].

Offset poster. B1. In fine condition. Tokyo, Funabashi Seibu Bijutsukan, 1983.

An exhibition held at the Funabashi Seibu Museum of Art was jointly curated by Seibu and the Japan Folk Crafts Association (**日本民藝協会**). It featured sculptures of Mokujiki Shonin (1718–1810), a late-Edo period Buddhist monk and wandering craftsman. *Works 0667*.



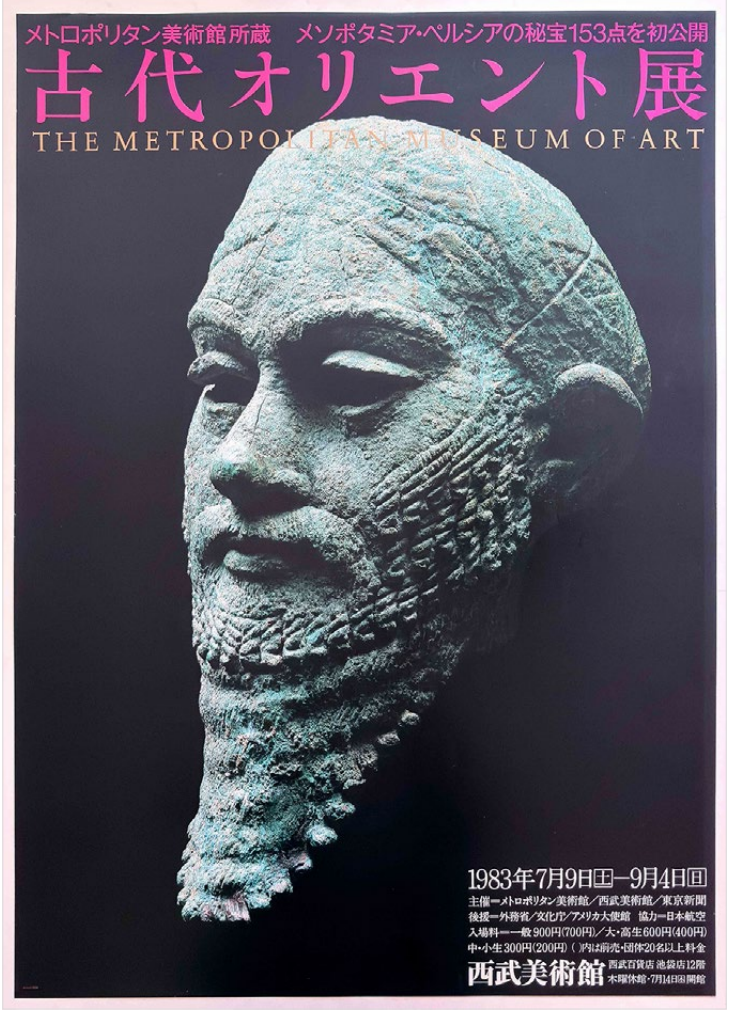
260

TANAKA (Ikko).

Kodai Oriento ten 古代オリエント展 [The Ancient Orient].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1983.

This 1983 exhibition showcased ancient artworks from Mesopotamia, Assyria, Babylonia and the Achaemenid Persian Empire. The pieces came from the permanent collection of the Metropolitan Museum of Art in New York. *Works 0672*.



261

TANAKA (Ikko).

Kecak—Matsuri Kukan Yamashiro Gumi
祭空間山城組 Outdoor Festival Yamashiro Gumi.

Offset poster. B1. In fine condition. Tokyo, Seibu Kasugai, n.d. [but 1983].

This 6th performance by Geinoh Yamashiro Gumi took place in 1986 at the Seibu Kasugai Store in Aichi Prefecture. See item 234. *Not in Works*. C.f. *Works 0493*.



262

TANAKA (Ikko).

Suraju-ten スーラージュ展 Soulages.

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1983.

Subtitled “The Spirit of French Pure Abstraction” (**フランス純粋抽象の精神**) this retrospective introduced Japan to the abstract work of Pierre Soulages (1919–2022). See item 80. *Works 0674*.



263

TANAKA (Ikko).

Shuwitasu ten シュヴィッタース展
Kurt Schwitters.

Offset poster. B1. In fine condition. Tokyo, Saidan Hojin Takanawa Bijutsukan, 1983.

The first comprehensive exhibition of the German Dadaist artist Kurt Schwitters (1887–1948) in Japan. It was subtitled "Dada Picked up from the City" (**都会でひろった***DADA*) and shown in partnership with the Marlborough Fine Art Gallery in London. *Works 0679*.



264

TANAKA (Ikko).

The Best Five '84.

Offset poster. B1. In fine condition. Tokyo, Asahi Shimbunsha, 1983.

This poster advertises Mori Hanae's (1926–2022) International "The Best Five" Fashion Week Gala for Gianfranco Ferre (1944–2017), Claude Montara (1947–2024), Calvin Klein (1942–), World's End (Vivienne Westwood, 1941–2022), and Hanae Mori. See also poster 225&242. *Works 0686*.



265

TANAKA (Ikko).

Ejiputo Fea エジプトフェア [Egypt Fair].

Offset Poster. B1. In fine condition. Tokyo, Ikebukuro Seibu, 1983.

Coinciding with the exhibition of Egyptian ancient artifacts, Seibu organised a fair to introduce the public to Egyptian replicas and other imports. See item 69. *Works 0687*.



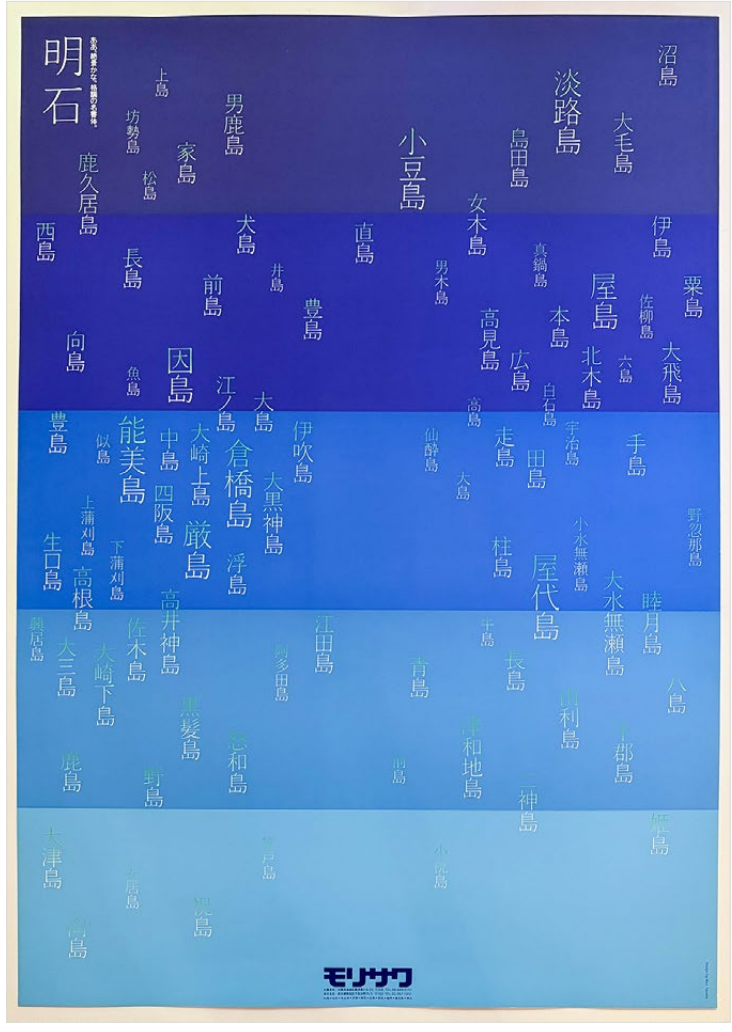
266

TANAKA (Ikko).

Akashi 明石.

Offset Poster. B1. In fine condition. Tokyo, Morisawa, 1984.

This poster was specifically created for the Morisawa type foundry to celebrate the elegance of *Akashi*, a classic, Mincho-style font. The name *akashi* refers to the Akashi Straits between Honshu and Shikoku. The poster uses subtly spaced white characters (names of islands) against a background of five shades of blue to suggest islands scattered in the sea. For other items relating to Morisawa see 73, 140, 149, 188, 287, 320, 324–328, 349, 356, 363&367. *Works 0696.*



267

TANAKA (Ikko).

Yanagisawa Kyoko Kirie-ten 柳沢京子きりえ展 [Exhibition of Paper-cuts by Yanagisawa Kyoko].

Offset poster. B1. Very light surface staining, still in fine condition. Tokyo, Funabashi Seibu, 1984.

The subtitle of this exhibition was “Wildflower Friends of Shinshu” (**信州の野の花ともだち**). It features the work of Yanagisawa Kyoko (1944–), one of Japan’s most prominent traditional paper-cutting (**切り絵** *kirie*) artists. *Works 0703*.



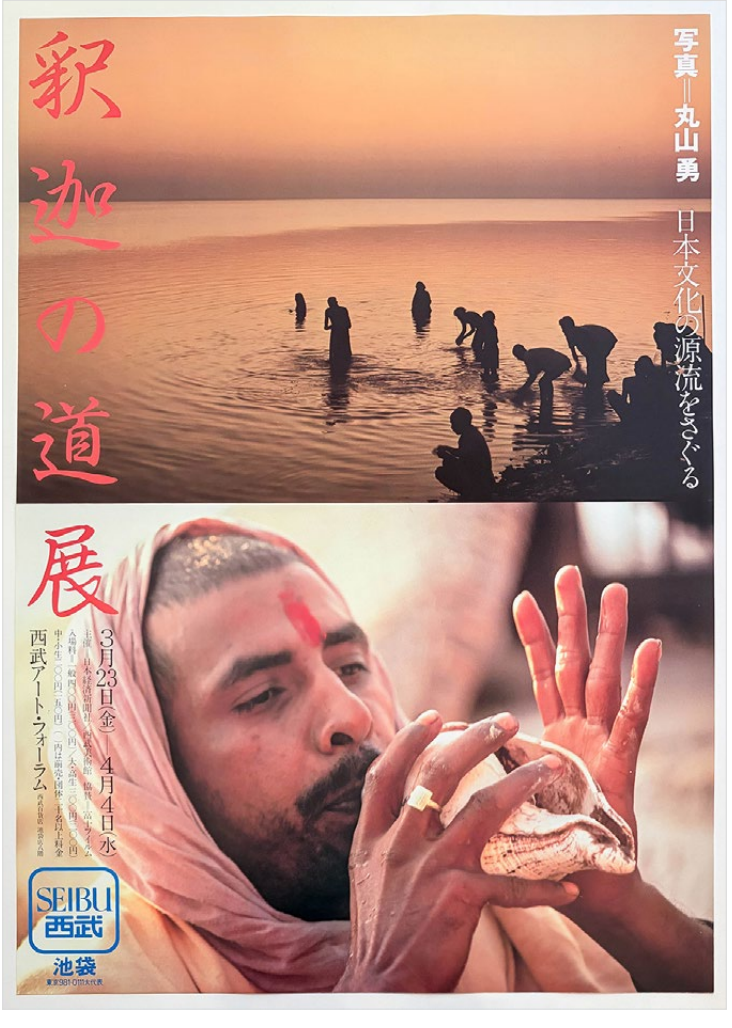
268

TANAKA (Ikko).

Sakka no michi-ten. Maruyama Isamu Shashin. 釈迦の道展 丸山勇写真 [The Way of Buddha Exhibition— Photographs by Maruyama Isamu].

Offset poster. B1. In fine condition. Tokyo, Ikebukuro Seibu, 1984.

Maruyama Isamu (1936–) visited the locations in India, Nepal and Pakistan where Siddhartha Gautama (5th century BC) lived and taught. This exhibition at the Seibu Art Forum carries the subtitle "Tracing the Origins of Japanese Culture" (**日本文化の源流をさぐる**). *Not in Works.*



269

TANAKA (Ikko).

Nihonga: Sono Ashita e no Tenbo-ten
日本画 その明日への展望展
[Nihonga: The Outlook for Tomorrow].

Offset poster. B1. In fine condition. Tokyo, Ikebukuro Seibu, 1984.

This exhibition at the Seibu Art Forum was organized together with the publisher *Bijutsu Shuppansha* (**美術出版社**). Tanaka integrates the names of all 83 participating artists onto the luminous yellow section of the poster. *Works 0707*.



270

TANAKA (Ikko).

New Basics—Printing and Graphic Communication.

Offset Poster. B1. In fine condition. Tokyo, Dai Nippon Printing, 1985.

This colourful poster advertises a graphic arts exhibition that focussed on the future of printing technology and modern graphic design principles. It was sponsored by the printing giant *Dai Nippon Printing Co.* (DNP). *Works 0732.*



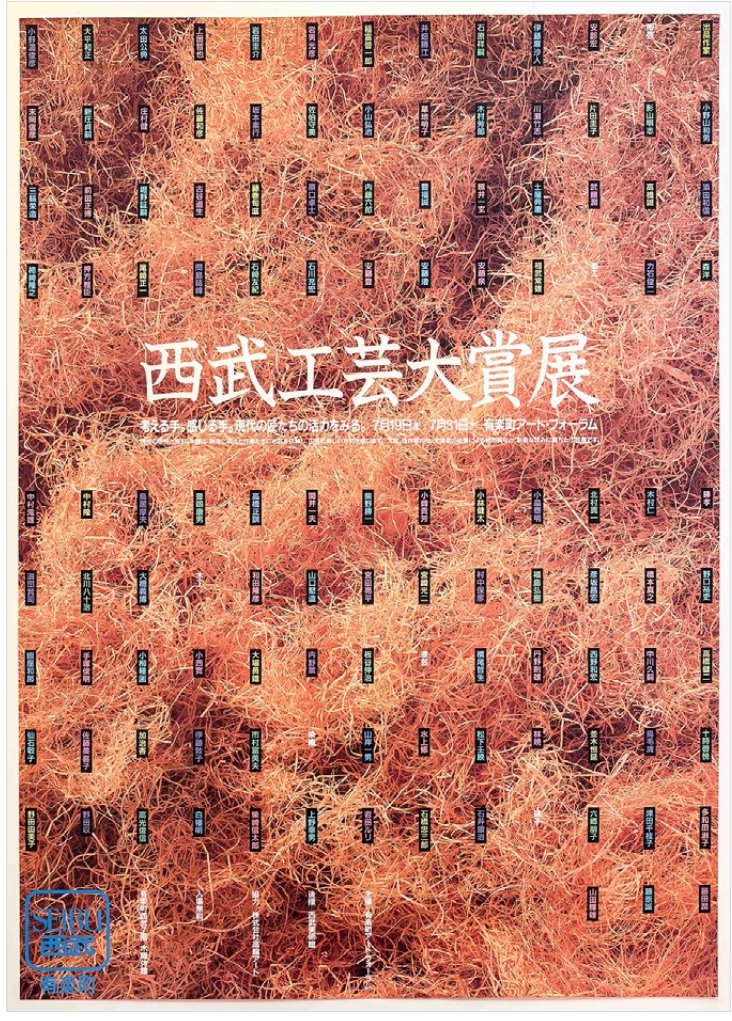
271

TANAKA (Ikko).

Seibu Kogei Taisho ten 西武工芸大賞展 [Seibu Craft Award Exhibition].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1985.

The Seibu Craft Award Exhibition was a nationwide contemporary arts and crafts competition sponsored by Seibu during the 1980s. The poster lists the names of all participating artists. Ishii Koji (1946–) and Ando Izumi (1950–) were awarded the Special Prize. *Works 0745*.



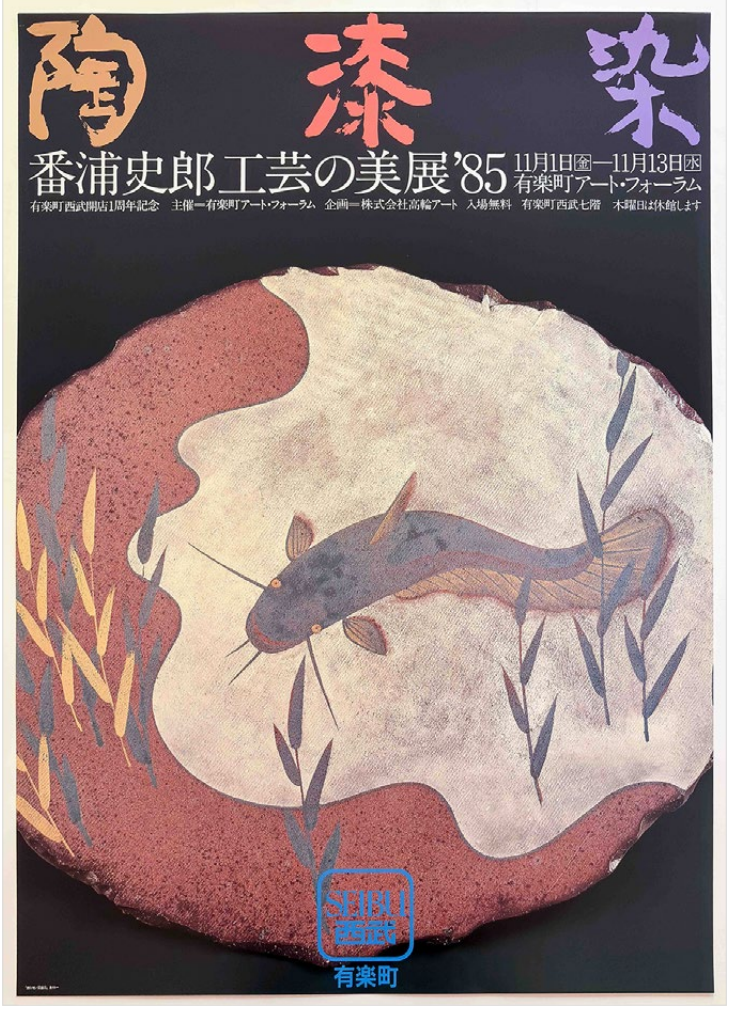
272

TANAKA (Ikko).

To—Shitsu—Zome—Banura Shiro Kogei no Bi ten '85
陶–漆–染: 番浦史郎工芸の美展
[Ceramic, Lacquer, and Dyeing. Banura Shiro: The Beauty of Crafts].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1985.

The exhibition provided an overview of the versatile studio artist Banura Shiro (1941–2001). Following the example of Ogata Kenzan (1663–1743) and Kitaoji Rosanjin (1883–1959), Banura refused to confine himself to a single material. He mastered the crafts of ceramics (**陶** *to*), lacquerware (**漆** *shitsu*), and dyeing/textiles (**染** *zome*) in equal measure. *Works 0746*.



273

TANAKA (Ikko).

Chanoyu no Bijutsu-ten 茶の湯の美術展
[Exhibition of Art Relating to the Tea Ceremony].

Offset poster. B1. In fine condition. Tokyo, Yurakucho Seibu, 1985.

This exhibition showed important tea-ware from the Urasenke Konnichian (**今日庵**) Foundation. It featured over 130 items, including famous tea-bowls, iron tea kettles, bamboo tea scoops, and hanging scrolls. The event was co-organized by the Seibu Yurakucho Art Forum and the *Nihon Keizai Shimbun* (**日本経済新聞** aka. *Nikkei*). *Works 0748*.



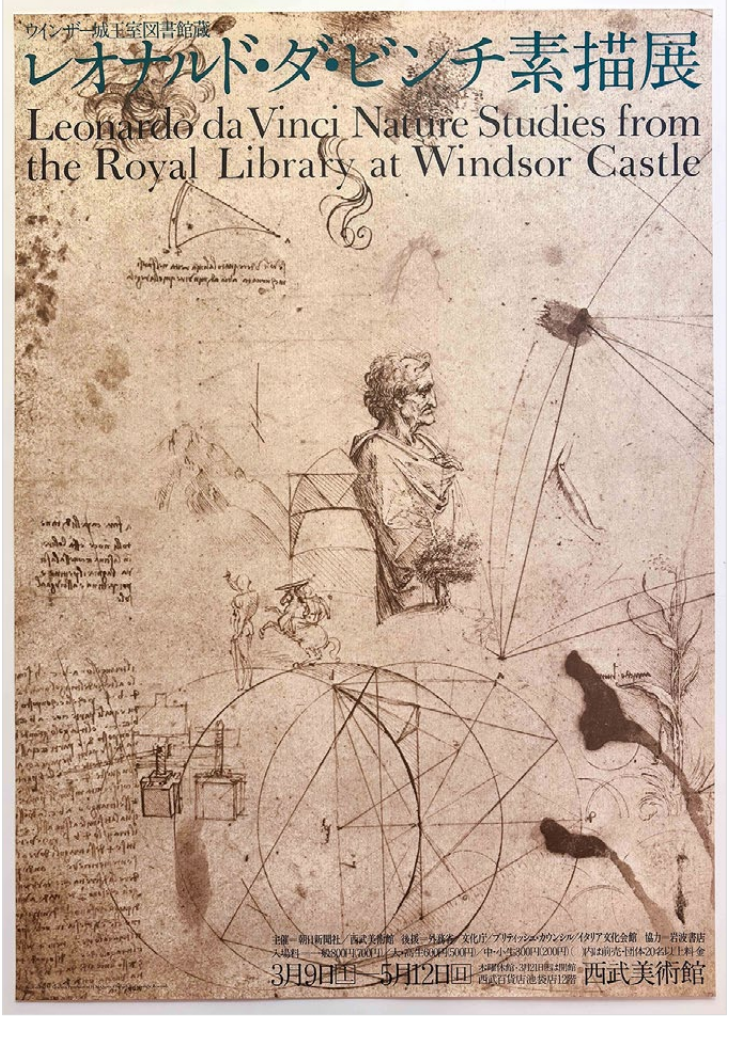
274

TANAKA (Ikko).

Reonarudo da Binchi Sobyo
レオナルド・ダ・ビンチ素描展
Leonardo da Vinci Nature Studies from the Royal Library at Windsor Castle.

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1985.

This poster advertised an exhibition of original Renaissance masterpieces by Leonardo da Vinci (1452–1519) from collection of the British Royal Family at Windsor Castle. Curated by the scholar Carlo Pedretti (1928–2018), it presented anatomical, botanical, and other important nature studies by the Renaissance master. *Works 0752*.



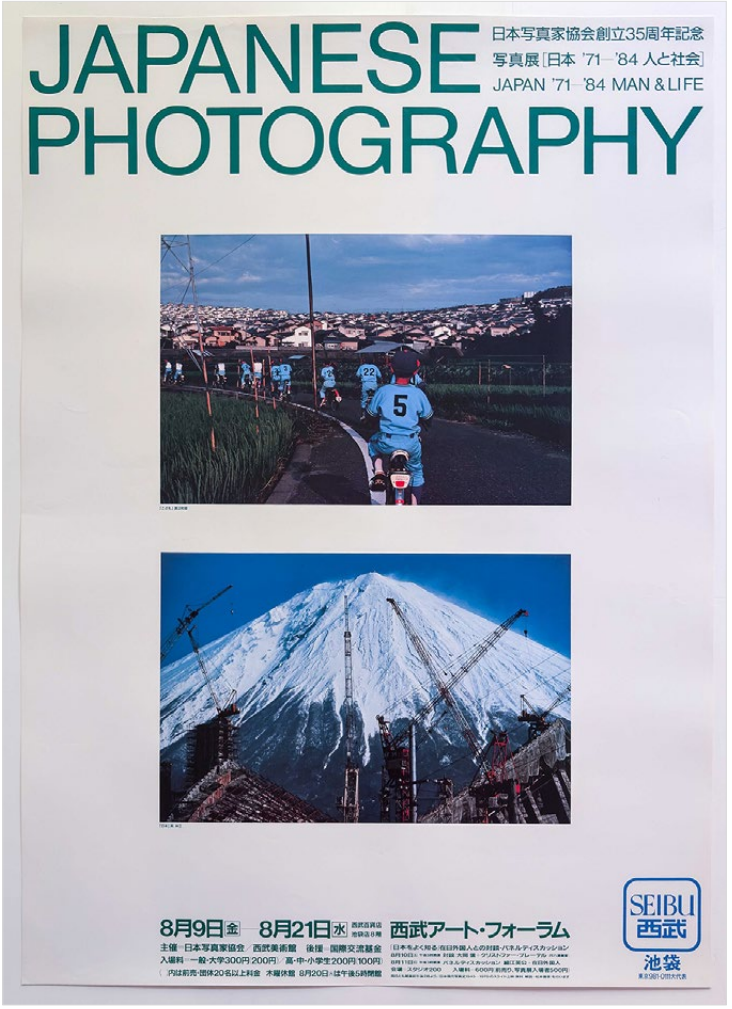
275

TANAKA (Ikko).

Shashin-ten: Nippon '71–84 Hito to Shakai
写真展：日本'71–84 人と社会
Japanese Photography: Man & Life.

Offset poster. B1. In fine condition. Tokyo, Seibu Art Forum, 1985.

Organized by the Japan Professional Photographers Society (**日本写真家協会**) to celebrate its 35th anniversary, this exhibition was co-sponsored by the Seibu Museum and the Japan Foundation. It reminded viewers of the rapid economic progress, the ensuing social change, and other shifts in everyday realities. *Works 0760*.



276

TANAKA (Ikko).

Tanaka Ikko—Dezain no Kurosurodo
田中一光：デザインのクロスロード
[Tanaka Ikko—Crossroads of Design].

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1986.

Poster for a solo exhibition of Tanaka's work held at the Seibu Museum of Art in 1987. Tanaka refused to get trapped into the debate about 'pure art' vs. 'commercial design' but instead placed himself at the intersection of artistic expression and mass consumer culture. See item 97. *Works 0787*.



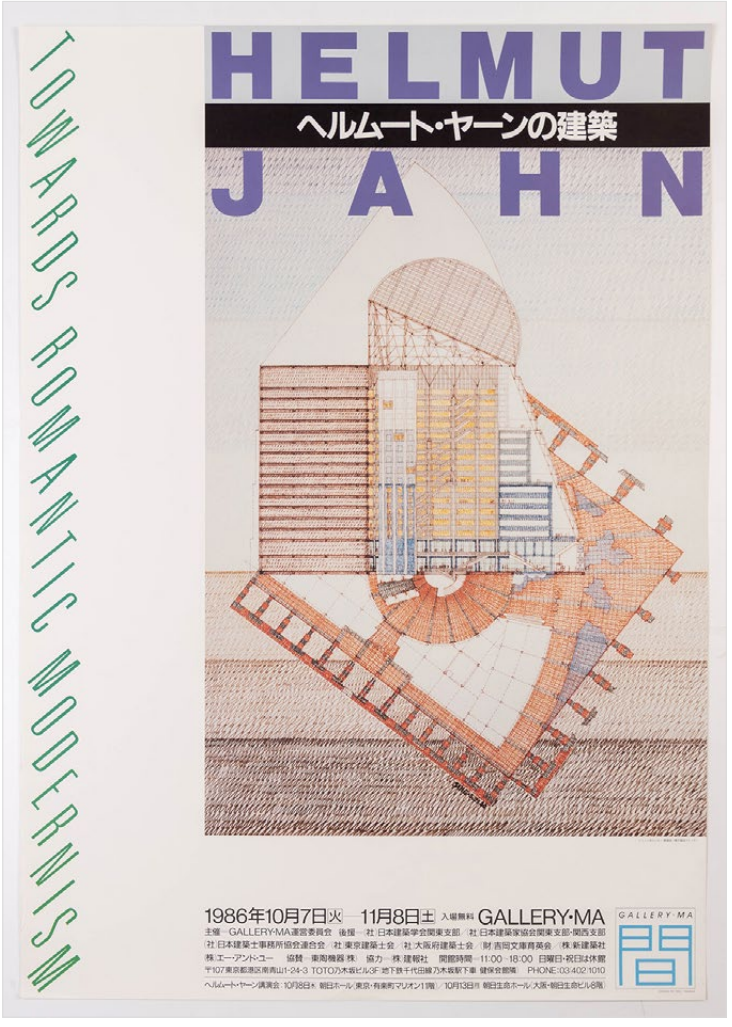
277

TANAKA (Ikko).

Herumuto Yan no Kenchiku
ヘルムート・ヤンの建築
[Helmut Jahn's Architecture].

Offset Poster. B2. In fine condition. Tokyo, Gallery MA, 1986.

The exhibition highlighted the futuristic glass-and-steel projects by the famous German-American architect Helmut Jahn (1940–2021). For Gallery MA see also items 96, 108, 111, 120, 122, 131–133, 136, 143, 145, 156, 371&377 & posters 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342. *Works 0809*.



278

TANAKA (Ikko).

Mujirushi Ryohin; ima made mo, kore kara mo
無印良品：いままでも、これからも
[MUJI Products—up until now and from now on].

Offset poster. B1. In fine condition. Tokyo, Seiyu Department Store, 1986.

The slogan "Up until now, and from now on" assured consumers that despite MUJI's rapid growth the dedication to simplicity, honest materials, and zero waste would remain unchanged. See also 103, 155, 279, 331, 332, 359&368. *Works 0825*.



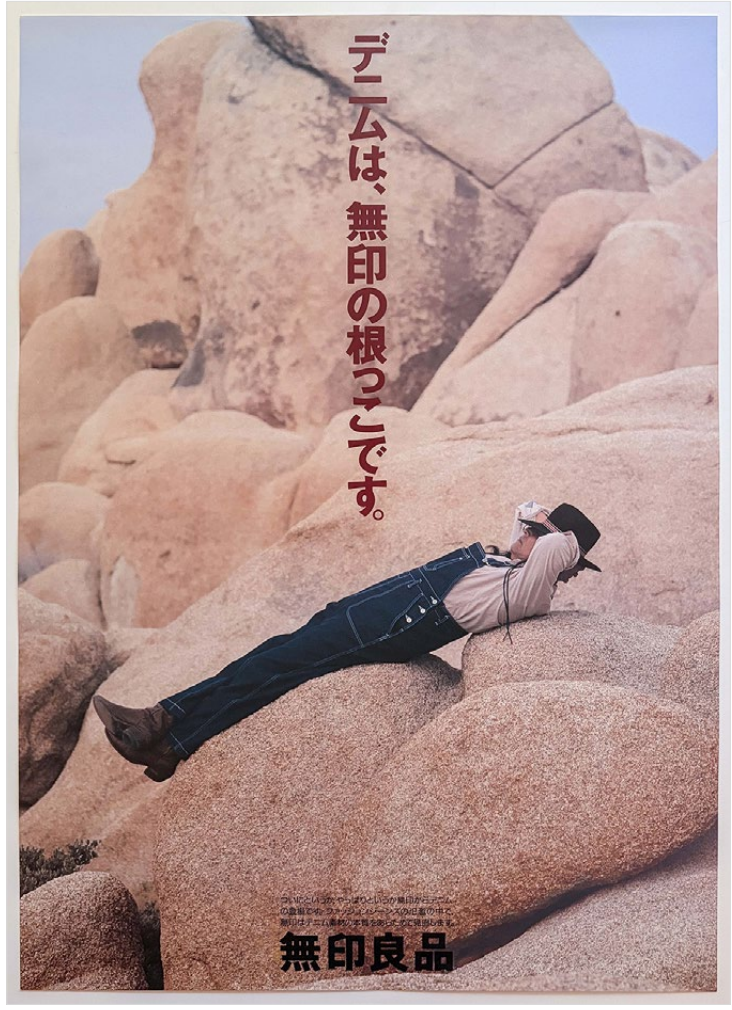
279

TANAKA (Ikko).

Mujirushi Ryohin: Denim wa Muji no nekko desu.
無印良品：デニムは、無印の根っこです
[MUJI Products—Denim is the Root of MUJI].

Offset poster. B1. In fine condition. Tokyo, Seiyu Department Store, 1987.

The slogan “Denim is the Root of MUJI” was written by Tanaka’s copywriter Takeuchi Momoko (dates unknown). See item above. *Not in Works*.



280

TANAKA (Ikko).

Rinbu—La Ronde 輪舞—ラ・ロンド.

Offset poster. B1. In fine condition. Tokyo, Ginza Sezon Gekijo, 1987.

A Japanese production of the play by Arthur Schnitzler performed at the Ginza Sezon theatre (**銀座セゾン劇場**). This play was staged by the acclaimed director and producer Kimura Koichi (1931–). *Works 0834*.



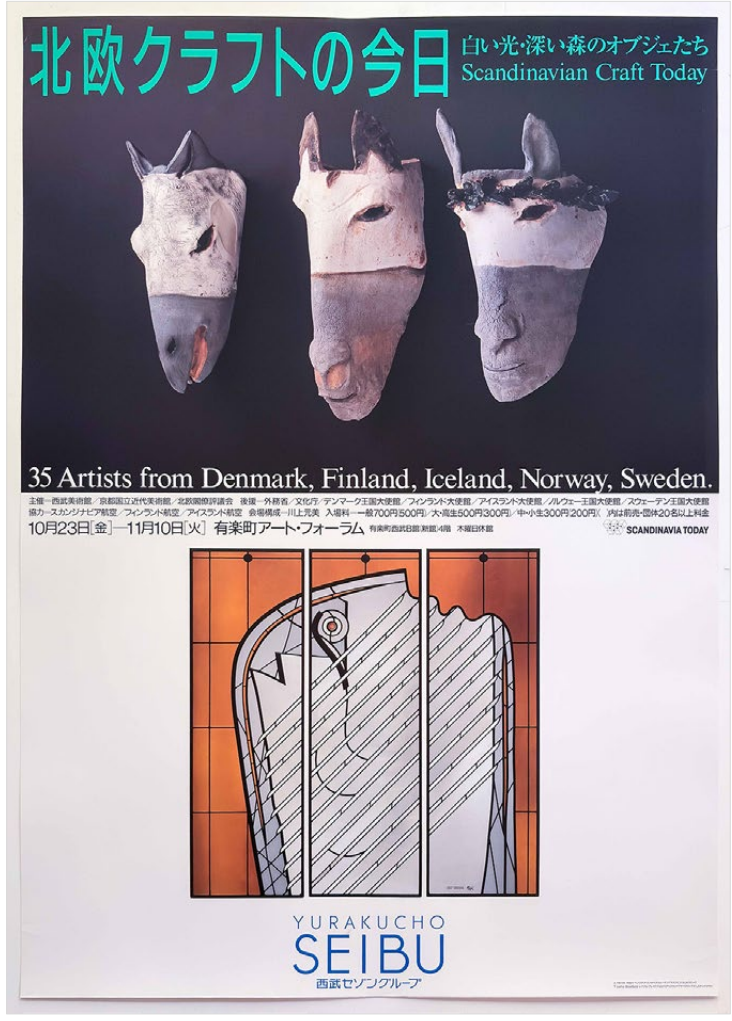
281

TANAKA (Ikko).

Hoku-o Kurafuto no Kyo 北欧クラフトの今日
Scandinavian Craft Today.

Offset poster. B1. In fine condition. Tokyo, Seibu Art Forum, 1987.

An exhibition of 35 artists from Denmark, Finland, Iceland, Norway and Sweden. It was subtitled “Objects of White Light and Deep Forests” (**白い光・深い森のオブジェたち**) and toured throughout Japan. *Works 0852*.



282

TANAKA (Ikko).

Japan Kurietibu ten 日本クリエイティブ展
Japan Creative.

Offset poster. B1. In fine condition. Tokyo, Yurakucho Seibu, 1987.

'Japan Creative' was a subdivision funded by the Seibu Depart-ment Store. They promoted contemporary Japanese industrial design, architecture, and modern crafts. The photograph by Anzai Kichisaburo (1936–2011) shows a man kneeling behind a Noh prop (**作り物**). The text on the right states: "Do you love the Japan of today? Tradition is not something to be merely preserved, but to be newly created. Japanese craftsmanship—now, unfolding anew." (**日本のいまは、すきですか。伝統は、守るものではなく、新しく創り出すもの。日本の手わざ、いま、ひらく**). *Works 0877*.



283

TANAKA (Ikko).

Royaru Tai Fea ロイヤルタイフェア
Royal Thai Fair.

Offset poster. B1. In fine condition. Tokyo, Yurakucho Seibu, 1987.

This festival was organized by the Thai Embassy and the Tourism Authority of Thailand to celebrate their culture, royal history, performance arts, but also offered new Thai products. *Works 0878*.



284

TANAKA (Ikko).

Ikko Tanaka Affichiste.

Offset poster. B1. In fine condition. Paris, Musée de la Publicité, 1988.

Poster for an exhibition in 1988 of Tanaka's work at the Musée de la Publicité in Paris. This retrospective was an important showcase of Tanaka's work for *Sankei Kanze Noh*, the Seibu Saison Group, as well as corporate branding and book design. *Works 0910*.



285

TANAKA (Ikko).

Sutajisu no Posuta to Irasutoreshon ten
スタシスのポスターとイラストレーション展 Stasys.

Offset poster. B1. In fine condition. Tokyo, Ginza Graphic Gallery, 1988.

Polish design was held in high regard by Tanaka Ikko and other graphic masters and this exhibition features important works by the illustrator Stasys Eidrigevicius (b. 1949). See item 348. *Works 0918*.



286

TANAKA (Ikko).

Hiroshima Appeals—1988.

Offset poster. B1. In fine condition. Tokyo, Hiroshima International Cultural Foundation/ Japan Graphic Designers Association, 1988.

Tanaka's entry for the Hiroshima Appeals campaign, an annual peace event organised by the Japan Graphic Design Association Inc. (JAGDA) and the Hiroshima International Cultural Foundation. *Works 0924*.

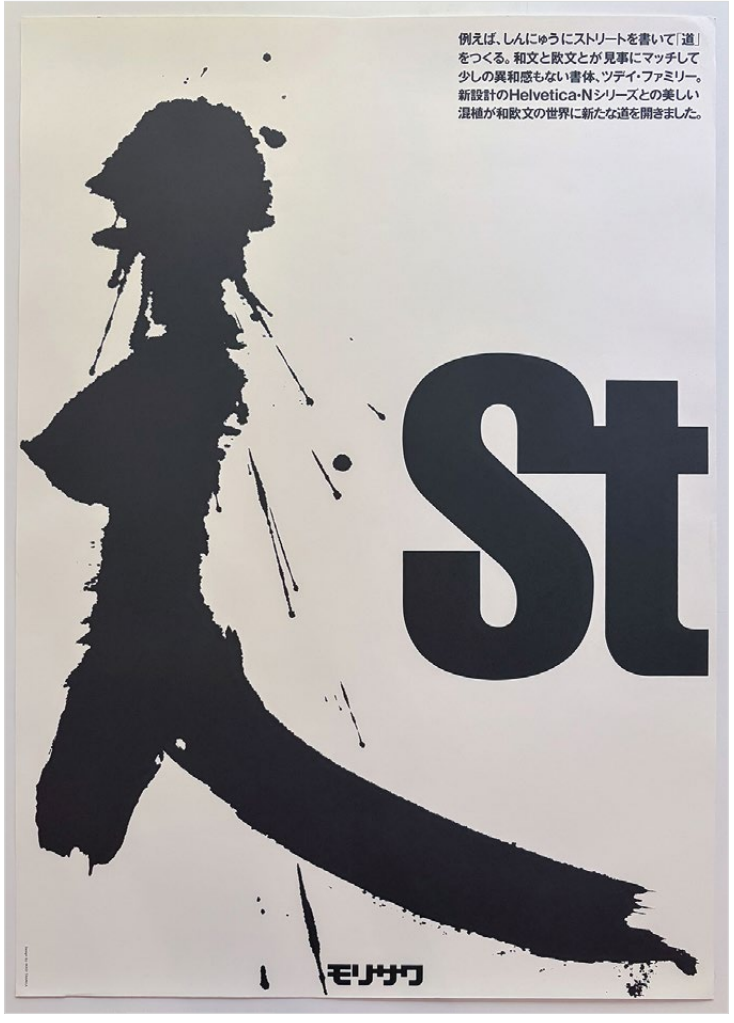


287

TANAKA (Ikko).
St[reet].

Offset poster. B1. In fine condition. Tokyo, Morisawa, 1988.

A superb visual play on the *kanji* for 'Street' (**道** *michi*). Tanaka abbreviates both words in his unique deconstructive way. For other items relating to Morisawa see 73, 140, 149, 188, 266, 320, 324–328, 349, 356, 363&367. *Works 0928*.



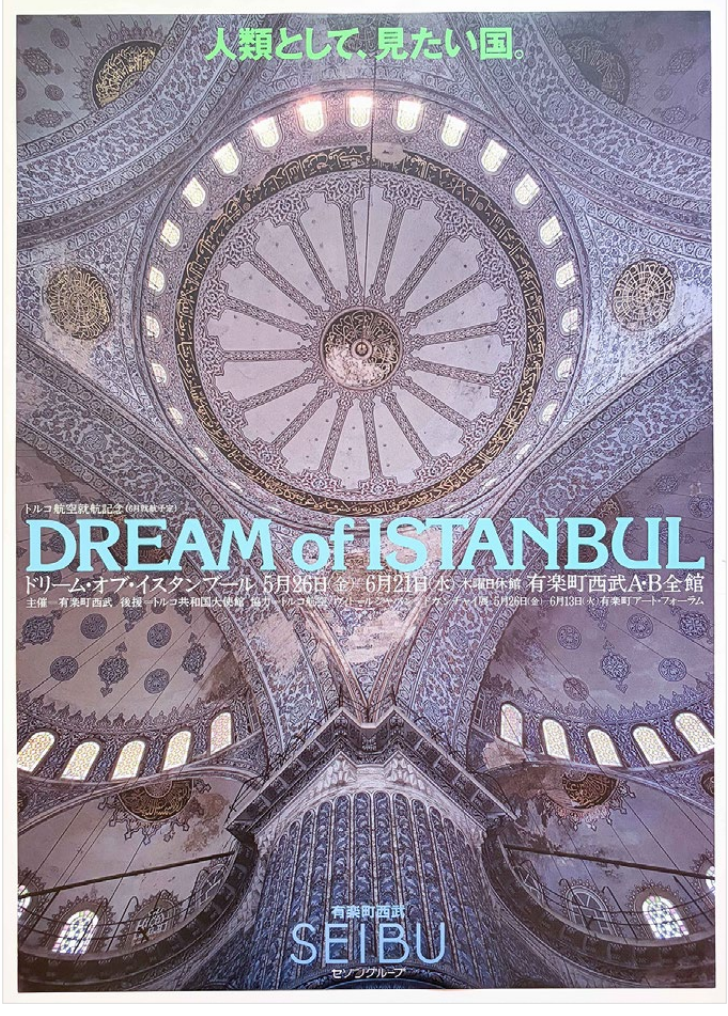
288

TANAKA (Ikko).

Doremu ofu Isutanburu
ドリーム・オブ・イスタンブール
Dream of Istanbul.

Offset poster. B1. In fine condition. Tokyo, Yurakucho Seibu, 1989.

This exhibition described the historical relationship and the modern links between Turkey and Japan through the legacy of the Silk Road. *Works 0948*.



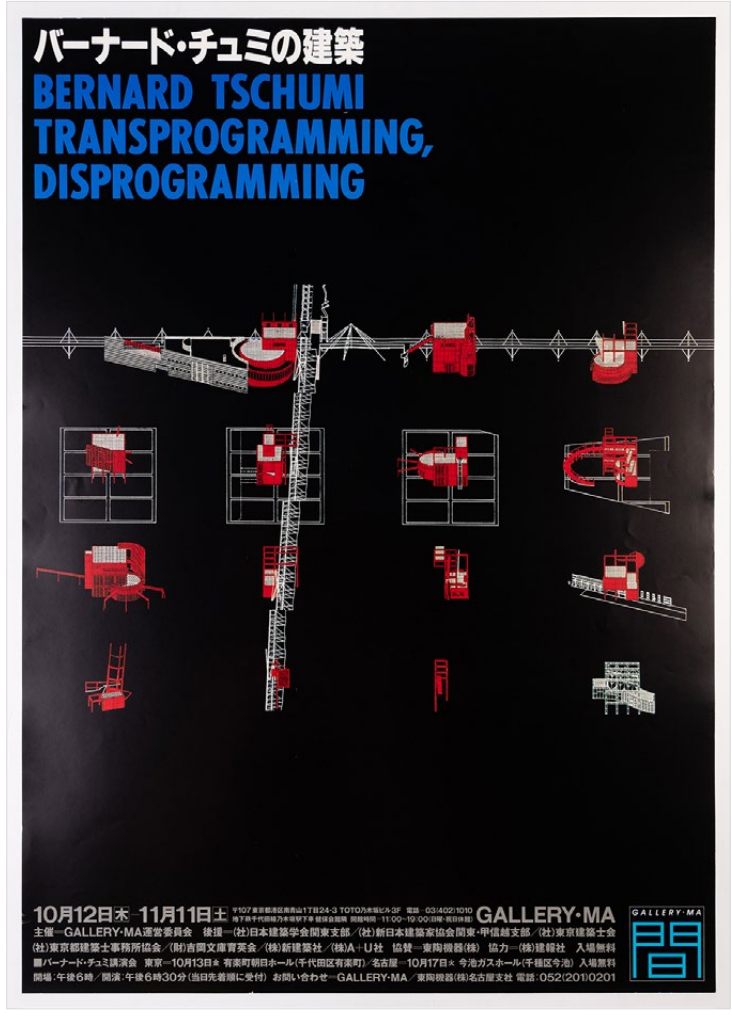
289

TANAKA (Ikko).

Banado Chumi no Kenchiku
バーナード・チュミの建築展 Bernard Tschumi Transprogramming Disprogramming.

Offset Poster. B2. In fine condition. Tokyo, Gallery MA, 1989.

Bernard Tschumi (1944–) is a Swiss architect who is now based in New York. Originally a theorist, he described himself as an architect "dedicated to the interface between 21st century conditions and architecture". For Gallery MA see also items 96, 108, 111, 120, 122, 131–133, 136, 143, 145, 156, 371&377 & posters 277, 290, 296, 305–308, 321, 329, 330, 334, 340–342. *Works 0956*.



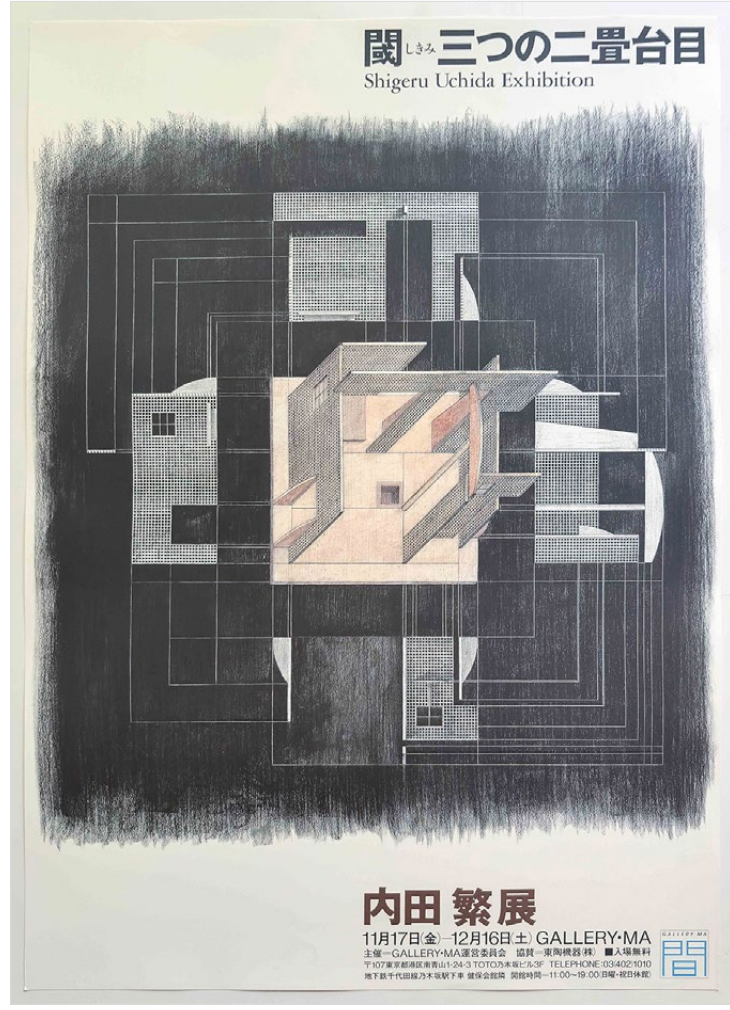
290

TANAKA (Ikko).

Uchida Shimizu ten 内田繁展 閾：三つの二畳台目 Shigeru Uchida Exhibition— [Shikimi: Three Nijo-Daime Tea Rooms].

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1989.

Shikimi (**閾**) is an old architectural term meaning 'threshold'. The exhibition featured three modern tea rooms by Uchida Shigeru (1943–2016), namely *Jian* (**受庵**), *Soan* (**想庵**), and *Gyoan* (**行庵**), each with a size of two and a half standard tatami mats. For Gallery MA see also items 96, 108, 111, 120, 122, 131–133, 136, 143, 145, 156, 371&377 & posters 277, 289, 296, 305–308, 321, 329, 330, 334, 340–342. *Works 0957*.



291

TANAKA (Ikko).

'89 Dezainyea 89デザインイヤー
['89 Design Year] #1.

Offset poster. B1. In fine condition. Tokyo, Saidan Hojin Nippon Sangyo Dazain Shinkokai, 1989.

The Ministry of International Trade and Industry officially designated 1989 as "Design Year" to promote Japanese architecture, graphic arts, and industrial design. This poster advertises the Design Year Forum which was organized by the Japan Industrial Design Promotion Organization (**財団法人日本産業デザイン振興会**). See item below. *Works 0967*.

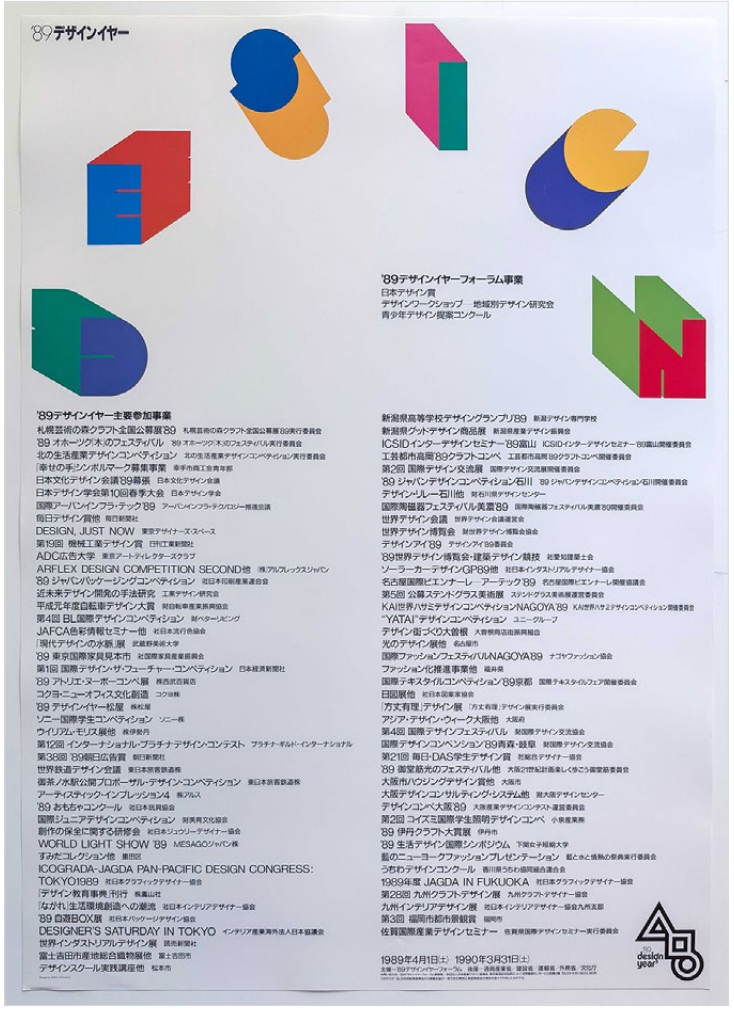


292

TANAKA (Ikko).
'89 Dezainyea 89デザインイヤー
['89 Design Year] #2.

Offset poster. B1. In fine condition. Tokyo, Saidan Hojin Nippon Sangyo Dazain Shinkokai, 1989.

Variant of the previous item. The text provides a comprehensive schedule of events as well as a list of projects. *Works 0968.*



293

TANAKA (Ikko).

Sekai Dezain Kaigi 世界デザイン会議 [World Design Conference].

Offset poster. B1. In fine condition. Tokyo, Sekai Dezain Kaigi Uneikai, 1989.

The Design Year culminated in the World Design Exposition in Nagoya which attracted over 15million visitors. It coincided with the World Design Conference, which brought together over 3000 artists, architects, and scholars from all over the world to discuss the future of design. *Works 0969*.



294

TANAKA (Ikko).

TOTO Super Space.

2 offset poster. B1. In fine condition. Tokyo, Toto, 1989.



Poster advertising the opening of the TOTO Super Space, which at the time was the world's largest display of 'sanitary products'. Arranged over two floors of the Shinjuku L-Tower skyscraper, this high-tech showroom featured the latest in toilet, bathroom and water system technology. The second poster provides details of the arrangement of exhibition spaces over the two floors. *Works 0971*.



295

TANAKA (Ikko).

Edgar Ende & Michael Ende.[エンデ父子展]
The Ende Father and Son Exhibition.

Offset poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1989.

Poster of an exhibition of the German surrealist painter Edgar Ende (1901–1965) and his son, the illustrator, Michael Ende (1929–1995). It had the subtitle "From Edgar to Michael—The Inheritance of Fantasy" (**エドガーからミヒャエルへ ファンタジーの継承**). *Not in Works*.



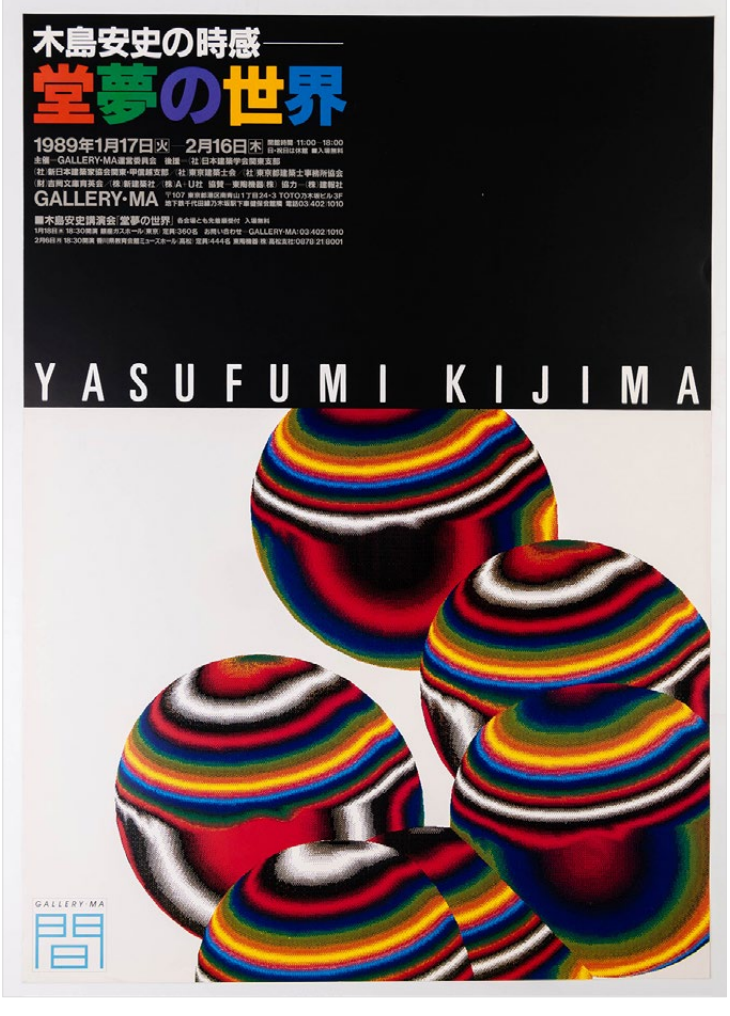
296

TANAKA (Ikko).

Kijima Yasufumi no Jikan—Domu no Sekai
木島安史の時感 堂夢の世界
[Yasufumi Kijima—The World of the Dome].

Offset Poster. B2. In fine condition. Tokyo, Gallery MA, 1989.

Kijima Yasufumi (1937–1992) was a famous architect who had studied under Tange Kenzo (1913–2005). The word *domu* (堂夢) was a poetic pun Kijima invented. It phonetically imitated the Western word "dome" by combining the *kanji* for a temple/grand hall (堂) with the character for a dream (夢). See also Gallery MA posters 277, 289, 290, 305–308, 321, 329, 330, 334, 340–342. This poster is a variant of 0953. *Not in Works*.



297

TANAKA (Ikko).

Liberté Kenzo 高田賢三展 Takada Kenzo ten.

Offset poster. B1. In fine condition. Tokyo, Yurakucho Seibu, 1989.

This exhibition at the Seibu Yurakucho Art Forum was held to mark the bicentennial of the French Revolution. The celebrated fashion designer Takada Kenzo (1939–2020) who had permanently moved to Paris in 1965 was seen as a bridge between France and Japan. His clothes were exhibited on mannequins made by the famous surrealist doll maker Yotsuya Simon (1944). *Not in Works*.



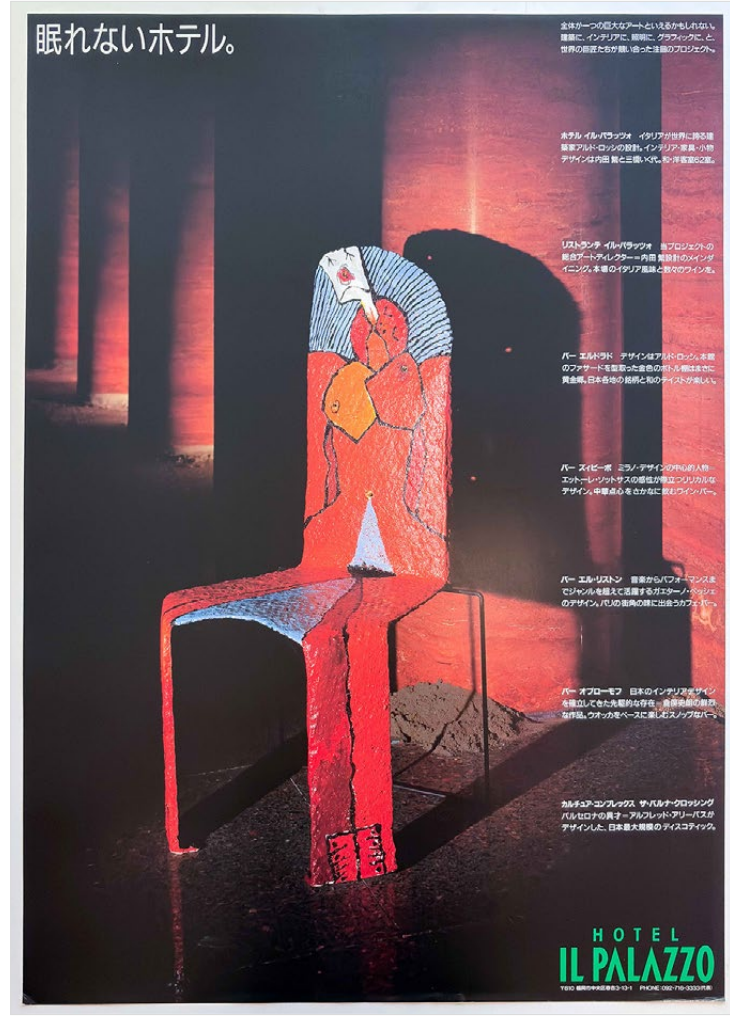
298

TANAKA (Ikko).

Hoteru Il Palazzo ホテル イル・パラッツォ [Hotel Il Palazzo].

Offset poster. B1. In fine condition. Tokyo, JASMAC, 1989.

The painted chair showing a female nude was called “August Chair” (**8月の椅子**). It was designed for the hotel by Uchida Shigeru (1943–2016). The slogan in the top left corner says: “A hotel where you can’t sleep” (**眠れないホテル**). See also item 119&307. *Works 0975*.



299

TANAKA (Ikko).

Ri Koran 李香蘭.

Offset poster. B1. In fine condition. Tokyo, Gekidan Shiki, 1990.

In December 1990, *Gekidan Shiki* (**劇団四季**) staged the world premiere of the musical "Ri Koran" (Chin. Li Xianglan) which tells the complex and true story of the actress/singer Yamaguchi Yoshiko (1920–2014), a Japanese woman raised in China who became a propaganda film star for the Japanese-controlled Manchukuo state. *Works 0985*.



300

TANAKA (Ikko).

Berunaruda Aruba no Ie ベルナルダ・アルバの家 [The House of Bernarda Alba].

Offset poster. B1. In fine condition. Tokyo, Ginza Sezon Gekijo, 1990.

A Japanese production of a play by Federico Garcia Lorca (1898–1939). Performed by an all-female cast 'The House of Bernard Alba' deals with the themes of mourning, oppression, and sexual frustration in an isolated Andalusian home. It was directed by the Spanish actress and director Núria Espert (1935). *Works 0987*.



301

TANAKA (Ikko).

Tanaka Ikko Gurafiku Ato Shokubutsuen
田中一光グラフィックアート植物園
[Tanaka Ikko's Graphic Art Botanical Garden].

Offset poster. B1. In fine condition. Tokyo, Ginza Graphic Gallery, 1990.

This exhibition was the 50th to be held at the Ginza Graphic Gallery, which was established in 1986 by the Dai Nippon Printing as a space dedicated exclusively to graphic design and typography. It presented flower posters Tanaka had produced in 1990 in connection with the Graphic Design Today exhibition (see next item). *Works 1001*.



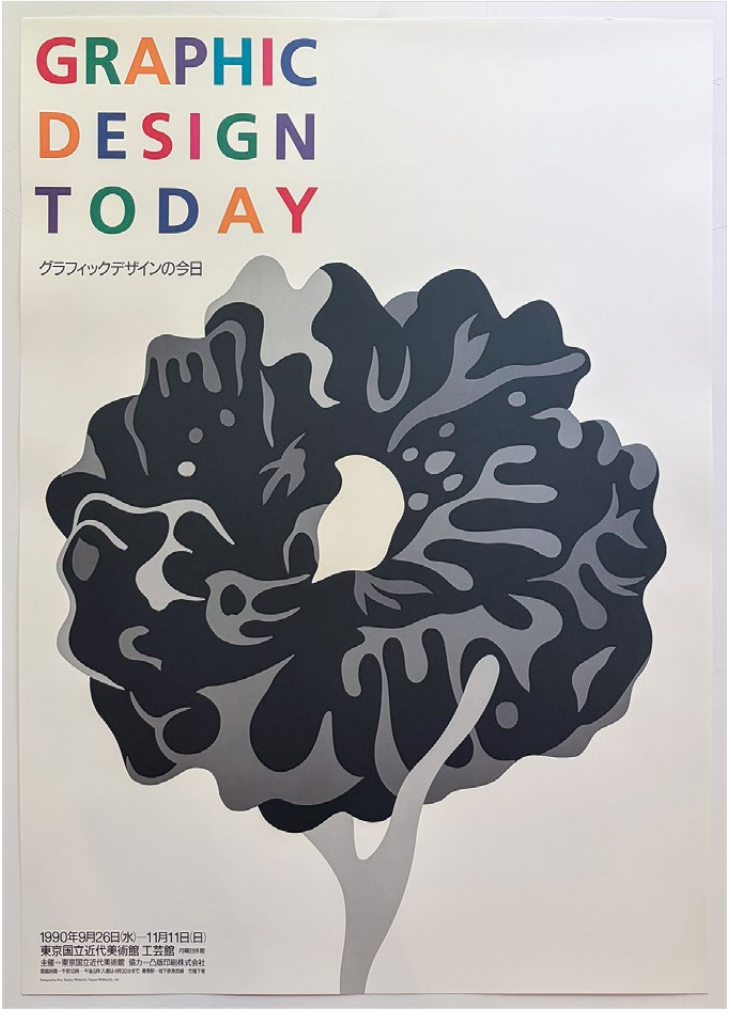
302

TANAKA (Ikko).

Gurafikku Dezain no Kyo ten.
グラフィックデザインの今日展
Graphic Design Today.

Offset poster. B1. In fine condition. Tokyo Kokuritsu Kindai Bijutsukan, 1990.

This exhibition at the Tokyo National Museum of Modern Art displayed 130 works by Japanese and Foreign design masters incl. Kamekura Yusaku (1915–1997), Nagai Kazumasa (1929), Tanaka Ikko, Fukuda Shigeo (1932–2009), Matsunaga Shin (1940–), Grapus (a French design collective) and Seymour Chwast (1931–, co-founder of Push Pin Studios) to name just a few. See previous item. *Works 1004*.



303

TANAKA (Ikko).

Ishimoto Yasuhiro Shashin-ten 石元泰博写真展 [Exhibition of Photographs by Ishimoto Yasuhiro].

Offset poster. B1. 2cm marginal tear, still in very good condition. Tokyo, Yurakucho Seibu, 1990.

This important retrospective exhibition presented an overview of Ishimoto Yasuhiro's (1921–2012) oeuvre from his student experiments at the Institute of Design in Chicago, to his work at Katsura Imperial Villa and his street views of Tokyo and Chicago. *Works 1010*.



304

TANAKA (Ikko).

Harada Tsunao Mokuhanga-ten: Uma
原田維夫 木版画展「馬」[Horses; An Exhibition of Woodblock Prints by Harada Tsunao].

Offset poster. B1. In fine condition. Tokyo, Ginza Graphic Gallery, 1990.

This exhibition of woodcuts of horses by the artist and illustrator Harada Tsunao (1939–) coincided with the Year of the Horse. *Works 1011*.



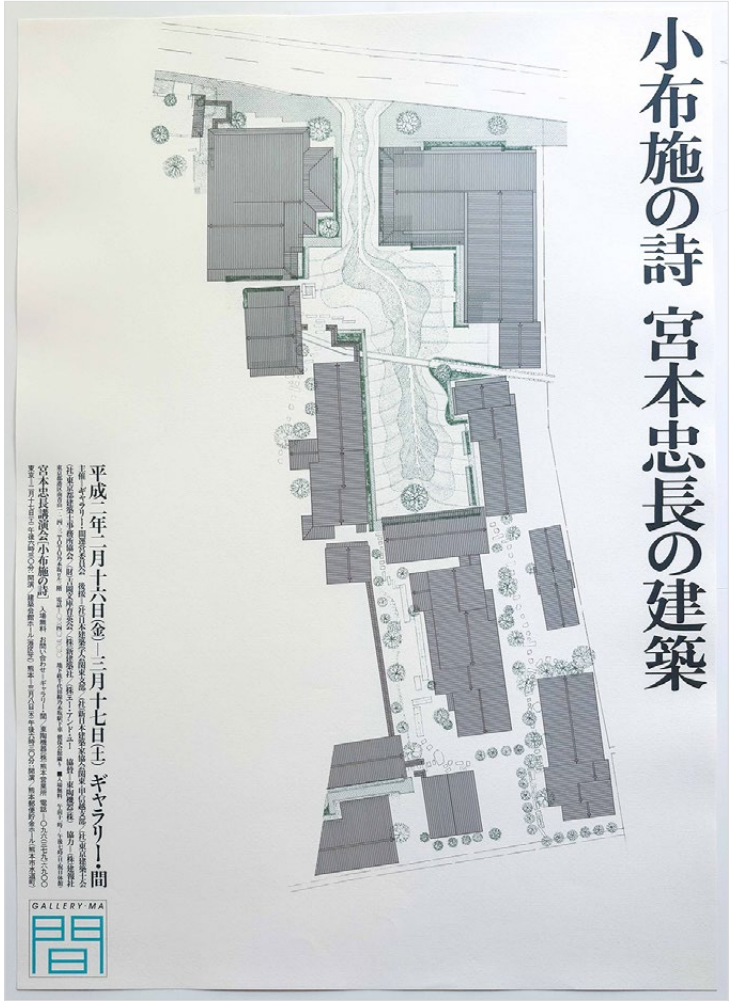
305

TANAKA (Ikko).

Miyamoto Tadanaga no Kenchiku 宮本忠長の建築 [The Architecture of Miyamoto Tadanaga].

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1990.

Miyamoto Tadanaga (1927–2016) was a noted architect who won a number of cultural and architectural awards. Throughout his career he championed regionalism in Japan. Subtitled 'The Poetry of Obuse' (**小布施の詩**) this show featured Miyamoto's interesting project for the architectural and cultural renewal of Obuse, a historic town in Nagano Prefecture. See also items 96, 108, 111, 120, 122, 131–133, 136, 143, 145, 156, 371&377 & posters 277, 289, 290, 296, 306–308, 321, 329, 330, 334, 340–342. *Works 1014*.



306

TANAKA (Ikko).

Mofojisu no Kenchiku モーフォジスの建築展
Morphosis para el Activities #1.

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1990.

The exhibition showcased the radical de-constructivist work of *Morphosis*, a Los Angeles-based architectural studio led by Thom Mayne (1944–) and Michael Rotondi (1949–). This duo invented buildings that could adapt to changing climatic conditions. Variant #1 for the exhibition at TOTO Gallery MA. *Works 1019*.



307

TANAKA (Ikko).

Hoteru Il Palazzo to 6nin no Dezaina-tachi
ホテル イル・パラッツォと6人のデザイナーたち
[6 Designers and the Hotel Il Palazzo].

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1990.

This poster accompanied the exhibition at Gallery MA (see item 119). Six architects and designers, namely Aldo Rossi (1931–1997), Ettore Sottsass (1917–2007), Gaetano Pesce (1939–2024), Kuramata Shiro (1934–1991), Uchida Shigeru (1943–2016) and Mitsuhashi Ikuyo (1944–) worked on the Hotel Il Palazzo in Fukuoka. (See also 298). *Works 1022*.



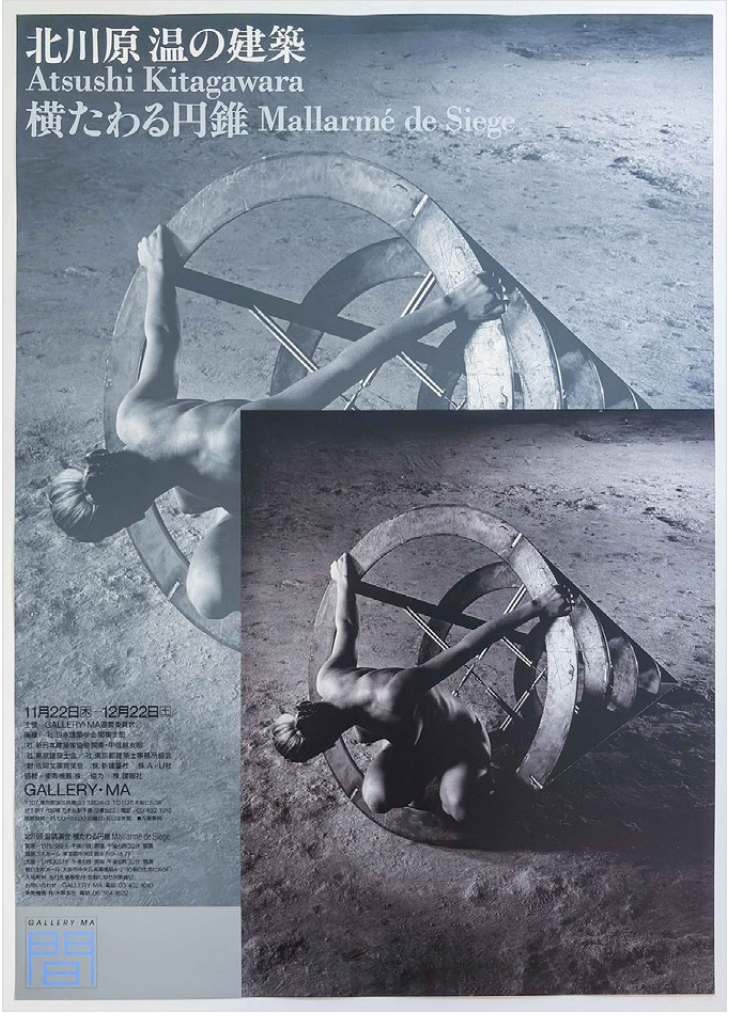
308

TANAKA (Ikko).

Kitagawara Atsushi no Kenchiku 木島原温の建築展
Atsushi Kitagawara.

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1990.

Kitagawara Atsushi (b. 1951) is a contemporary architect in Japan. The subtitle for the exhibition was 'The Reclining Cone' (**横たわる円錐**—Mallarmé de Siège). The photograph by the performance photographer Takagi Yuriko (1951–) features an image of a nude female wrestling with a cone. See also posters 277, 289, 290, 296, 305–307, 321, 329, 330, 334, 340–342. *Works 1023*.



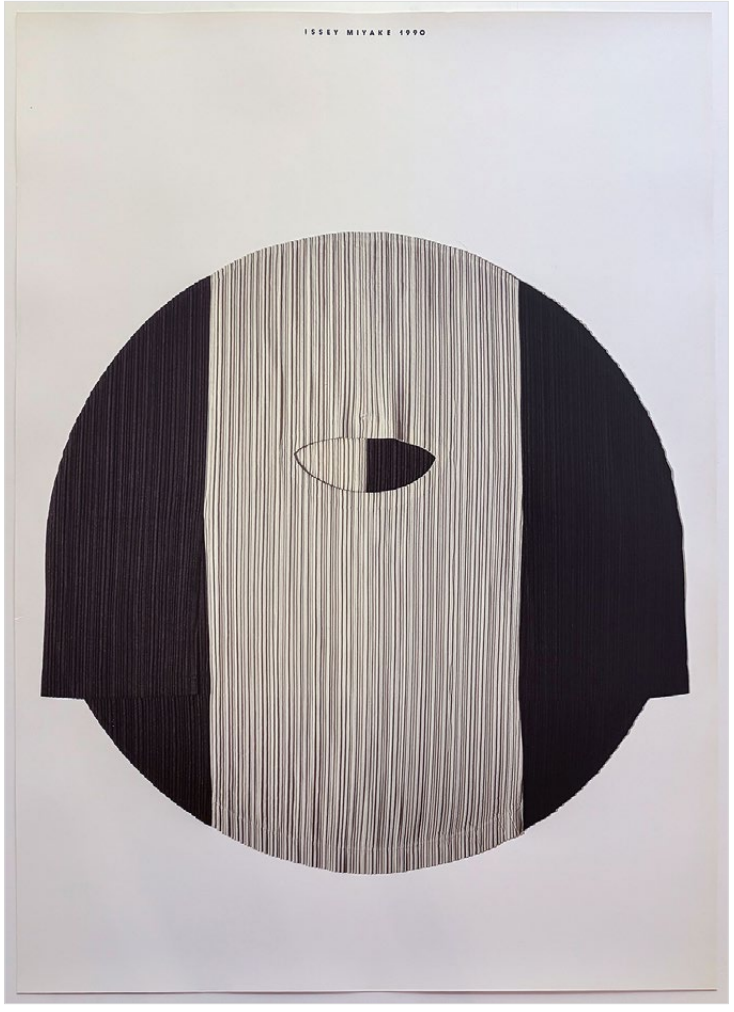
309

TANAKA (Ikko).

Issey Miyake 1990 #5.

Offset poster. B1. In fine condition. Tokyo, Miyake Design Studio, 1990.

A superb example of the collaboration between Miyake, Penn and Tanaka. A pleated dress laid out to form a circle with the name of the fashion designer and the date in a short single line above. (See also items 106, 112, 113, 117, 123, 129&141 as well as posters 310, 311, 320&321). *Works 1035*.



310

TANAKA (Ikko).

The Intimate World of Alexander Calder.

Offset poster. B1. In fine condition. Tokyo, Yurakucho Seibu, 1990.

This exhibition originated by the Musée des Arts Décoratifs in Paris before travelling to New York (Cooper-Hewitt Museum), Minneapolis (Institute of Art) and on to the Yurakucho Art Forum in Tokyo. It focused on Calder's (1898–1976) small-scale, domestic creations. See also 48&230. *Not in Works*.



311

TANAKA (Ikko).

Dai 16kai Zen Nippon Shinjin Senshoku ten 第16回全日本新人染織展 [16th Japan Newcomer Dyeing and Weaving Exhibition].

Offset poster. B1. In fine condition. Kyoto Orimono Goshogyo Kumiai, 1991.

A superb example of Tanaka's ability to fuse colourful typographical elements into an entirely modern advert for kimono design. This exhibition was organized by the Kyoto Association of Textile Commerce (**京都織物卸商業組合**). *Works 1053.*



312

TANAKA (Ikko).

Dai 6kai Kokumin Bunka matsuri Chiba '91
第6回国民文化祭・ちば'91
[The 6th National Culture Festival at Chiba '91].

Offset Poster. B1. In fine condition. Tokyo, Dai 6kai Kokumin Bunka matsuri Chibaken Jikko Iinkai, 1991.

The *National Culture Festival* was Japan's largest event celebrating amateur arts, and regional heritage. Established by the Agency for Cultural Affairs in 1986, the festival provided a national stage for a large variety of amateur cultural organizations to perform and showcase craft skills. *Works 1056.*



313

TANAKA (Ikko).

Japan Festival: New Japanese Graphics.

Offset poster. B1. In fine condition. London, Design Museum, 1991.

This exhibition of contemporary graphic design at the Design Museum in London was part of a large UK-wide Japan Festival in 1991. *Works 1057*.



314

TANAKA (Ikko).

Komunikeshon Tokyo '92 コミュニケーション
Age of Creative Networks.

Offset poster. B1. In fine condition. Tokyo, Tsushin Kikai Kogyokai, 1991.

This advert was created for the Communication Machinery Industries Association (**通信機械工業会**) to promote an upcoming International Telecommunications Expo in Tokyo. The subtitle reads: "Telecommunications for the 21st Century: The Era of Creative Networks" (**21世紀へのテレコミュニケーション 創造ネットワークの時代**). *Works 1070*.



315

TANAKA (Ikko).

Dai 1-kai Japan Ekisupo Toyama '92
第1回ジャパンエキスポ富山'92
First Japan Exposition in Toyama '92.

Offset poster. B1. In fine condition. Toyama ken, 1992.

The Toyama Expo was held at the Taikoyama Land Park in Toyama Prefecture from July 10th until September 27th 1992 with the aim of stimulating regional identity, local tourism and the economy. The optimistic slogan reads: "Human Beings—The Inside and Outside: From Toyama to the World and to the Future" and at a slight angle: "People are so fascinating" (**人間—その内と外 富山から世界へ・未来へ—人ってこんなにおもしろい**). *Works 1099*.



316

TANAKA (Ikko).

Toriennaru Nara '92 トリエンナーレ奈良'92 [Triennale Nara]#1.

Offset poster. B1. In fine condition. Tokyo, Saidan Hojin Sekai Kenchiku Hakurankai, 1992.

The Triennale Nara '92 was organized by the World Architecture Exposition Association (**世界建築博覧会協会**) as a pre-event for a global architectural conference that never actually happened. The poster prominently features a young man standing next to an elderly lady as symbol of generational dialogue. *Works 1115.*



317

TANAKA (Ikko).

Issey Miyake 1992 #1.

Offset poster. B1. In fine condition. Tokyo, Miyake Design Studio, 1992.

The 1992 collection was officially titled “Issey Miyake ‘92 TWIST”. By 1992, Miyake had perfected the pleating technique by passing polyester fabrics through a heat press that would form permanent folds into the memory of the cloth. Due to its popularity this collection evolved a year later into the famous *Pleats Please* line. Photograph by Irving Penn. *Works 1118*.



318

TANAKA (Ikko).

Issey Miyake 1992 #2.

Offset poster. B1. In fine condition. Tokyo, Miyake Design Studio, 1992.

A silver pair of trousers. Another superb example of the collaboration between Miyake, Penn and Tanaka. *Works 1119*.



319

TANAKA (Ikko).

Ukiyoe ni miru Dobutsu-tachi ten
浮世絵に見る動物たち展
[Seeing Animals in Ukiyoe].

Offset Poster. B1. In fine condition. Tokyo, Seibu Bijutsukan, 1992.

This exhibition was supplied by the Riccar Art Museum (**リッカー美術館**) who hold one of the finest collections of Ukiyo-e woodblock prints. The exhibition focussed entirely on animals, be they domestic, foreign beasts arriving at Nagasaki, or satirical anthropomorphic depictions of animals dressed as humans. *Not in Works.*



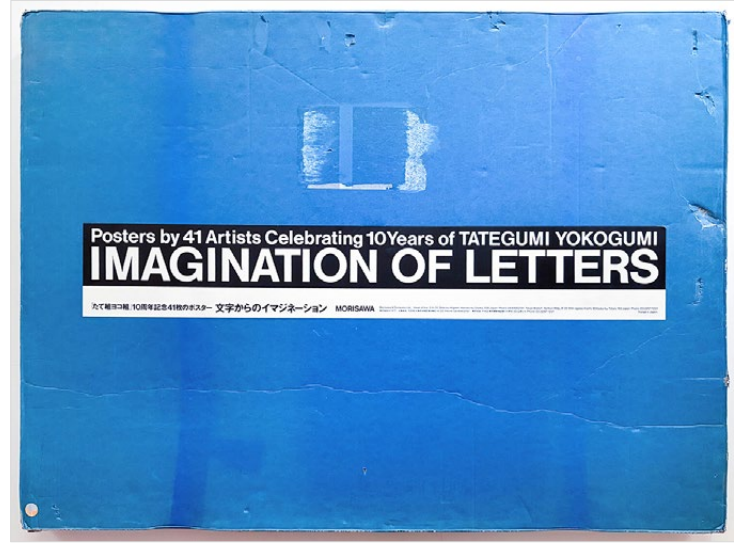
320

TANAKA (Ikko) art direction. **TATEGUMI YOKOGUMI.**
Bunji kara no imajineshon
たて組ヨコ組：文字からのイマジネーション
Imagination of Letters.

41 posters (each measuring 73x103cm) in original cardboard portfolio box with original belts (minor wear), posters in fine condition. *Together with* a separate issue of 'Tategumi Yokogumi, no. 40', a specially printed 8pp. pamphlet of English translations, as well as a 3pp. stapled list in Japanese providing technical details for each poster in the original Morisawa envelope (minor damage). Tokyo, Morisawa, 1993.

To celebrated the 10th anniversary of its influential typographic magazine *Tategumi Yokogumi* (**たて組ヨコ組**, see item 73), Morisawa commissioned 41 of Japan's gratest graphic masters to design a poster exploring the subject of Japanese characters. All of the posters play on the use of fonts or writing in general. Tanaka Ikko was the art director of the magazine and he commented at the time: "Japanese letters are incredibly diverse. To Chinese characters, *katakana* and *hiragana*, the alphabet has also been added recently. Writing can be vertical or horizontal. Old, new, Eastern or Western—the styles abound. The quarterly, 'Vertical and Horizontal Type' put out by Morisawa, the phototypesetter, has looked into letters, a large aspect of graphic design, from many angles. Commemorating its 10th anniversary, 41 creators, who appeared in the magazine, created 41 posters with letters as their theme. The new posters, made through the eyes of the creators who represent the present, explore the essence of letters and give an impression of a new form of communication. Developing these in various ways, new worlds unfold with unique images." (Tanaka Ikko, speech on the occasion of the opening of a special exhibition 'Imagination of Letters' held at the Ginza Graphic Gallery on July 2nd 1993, see: <https://www.dnpfcp.jp/gallery/ggg/eng/00000219>). Includes work by Katsui Mitsuo (1931–2019), Kamekura Yusaku (1915–1997), Saito Makoto (1952–), Tanaka Ikko (1930–2002), Nagai Kazumasa (1929–2026), Hayakawa Yoshio (1917–2009), Miyauchi Haruo (1943–2006), Fukuda Shigeo (1932–2009), and Tadanori Yokoo (1936–). Issue 40 of *Tategumi Yokogumi* illustrates all the posters alongside statements by each artist explaining the concept behind their designs. The quality of the printing is superb as is the range of production techniques and the variety of papers used. This portfolio was not for sale. For other items relating to Morisawa see 73, 140, 149, 188, 266, 287, 324–328, 349, 356, 363&367. C.f. *Works 1134*.






MITSUO KATSUI


KAMEKURA YUSAKU


SAITO MAKOTO



HOSOYA GAN

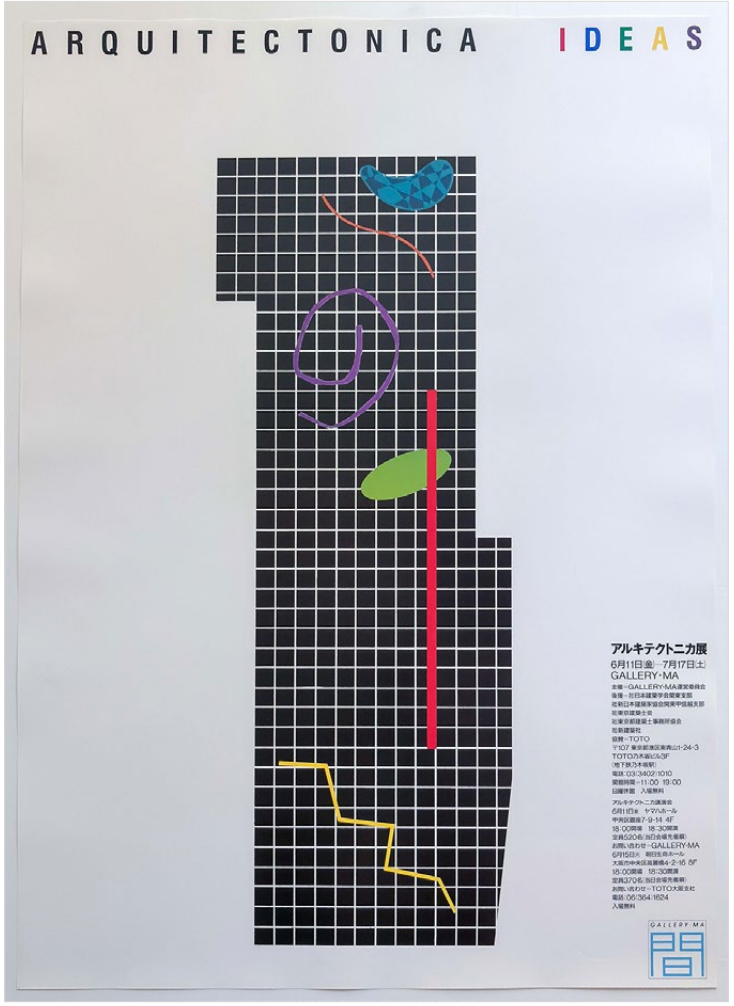
321

TANAKA (Ikko).

Arukitekutonika ten アルキテクトニカ展
Arquitectonica Ideas.

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1993.

Poster for the experimental post-modern Arquitectonica group which had been co-founded by Bernardo Fort-Brescia (1951–) and Laurinda Spear (1950–). This international firm of architects, landscape/interior designers, and urban planners had offices throughout the world. See item 132. *Works 1147*.



322

TANAKA (Ikko).

Gurafikku Guzu ten – Dezain kara no Okurimono
グラフィック・グッズ展 デザインからの贈りもの
Graphic Goods.

Offset poster. B1. In fine condition. Tokyo, Ginza Graphic Gallery, 1994.

To celebrate the 100th show since opening in 1986, Ginza Graphic Gallery challenged 100 Japanese graphic designers to each create a three-dimensional household goods (pens, mugs, plates), gifts (fans, calendars), clothing (ties, t-shirts), or other lifestyle items. *Works 1156.*



323

TANAKA (Ikko).

[Hiroshima—Nagasaki 50] We shall not forget ...

Offset poster. B1. In fine condition. Tokyo,
JAGDA Heiwa to Kankyo no Posuta ten, 1995.

Exhibition of Peace posters organized to mark the 50th anniversary of the bombing of Hiroshima. This event was also organized by the Japan Graphic Designers Association (JAGDA). *Works 1201*.



324

TANAKA (Ikko).

[Ningen to Moji 人間と文字] Man and Writing.

Offset poster. B1. In fine condition. Tokyo, Morisawa, 1995.

In 1995 Tanaka started to work on the 'Man and His Writing' series which ran to 20 posters in that year alone. The *Ningen to Moji* (**人間と文字**) campaign was financed by the digital type foundry Morisawa Inc. and coincided with the publication of a book of the same title by the historian Yajima Fumio (1928–2006). See also items 140&149. For other items relating to Morisawa see 73, 188, 266, 287, 320, 325–328, 349, 356, 363&367. *Works 1227*.



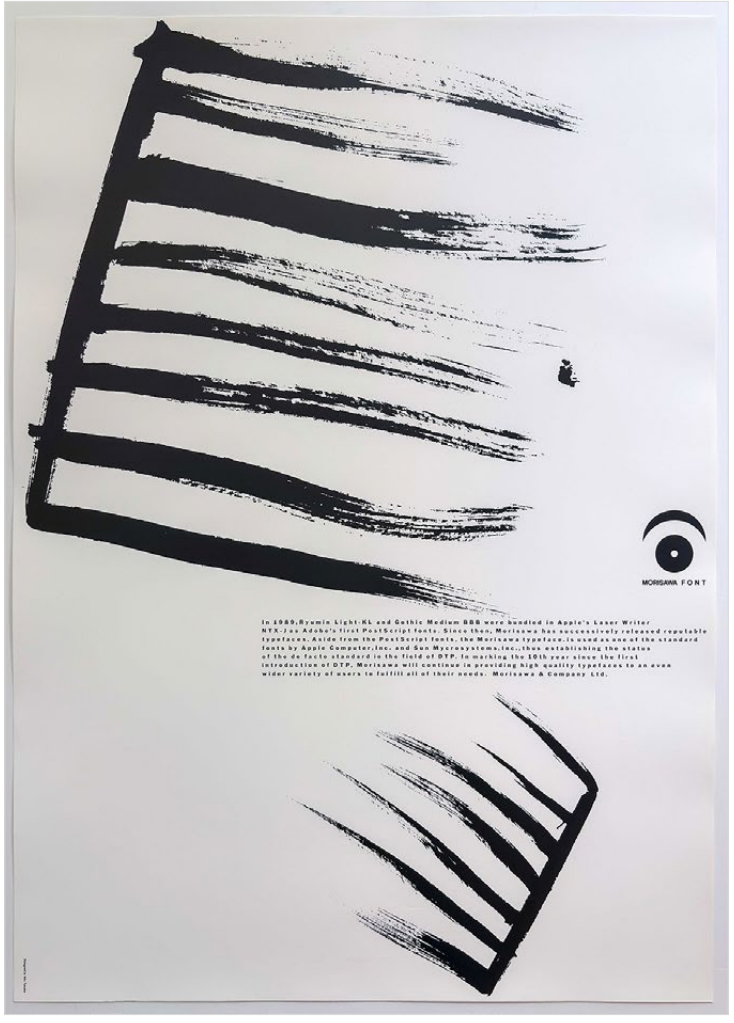
325

TANAKA (Ikko).

Morisawa Font #1.

Offset poster. B1. In fine condition. Tokyo, Morisawa, 1996.

Tanaka produced five posters for the Morisawa Font series in 1996, all of them superb exercises in calligraphic abstraction/deconstruction: Seemingly random strokes of ink in two groups are washed across the white sheet. They in fact frame a text-block in English that extolls the virtues of Morisawa fonts for desktop publishing. Was this really meant to be read? Is it simply a counterweight to the ink strokes around it? See items below. *Works 1238*.



326

TANAKA (Ikko).

Morisawa Font #2.

Offset poster. B1. In fine condition. Tokyo, Morisawa, 1996.

This time the *tategumi* text-block in Japanese sits in the top right corner. The headline states: 'Typefaces at your fingertips' (**指先の書体群**). The central space of the poster is filled with thirty dots that encircled by a strong calligraphic frame. Does the number of dots stand for anything? Has Tanaka invented a new language? What is certain is that it grabs your interest because it feels significant. *Works 1239*.



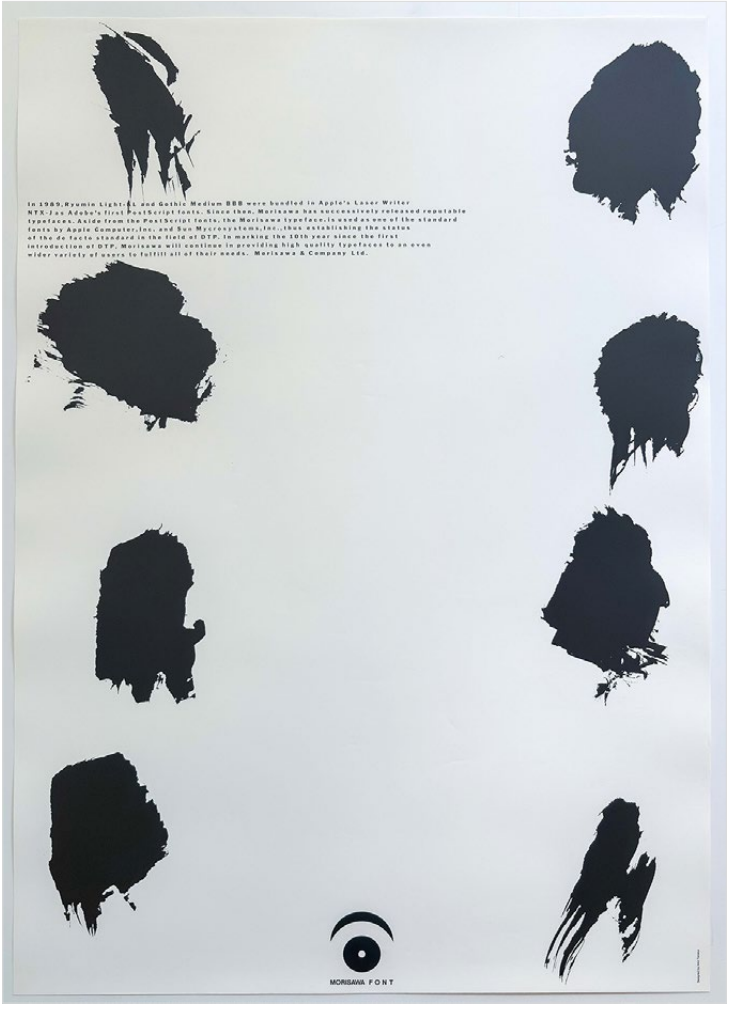
327

TANAKA (Ikko).

Morisawa Font #3.

Offset poster. B1. In fine condition. Tokyo, Morisawa, 1996.

This poster is a variant of 319. The English text is identical. It ends with the comforting assurance that "In marking the 10th year since the first introduction of DTP, Morisawa will continue in providing high quality typefaces to an even wider variety of users to fulfil all of their needs." The dynamics of this poster are entirely different: The long strokes are replaced by two rows of four marginal ink blotches. They don't represent calligraphic strokes. They merely add a counterweight to the English text block, but they work perfectly. For other items relating to Morisawa see 73, 140, 149, 188, 266, 287, 320, 324–328, 349, 356, 363&367. *Works 1240*.



328

TANAKA (Ikko).

Hatakeyama Takashi ten—Maya Moji o Toru 畠山隆展：マヤ文字を透る [Passing Through Maya Script—An Exhibition by Hatakeyama Takashi].

Offset Poster. B1. In fine condition. Tokyo, Morisawa Typographic Space, 1996.

This exhibition of photographs by Hatakeyama Takashi (1944–2020) who recorded the carved hieroglyphic scripts covering ancient Mayan temples and palaces, including artifacts from the ruins of Palenque. The project was affiliated to the Morisawa Man & Writing Series. See items 140, 149, 324&367. *Works 1250.*



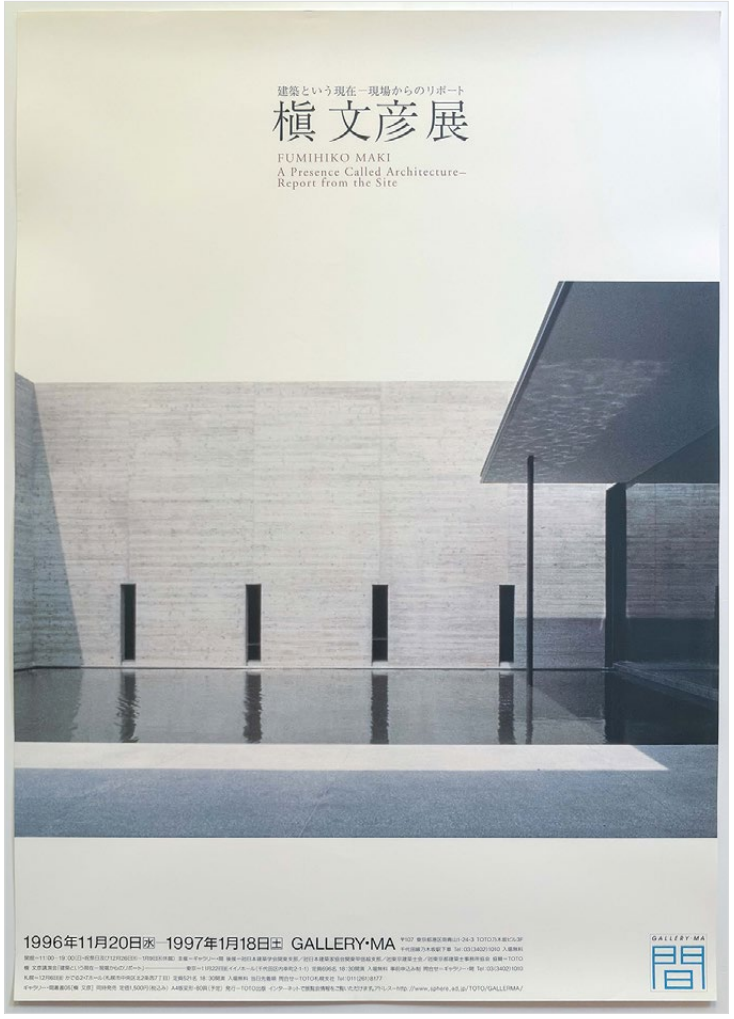
329

TANAKA (Ikko).

Maki Fumihiko 槇文彦 Fumihiko Maki; A Presence Called Architecture—Report from the Site.

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1996.

Poster to accompany the exhibition at Gallery MA. The exhibition focused on current projects by Maki Fumihiko (1928–2024), giving visitors a behind-the-scenes look at the energy and design choices at on-going building sites. See item 143. *Works 1255*.



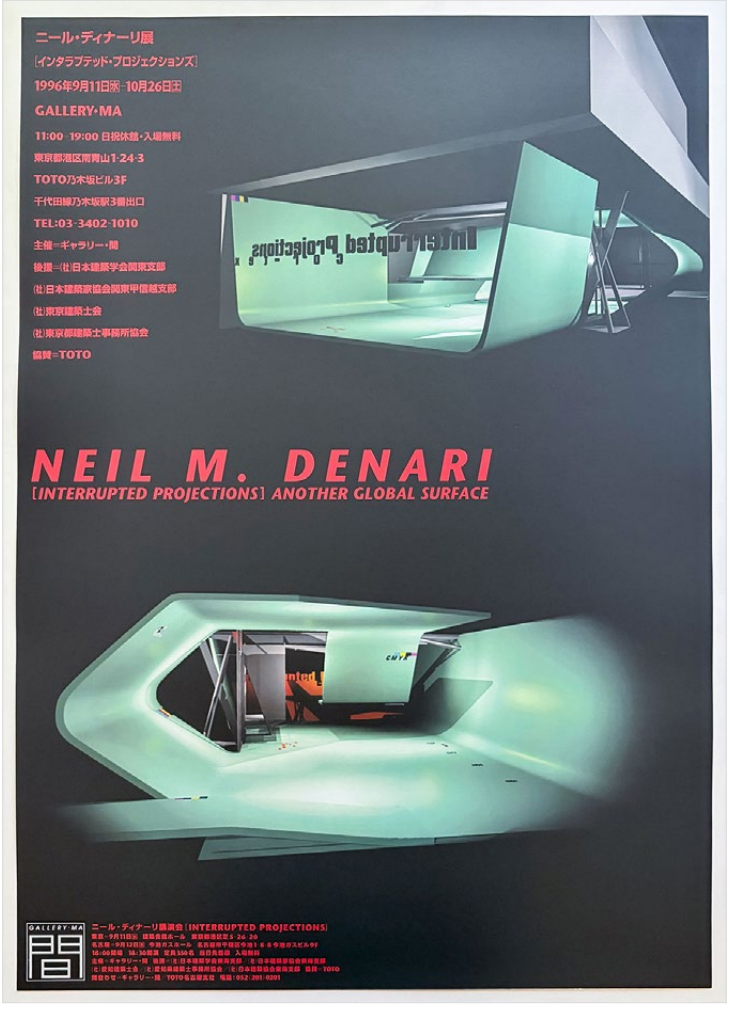
330

TANAKA (Ikko).

Niru Dinari ニール・ディナーリ展 Neil M. Denari.

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1996.

Neil M. Denari (1957–) is a famous post-modern architect and teacher. Subtitled 'Interrupted Projections' (**インタラプテッド・プロジェクションズ**) Denari transformed the gallery space by inserting one continuous, curved architectural structure, where the floors, walls, and ceilings all blend seamlessly together. For Gallery MA see also items 96, 108, 111, 120, 122, 131–133, 136, 143, 145, 156 & posters 277, 289, 290, 296, 305–308, 321, 329, 334, 340–342. *Works 1256.*



331

TANAKA (Ikko).

Mujirushi Ryohin—Firudo kukka.
無印良品 フィールドクッカー
[MUJI Products—Field Cooker].

Offset poster. B1. In fine condition. Tokyo, MUJI, n.d. [but 1996].

This poster advertises a field cooker by Mujirushi Ryohin. The slogan reads “Making outdoor cooking tastier and easier” (**アウトドア料理を、もっとおいしく、もっと手軽に**). See also 103, 155, 278, 279, 332, 359&368.*Not in Works*.



332

TANAKA (Ikko).

Mujirushi Ryohin 無印良品 [MUJI Products].

Offset poster. B1. In fine condition. Tokyo, MUJI, n.d. [but 1997].

This poster advertises the opening of a new branch of MUJI at Marui Kichijoji. Tanaka supplied a beautiful sparse illustration. The slogan in the right margin reads: 'Rooted, sprouted and blossomed in my town.' (**根づいて 芽ぶいて 咲く。私のまちに**). See item above. *Not in Works*.



333

TANAKA (Ikko).

Dai 3kai Oita Ajia Chokoku-ten—Sakuhin Kobo
第3回大分アジア彫刻展
The 3rd Oita Asian Sculpture Exhibition.

Offset Poster. B1. In fine condition. Tokyo, Oita Ajia Chokoku-ten Jikko Iinkai, 1997.

This poster is based on one which advertised the opening of submissions for the 3rd Oita Asian Sculpture Exhibition in the previous year. This event showcased contemporary sculptors from all over Asia. The prize-winning works were displayed in the Asakura Museum of Sculpture Memorial Park. *Not in Works*. C.f. *Works 1258*.



334

TANAKA (Ikko).

Mireniamu no Mokuzo Bunka
ミレニアムの木造文化 [The Millennium of the Culture of Wooden Construction].

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1996.

This poster advertises an exhibition organised by the Committee for the 2000th Anniversary Celebration of the Enshrinement of Ise Jingu Naiku (**伊勢神宮内宮御鎮座2000年奉祝記念事業委員会**). It coincided with an international academic symposium about the Ise Shrine. See also posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342. *Works 1259*.



335

TANAKA (Ikko).

Universal Networking Language 1996.

Offset poster. B1. In fine condition. Tokyo, Kokuren Daigaku, 1996.

Poster for the first Symposium on a Universal Networking Language (UNL) hosted by the United Nations University (**国連大学**) in Tokyo. *Works 1260*.



336

TANAKA (Ikko).

Issey Miyake 1996 #4.

Offset poster. B1. In fine condition. Tokyo, Miyake Design Studio, 1996.

Poster for the Miyake Issey collection for 1996. Photograph by Irving Penn. See next item. *Works 1267*.



337

TANAKA (Ikko).

Issey Miyake 1996 #5.

Offset poster. B1. In fine condition. Tokyo, Miyake Design Studio, 1996.

Photograph by Irving Penn. See above and items 46, 106, 112, 113, 117, 123, 129, 141, 309, 317&318. *Works 1268*.



338

TANAKA (Ikko).

Waga Machi わが町 [Our Town].

Offset poster. B1. In fine condition. Tokyo, Ginza Sezon Gekijo, 1997.

A Japanese adaptation of Thornton Wilder's (1897–1975) play, performed in the Ginza Sezon Theatre. The slogan on the left reads "Memories are sparkling; every day is precious" (**おもいでは、きらきら。まいにちは、いとおしい**). The director was Kamoshita Shinichi (1935–2021). *Works 1271*.



339

TANAKA (Ikko).

Osero オセロ Othello.

Offset Poster. B1. In fine condition. Tokyo, Ginza Sezon Gekijo, 1997.

Poster advertising a famous performance by the Royal National Theatre which was directed by Sam Mendes (1965–) with David Harewood (1965–) as Othello. *Works 1272.*



340

TANAKA (Ikko).

Oscar Niemeyer.

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1997.

First retrospective exhibition of Bazil's foremost architect Oscar Niemeyer (1907–2012). Spanning some 60 years of his career, it charts his beginnings with the Obra do Berco (1937), to his grandiose town-planning project of the capital Brasilia (1956–1964), and the Niteroi Contemporary Art Museum (1996). See also Gallery MA posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 341–342. *Works 1282.*



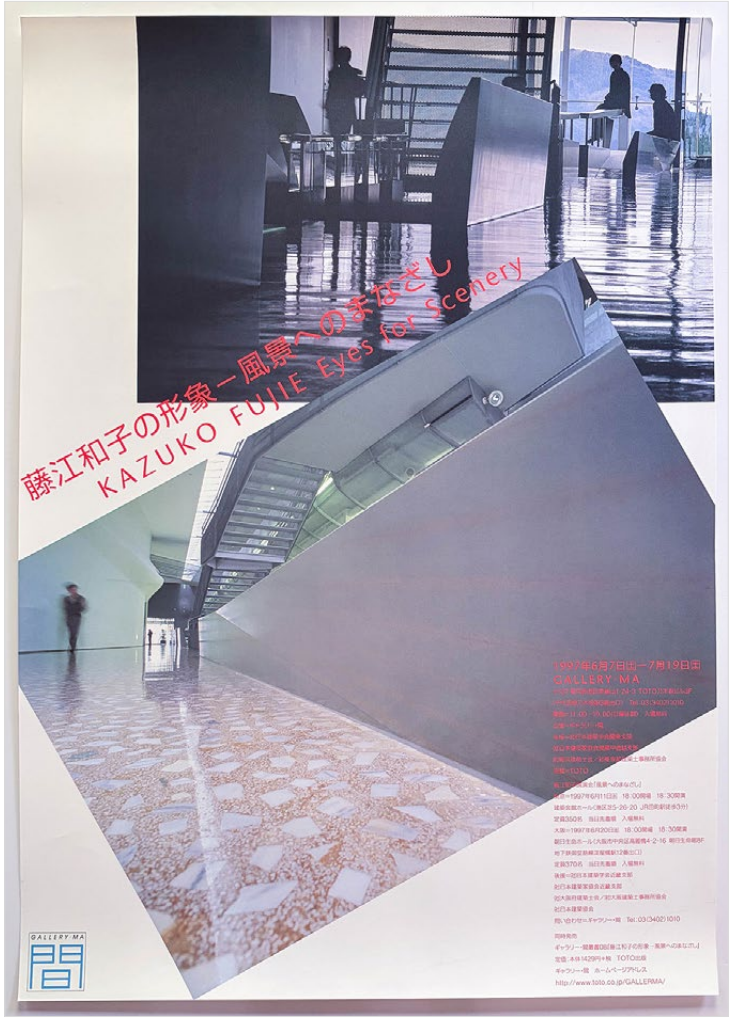
341

TANAKA (Ikko).

Fujie Kazuko no Keisho; Fukei e no Manazashi
藤江和子の形象：風景へのまなざし
Kazuko Fujie Eyes for Scenery.

Offset poster. B1. In fine condition. Tokyo, Gallery MA, 1997.

Poster advertising a retrospective exhibition at Gallery MA of Fujie Kazuko's (1947–) unconventional work. Fujie is an important figure in furniture and interior design. She experimented with the idea that furniture should form an interior scenery (**風景** *fukei*) that shapes human movement. See also Gallery MA posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342. *Works 1285*.



342

TANAKA (Ikko).

Shirakansu no Kenchiku シーラカンスの建築
Architecture of Coelacanth; Activities in the Office.

Offset Poster. B1. In fine condition. Tokyo, Gallery MA, 1997.

'Coelacanth Architects' was founded by Kojima Kazuhiro (1958–2016) in 1986. Ten years later they had eight partners who worked both individually and as a group. The name refers to an ancient fish species which famously had been discovered as a fossil before anyone knew that it was still alive. *Works 1286*.



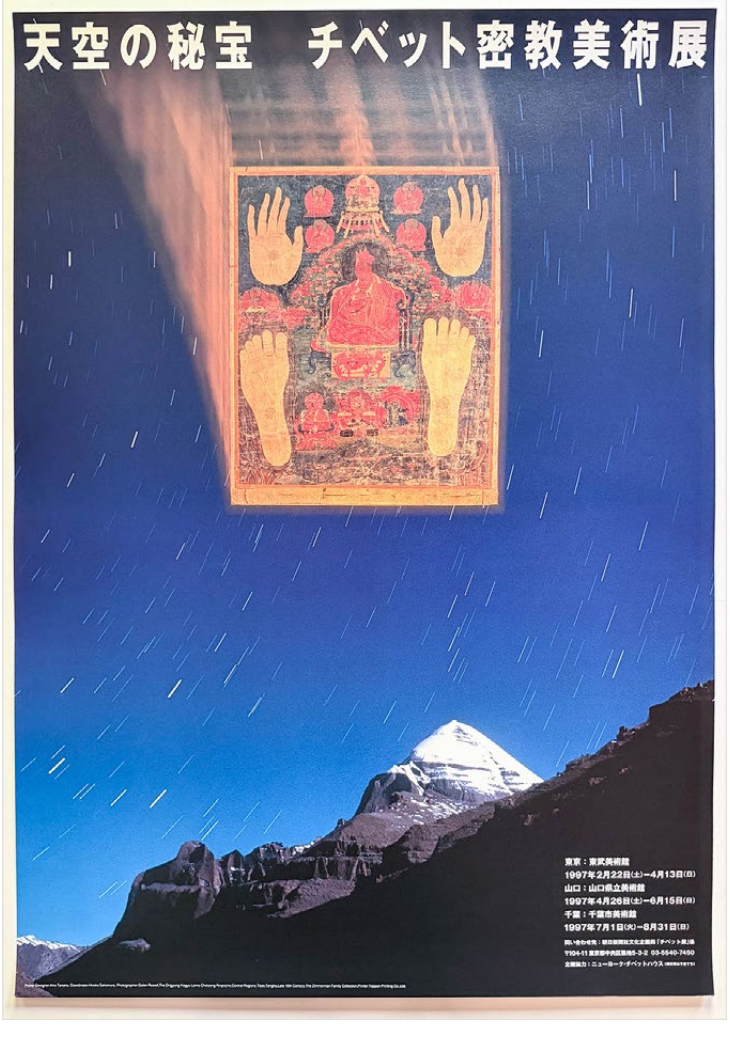
343

TANAKA (Ikko).

Tenku no Hiho; Chibetto Mikkyo Bijutsu-ten
天空の秘宝：チベット密教美術展
[Secret Treasures from the Sky: Exhibition of Esoteric Buddhist Art in Tibet]

Offset poster. B1. In fine condition. Tokyo, Asahi Shimbunsha, 1997.

Poster to promote an exhibition of Tibetan Buddhist art that toured museums throughout Japan (incl. the Tobu Museum of Art, the Yamaguchi Prefectural Museum of Art, and the Chiba City Museum of Art). Photograph by the American mountaineer Galen Rowell (1940–2002). *Works 1287*.



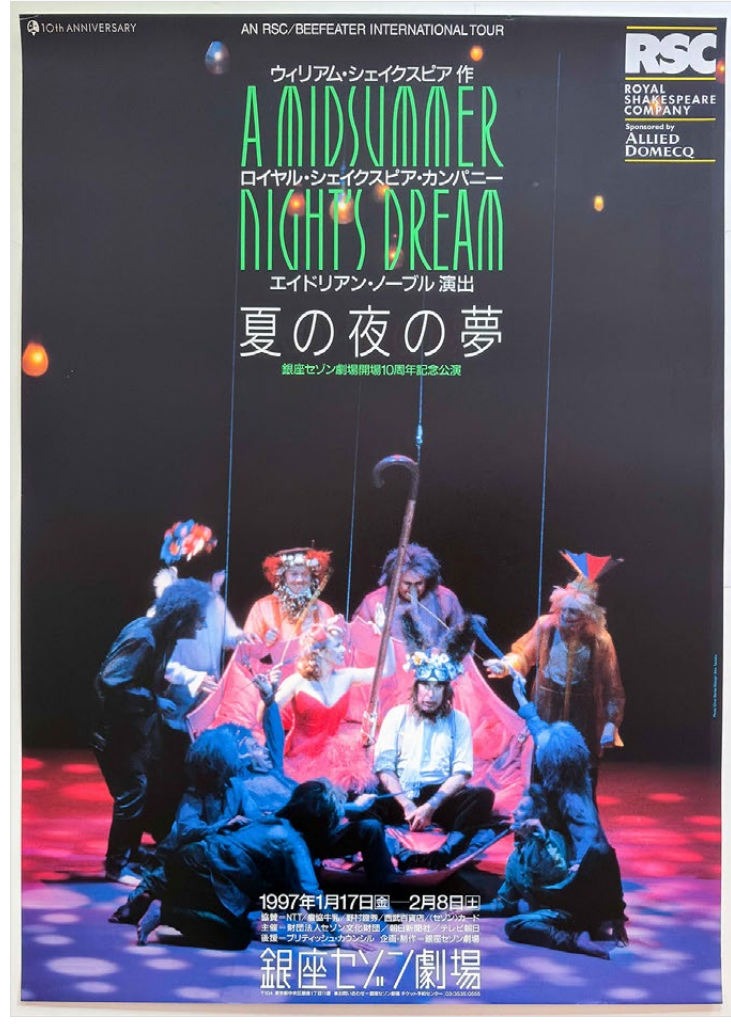
344

TANAKA (Ikko).

A Midsummer Night's Dream.

Offset poster. B1. In fine condition. Tokyo, Ginza Sezon Gekijo, 1997.

Poster for a performance by the Royal Shakespeare Company directed by Adrian Noble (1950–) at the Ginza Sezon Theatre. *Not in Works*.



345

TANAKA (Ikko).

Robotto to Shorai Shakai ロボットと将来社会
Robots and Future Society.

Offset poster. B1. In fine condition. Tokyo, Japan Society of Mechanical Engineers, 1997.

In 1997, the Japan Society of Mechanical Engineers (**一般社団法人日本機械学会**) celebrated its 100th anniversary. They hosted an international symposium to discuss the possibilities for the future of robotics. *Works 1290*.



346

TANAKA (Ikko).

ASCII.

Offset poster. B1. In fine condition. Tokyo, Ascii, 1997.

Founded in 1977, ASCII was Japan's pioneering tech empire, famous for developing hardware standards like the MSX, and distributing video games. This poster marks is the official 20th Anniversary of the ASCII Corporation and the launch of its new corporate identity. *Works 1291*.



347

TANAKA (Ikko).

Salvatore Ferragamo.

Offset poster. B0 (103x145cm). In fine condition. Tokyo, Museo Salvatore Ferragamo, 1997.

A very large poster produced for the Salvatore Ferragamo Foundation in Florence. It was printed in an edition of only 50 copies. See also item 147. *Works 1292*.



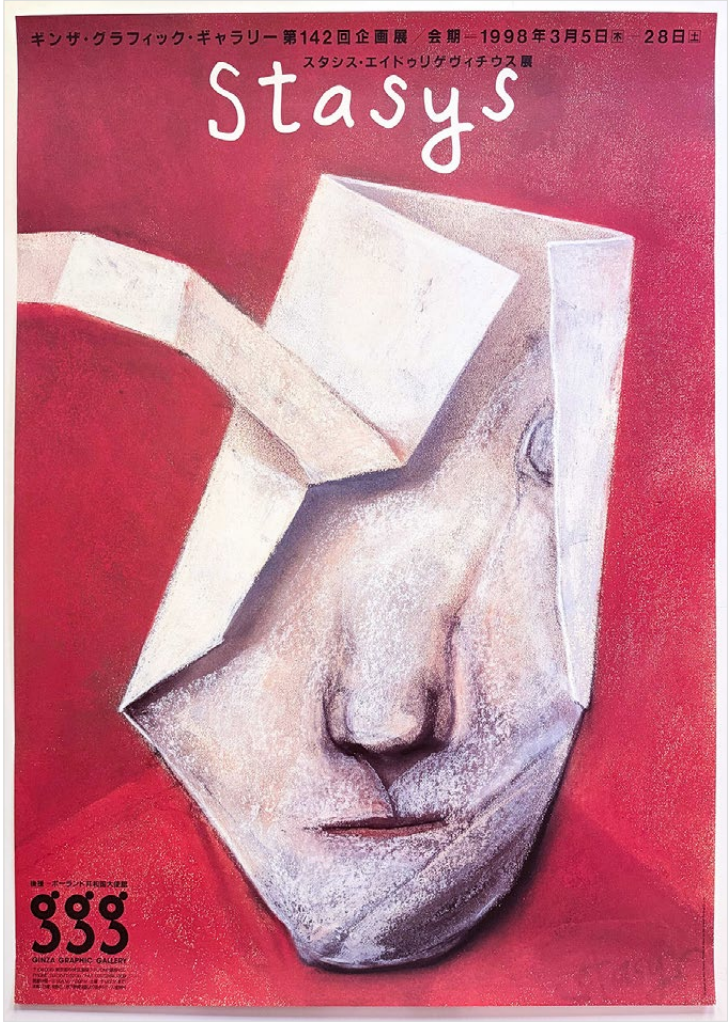
348

TANAKA (Ikko).

Sutajisu Eidorigewichiusu ten
スタシス・エイドリゲヴィチウス展 Stasys.

Offset poster. B1. In fine condition. Tokyo, Ginza Graphic Gallery, 1998.

Exhibition of works by the Lithuanian/Polish illustrator and graphic designer Stasys Eidrigevicius (b. 1949) who had already shown his work at GGG ten years previously. See also item 285. *Works 1316*.



349

TANAKA (Ikko).

Kanji Sono Shorai 1—Kantaiji no kenkyu
漢字その将来1：簡体字の研究 [The Future of Kanji 1—Research into Simplified Characters].

Offset Poster. B2. In fine condition. Tokyo, MOTS, 1998.

Poster for an exhibition examining simplified Chinese characters (*kantaiji*) at the Morisawa Typography Space. Tanaka used eight large Chinese characters in the right and left margin of the poster (**杰 价 丰 马—阴 检 劝 个**) to explain the rules that govern the simplification of traditional Chinese characters. For other items relating to Morisawa see 73, 140, 149, 188, 266, 287, 320, 324–328, 356, 363&367. *Works 1318*.



350

TANAKA (Ikko).

Dai 3-kai Kokusai Hokusai Kaigi—Hokusai no Sekai
第3回国際北斎会議—北斎の世界
The World of Hokusai April 19–22 '98
Town of Obuse Nagano Japan.

Offset poster. B1. In fine condition. Tokyo, Dai 3-kai Kokusai Hokusai Kaigi, 1998.

Advertising the 3rd Hokusai Conference held in Obuse in 1998. This was the first time an international conference about Hokusai was hosted in Japan. The previous two had been organised by Gian Carlo Calza (1940–) in Venice. See item 146&147. *Works 1332*.



351

TANAKA (Ikko).

Takayama Ukon 高山右近.

Offset poster. B1. In fine condition. Tokyo, Takayama Ukon Jikoin-kai, 1999.

Poster advertising a Noh version of the story of Takayama Ukon (1552–1615), a Christian daimyo who famously refused to disavow his faith. The play was directed by Umewaka Naohiko (1958–) and performed at the Tokyo Bunka Kaikan on September 25–26, 1999. An elegant piece with shades of white, text in silver. Photo by Sakata Eiichiro (1941–). *Works 1354*.



352

TANAKA (Ikko).

Kunisada Chuji 国定忠治 Kunisada.

Offset poster. B1. In fine condition. Tokyo, Ginza Sezon Gekijo, 1999.

Poster advertising a famous Samurai drama that was performed as part of the '99 Tokyo International Festival of the Performing Arts. The director was Kushida Kazuyoshi (1942–). *Works 1356*.



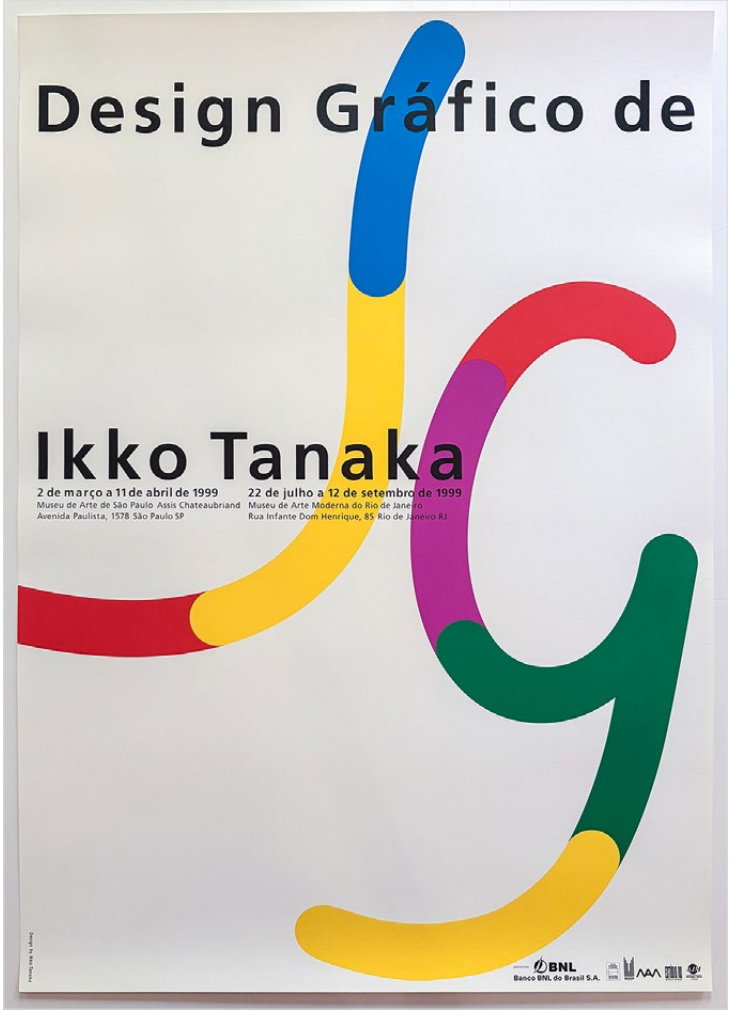
353

TANAKA (Ikko).

Design Grafico de Ikko Tanaka.

Offset poster. B1. In fine condition. Museu de Arte de Sao Paulo/Museu de Arte Moderna do Rio de Janeiro, 1999.

Poster for Tanaka's first exhibition in Brazil. 100 posters were shown at the Art Museum of Sao Paulo and the Museum of Modern Art in Rio de Janeiro. *Works 1357*.



354

TANAKA (Ikko).

Japan in Deutschland.

Offset poster. B1. In fine condition. Japanese Embassy, 1999.

Between 1999 and 2000, the Japanese Government funded a number of important cultural events throughout Germany, bringing exhibitions, theatre performances, and design events to Berlin, Hamburg and Frankfurt. *Works 1359*.



355

TANAKA (Ikko).

Tanaka Ikko Posuta ten—Dento e no Setten
田中一光ポスター展：伝統への接点
Beyond Tradition:
An Exhibition of Ikko Tanaka's Posters.

Offset Poster. B2. In fine condition. Tokyo, Kokuritsu Kindai Bijutsukan, 1999.

Poster for an exhibition at the National Museum of Modern Art in 1999. The exhibition explored how Tanaka synthesized traditional Japanese art forms, cultural motifs, and colour schemes with Western minimalist modernism. See item 148. *Works 1360*.



356

TANAKA (Ikko).

Ningen to Moji CD-Rom ten
人間と文字 CD-ROM展
Man and Writing CD-Rom Exhibition.

Offset poster. B1. In fine condition. Tokyo, Morisawa Typography Space, 1999.

This exhibition accompanied the 'Man and Writing' book and the CD-Rom project by the linguistics scholar Yajima Fumio (1928–2006). See items 149. A masterpiece. For other items relating to Morisawa see 73, 140, 188, 266, 287, 320, 324–328, 349, 363&367. *Works 1364.*



357

TANAKA (Ikko).

Shobi Dejitaru Ato Taisho 1999
尚美デジタルアート大賞
[Digital Arts Award 1999 in Shobi].

Offset Poster. B2. In fine condition. Tokyo, ASCII, 1999.

The Shobi Digital Art Award was a media art competition established by Shobi University (**尚美学園**) which specialize in information technology, music creation, and other visual media. ASCII sponsored the event. *Works 1371*.



358

TANAKA (Ikko).

Dai 15kai 'Tokyo no Natsu' Ongaku Matsuri '99
第15回「東京の夏」音楽祭'99
[The 15th 'Summer in Tokyo' Music Festival].

Offset Poster. B1. In fine condition. Tokyo, Arion Ongaku Saidan, 1999.

This poster carries the motto "Splendour—Practice—Virtuosity" (**華-業-藝**) three essential ingredients for a good music festival. *Works 1372.*



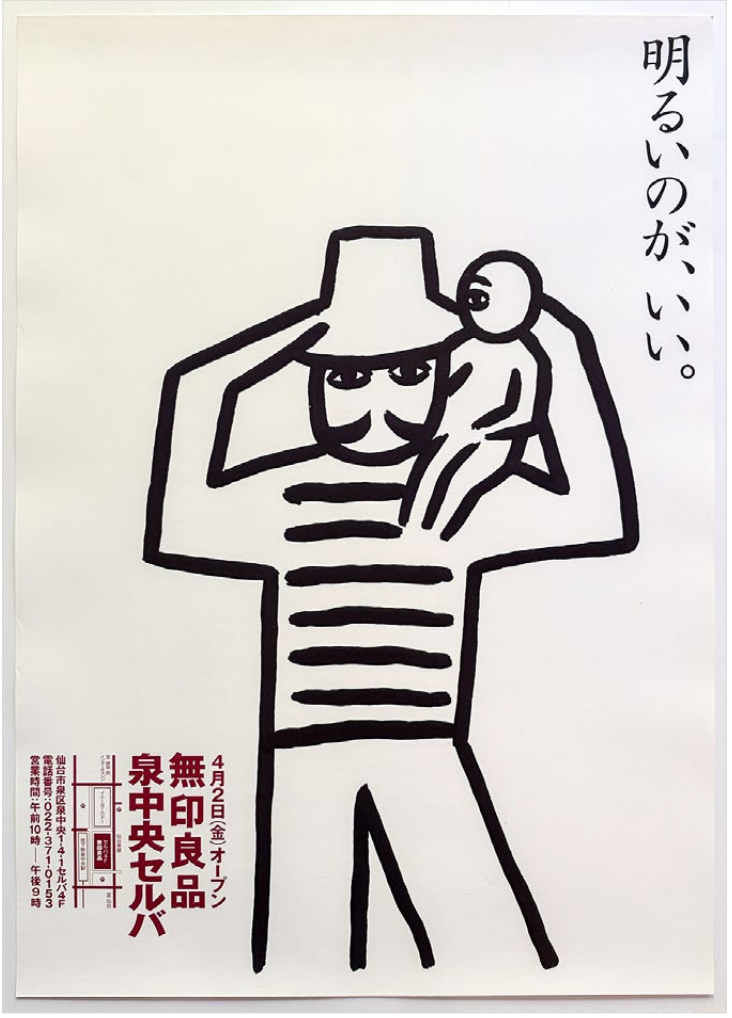
359

TANAKA (Ikko).

Mujirushi Ryohin Izumi Chuo Seruba Opun
無印良品泉中央セルバ店オープン
[MUJI Products Opening of the Izumi Chuo Selva Store].

Offset poster. B1. In fine condition. Tokyo, Muji, 1999.

Advertising the opening of a new branch of Muji Stores at Izumi Chuo (Tokyo). It carried the slogan 'I like it bright' (**明るいのが、いい**). See also items 103, 155, 278, 279, 331, 332&368. *Works 1375*.



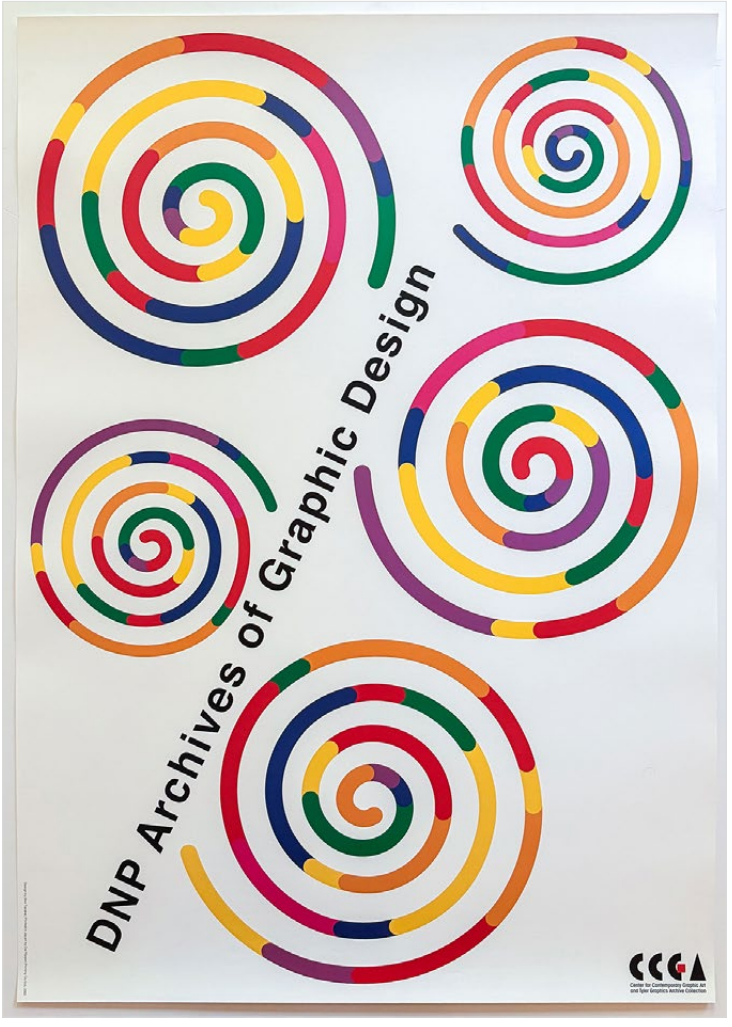
360

TANAKA (Ikko).

DNP Archives of Graphic Design.

Offset Poster. B1. In fine condition. Tokyo, CCGA Gendai Gurafiku Ato Senta, 2000.

This large exhibition was held to mark the opening of DNP graphic archive. It showed 140 representative works of graphic art from 1950–2000. The five colourful spirals stand for the five artists represented at the show. See item below. *Works 1396*.



361

TANAKA (Ikko).

DNP Gurafikku Dezain Akaibu Setsuritsu ten Posuta Gurafikkusu DNPグラフィックデザイン・アーカイブ設立展：ポスターグラフィックス DNP Archives of Graphic Design Inaugural Exhibition—Poster Graphics 1950–2000.



Offset poster. 2 copies in B1&B2. Minor wear, but still in very good condition. Tokyo, CCGA Gendai Gurafikku Ato Senta, 2000.

Exhibition of graphic design works from the archives of Dai Nippon Printing. Listed in order of seniority are Kamekura Yusaku (1915–1997), Hayakawa Yoshio (1917–2009), Nagai Kazumasa (1929–2026), Tanaka Ikko (1930–2002), Katsui Mitsuo (1931–2019), Fukuda Shigeo (1932–2009). See item above. *Works 1397.*



362

TANAKA (Ikko).

1000nin no Shashinka ga Toru
1000人の写真家が撮る The Heart of Japan.

Offset Poster. B1. In fine condition. Tokyo, Nippon Shashinka Kyokai, 2000.

Exhibition arranged by the Japan Photographers Association to mark the 50th anniversary of their founding. Works by 1,000 Japanese photographers were on display, documenting Japanese society at the turn of the millennium. *Works 1408*.



363

TANAKA (Ikko).

2000. Morisawa & Co.Ltd.

Offset poster. B1. In fine condition. Tokyo, Morisawa, 2000.

A classic celebration of the millennium. Tanaka lists the years 1901–2100 using a different type for each year. The logan in the centre says: “Characters that travel through time are beautiful” (**時をかける文字は美しい**). For other items relating to Morisawa see 73, 140, 149, 188, 266, 287, 320, 324–328, 349, 356&367. *Not in Works.*



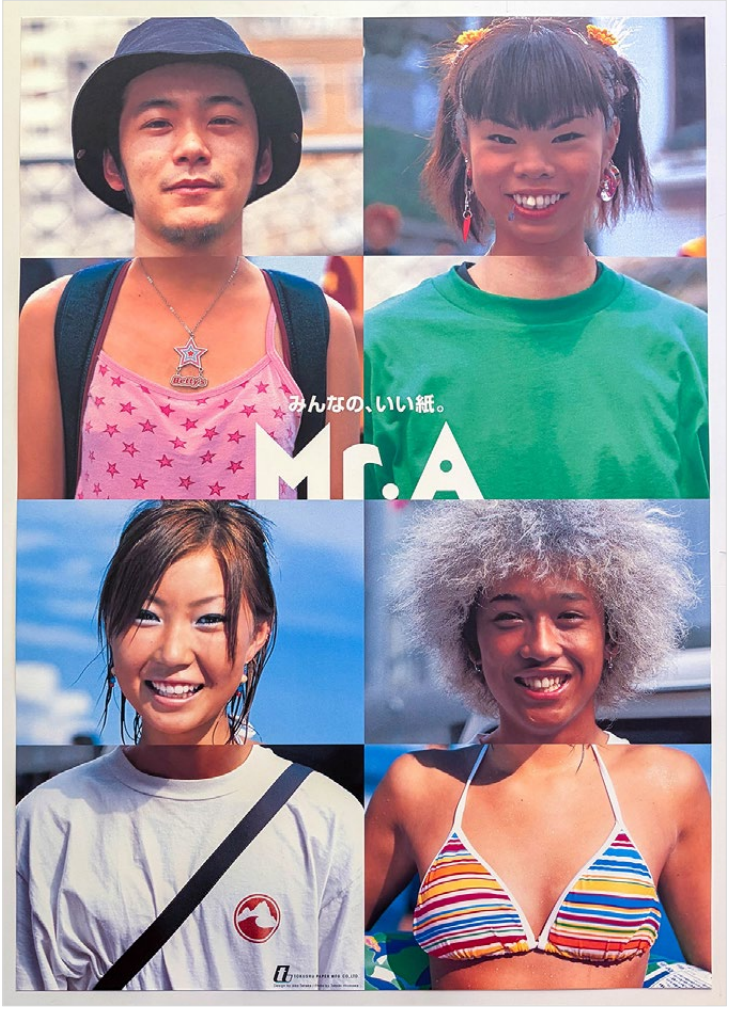
364

TANAKA (Ikko).

Mr. A. Minna no ii kami Mr. A：みんなの、いい紙 **[Mr. A: Everybody's Good Paper]**.

Offset Poster. B1. In fine condition. Tokyo, Tokushu Paper Manufacturing, 2000.

The poster was commissioned as a promotional showcase for "Mr. A" (ミスターA), a line of high quality uncoated printing papers manufactured by *Tokushu Seishi* (特種製紙). The poster features four happy young people photographed by Hirokawa Tomoki (1979–). See item below. *Works 1411*.



365

TANAKA (Ikko).

Mother.

Offset Poster. B1. In fine condition. Tokyo, Tokushu Paper Manufacturing, 2000.

Another poster commissioned by *Tokushu Seishi* (**特種製紙**), a high-end specialty paper manufacturer in Japan. The title "MOTHER" refers to "Mother Earth", emphasising the importance of nature in the quest for fine, sustainably sourced paper. See previous item. *Works 1412*.



366

TANAKA (Ikko).

Tomo ni 共に [Together].—
Art de Vivre #6.

Offset poster. B0 (103x145cm). In fine condition. Tokyo, Shiseido, 2000.

A Shiseido advert celebrating the millennium. It relates to the book by the former President of Shiseido Gemma Akira (1934–) entitled 'Shining Together' (**共に輝く**). See item 152. *Works 1418*.



367

TANAKA (Ikko).

[Ningen to Moji #1 人間と文字]
Man and Writing.

Offset Poster. B1. In fine condition. Tokyo, Morisawa, 2000.

This poster relates to the exhibition of photographs by Hatakeyama Takashi (1944–2022) of Mayan writing held in 1996. See also 328. *Works 1421*.



368

TANAKA (Ikko).

Mujirushi Ryohin #1

無印食品 #1.

Offset poster. B0 (103x145cm). In fine condition. Tokyo, MUJI, 2000.

This poster carries the tagline: "An intuition from 20 years ago. Love does not put on airs." (20**年前の直感—愛は飾らない**). See also items 103, 155, 278, 279, 331, 332&359. *Works 1428*.



369

TANAKA (Ikko).

Nadamoto Tadahito—Ningen moyou
灘本唯人 にんげんもよう
[Nadamoto Tadahito—Human Patterns].

Offset Poster. B1. In fine condition. Tokyo, Ginza Graphic Gallery, 2001.

Nadamoto Tadahito (1926–2016) was a leading illustrator in Japan. Born in Kobe he joined the advertising department of Sanyo Electric Railway in 1956 before turning freelance in 1967. He often used the phrase "*ningen moyou* (**灘本唯人**)" to sum up his artistic mission: to catch subtle emotional shifts, joys and sorrows of everyday life. *Works 1445*.



PROGRAMS & LEAFLETS



370

TANAKA (Ikko), design.

Sankei Kanze Noh Performance Programs and Leaflets.

6 leaflets, each measuring 25.7x18.2cm. In very good condition. Tokyo, Sankei Shimbun, 1976–1985.

Tanaka's commissions for Sankei Kanze Noh are in a league of their own. Each of them is a masterpiece. Tanaka had of course worked in the advertising department of Sankei Shimbun and in 1954 he produced his first poster for the '2nd Sankei Kanze Noh' performance in Tokyo. He continued to work on this project for nearly four decades and designed his last poster for the '38th Sankei Kanze Noh Performance' in 1992. It is clear the advertising Noh plays presented a challenge to Tanaka that he embraced like no other. On the one hand it is one of the most traditional of the performing arts in Japan. It is governed by strict rules of the *iemoto* system (**家元**) with hereditary Grand Masters who pass on their knowledge to the next generation. From the beginning Tanaka tried to push this art form into 'modernity', using an unorthodox combination of modern abstract designs in combination with traditional motives and colours. Programs, tickets and leaflets are extremely rare. For other Sankei Kanze Noh related items, see 165, 178, 187, 196, 211, 219&258.

1) The 23rd Commemorative Sankei Kanze Noh. **第二十三回記念サンケイ観世能**. Ticket, leaflet & program. 40pp. (1976). Performances of the Noh play 'Kantan' (**邯鄲**) with Kanze Motomasa (1930–1990), 'Sanemori' (**実盛**) with Kanze Shizuo (1931–2000), and the kyogen play 'Sakka' (**咲花**) with Sensaku Shigeyama III (1896–1986).

2) The 24th Commemorative Sankei Kanze Noh. **第二十四回記念サンケイ観世能**. Ticket, leaflet & program (light surface staining). 40pp. (1977). Four plays were performed, namely the Noh play 'Kamo' (**賀茂**) performed by Kanze Motomasa (1930–1990), 'Sumida' (**隅田川**) performed by Kanze Hisao (1925–1978), 'Dojoji' (**道成寺**) with Umewaka Yoshimasa (1948–), and the kyogen play 'The Swindler' (**察化**) with Sensaku Shigeyama III (1896–1986).

3) The 25th Commemorative Sankei Kanze Noh. **第二十五回記念サンケイ観世能**. Ticket & program. 48pp. (1978). Four plays were performed, namely 'Tsuchigumo' (**土蜘蛛**) with Kanze Motomasa (1930–1990), 'Matsukaze' (**松風**) with Umewaka Yoshimasa (1948–), 'Kikujido' (**菊慈童**) with Kanze Hisao (1925–1978) and the kyogen play 'Bushi' (**附子**) performed by Sensaku Shigeyama III (1896–1986).

4) The 27th Sankei Kanze Noh. **第二十七回サンケイ観世能**. Ticket, leaflet & program. 44pp. (1980). Performances of the Noh play 'Soga in Kosode Robes' (**小袖曽我**) with Kanze Motomasa (1930–1990), 'Sumida' (**隅田川**) with Umewaka Yoshimasa (1948–), 'Shunkan' (**俊寛**) starring Kanze Hideo (1931–2000), and Funa-Benkei (**船弁慶**) with Sensaku Shigeyama III (1896–1986).

5) The 30th Sankei Kanze Noh. **第三十回サンケイ観世能**. Ticket, leaflet & program. 48pp. (1983). Performances of the Noh play 'Okina' (**翁**) with Kanze Motomasa (1930–1990), 'Lady Aoi' (**葵上**) with Umewaka Yoshimasa (1948–), 'Nomori' (**野守**) with Kanze Tetsunojo VIII (1931–2000), and 'The Naked King' (**裸大名**) with Sensaku Shigeyama III (1896–1986). See poster 253.

6) The 32nd Sankei Kanze Noh. **第三十二回サンケイ観世能**. Ticket, leaflet & program. 44pp. (1985). Performances of the Noh play 'Kakitsubata' (**杜若**) with Kanze Motomasa (1930–1990), 'Dojoji Temple' with Umewaka Yoshimasa (1948–), and the kyogen interlude 'Crab and the Hermit' with Sensaku Shigeyama III (1896–1986).





371

TANAKA (Ikko), design.

TOTO Gallery Exhibition Leaflets.

12 leaflets, each measuring 25.7x18.2cm. In close to fine condition. Tokyo, Gallery MA, 1989–2001.

1) Tadao Ando: Architectural Horizons—Church on the Water, Church of the Light (1989). Pamphlet for an exhibition of two famous church projects by Ando Tadao (1941–): The Church on the Water (Hokkaido, completed in 1988) and the Church of the Light (Osaka, completed in 1989).

2) Parallel Landscapes: Eisaku Ushida & Kathryn Findlay Exhibition (1996); Ushida Eisaku (1954–2024) and Kathryn Findlay (1953–2014) were a husband-and-wife architectural team. This exhibition focussed on four projects, namely the Echo Chamber (1989) & Chiaroscuro House (1993), the Truss Wall House (1993), the Soft and Hairy House (1994), and the S Project (1996).

3) Carlo Scarpa: Essential Carlo Scarpa (1997). This exhibition was focussed on Carlo Scarpa's (1906–1978) designs for the Brion Family Cemetery in San Vito d'Altivole, with photographs by the architect Saito Yutaka (1947–).

4) Coelacanth Architecture (1997). Pamphlet for an exhibition of "Coelacanth architects" which was founded by Kojima Kazuhiro (1958–2016) in 1986. See poster 334.

5) Renzo Piano Exhibition: Out of the Blue (1998). This exhibition focussed on the works of the Renzo Piano Building Work-shop, a unique collective of architects and designers who defined architecture as an experimental process where each project is defined by individually crafted components.

6) Osamu Ishiyama: Recent *Works 1999–2001*—The world of Open Technology (1999). Pamphlet for an exhibition of projects by Ishiyama Osamu (1944–). 'Open Technology' advocated that architecture should be determined by the people who live inside it. They should be able to shape and modify their own spaces.

7) Shigeru Ban Exhibition: Projects in Process—Collaboration with Frei Otto. (1999). Exhibition of a joint project in Germany between Ban Shigeru (1957–) and Otto Frei (1925–2015). The Japanese Pavilion for the Expo 2000 in Hannover was fully recyclable.

8) Jun Aoki Exhibition: Atmospherics. (2000). Aoki Jun (1953–). The subtitle for this exhibition was 'The Quality of the Place' (**その場の質**) which explores the intangible 'atmosphere' of the inside space.

9) The Houses of Mayumi Miyawaki—Around the Table (2000). A retrospective exhibition of domestic architecture by Miyawaki Mayumi (1936–1998), whose approach to architecture was both modernist (cubist) as well as unconventional.

10) Le Corbusier: Houses (2001). Pamphlet for an exhibition of 103 architectural models made by students at the Architecture Department of the University of Tokyo, under the direction of Ando Tadao (1941–). The models were of residential building by the modernist master Le Corbusier (1887–1965) at a scale of 1/200.

11) Kazuhiko Namba Exhibition: The Box-Houses under Construction (2001). This exhibition featured Namba Kazuhiko's (1947–) "Box-House" (**箱の家**) concept, which promoted low-cost modularity for sustainable architecture.

12) Arata Isozaki Exhibition: Unbuilt/Anti-Architecture History (2001). This retrospective looked at unbuilt visionary projects and theoretical city plans by Arata Isozaki (1931–2022).

For items relating to Gallery MA see also: 96, 108, 111, 120, 122, 131–133, 136, 143, 145, 156 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342&377. Rare. *Not in Works*.

ORIGINAL GRAPHIC ART

372

TANAKA (Ikko).
Tsuna—A hiko 綱A・飛行
[Rope; Type A—flying].

Original silkscreen print. No. 2 of a limited edition of 30 copies. 54.5x76.7cm. Minor wear & soiling, but overall still in very good condition. Signed in pencil by Tanaka and dated: 1974.

In these two high-quality silk-screen prints Tanaka experimented with the graphic possibilities of a rope. In Japan the twisted red-and-white rope stands for an auspicious act of giving as well as the intertwining of people and fates (結び *musubi*). A masterpiece in terms of shapes, space, and colour. This print was not for sale. See next item. *Works 051*.



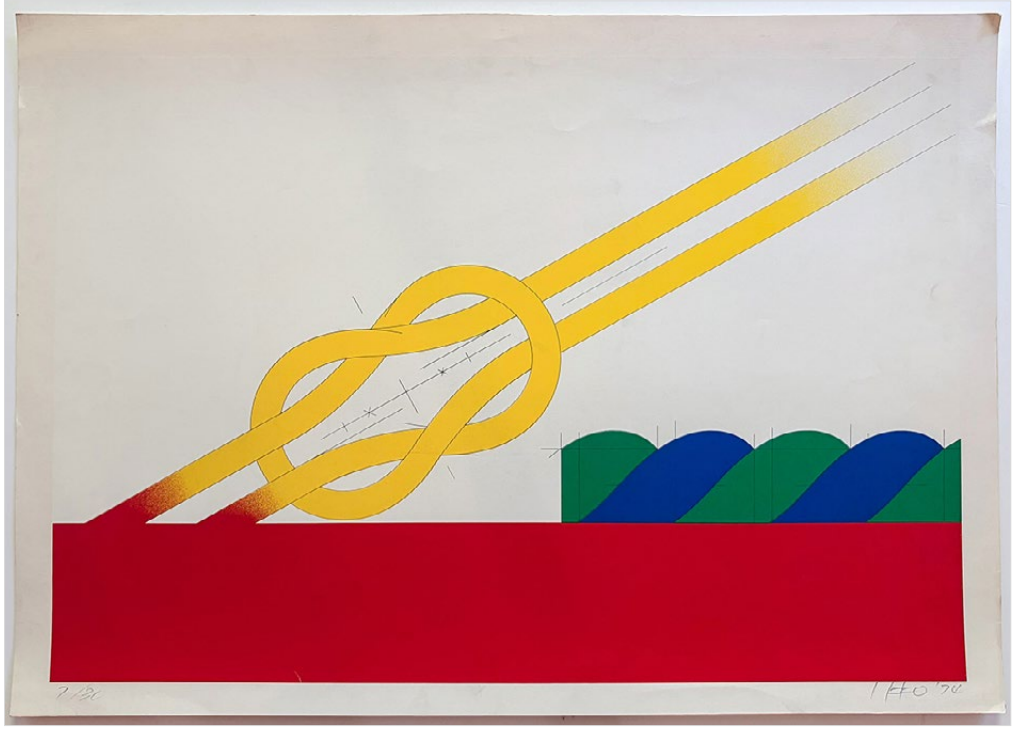
373

TANAKA (Ikko).

Tsuna—C musubi 綱C・結び [Rope; Type C—knotted].

Original silkscreen print. No. 7 of a limited edition of 30 copies. 53.5x75.5cm. Minor wear & soiling, but overall still in very good condition. Signed in pencil by Tanaka and dated: 1974.

The knotted *mizuhiki* rope became one of the hallmarks of Tanaka's design. The intertwined loops appear to grow from the ground like a sculpture. This print was not for sale. See also items 33, 192, 193, 200&218. *Works 053.*



ADDITIONS

374

TANAKA (Ikko).

Design of Ikko Tanaka.

First edition. Numerous colour photographic plates. Japanese text. With a loose folding list of exhibits. 4to. Original decorated flexible boards, two unobtrusive cello-tape marks on final page, overall still a very good copy. Unpaginated. Tokyo, Nara Prefectural Museum of Art, 1988.

Catalogue of an exhibition of Tanaka's work held at the Nara Prefectural Museum of Art. Tanaka was born in Nara and he was particularly pleased to be holding an exhibition in his hometown. Includes articles by Itoh Junji (1953–) entitled 'A Form Called Empty Space (**空間という名のカタチ**), and one by Kashiwagi Hiroshi (1946–) 'The Poetics of Form' (**形の詩学 田中一光のデザイン**). *Works 599.*





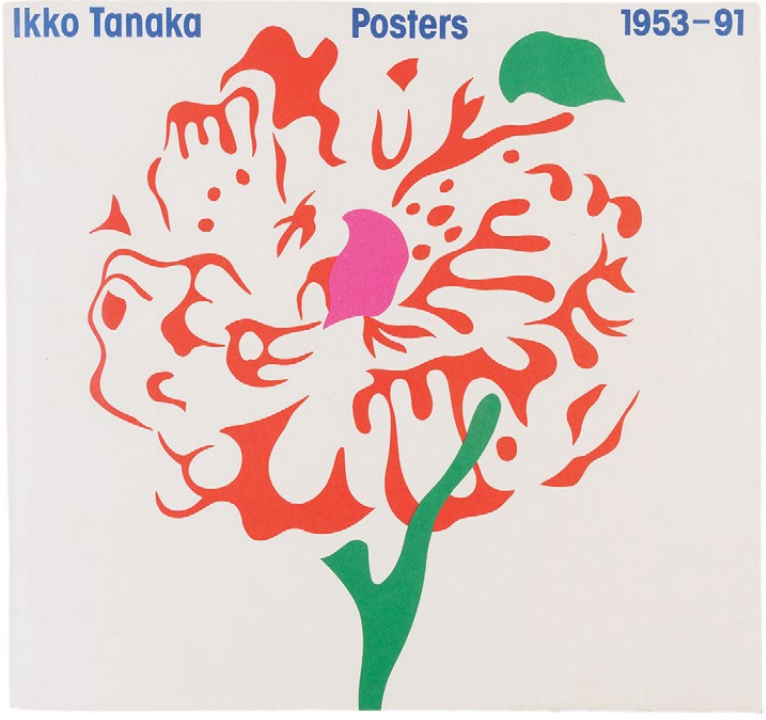
375

ITOH (Junji), text.

Ikko Tanaka—Posters 1953–1991.

Exhibition catalogue. Numerous colour plates. Japanese and English text. 4to. Original decorated flexible boards, a very good copy. Unpaginated. Tokyo, Cosmo Public Relations Corp. 1991.

Catalogue of an exhibition at the Keihan Gallery of Art and Science from August 30th to September 11th 1991. The writer Itoh Junji (1953–) contributed an essay entitled 'The Forms of Space': "In the history of twentieth-century modern art, while the discovery of 'the points of non-convergence' and 'the escape from the conventions of physical perspective' were wholly new experiences from the point of view of Western rationalism, for Japanese, they were familiar and traditional techniques of expression. That very familiarity, in fact, made their resurrection and revamping for the modern age all the more difficult." *Works 614*.





376

KEENE (Donald), text.

NOH—The Metropolitan Museum of Art 1993.

First and only edition. Exhibition catalogue. Numerous colour illustrations. Japanese text. 4to. Original decorated flexible boards, a very good copy. 24pp. Tokyo, Tanaka Ikko Design Studio, 1993.

Introductory program to ten Noh and Kyogen plays that were performed by the Kanze Now Theatre group at the Metropolitan Museum of Art from April 22nd to 24, 1993. The plays were Okina (翁), Futaribakama (二人袴), Daihannya (大般若), Izutsu (井筒), Busu (附子), Tsuchigumo (土蜘蛛), Sagi (鷺), Boshibari (棒縛) and Ikkaku Sennin (一角仙人). Together with a stapled 8vo. program of the same title. Flexible boards. 1993. *Not in Works.*





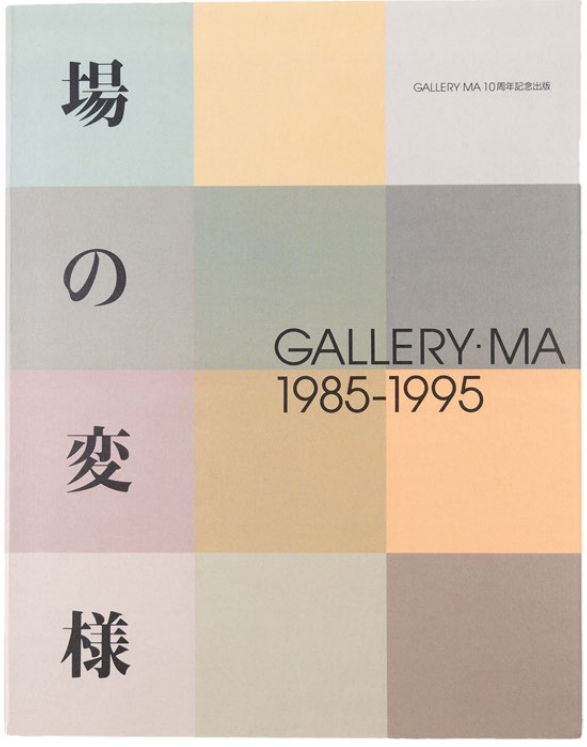
377

TOTO GALLERY.

Ba no Henyo: Gallery MA 1985–1995
場の変容: ギャラリー・間
[The Transfiguration of Space].

First edition. Numerous photographic illustrations. Large 8vo. Original decorated flexible boards, a very good copy. 110pp. Tokyo, Toto Shuppan, 1995.

The present issue was published to celebrate the 10th anniversary of Gallery MA and is the first compilation of exhibitions. It includes articles on Itoh Toyo (1941–), Frank O. Ghery (1929–2025), Ando Tadao (1941–), Bernard Tschumi (1944–), Uchida Shigeru (1943–2016) & Hara Hiroshi (1936–2025). It also has a 4pp. section showing all the posters that were published during those years. See also items 96, 108, 111, 120, 122, 131–133, 136, 143, 145 & posters 277, 289, 290, 296, 305–308, 321, 329, 330, 334, 340–342&371. *Works 301*.





378

TANAKA IKKO STUDIO.
Ginza Graphic Gallery 2001.

First edition. Numerous photographic illustrations. Text in English and Japanese. Folio. Original decorated flexible boards, a fine copy. 64pp. Tokyo, Dai Nippon Printing Co., [n.d., but 2002].

This issue of the Ginza Graphic Gallery was printed in early 2002, just after Tanaka passed away. It opens with two obituaries by Nagai Kazumasa (1929–2026) and Segi Shinichi (1931–2011). "To me, the foremost characteristic defining the design work of Ikko Tanaka was its freshness upon completion, but to borrow his own words, he said his work was born from a determination to cease just before one would otherwise fall into an agonizing abyss, and I see his point. He was neither so sentimental nor simplistic as to say that fish tastes best immediately after it is caught. On the contrary, he preferred taste that comes after a certain length of time has been allowed to pass and a proper measure of work has been performed on it. [...] As a designer Ikko Tanaka was a man who observed well and thought things through. In the midst of any adversity, he always set his target on refining and honing that adversity to the extent possible, to achieve maximum freshness in the final work. As a result, the finished product also manifested an unaffected cheerfulness as though nothing had occurred, and he was content giving people the impression that everything came from a spurt of intuition". (Segi Shinichi: 'Ikko Tanaka: A Pyramid of a Designer'. p. 11). Includes articles on Kida Yasuhiko (1944–2013), 'Typography of Hiromu Hara', Nadamoto Tadahito (1927–2016), 'Kontrapunkt: The Design Programme in the Danish State', and 'Hangul Poster: Seventeen Korean Graphic Designers'. The cover shows all the hallmarks of Tanaka, but it was designed posthumously by the Ikko Tanaka Design Studio.



