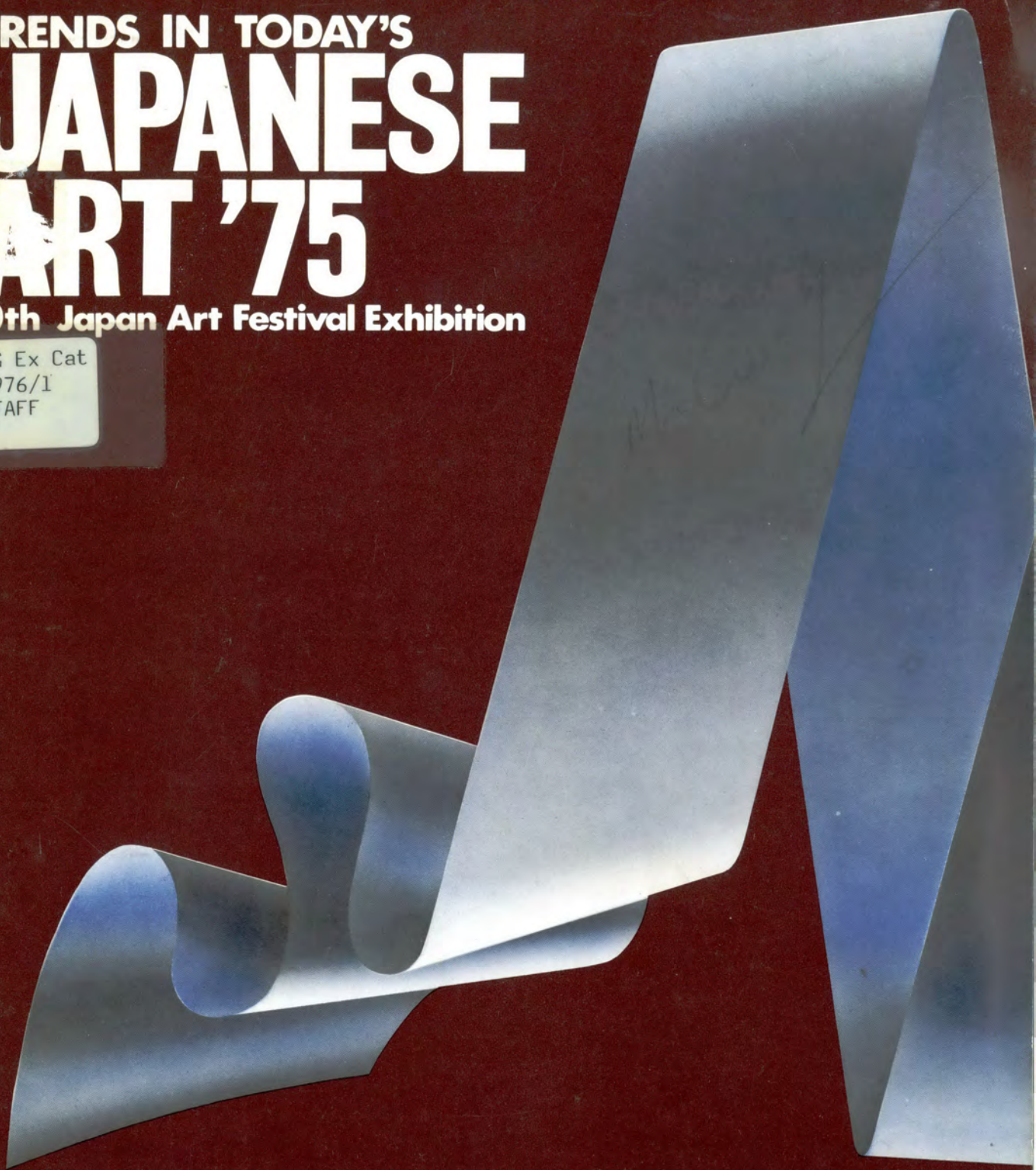


TRENDS IN TODAY'S
JAPANESE
ART '75

10th Japan Art Festival Exhibition

QAG Ex Cat
1976/1
STAFF



LIST OF WORKS

The 10th Japan Art Festival Exhibition (Australia)

No.	Name of Artist	Title of Work	Price (AUS \$)	No.	Name of Artist	Title of Work	Price (AUS \$)
(Two-Dimensional Works)							
1	AKIMOTO Yukishige	Series Botanical Garden '75 B	95	53	SAKURAI Makoto	Laughing Stock	68
2	" "	Series Botanical Garden '75 C	95	54	" "	Poor Place	68
3	AY—O	I Love You. A	203	55	SATO Isao	Street	1,351
4	"	I Love You. B	203	56	SHIGI Go	Photo from Picture No. 2	405
5	"	Mr. & Mrs. Rainbow X	203	57	SHIMA Kuniichi	Curtain	135
6	AZECHI Takuji	Carving—River	486	58	SHIMOKAWARA Yoichi	Velvet	1,216
7	" "	Carving—Stone	486	59	SHINDO Kenkichi	Manifest Written in Moderation A	—
8	DOMOTO Hisao	Planet—Yellow III (Nativity)	3,649	60	" "	Manifest Written in Moderation B	—
9	" "	Planet—Red (Glow)	4,054	61	SHIRATA Midori	Cock	73
10	FUKASAWA Shiro	Paper Monument of Patient Card 7412	122	62	" "	Owl	70
11	FURUDATE Ko	50109	541	63	SUDA Motoki	Method of Space 75-R	676
12	HAMADA Kiyoshi	Work G	541	64	TAKAOKA Matsuo	Series People C	189
13	HAMAGUCHI Yukio	One Two Copy	541	65	TANABE Kazuro	Paradise 5th Series No. 1	108
14	HAMANO Toshihiro	Work 75-4	946	66	" "	Paradise 5th Series No. 2	108
15	" "	Work 75-5	1,081	67	YAMAZAKI Taiho	鳳舞 (Hōbu) Phoenix Fluttering	1,622
16	HONDA Shingo	Extension—No. 41	676	68	YOSHIHARA Hideo	Mirror of the Mirror—L	135
17	IDA Shoichi	In Front Of	324	69	" "	Last Summer (Glass)	108
18	IMAI Norio	Horizon—J	541	70	" "	Mirror	108
19	ISHIHARA Yuriko	Things Wrinkled	811	71	UEDA Hiromi	Concoction 75-5	1,351
20	" "	Things Destroyed	811	72	UEDA Kaoru	Chocolate Sundae	1,081
21	KATASE Kazuo	Untitled	541	73	YAYANAGI Tsuyoshi	Yellow Machine & Green Times	189
22	KIMURA Hiroshi	Cosmos 2	324	(with OKAMOTO Shinjiro)			
23	KIMURA Kosuke	Out of Time—F1	108	(Three-Dimensional Works)			
24	" "	Out of Time—F3	108	74	FUKUDA Shigeo	HORSE AND ESROH	1,932
25	" "	Out of Time—F8	108	75	" "	Mr. NINOMIYA Kinjiro	1,932
26	KONO Michio	Metempsychosis I (Series Möbius)	541	76	GINJIRO	Negative Instrument	432
27	KOYAMA Abito	Work F	324	77	HAYASHI Takashi	A Straight Line cut in the Physical Direction	1,216
28	MAEKAWA Tsuyoshi	Work A	541	78	" "	E. S. P. Silkroad Cable Plan	541
29	MASUCHI Yasuo	Fishing Village	1,351	79	HORI Kosai	Three Primary Colors—Practice Vols. 1, 2, 3	1,216
30	MATSUMOTO Akira	Landscape	1,351	80	KADONAGA Kazuo	Wood No. 5 C	1,351
31	MINODA Norihiko	Part No. 3-1	405	81	KIDO Osamu	75-4F Yesterday-Today	1,892
32	MIO Kozo	Scene 	3,243	82	KIGUCHI Kosui	Sacred Lot	811
33	" "	On the Beach <D>	4,595	83	KITAMURA Tamio	Permanent Series I	405
34	MORI Hideo	False Blue Sky (Empire of Blue Sky)	1,892	84	KOMURO Itaru	Relation and Recognition 2	946
35	" "	False Blue Sky (Orderly Landscape)	1,892	85	KURANUKI Toru	Acryl Ammonites	2,162
36	" "	False Blue Sky (Magician's Sky)	1,892	86	MOCHIZUKI Kikuma	Substantial & Insubstantial Image	1,351
37	MORIOKA Kansuke	Where the Man is.....(1)	68	87	MORIYA Yukiyo	Catastrophe and Structure No. 5	—
38	" "	Where the Man is.....(2)	68	88	NISHIO Norimasa	From Void into Void Heaven	1,351
39	MORITA Shiryu	想 (Sō) Thought	1,486	89	ODA Jo	Circle and Cube.....Counter-earth	1,622
40	" "	抱 (Hō) Embrace	892	90	OKAMURA Koemon	Scrap and Crack III	1,216
41	" "	泉 (Izumi) Spring	892	91	SAKAO Atsuko	Time Zone (C)	1,351
42	NAGAI Kazumasa	Y—1	122	92	" "	Time Zone (D)	1,351
43	" "	Y—2	122	93	SEGUCHI Hidenori	We no longer Invite You—1907	811
44	" "	Y—3	122	94	SHIMOTANI Chihiro	Under Unit Control.....	541
45	" "	Y—4	122	95	TAKAHASHI Masaru	Traveller's Return and His Structure	1,351
46	NAGAOKA Hiroshi	Past-Present-Future No. 1	—	96	TAKAHASHI Sachiko	Attemption	405
47	NAKANO Takeo	Soluting State of Two Straight Lines	676	97	TAKAMA Natsuki	Ambrosia	405
48	NIMURA Yuko	Zone 1mm 75-4-1	54	98	TANAKA Hideho	Square	1,622
49	" "	Zone 1mm 75-4-2	62	99	TASHIRO Yukitoshi	Work (White Box)	216
50	NISHIMURA Yoshio	Work II	676	100	" "	Work (Black Box)	270
51	SAITO Satoshi	Untitled (1)	405	101	YAMAMOTO Eishi	Acrylic Mountain	2,162
52	" "	Untitled (2)	270				





TRENDS IN TODAY'S
JAPANESE
ART '75

10th Japan Art Festival Exhibition

New Zealand Exhibition:
National Art Gallery, Wellington
Sept. - Oct. 1975

Australia Exhibition:
National Gallery of Victoria, Melbourne
Nov. - Dec. 1975

Queensland Art Gallery, Brisbane
Jan. - Feb. 1976

あいさつ



藤井丙午

ジャパン・アート・フェスティバルは、本年を以って設立十周年を迎えました。その記念すべき展覧会を、我が国と同じ太平洋地域に属し、我が国とこれまで政治・経済の分野において密接な関係を維持してきたニュージーランドおよびオーストラリアの両国で開けることは、我々にとって誠に意義深いものがあります。

従来の日本と両国の交流は主として通商面に重点がおかれ、文字通り良きパートナーとして今後も発展していくことが予想されますが、国際間の交流というものは、一つの分野においてのみ伸展するのではなく、あらゆる分野においてバランスのとれたものが望ましいと考えております。

その意味から、従来とも文化面での交流に見るべきものが少なかったオセアニア地域に日本の若い世代の美術作品を紹介することは、私共にとりまして大きな喜びであると同時に、これが相互理解に果す役割は決して少なくはないと自負するものであります。

このジャパン・アート・フェスティバルというタイトルの展覧会は、国内においては全国より美術作品を公募し、これを賞し、海外においては招待作家をも含めた文化交流用の大型展覧会として紹介するという2つの目的をもっております。

過去9年間に、多数の若い有能な芸術家がこの公募を跳躍台として世界美術の檣舞台に巣立っていきました。彼らは今、内外で華やかな活動を繰広げております。

しかし、協会は、更に優れた形態の文化交流を求めて摸索を続けております。美術は、直覚芸術として世界中の人々が話し理解する言語であるとはいえ、我々の前途に横たわる道は依然として長く、且つ峻しいものがあります。従って、この展覧会を機に、作品群に表現された我々の精神が両国の人々によって理解され、芸術文化における日本の一面が理解されうれば、それは我々の大きな喜びであります。

この美術展が開催されるまでには、両国の大勢の人たちの惜しみない協力が注がれましたが、ここに紙面をかりて、私は衷心よりお礼申し上げます。

国際芸術見本市協会
会長 藤井丙午

Greeting

The JAPAN ART FESTIVAL Association has seen its tenth anniversary this year. It is most significant for us that this commemorative exhibition can be staged in New Zealand and Australia, which belong to the Pacific Area as we do, and have increasingly close ties with our country in the economic and political fields.

The exchange between these two countries and Japan has so far leaned mostly on trade, and we might possibly develop into each other's best partners. But, what is most desirable in an international exchange is that it be well balanced in every domain, not just in one field. It is our great pleasure, therefore, that an art exhibition of Japanese youth can be held in the Oceanian Area, where little has been seen in the domain of cultural exchange. At the same time, we are confident that this event may play an important role in deepening mutual understanding between us. Indeed, the exhibition, which is entitled JAPAN ART FESTIVAL, has two aims: inviting the public in Japan in the annual competition, and presenting the selected works and the additional invited works abroad in the form of a wide-range, cultural exchange-minded exhibition.

During past nine years, not a few young and talented artists have leapt onto the stage of the international artistic world through the Association's annual competition. They are now engaged in brilliant activities both in Japan and abroad. But the Association continues to grope for better ways of international cultural exchange. The way before us is awfully long and dreadfully steep, although the fine arts, as an intuitional art, are a language which is spoken and understood by everybody else in the world.

It will be our utmost pleasure, therefore, if, on the occasion of this exhibition, the people in New Zealand and Australia can gain an understanding of a facet of modern Japanese art and culture, and likewise an understanding of our mind as expressed in these works.

The generous efforts of a great many people of New Zealand and Australia have been instrumental in organizing and making this exhibition possible. For this unflinching cooperation, we wish to extend our heartfelt gratitude and deep appreciation.

Heigo FUJII, President
JAPAN ART FESTIVAL Association

Foreword

The Japanese archipelago which bends into the Pacific ocean in a convex arc from the east end of the Eurasian continent is presumed to have constituted a part of the continent until the last glacial period. After separation from the continent, too, multifarious things foreign surged upon this archipelago across the seas from Siberia and Mongolia to the north, from Korea, China, Indochina and India to the west, and from the Philippines, Indonesia and islands in the South Pacific to the south. But the intervening seas, particularly the ocean expanding eastward, also served as natural barrier against foreign invaders, with the result that foreign cultures of all sorts could settle in Japan and fermented there in a unique way.

Located in the monsoon belt of high relative humidity, this archipelago is blessed with mild natural conditions and rich variations in climatic patterns which tenderly mantle, rather than daunt, the people living there. Furthermore, endogamy among a fairly homogeneous people continued for long years, with shamanism and mythology—based on nature worship and the cult of ancestral spirits—exerting deep-rooted influences. On the other hand, however, indigenous systems of metaphysics and religion failed to be developed. Thus the Japanese people, while maintaining their own character, customs and feelings under the surface, have always shown a marked sensitiveness to foreign cultures, assimilated them in their daily life, and built up a unique tradition to translate their life into art.

After the Renaissance, facing the aggressive advance of Western countries into Asia which was spearheaded by Christian missionaries, Japan's feudal rulers adopted an unparalleled national isolation policy, almost completely banning intercourse with foreign countries. Under the seclusionist policy that had lasted as long as three hundred years, Japan was left behind by the world, but, internally, witnessed production expand, education spread, and tradition seed down into the grass-roots life.

In the latter half of the 19th century,



針 生 一 郎

序 文

ユーラシア大陸の東端から、弧状に太平洋につきてている日本列島は、最後の氷河期までは大陸と地つづきだったと推定される。大陸と断絶したのちも、北はシベリヤ、モンゴルから、西は朝鮮、中国、インドシナ、インドから、南はフィリピン、インドネシア、南太平洋の島々から、海を通過してさまざまな文物がここにおし寄せた。だが、海は同時に外敵の侵入を防ぐ自然の要塞でもあり、とりわけ東にひろがる広大な大洋を渡ることは久しく困難だったから、あらゆる外来文化はここに吹きだまりのように沈澱して、独特な醗酵をとげたのである。

もともと、温帯でモンスーン湿帯に属するこの列島では、自然がおだやかでうるおいに満ち、季節の変化に富んで、人間を威圧するよりも、人間をやわらかくつつみ、その感覚にとけこみやすい。その上、人種的にも比較的単一で均質な人々の同族結婚が長くつづいたから、自然崇拜と祖霊崇拜を中心とする呪術と神話は根づき支配力をもったが、反面、独自の形而上学や宗教の体系は形づくられなかった。こうして、風俗、習慣、心情は根底において連続性を保ち、歴史すら自然現象のようにくぐりぬけながら、外来文化をたえず敏感にうけいれ、いつのまにかそれらすべてを日常生活のうちに同化し、その生活をそのまま芸術化してしまう不思議な伝統がつけられられたのである。

ルネサンス以後、キリスト教の宣教を先頭とする西洋諸国のアジア進出に直面して、日本の封建統治者は、ほとんどいっさいの外国との交通を禁圧する世界に類例のない「鎖国」政策をとった。三百年にもわたるその「鎖国」のなかで、日本は世界の大勢からとりのこされた反面、国内の生産は高まり、教育は普及し、上述のような伝統は民衆生活にまで浸透した。19世紀後半、すでにアジアの多くの国を植民地、半植民地としたヨーロッパ、アメリカ、ロシアなどの軍艦があいついで訪れたとき、日本の封建的支配権力はやむをえず開国し、ついで民衆運動の高まりのなかで崩壊する。こうして、それまで長く政治的に無力化されてきた天皇制を中心に、強力な中央集権国家が作りあげられるが、この国家は植民地的従属国の運命をまぬがれようとして、ひたすら西洋化、近代化、工業化をいそぎ、ついにみずからアジア諸国の侵略にのりだすにいたった。第二次大戦の敗戦で、わたしたちはこのような近代日本の歩んだコースを深刻に反省したはずだが、それから30年たってみると、日本は高度成長の名のもとに、近代化、西洋化、工業化のコースをひた走り、世界中に経済進出するにいたっている。

第二次大戦後、ヨーロッパやアメリカでは日本の禅宗、能、茶の湯、生け花、書などについての関心が高まったことがある。それは20世紀初頭、ピカソやマチス、ドイツ表現派などがアフリカの黒人彫刻やオセアニアの彫刻に感動したのと同様、西洋文明が自己を変革し拡充する新たなフロンティアを求める動きであった。だが、日本の現代に生きるわたしたちは、それらの風潮に手放して同調するわけにはいかない。なぜなら、過去に完成された美意識と表現の型は、膨大な民衆生活の底辺のなかから生みだされたものである。その上、T.S.エリオットがかつていったように伝統とはうけつぐべき遺産や様式ではなく、たえず新たに発見すべき創造の共通基盤であるとすれば、わたしたちはそれを今日の生活のただなかから発見しなければならない。現にわたしたちは、近代化、工業化の趨勢も、さながら自然現象のようにうけいれてきた結果、今日の大量生産と大量消費、都市化と公害のなかで、中世日本の芸術家が、天変地異とうちつづく戦乱のなかで仏教的終末論から「この世はかりのすみか」「諸行無常」と観じた心情を追体験している。伝統と近代化は矛盾する両極ではなく、表裏一体をなしており、

ships of the European countries, the United States and Russia which had already colonized many Asian countries entered Japanese ports one after another. The feudal ruling power at the time was compelled to open the country, and subsequently fell in the midst of rising popular movements. Then a State with a powerful centralized government, centering around an Emperor system that had been politically incapacitated for centuries, came into existence. To avert the fate of other Asian countries placed under colonial rule, it pursued a course of Westernization, modernization and industrialization, and eventually embarked on armed aggression into Asian countries.

Defeated in World War II, we Japanese gravely reflected on the course pursued by the modern Japan. Thirty years since then, Japan finds itself dashing on the path towards modernization, Westernization and industrialization once again under the name of high economic expansion.

After World War II, there was a time when popular interest in Europe and America surged in Japanese Zen-Buddhism, Noh, tea ceremony, flower arrangement, calligraphy, etc. This was similar to the phenomenon which took place at the outset of the 20th century when Picasso, Matisse and German expressionists were moved by Black Africans' carvings and Oceanian sculptures. It was another movement of Western civilization in search of a new frontier through self-innovation.

The contemporary Japanese, however, can hardly go along with this trend without reserve, for the aesthetic sense and style of expression that had been accomplished in the past were born out of the grass-roots of popular life. Moreover, if, as T.S. Eliot said, a tradition is neither property nor style to be inherited, but common creative foundations for constant new discoveries, we must find them in the vortex of our daily life. In fact, since we took modernization and industrialization for granted, we are now experiencing what artists of medieval Japan lamented when natural disasters and wars occurred one after another—this time, however, in the midst of mass-

現代日本の芸術家たちは、今日の普遍的言語をふまえてその根源にメスを入れながら、伝統を更新し、国境をこえたコミュニケーションの道をさぐっているのである。

この巡回展の出品作は、コンクールによって選考された57人の若い世代と、批評家推薦による14人の最前線作家から構成されているが、そこにはわたしがいま述べたような姿勢が、さまざまな方向であらわれている。

たとえば、伝統芸術の一ジャンルである書を見るがいい。森田子龍と山崎大抱は、象形文字の慣用的意味をたちきり、観念とイメージが胎生する始原にたちかえって、激的な内発的行為の軌跡から、未知の形態と意味をはらんだ新しい記号をつくりだそうとする。筆の動勢によって墨のマティエールと余白をふくんだ空間全体が緊張しながら生命の躍動にみち、あくまでひらかれた秩序を形づくるのである。一方、角永和夫や林鉅は、日本の生活伝統のなかで大きな比重を占める木と紙という素材を使って、彫刻の概念を否定するようなオブジェをつくっている。角永の『Wood No.5 C』は、太い丸太棒を紙のようにうすく水平に切断し、それをもとどおりにつみかさねている。木を刻んで自然の何かをかたどり、あるいは木を組みあわせて抽象的な形態を構成するかわりに、この作家は行為と人工を加えた素材によって、自然の物体を再構成しながら、その存在を新しい眼でみつめ直させようとする。ジャスパー・ジョーンズが二次元の平面に、数字、旗、射的など二次元の記号を描いたように、これはイリュージョンとリアリティを一挙にスパークさせるところみてもある。林鉅の『形而下の方向に切断された一文字』は、紙というやわらかい素材を集積して、明確に構築的な空間を現出している。

絵画や版画には、写真を使ったものや写真的視覚をとり入れたものがかなりある。これはポップ・アートやハイパーリアリズムの潮流、版画におけるシルクスクリーン技術の発達とともに、現代美術の国際化した傾向のひとつでもあるが、日本ではまた固有の必然性がある。マス・メディアが異常なまでに膨張し、民衆の日常生活に占める比重がきわめて

production, mass-consumption, urbanization and pollution.

Tradition and modernization are not incompatible extremities but inseparable things. Contemporary Japanese artists are exploring ways and means of communication across national boundaries while getting to the root of today's universal languages and attempting innovating efforts on tradition.

The entries at this touring exhibition have been sent by 57 young artists who were selected at a contest and 14 top artists recommended by art critics. Their works display what I have so far described. For instance, take a look at calligraphy that is one of the traditional art forms in Japan. Shiryu Morita and Taiho Yamazaki put aside the widely accepted meanings of hieroglyphics (Chinese characters), and attempt at creating new symbols and signs which are unfamiliar to us in form and meaning, going back to the hieroglyphic inception. With brush strokes, the material of the ink used and the entire space, including blank space, grow vibrant with mounting tension and life, forming a definitely open order. Kazuo Kadonaga and Takashi Hayashi, using wood and paper which count for much in our traditional life, have made objects, negating the concept of sculpture. In the "Wood No. 5 C", Kadonaga attempts to horizontally slicing a log as thinly as paper and heaping up the slices into the original log form. Instead of chiseling a block of wood into some figure or putting together wood blocks, he intends to have viewers take a new look at the existence of a natural substance by breaking it up once and recomposing it. As Jasper Jones drew two-dimensional symbols and signs such as numbers, flags, and rifle targets on two-dimensional planes, this is also an attempt to make illusion and reality spark at once. Hayashi's "A Straight Line cut in the Physical Direction," on the other hand, creates a structural space by piling up pieces of a soft material like paper.

Among the paintings and prints, a considerable number use photographs or photographic visual effects. This is one of the international trends of contemporary arts buttressed by pop art and hyper-realism and the development of the silk-

大きい反面、マス・メディアとはちがった情報とその回路をつくりだそうとして、ミニ・メディアといわれる民衆の手づくりの表現、小出版物がさかんなのが日本の特殊事情だからである。写真もまた小型カメラの発達と普及によって、民衆的表現の手段となりつつある。そういう写真をマス・メディアとしてではなく、作家の個人的体験の記録として、あるいは現実の第一次的コピーとしてとらえ、事実の世界とコピーの世界との関係とその意味を問い直すことに、芸術家たちの関心がある。

たとえば、齋藤智の『無題』は、室内の一隅をとったカラー写真を壁にたてかけて、もういちどそれを写真にとっている。フレームに仕切られた写真の面が、現実の壁とそっくりの色彩、マティエールをもちながら、なおコピーとしての自律的な空間を形づくり、それがふたたび現実の壁や床とともにコピーの空間に収められるのだ。それにたいして、鳴剛の『Photo from Picture No.2』は、集合住宅のファサードを写真にとった上で油絵具でそっくりに模写し、それをふたたび写真にとったものである。また松本晃の『風景』は、写真にとったありふれた風景を、写真製版の方法にしたがってその網目まで克明に拡大して再現している。これらの作家は、いずれも主題やモチーフはできるだけ日常的でありきたりのものをえらびながら、現実の事物を肉眼でみること、写真にとること、油絵具で描くこととの関連と相違を問いつづける。

さらに三尾公三と森秀雄は、青空が紙のようにまくれたり、しわをおびたりするなかに女の顔を蜃気楼のようにうかべ、あるいは映画のシーンのように女がたたずむ光景をとりあげて、空間を大胆に切断し、再構成して人工的な物質に転化したりする。ここでは、イメージがオブジェにつらなり、実在とイリュージョンが劇的に交錯する。また島州一はシルクスクリーンによる版画をカーテンというオブジェと化し、下谷千尋はプリントの原理をあらゆる物質に拡大して、ワックスの塊りの内部に数字を刷りこみさえしている。上田薫がスプーン一杯のチョコレートサンデーのかたまりが、とろけてくずれようとする時間をモニュメンタルに再現した作品は、日本のハイパーリアリズムの代表例にかぞえられる。

screen technique in wood printing. In Japan, mass media have aggrandized themselves extraordinarily, with their influence on the popular daily life becoming immense. On the other hand, efforts are being made to provide information and build up circuits for the supply of information in a different way from the mammoth mass media. The so-called "mini-media" (small-sized publications or information media by non-professionals) are playing a quite active role. Photography is also becoming a popular means of expression as a result of the development and diffusion of small-sized cameras. Photographs are now being used by artists as records of personal experiences, not as mass media. They are also considered as primary copies of realities. Artists take keen interest in questioning the relationship between the real world and the world existing in a copy, and its meaning.

Saito's "Untitled" is a good example. He took a color picture of a room corner, placed the picture against the wall, and photographed it again. In the framed picture, the wall is identical with the real wall in color and material, forming an autonomous space. It is put into the space of the copy again together with the real wall and floor.

In Go Shigi's "Photo from Picture No. 2", he photographed the façade of a group of houses, reproduced it in oil colors, and photographed it again. Akira Matsumoto, in his "Landscape", reproduces a commonplace landscape enlarged by the use of the photoengraving halftone technique.

These artists chose themes and motifs from their everyday life and tried to shed an analytical light on the relations between the real substances seen with the naked eye, their photographs, and their paintings in oil colors.

Kozo Mio and Hideo Mori try to put the face of a female afloat in the blue sky just like a mirage, or transform a movie-like scene of a loitering woman into an artificial substance by boldly trimming the space and recomposing the material. There blend reality and illusion dramatically. Kuniichi Shima turns silk-screen prints into such objects as curtains. Chihiro Shimotani expands the principle

この展覧会にはまた、幾何学的抽象ともよぶべき一群の作品がある。堂本尚郎は円の集積する空間を明快な色調で描きだし、永井一正の押型凸版は同心円を、二村裕子のシルクスクリーンは、板状の図形の組みあわせをモチーフとしている。だが、よくみるとこれらの作品にも、イリュージョンとリアリティの問題がかくされており、作家たちがさまざまな探求を経てこの地点に到着したことがわかるだろう。本としての作品を掲出している作家のうちにも、堀浩哉のように、もっとも単純な三つの色面の関係によって、空間に生ずる変化を精密な方法で検証するものもあり、守屋行彬のようにトポロジー的見考から、カタストロフをこえて新しい空間構造を探求しているものもある。

むろん、この展覧会に示されたのは、現代日本美術の全貌ではなく、主として若い世代の実験的な仕事の一断面にすぎない。だが、これらをおしても、日本の作家が現代文明と自国の伝統にどんな角度から切りこもうとしているかは、おおよそうかがわれるだろう。彼らの志向と実験が正當に理解され、批評されることを、わたしは心からのぞんでやまない。

ジャパン・アート・フェスティバル選考委員
美術評論家 針 生 一 郎

of printing to all sorts of materials and prints numbers even into the interior of a wax lump. Kaoru Ueda's entry dealing with a spoonful of a chocolate sundae just about to melt and give way may be one of the representative examples of Japanese-style hyper-realism.

There are also a group of entries called geometrical abstracts. Hisao Domoto depicts in bright colors the space filled with circles; Kazumasa Nagai, concentric circles in letterpress printing, Miss Yuko Nimura, a combination of platelike figures in the silk-screen print. Such motifs are not unusual but their works contain interesting relations between reality and illusion.

Among the artists who display their book-form works, Kosai Hori tries to verify changes to take place in space through varying relations between three simple color surfaces. Yuki Yoshi Moriya seeks a new type of space structure from the standpoint of topology.

The entries at this exhibition do not introduce the whole of contemporary Japanese arts. Most of them are no more than part of the experimental works by young artists. But it seems possible to gather from what angles Japanese artists approach modern civilization and their own tradition. I do hope that their intentions and experiments will be understood and evaluated correctly.

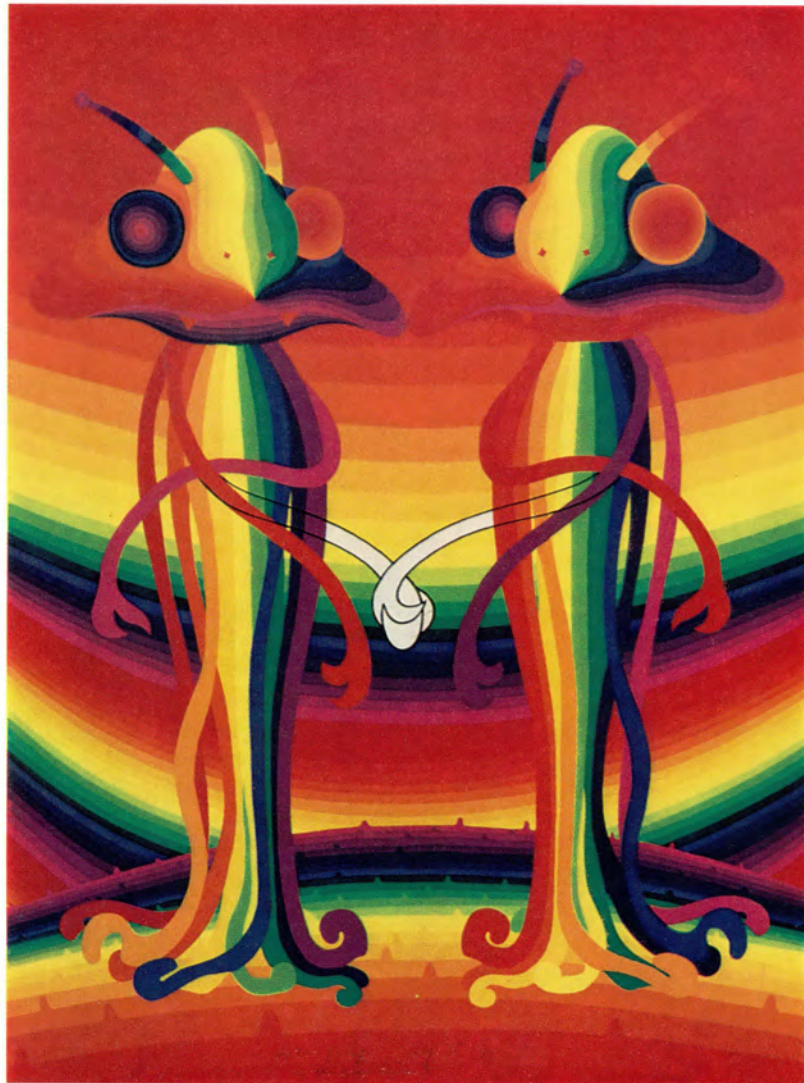
Ichiro HARIU, Art Critic,
Jury member of JAJFA



COLOR PLATES

AY-O (1931-) *Invited Artist*

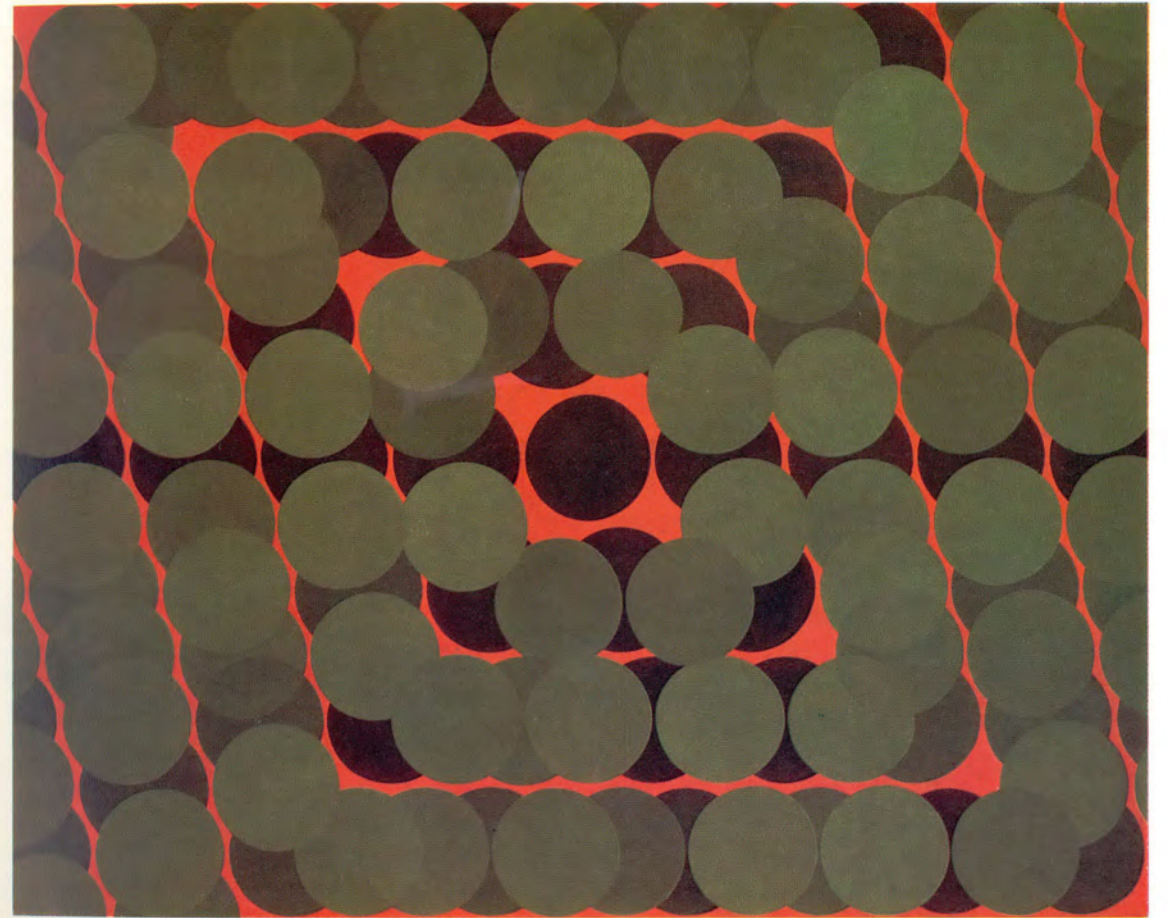
One-man shows: Gallery Formes, Tokyo, 1956; Gordon's Fifth Avenue Gallery, N.Y., 1963; Minami Gallery, Tokyo, 1966, 1971; Hankbaum Gallery, San Francisco, 1969. In numerous group exhibitions, including International Print Exhibition, Vancouver, 1967, winning special prize; 2nd to 10th Japan Art Festival Exhibitions, 1968-75, awarded JAJA Grand Prix 1969; 9th Contemporary Art Exhibition of Japan, Tokyo, 1969, honored with National Museum of Modern Art prize; 11th Bienal, São Paulo, 1971, winning Brazil Bank prize. Represented in collections of National Museums of Modern Art, Tokyo and Kyoto; Museum of Modern Art, N.Y.



2 Ay-O: *Mr. & Mrs. Rainbow X*. 1975. Silkscreen, 54x75cm.

DOMOTO Hisao (1928-) *Invited Artist*

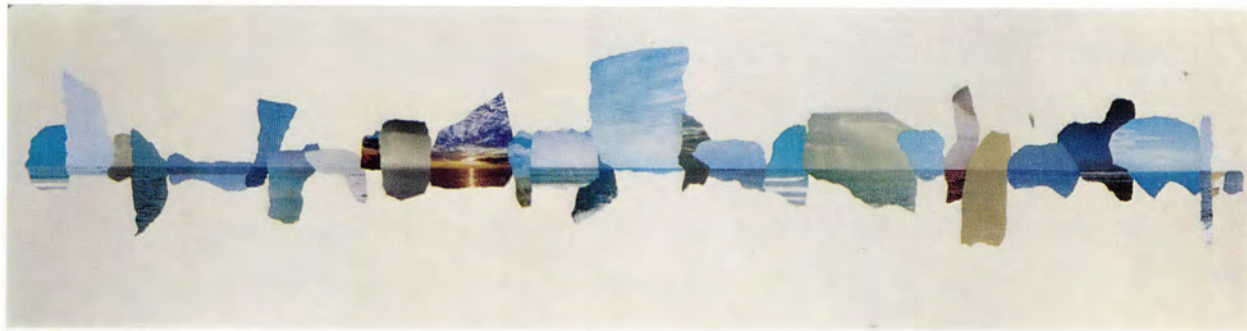
Studied Japanese-style painting under ONO Chikkyo, 1945-48. Went to Paris, 1955. One-man shows: Galerie Stadler, Paris, 1957, 1962; Martha Jackson Gallery, N.Y., 1959, 1971; Minami Gallery, Tokyo, 1960, 1975. In numerous group shows since 1948, including Salon de Mai, Paris, 1957; Carnegie International, Pittsburgh, 1969; "Art of Surface," Art Gallery of N.S.W., Australia, 1973; "Japanese Art in Scandinavia," Louisiana Museum of Modern Art, Denmark, 1974. Won Premier Prix, "Jeunes Peintres Etrangers," Musée d'Art Moderne de Paris, 1958; National Museum of Modern Art prize, 4th Contemporary Art Exhibition of Japan, Tokyo, 1960; Gold Medal, San Marino Biennale, Italy, 1963. Represented in collections of Musée d'Art Moderne, Paris; Museum of Modern Art, N.Y.; Galleria Nazionale d'Arte Moderna, Roma.



Domoto: *Planet-Yellow III (Nativity)*. 1973. Acrylic on canvas, 130x162cm.

IMAI Norio (1946-)

One-man show: Gallery 16, Kyoto, 1966. In many group shows, including 10th Shell Award Exhibition, Tokyo, 1966 (First Prize); 5th Young Artists Biennial, Paris, 1967; "Film '67," Kyoto, 1967; "Image Speaks," Gallery 16, Kyoto, 1969; I.C.A. Exhibition, London, 1969; 16th International Short Film Festival, Oberhausen, 1970; 10th Contemporary Art Exhibition of Japan, Tokyo, 1971; 1st Contemporary Japanese Graphic Show, London, 1972; Kyoto Biennale, Kyoto, 1973.



4 Imai: *Horizon-J.* 1975. Collage on panel, 59x227cm.

NAGAOKA Hiroshi (1935-)

One-man shows: Saegusa Gallery, Tokyo, 1964; Yoshimi Gallery, Shizuoka, 1965, 1967. In many group shows, including Dokuritsu Art Association Exhibitions, Tokyo, 1961-66; 6th Contemporary Art Exhibition of Japan, Tokyo, 1966. Studied in France in scholarship of French Government, 1968-69. Exhibited at "Multiple Show by Multiple," Muramatsu Gallery and Shibuya Contemporary Culture Center, Tokyo, 1974.

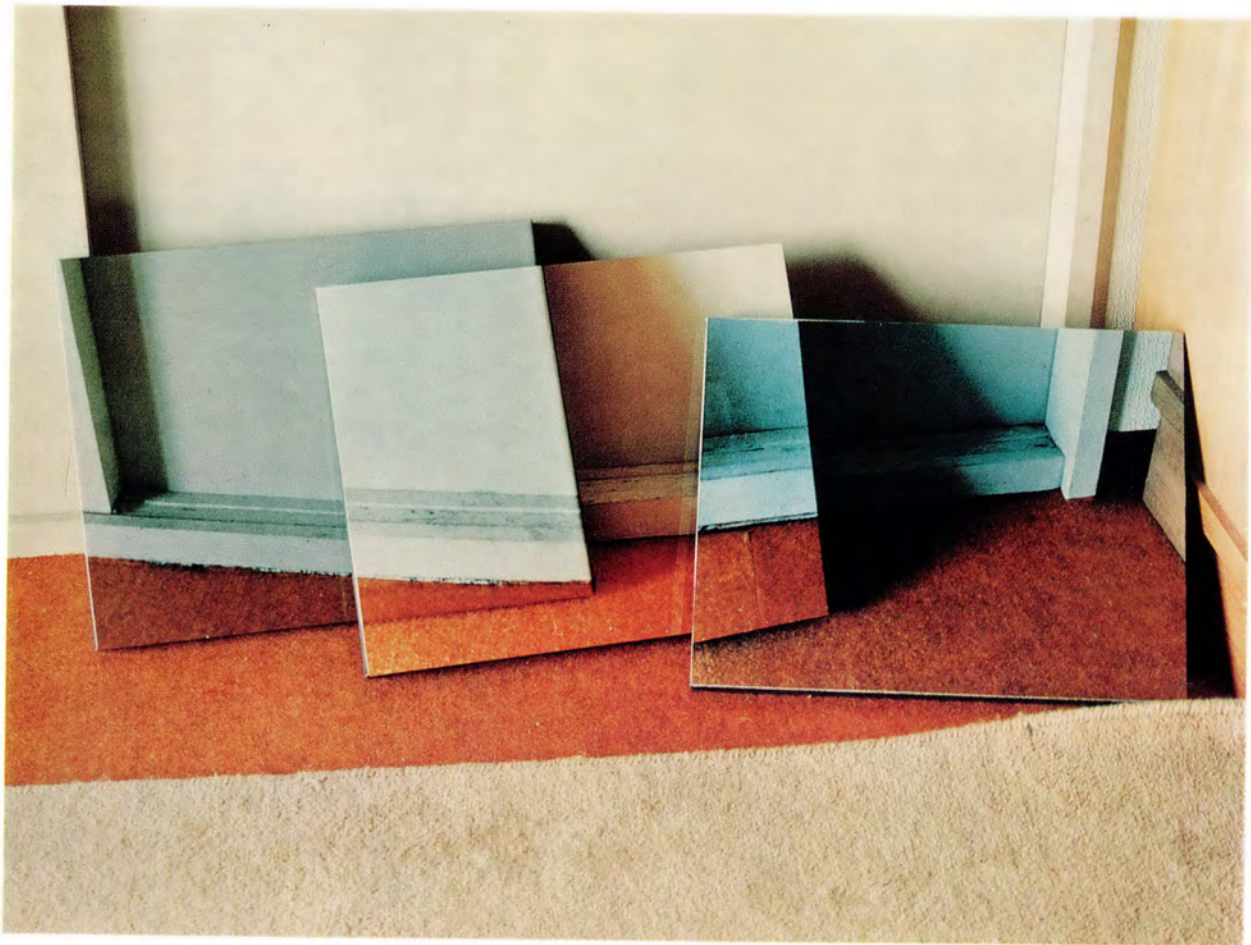


Nagaoka: *Past-Present-Future No. 1.* 1975. Liquitex on canvas, 227x182cm.

JAJA Grand Prix

SAITO Satoshi (1936-)

One-man shows: Shirota Gallery, Tokyo and Gallery 16, Kyoto, 1967-73. In many group shows, including 9th, 10th Contemporary Art Exhibitions of Japan, Tokyo, 1969, 1971; 12th Bienal, São Paulo, 1973; Tokyo Biennale, Tokyo, 1974; 6th, 7th, 10th Japan Art Festivals, 1971, 1972, 1975, winning prize for Excellent Work, 1972.



Saito: *Untitled (2)*. 1975. Photo, 100x75cm.

SHIMOKAWARA Yoichi (1947-)

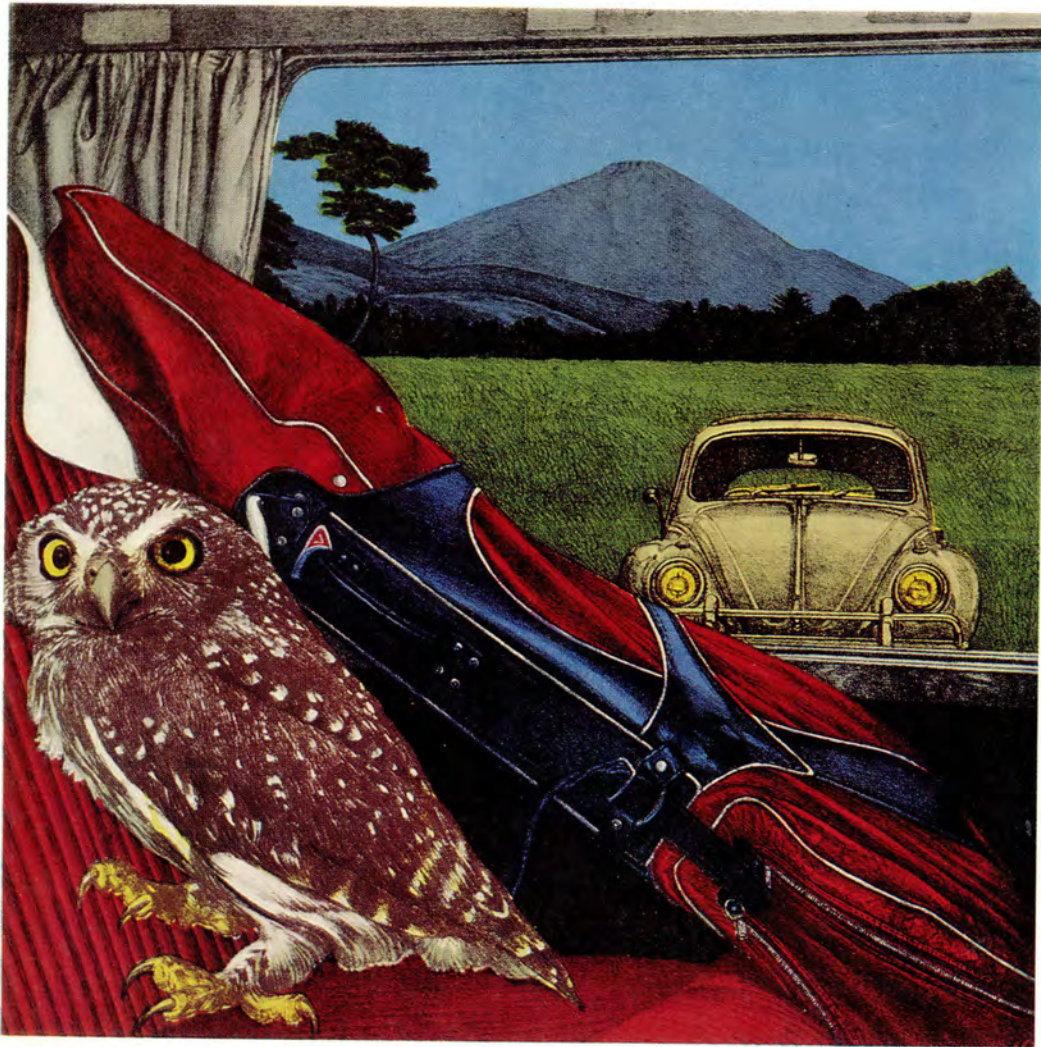
One-man show: Morioka Gallery, Morioka, 1970. Mainly working in the field of photography. Has lately succeeded in an entirely new technique of print, using a sensitive dye (patented), the first result of which was shown and selected at the 10th Japan Art Festival Exhibition, 1975.



Shimokawara: *Velvet*. 1975. Sensitive dye, 227x162cm.

SHIRATA Midori (1948-)

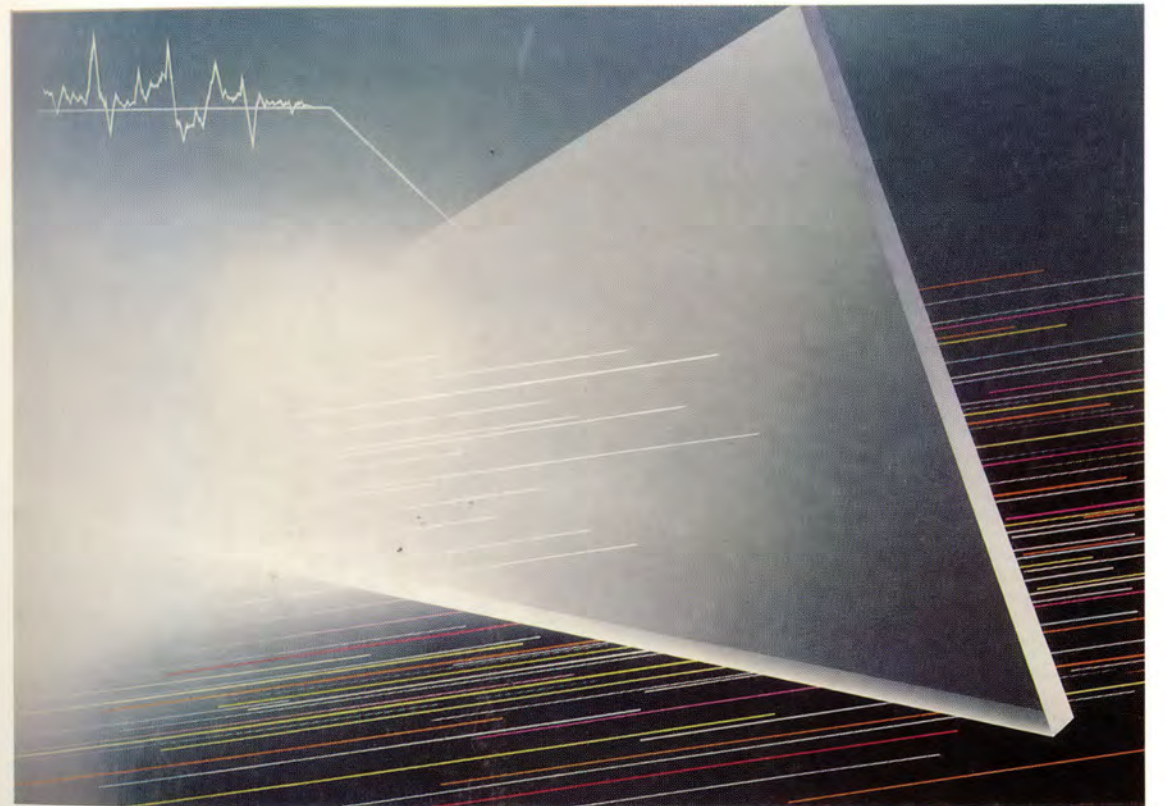
In various group shows, including Japan Print Association Exhibitions, Tokyo, 1971-74, receiving prize in 1973; Japan Women Print Artists Exhibition, Tokyo, 1973; 5th Print Grand Prix Exhibition, Nichido Gallery, Tokyo, 1974.



Shirata: *Owl*. 1975. Lithograph, 44x44cm.

SUDA Motoki (1951-)

One-man show: Muramatsu Gallery, Tokyo, 1975. In many group shows since 1972, including 16th, 17th Shell Award Exhibitions, Tokyo, 1972-73, honored with prizes for Excellent Works; Shinseisaku Association Exhibitions, Tokyo, 1973-74.



Suda: *Method of Space 75-R*. 1975. Liquitex on canvas, 162x227cm.

TANABE Kazuro (1937-)

One-man shows: Naika Gallery, Tokyo, 1965; Kinokuniya Gallery, Tokyo, 1972, 1975; Gin Gallery and Shirota Gallery, Tokyo, 1974. In many group shows, including 7th Shell Award Exhibition, Tokyo, 1963, winning 3rd prize; "Indépendants 64," Tokyo, 1964; Geijutsu Seikatsu Exhibition, Tokyo, 1971, honored with Concours prize; 2nd, 3rd Print Grand Prix Exhibitions, Nichido Gallery, Tokyo, 1971-72; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975.



KURANUKI Toru (1948-)

One-man shows: "Roof Shows," at his house's roof, 1971-73; Shinanobashi Gallery, Osaka, 1974, 1975. In many group shows, including Kyoto Indépendants, Kyoto, 1965-75; "Trends in Contemporary Art," National Museum of Modern Art, Kyoto, 1970; "Today's Way," Kyoto Municipal Museum, Kyoto, 1973, 1974; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975.



Kuranuki: *Acryl Ammonites*. 1975. Acryl, st. st., iron, (45x45x126cm.)x8



**TWO-DIMENSIONAL
WORKS**

AKIMOTO Yukishige (1934-)

6 one-man shows since 1969 at Shirota Gallery, Tokyo. In many group exhibitions since 1963, including Japan Print Association exhibitions, Tokyo, 1963-68; 6th, 8-10th Japan Art Festival Exhibitions, 1971, 1973-75; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975.



14 Akimoto: *Series Botanical Garden '75 B*. 1975. Silkscreen, 65x44cm.

Prize for Excellent Work

AZECHI Takuji (1948-)

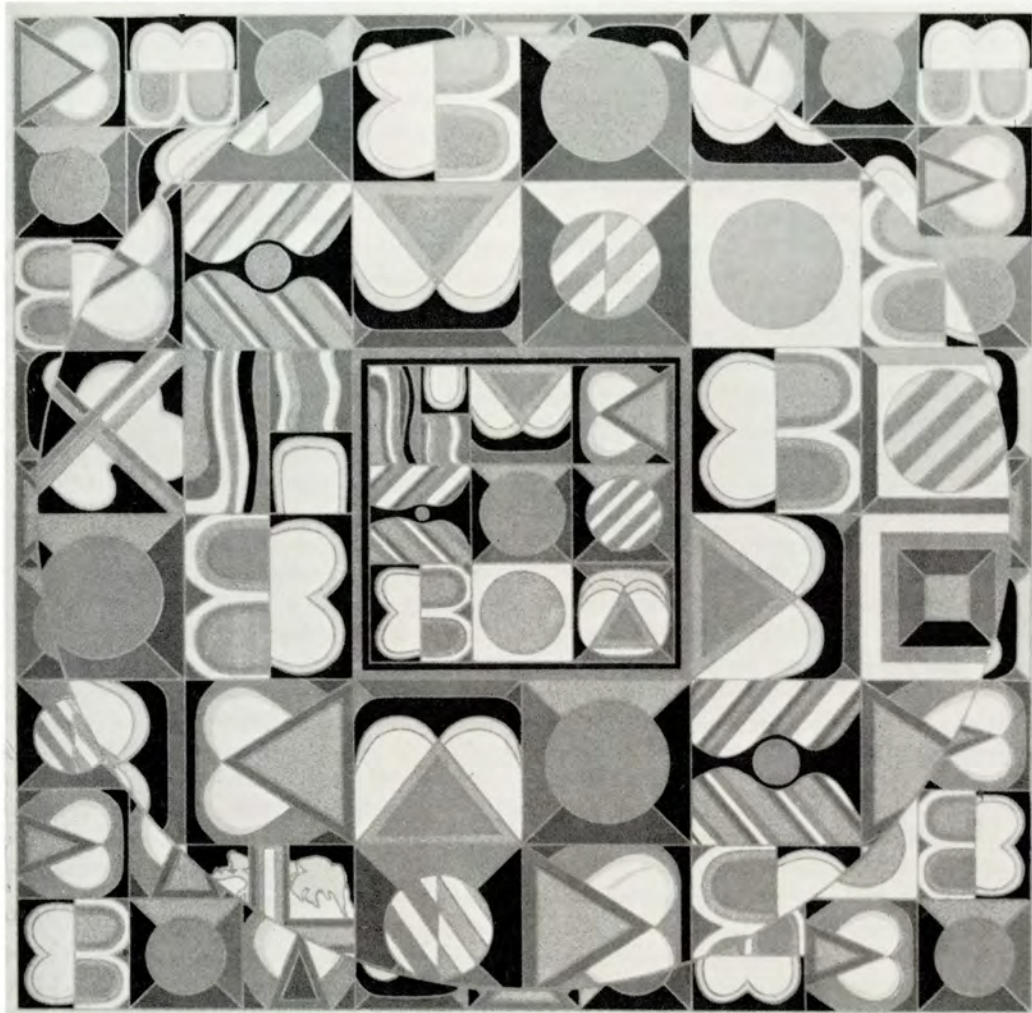
One-man shows: Sato Gallery, Tokyo, 1973-74; Tokiwa Gallery, Tokyo, 1974; Gin Gallery, Tokyo, 1974; Nirenoki Gallery, Tokyo, 1975. Group shows: "NOA," Muramatsu Gallery, Tokyo, 1970; Photo Show, Nikon Salon, Tokyo, 1971; "Kyoto 9072 Hrs.," Kyoto, 1974. Participating in events, i.g. "Street Play," Tokyo, 1975.



Azechi: *Carving-Stone*. 1975. Photo, carved, 90x120cm.

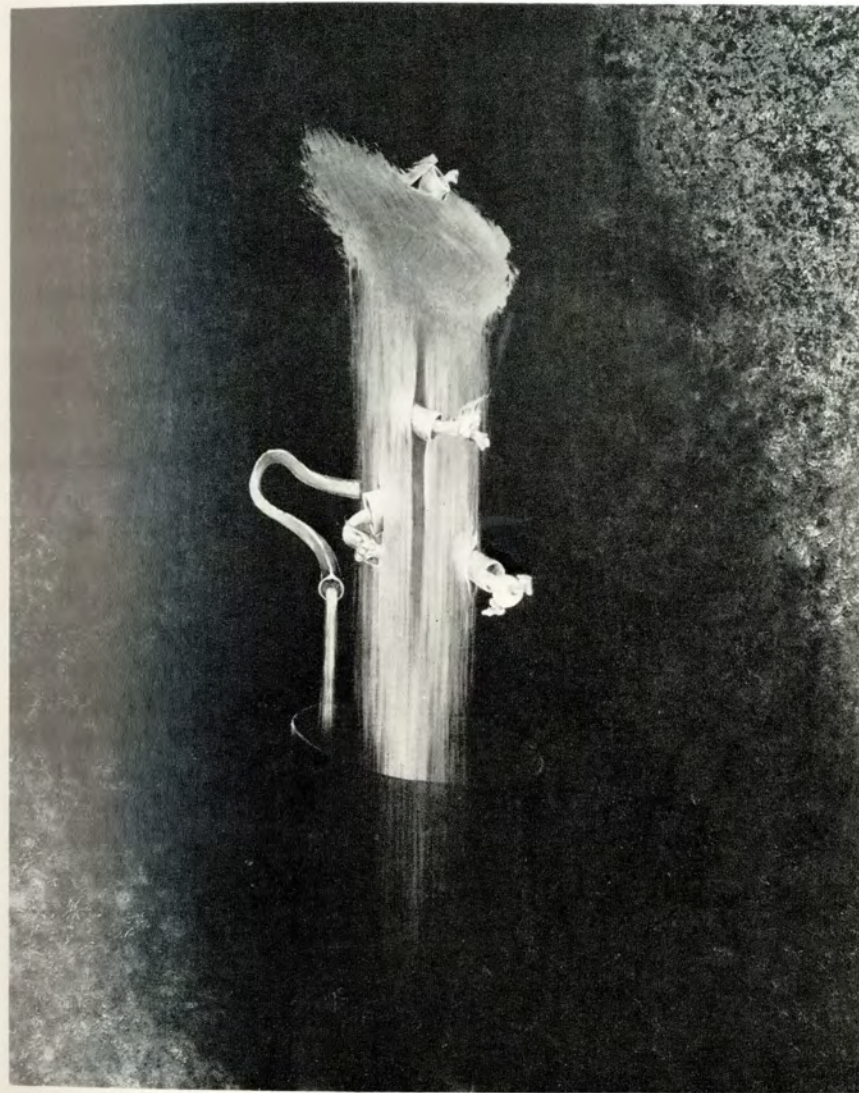
FUKASAWA Shiro (1907-)

Studied under Ryuzaburo Umehara, 1927-35. One-man shows of prints: Tokiwa Gallery, Tokyo, 1965, 1967; Tanseido Gallery, Osaka, 1968; Komatsu Gallery, Sakata, 1969. In numerous group shows, including 5th to 7th Tokyo Print Biennials, Tokyo, 1966-70; 8th to 10th Ljubljana Print Biennials, Yugo., 1969-73; 3rd, 4th Cracow Print Biennials, Poland, 1970, 1972, awarded Poznan City Prize, 1970; Premio Internazionale Biella, Italy, 1971, 1973; 3rd French International Graphic Biennial of Prized Artists, Germany, 1974.



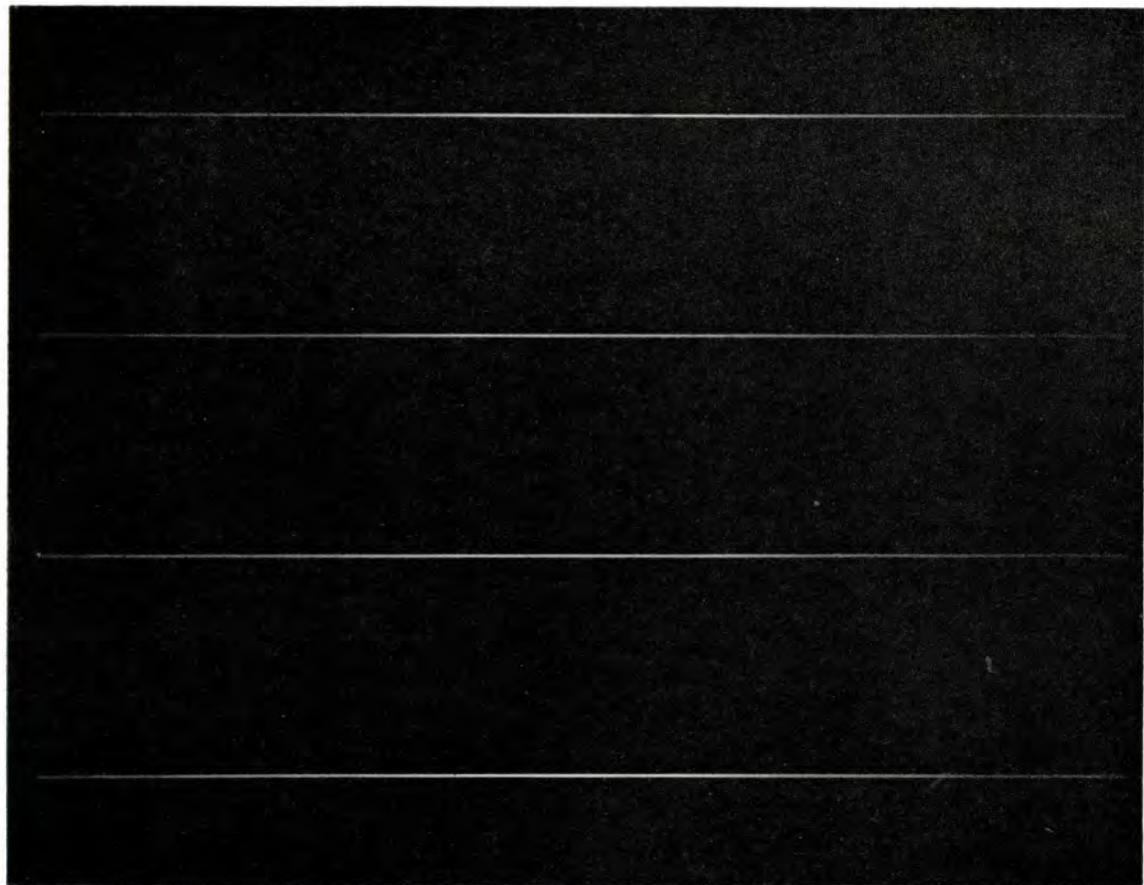
FURUDATE Ko (1944-)

One-man shows: Miyama Gallery, Tokyo, 1975; many others, 1972 through 1974. In various group exhibitions, including Nika Association Exhibitions, Tokyo, 1966-73; 9th, 10th Japan Art Festival Exhibitions, 1974, 1975; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975; Shinsho Association Exhibition, Tokyo, 1975.



HAMADA Kiyoshi (1937-)

One-man shows: Gallery Lunami, Tokyo, 1968; Shirota Gallery, Tokyo, 1970-71; Muramatsu Gallery, Tokyo, 1975. In various group shows since 1959, including Modern Art Association Exhibitions, Tokyo, 1959-63; 2nd International Young Artists Exhibition, Tokyo, 1968; Kyoto Indépendants, Kyoto, 1971.



HAMAGUCHI Yukio (1951-)

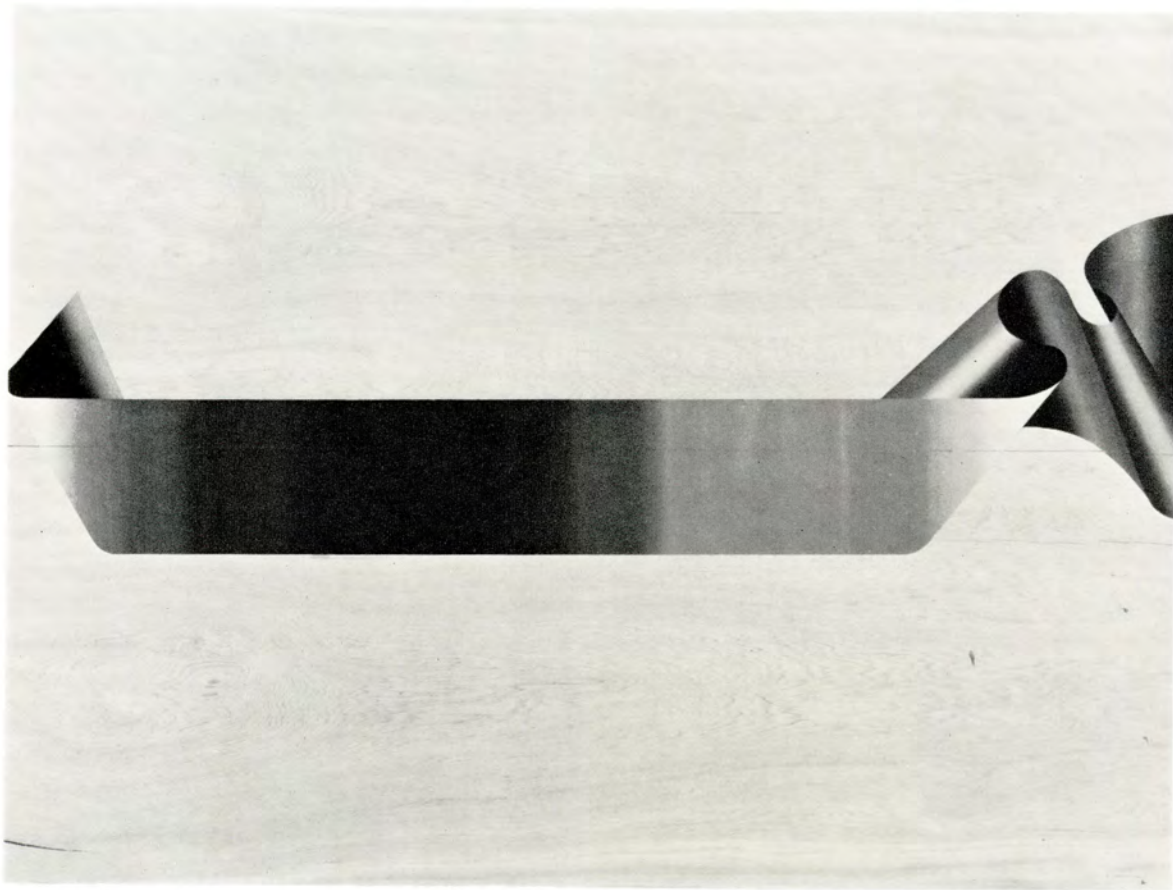
Graduate student at Tokyo University of Arts. One-man shows: Gin Gallery, Tokyo, 1974; Muramatsu Gallery, Tokyo, 1974-75. In many group shows, including 7th International Young Artists Exhibition, Tokyo, 1973, winning prize for Excellent Work; 8th to 10th Japan Art Festival Exhibitions, 1973-75.



Hamaguchi: *One Two Copy*. 1975. Xerox 4000, 183x183cm.

HAMANO Toshihiro (1937-)

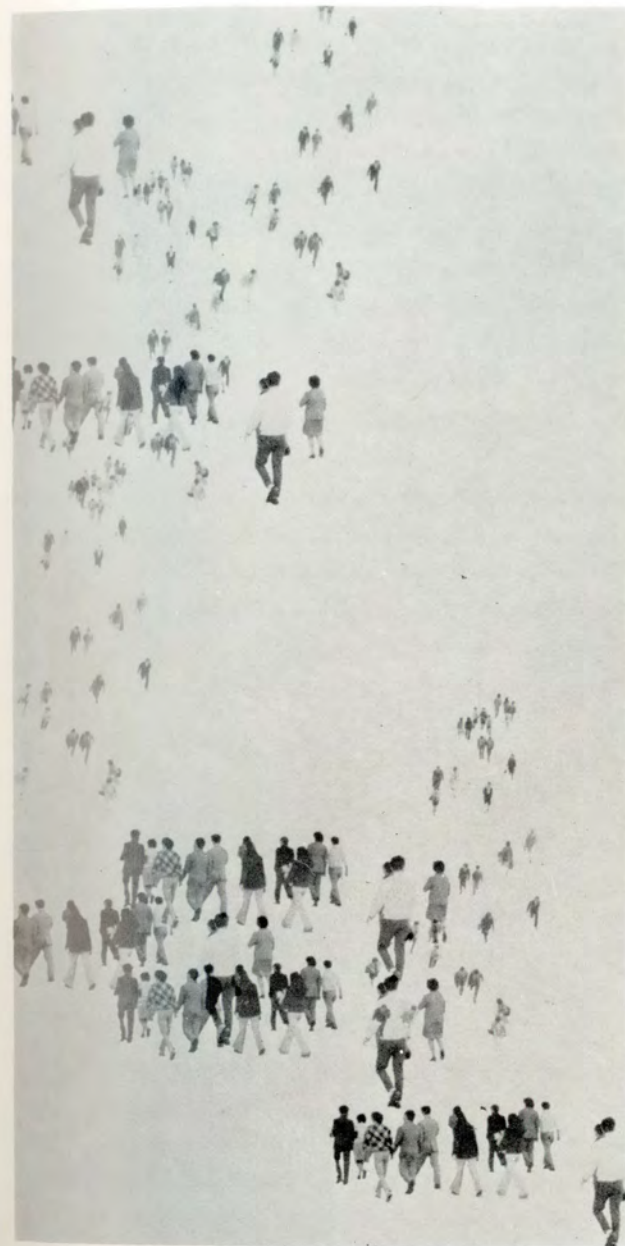
One-man shows: Kunugi Gallery, Tokyo, 1972 to 1974. In many group shows, including Shikoku Contemporary Art Exhibition, Takamatsu, 1967, winning prize; Kagawa Prefecture Art Exhibition, Takamatsu, 1968, awarded Ministry of Education prize; Kansai Shinseisaku Association Exhibitions, 1972-74; 9th, 10th Japan Art Festivals, 1974-75; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975, awarded prize for Excellent Work.



20 Hamano: *Work 75-5*. 1975. Oil, acrylic on panel, 110x190cm.

HONDA Shingo (1944-)

One-man shows: Tamura Gallery, Tokyo, 1969; Muramatsu Gallery, Tokyo, 1972-75. In many group shows, including "A Phase of Contemporary Art," National Museum of Modern Art, Tokyo, 1970; 10th Contemporary Art Exhibition of Japan, Tokyo, 1971; C.C.A.C. International Print Exhibition, California, 1973; 11th Tokyo Biennale, Tokyo, 1974; 5th, 9th, 10th Japan Art Festivals, 1970, 1974, 1975.



Honda: *Extension-No. 41*. 1975. Silkscreen, 180x90cm.

IDA Shoichi (1941-)

One-man show: Bijutsu Shuppansha Gallery, Tokyo, 1972. In numerous group shows, including 6th, 7th Tokyo International Print Biennials, Tokyo, Kyoto, 1968, 1970; 9th Contemporary Art Exhibition of Japan, Tokyo, 1969; 3rd, 4th International Print Biennials, Cracow, 1970, 1972; 3rd, 4th International Print Biennials, Bradford, 1972, 1974; many other group exhibitions in Paris, Frenchen, New York, Brussels, London, etc.



22 Ida: *In Front of*. 1975. Lithograph & silkscreen on silk, 227x180cm.

ISHIHARA Yuriko (1931-)

Member of Dokuritsu Art Association since 1959. One-man shows: "Animation," Shirota Gallery, Tokyo, 1970; "Photo-Painting," Fujjiyoshi Gallery, Tokyo, 1974; At her own atelier, Ichikawa, 1975. In many group shows since 1954, including Dokuritsu Exhibition, Tokyo, 1954; Yomiuri Indépendants, Tokyo, 1955-60.



Ishihara: *Things Destroyed*. 1975. Photo, developed on photo-linen, 182x137cm.

KATASE Kazuo (1947-)

One-man shows: Tamura Gallery, Tokyo, 1973; Muramatsu Gallery, Tokyo, 1974. In many group exhibitions, including Japan Print Association Exhibition, Tokyo, 1971; International Young Artists Exhibition, Tokyo, 1973; Group 361 "Between," Muramatsu Gallery, Tokyo, 1973; "Perspective," Muramatsu Gallery, Tokyo, 1974 and at Minami Gallery, Tokyo, 1975. Invited to Exhibition at Wolfsburg Municipal Museum, 1975.



24 Katase: *Untitled*. 1974. Photo, 105x150cm.

KIMURA Hiroshi (1952-)

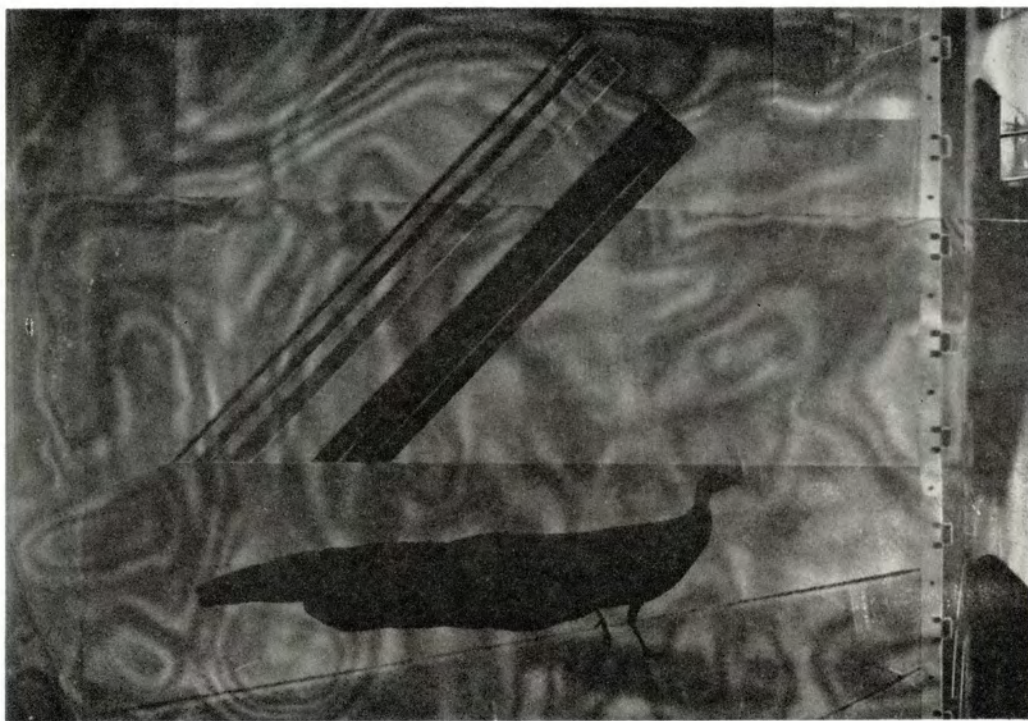
Student at Kyoto Municipal College of Fine Arts. One-man show: Gallery Iteza, Kyoto, 1974. Group shows since 1973, including Gallery Iteza, Kyoto, 1973-74; "Image Representation '74," Mart Core Hall, Kyoto, 1974.



Kimura: *Cosmos 2*. 1974. Silkscreen on cotton sheet, 193x193cm.

KIMURA Kosuke (1936-) *Invited Artist*

One-man shows: CAYC, Buenos Aires, 1972; Moderna Galeria, Ljubljana, 1973; Museum of Modern Art, Fredrikstad, Norway, 1974. In many group shows, including 6th Japan Art Festival Exhibition, 1971, winning JAFA Grand Prix; 9th Print Biennial, Ljubljana, 1971, awarded International Grand Prix; 1st Print Biennial, Norway, 1972, winning International Grand Prix; 5th Contemporary Japanese Sculpture Exhibition, 1973, awarded prize; World Print Concours, 1973, honored with Concours prize. Represented in collections of National Museums of Modern Art, Tokyo and Kyoto; Museum of Modern Art, N.Y.; Moderna Galerija, Ljubljana.



26 Kimura: *Out of Time-F3*. 1975. Synthetic resins, paper, 77x92cm.

KONO Michio (1938-)

Selected in various group shows, including 7th International Young Artists Exhibition, Tokyo, 1973; 9th, 10th Japan Art Festivals, 1974-75.



Kono: *Metempsychosis I (Möbius Series)*. 1975. Neo-color and oil on canvas, air-brushed, 227x182cm.

KOYAMA Abito (1951-)

One-man show: Gin Gallery, Tokyo, 1975. Selected at Japan Print Association Exhibition, Tokyo, 1975; 10th Japan Art Festival Exhibition, 1975. Won prize of Hyogo Prefectural Museum of Modern Art at 11th Contemporary Art Exhibition of Japan, Tokyo, 1975.



28 Koyama: *Work F.* 1975. Silkscreen, 103x73cm.

MAEKAWA Tsuyoshi (1936-)

One-man shows: Degas, Osaka, 1955; Asahi Art Center, Osaka, 1957; Gutai Pinacotheca, Osaka, 1963. In many group shows, including Kansai Integrated Art Exhibition, Osaka, 1963, winning Grand Prix; Gutai Small Pieces Exhibitions, Galerie Stadler, Paris, 1965 and Amsterdam, 1967; Ashiyagawa International Biennial, Ashiya, 1974.



Maekawa: *Work A.* 1975. Oil on canvas, 161x125cm.

MASUCHI Yasuo (1942-)

Group shows: Kokuten Exhibition, Tokyo, 1965; 15th, 18th Yasui Award Exhibitions, 1972, 1975; 18th Shell Award Exhibition, Tokyo, 1974, winning prize for Excellent Work; 1st French Art Award Paris Exhibition, Tokyo (prize for Excellent Work) and Paris (2nd prize of Bibliothèque), 1975.



30 Masuchi: *Fishing Village*. 1975. Waterproof color on paper, 225x180cm.

MATSUMOTO Akira (1936-)

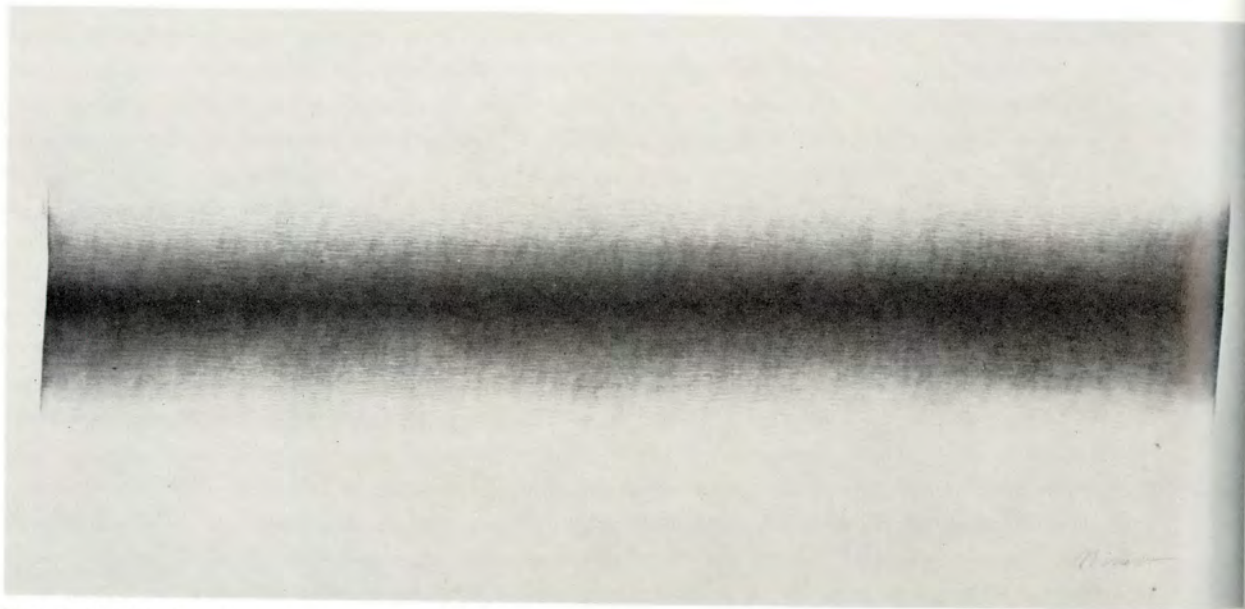
One-man shows: Fuma Gallery, Tokyo, 1975; 11 others since 1958. In many group shows, including 11th Shell Award Exhibition, Tokyo, 1971; 9th Contemporary Art Exhibition of Japan, Tokyo, 1969; 3rd Cracow Print Biennial, Poland, 1970, awarded prize; 11th Tokyo Biennale, Tokyo, 1974. Won Grand Prix at 11th Print Biennial, Ljubljana, 1975.



Matsumoto: *Landscape*. 1974. Acrylic on canvas, 182x227cm.

MINODA Norihiko (1948-)

One-man show: Miyama Gallery, Tokyo, 1974.
Group shows: Shinsho Sakka Association
Exhibition, Tokyo, 1975, awarded prize of Mr.
T; 10th Japan Art Festival Exhibition, 1975.



32 Minoda: *Part No. 3-1*. 1975. Pencil on paper, 100x200cm.

MIO Kozo (1924-) *Invited Artist*

One-man shows: Gallery Bonino, N.Y., 1971;
Central Museum, Tokyo, 1972. In various
group shows, including 10th Bienal, São Paulo,
1969; "Art Exhibition in Pacific Cities," Oak-
land, 1971; 11th Tokyo Biennale, Tokyo,
1974; 11th Contemporary Art Exhibition of
Japan, Tokyo, 1975. Won Prize for Excellent
Work, 3rd Japan Art Festival, 1968; Grand
Prix, 3rd India Triennial, New Delhi, 1975.
Represented in collections of National Muse-
ums of Modern Art, Tokyo and Kyoto;
"Perspective in Space (C)," Museum of Modern
Art, São Paulo.



Mio: *Scene (B)*. 1975. Spray of acrylic, 160x120cm.

MORI Hideo (1935-) *Invited Artist*

One-man shows: Paul Gallery, Tokyo, 1971; Kinokuniya Gallery, 1971. In many group exhibitions, including 8th Contemporary Art Exhibition of Japan, Tokyo, 1968; 5th to 10th Japan Art Festival Exhibitions, 1970-75; 11th Tokyo Biennale, Tokyo, 1974. Awarded prizes at Modern Art Association Exhibitions, Tokyo, 1962, 1963; Grand Prix, "Ichiyoten" Exhibition, Tokyo, 1967; "Selected Crack Artists" Exhibitions, Mitsukoshi Department Store, Tokyo, 1973, 1974. Represented in collections of Marc Gallery, Washinton, D.C.; Museo de Arte Moderno, Mexico; "False Blue Sky-Venus," Hakone Open Air Museum, Hakone.



34 Mori: *False Blue Sky (Orderly Landscape)*. 1975. Spray of acrylic, 182x227cm.

MORIOKA Kansuke (1941-)

One-man shows: Sakura Gallery, Nagoya, 1964, 1966; Mudo Gallery, Tokyo, 1968-69; Shiota Gallery, Tokyo, 1970, 1973, 1975. In many group shows, including Kyoto Indépendants, Kyoto, 1969, 1970; 1st French Art Award Paris Exhibition, Tokyo, 1975.



Morioka: *Where the Man is... (1)*. 1973. Silkscreen, 46x60cm.

MORITA Shiryu (1912-) *Invited Artist*

Founded Bokujin Group, 1952. Visited Germany at the invitation of German Government, 1962. One-man shows: Hudtwalcker Gallery, Frankfurt, 1966; travelling one-man shows in Canadian cities, 1969-70; Haus am Lützowplatz, Berlin, 1970. In many group exhibitions since 1953, including 5th Bienal, São Paulo 1959; "Modern Japanese Art," Corcoran Gallery, Washington, D.C., 1964; Expo Museum of Modern Art, Montreal, 1967; "Mutual Influence between Japanese and Western Arts," National Museum of Modern Art, Tokyo, 1968. Represented in collections of Museo do Arte Moderno, Mexico; Museum für Kunst und Gewerbe, Hamburg.

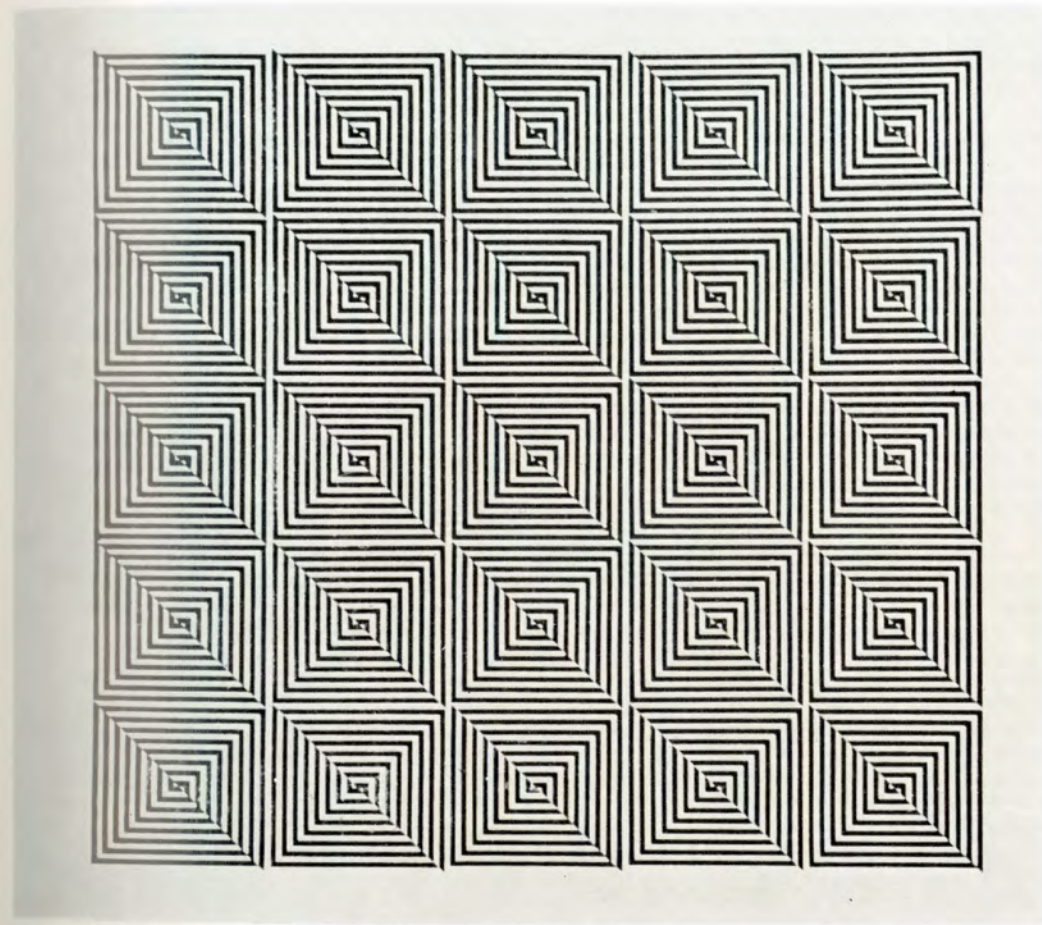


36 Morita: 想(Sō) *Thought*. 1975. Caligraph, 96x130cm.

True thought is profound, rich and unprejudiced.

NAGAI Kazumasa (1929-) *Invited Artist*

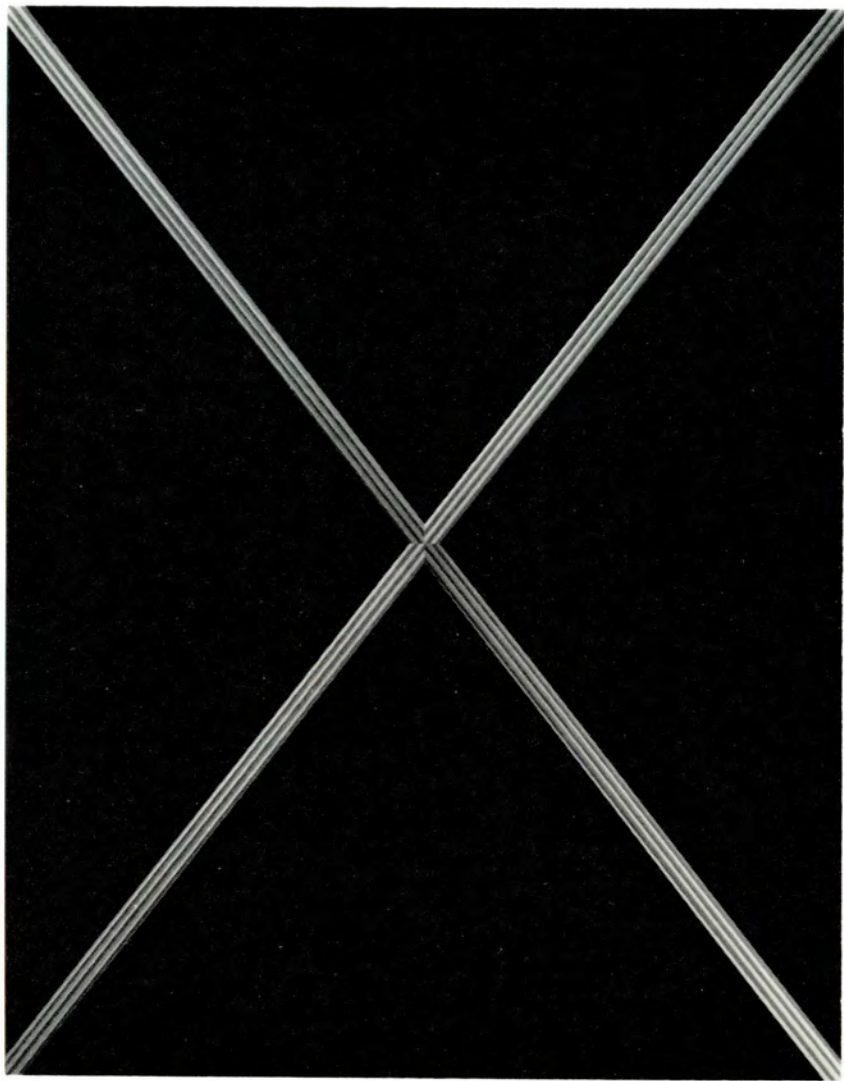
One-man shows: Museum of Modern Art, Warsaw, 1968; Plaza Dick, Tokyo, 1971; Fuma Gallery, Tokyo, 1975. In many group shows, including 11th Bienal, São Paulo, 1971; 2nd India Triennial, New Delhi, 1971; "5 Graphic Artists in Japan," Musée des Arts Décoratifs, Lausanne, 1975. Awarded Golden Medal at 1st International Poster Biennial, Warsaw, 1966; National Museum of Modern Art prize, 6th Tokyo Print Biennial, Tokyo, 1968; Copper Medal, 4th International Graphic Art Biennial, Bruno, 1970. Represented in collections of National Museums of Modern Art, Tokyo and Kyoto; Kyoto Municipal Museum.



37 Nagai: Y-2. 1974. Relief print, foiled, 37x37cm.

NAKANO Takeo (1943-)

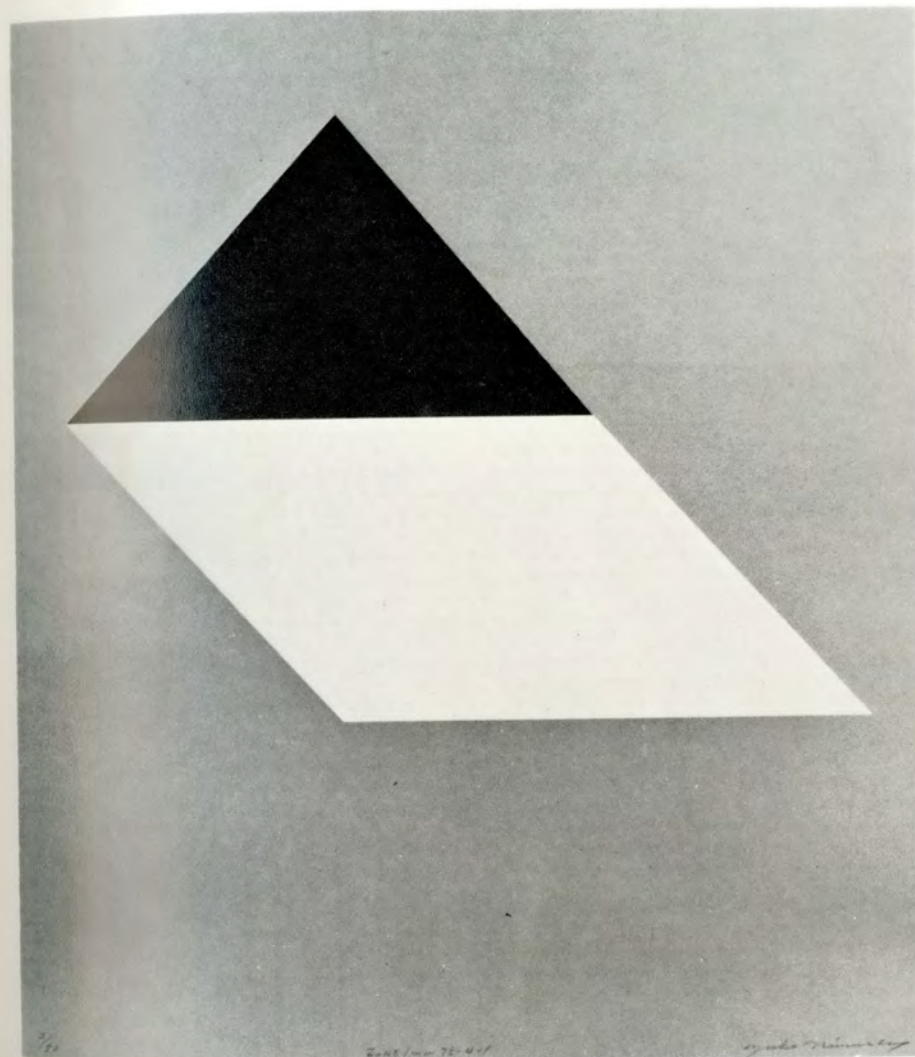
One-man shows: Muramatsu Gallery, Tokyo, 1973; Galleria Grafica, Tokyo, 1975. In many group shows, including 7th to 10th Japan Art Festival Exhibitions, 1972-75, winning prize, 1973; 7th International Young Artists Exhibition, Tokyo, 1973; "Japan-Tradition and Present," Düsseldorf, 1974; Japan Print Association Exhibition, Tokyo, 1974.



38 Nakano: *Soluting State of Two Straight Lines*. 1975. Acrylic, fluorescent color, 181x227cm.

NIMURA Yuko (1943-) Invited Artist

One-man shows: Shiota Gallery, Tokyo, 1971; Pinar Gallery, Tokyo, 1972; Gallery Print Art, Tokyo, 1973; Galleria grafica, Tokyo, 1974. In many group exhibitions, including 1st Japan Graphic Art Exhibition, London, 1972; 8th, 9th Tokyo Print Biennial, Tokyo, 1972, 1974; 11th Tokyo Biennale, Tokyo, 1974; "Perspective in Contemporary Print—28 Japanese," Tokyo, 1974; 7th, 9th, 10th Japan Art Festival exhibitions, 1972, 1974, 1975, winning prize for Excellent Work, 1974.



Nimura: *Zone 1mm 75-4-1*. 1975. Silkscreen, 60x54cm.

NISHIMURA Yoshio (1948-)

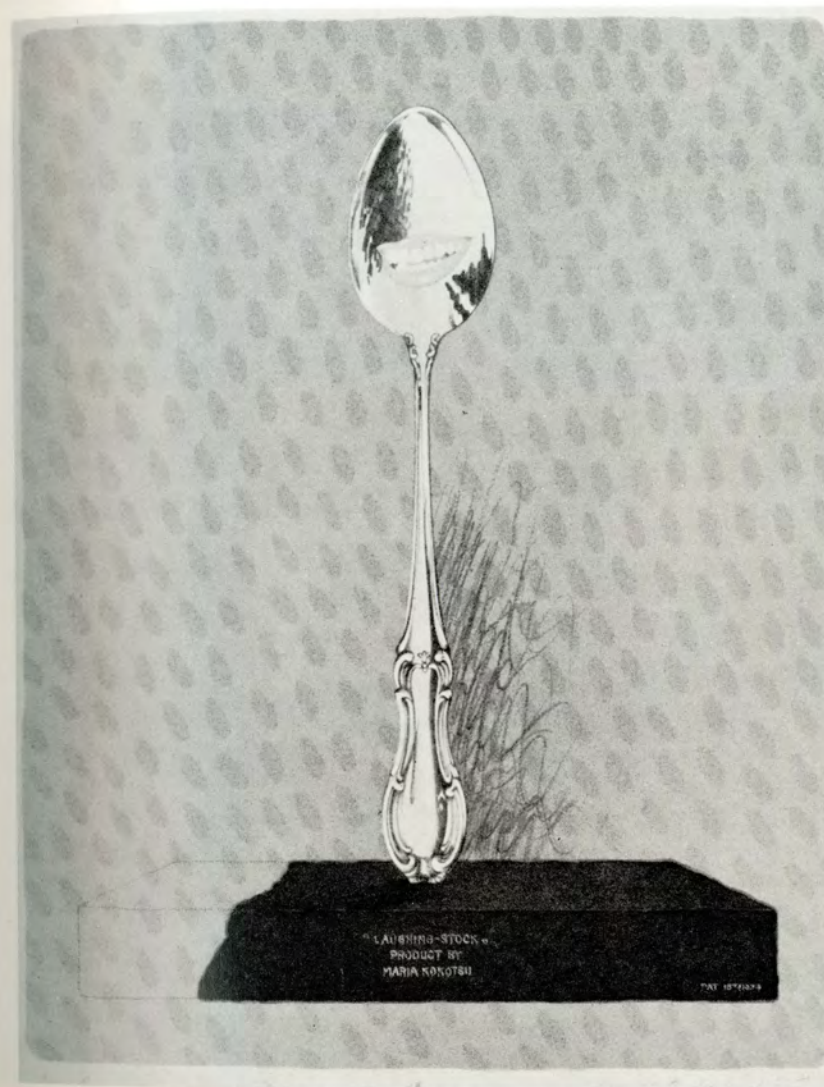
Group shows: 2nd, 3rd "Friday's Reunions," Hakusan Gallery, Kobe, 1974 and Shunjukan Gallery, Osaka, 1975; "Auction," Gallery Yuki Ogawa, Osaka, 1974; Ashiya City Art Exhibition, Ashiya, 1974; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975.



40 Nishimura: *Work II*. 1975. Acrylic on canvas, 132x196cm.

SAKURAI Makoto (1943-)

Member of Japan Print Association since 1974. Various group shows since 1969, including Japan Print Association Exhibitions, Tokyo, 1969-74, awarded prize, 1974; International Color Print Triennial, Grenchen, Switzerland, 1970; "5 Crack Print Artists," Tsubaki Kindai Gallery, Tokyo, 1972; 9th, 10th Japan Art Festivals, 1974, 1975.



Sakurai: *Laughing Stock*. 1974. Lithograph, 72x56cm.

SATO Isao (1948-)

One-man show: Miro Gallery, Tanashi, 1973.
Group shows: "Great Harmony," Tokyo, 1970;
Six-Men Show, 1971 and "Existence," 1973,
both at Tsubaki Gallery, Tokyo; 1st French Art
Award Paris Exhibition, Tokyo, 1975;
"Hokai," Tokyo, 1974, 1975.



42 Sato: *Street*. 1975. Oil, acrylic on canvas, 146x112cm.

SHIGI Go (1943-)

One-man shows: Mudo Gallery, Tokyo, 1972;
Shirota Gallery, Tokyo, 1974. In many group
shows, including 8th, 9th Kanagawa Prefecture
Art Exhibitions, Museum of Modern Art,
Kamakura, 1973-74, winning prize, 1973; 7th
International Young Artists Exhibition, Tokyo,
1973; 11th Tokyo Biennale, Tokyo, 1974; 9th,
10th Japan Art Festivals, 1974-75, winning
prize for Excellent Work, 1974; 11th Con-
temporary Art Exhibition of Japan, Tokyo, 1975.



Shigi: *Photo from Picture No. 2*. 1975. Photo, 146x225cm.

SHIMA Kuniichi (1945-)

One-man shows: Gallery Planète, Tokyo, 1974; Kanagawa Kenmin Gallery, Yokohama 1975; Gallery Iteza, Kyoto, 1975. In many group exhibitions, including 10th Contemporary Art Exhibition of Japan, Tokyo, 1971, winning Concours prize; Geijutsu Seikatsu Award Exhibition, Tokyo, 1971; 6th to 10th Japan Art Festivals, 1971-75, honored with Jafa Grand Prix, 1972; 9th Tokyo Print Biennial, Tokyo, 1974, receiving Nagaoka Museum of Contemporary Art prize; 5th Cracow Print Biennial, Poland, 1974, awarded Second prize.



Shima: *Curtain*. 1974. Silkscreen on curtain, 175x165cm.

SHINDO Kenkichi (1940-)

One-man shows: „Colored Cone,” Sato Gallery, Tokyo, 1967; “Sense No. 5,” Gallery 16, Kyoto, 1975. In many group shows since 1956, including “No,” Osaka, 1960, 1962; 8th, 10th Japan Art Festivals, 1973, 1975; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975.



Shindo: *Manifest Written in Moderation A*. 1974. Silkscreen, 203x138cm.

TAKAOKA Matsuo (1945-)

One-man shows: Shiota Gallery, Tokyo, 1973; Tourist Gallery, Yokohama, 1974. In various group shows, including 3rd, 4th Print Grand Prix Exhibitions, Nichido Gallery, Tokyo, 1972, 1973; Japan Print Association Exhibition, Tokyo, 1974; 7th, 9th, 10th Kanagawa Prefecture Art Exhibitions, Museum of Modern Art, Kamakura, 1972, 1974, 1975.



46 Takaoka: *Series People C*. 1974. Silkscreen, 62x78cm.

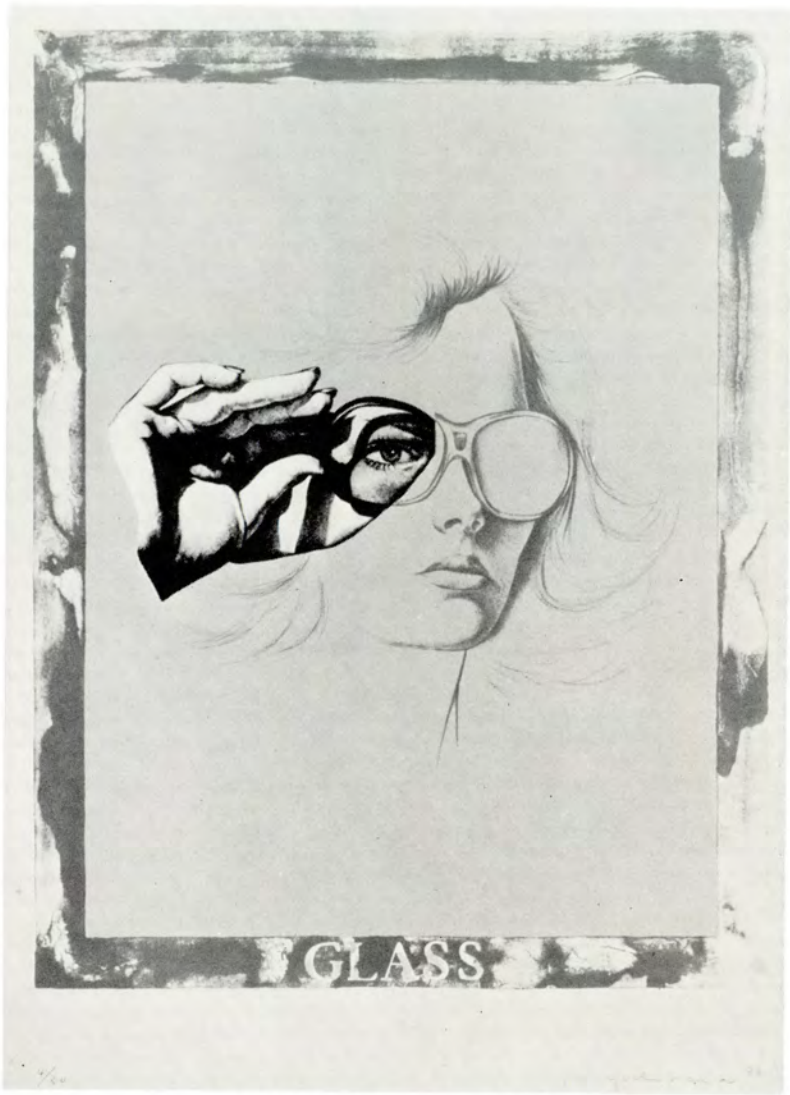
YAMAZAKI Taiho (1908-) *Invited Artist*

Jury member for Nitten Exhibition and Mainichi Calligraphy Exhibition. In numerous group shows in Japan and abroad, including Kassel Documenta 59, Germany, 1959; 6th Bienal, São Paulo, 1961; 5th Japan Art Festival, Paris, 1970. Won Golden Medal, Japan Institute of Calligraphy, 1939. Specially selected at Nitten Exhibitions, 1955, 1957. Represented in collections of Staatlich Kunstalle, Baden-Baden; New York Mayor Office; Japan House Gallery, N.Y.



Yamazaki: 鳳舞 (Hōbu) *Phoenix Fluttering*. 1975. Calligraph on two-fold screen, 170x170cm.

YOSHIHARA Hideo (1931-) *Invited Artist*
 One-man shows: Sato Gallery, Tokyo, 1958; Nantenshi Gallery, Tokyo and Osaka, 1968 to 1975. In numerous group exhibitions, including Ljubljana Print Biennials, 1967, 1971; 9th, 11th Tokyo Biennale, 1967, 1974; Cracow Print Biennials, 1968 to 1972; 8th to 10th Contemporary Art Exhibitions of Japan, Tokyo, 1968, 1969, 1971. Represented in collections of National Museums of Modern Art, Tokyo and Kyoto; National Museum of Poland, Warsaw.



UEDA Hiromi (1943-)
 One-man shows: Shiota Gallery, Tokyo, 1974, 1975. In various group exhibitions since 1971, including 35th, 37th, 38th Shinseisaku Association Exhibitions, Tokyo, 1971, 1973, 1974, winning Freshman's prizes, 1973, 1974; 7th International Young Artists Exhibition, Tokyo, 1973; Six-men Show, Gallery Kubota, Tokyo, 1974; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975, winning prize of Kanagawa Prefectural Museum of Modern Art.



H. Ueda: *Concoction 75-5*, 1975. Acrylic on canvas, 227x182cm.

Prize for Excellent Work

UEDA Kaoru (1928-)

One-man shows: Tamura Gallery, Tokyo, 1974; Fuma Gallery, Tokyo, 1975. Many group exhibitions including 7th-9th Japan Art Festivals, 1972-74; "Japan-Tradition and Present," Düsseldorf, 1974; 11th Tokyo Biennale, Tokyo, 1974; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975, winning prize of National Museum of Modern Art.



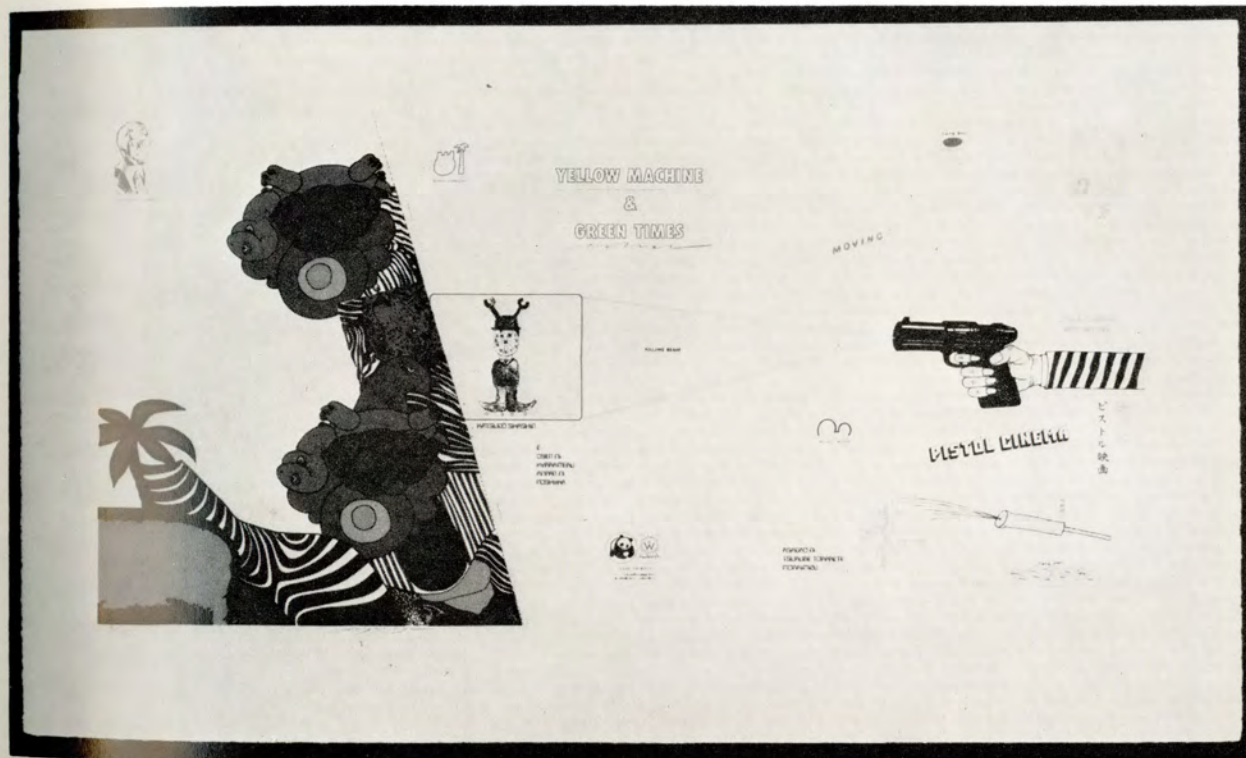
1974/KAORU UEDA

YAYANAGI Tsuyoshi (1933-)

Traveled in Latin America and Africa, 1957-59. Exhibited at Yomiuri Indépendants, Tokyo, 1960. Resided in Paris and studied graphic arts at S.W. Hayter's "Atelier 17," 1965-68. One-man shows: Clark Gallery, Sapporo, 1973; Galerie Vercamer, Paris, 1975. In many group exhibitions in Japan and abroad, including 7th Bienal, São Paulo, 1967; Print Biennials, Paris, 1968-72.

OKAMOTO Shinjiro (1933-)

One-man shows: "Ten Indians," Sato Gallery, Tokyo, 1965; "Worm World," Tokyo Gallery, Tokyo, 1966. In many group shows including 8th Tokyo Biennale, Tokyo, 1965; "Modern Japanese Art Travelling Exhibition," Museum of Modern Art, N.Y., 1965; World Print Concours, California, 1973; Modern Japanese Print Exhibition "Cosmos", Brazil, 1974. Visited U.S.A. at the invitation of Japan Society, N.Y., 1968.





**THREE-DIMENSIONAL
WORKS**

FUKUDA Shigeo (1932-) *Invited Artist*

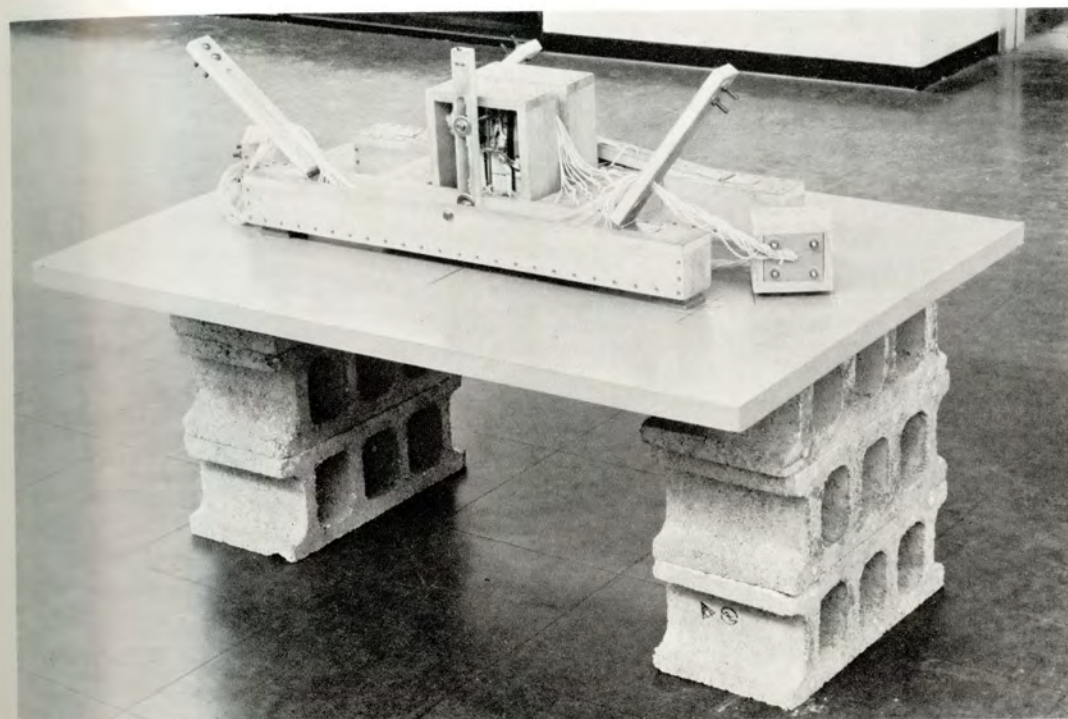
One-man shows: IBM Gallery, N.Y., 1967; De Young Museum, San Francisco, 1971; Junior Art Center, Los Angeles, 1971. In various group shows since 1966, including "Three Awarded Artists," Museum of Posters, Warsaw, 1974; 2nd Gabrowo International Humour Biennial, Bulgaria, 1975; "5 Graphic Artists in Japan," Musée des Arts Décoratifs, Lausanne, 1975. Received Golden Medal at 4th International Poster Biennial, Warsaw, 1972; Prize for Excellent Work, 9th Japan Art Festival, 1974; Copper Medal, 6th Graphic Art Biennial, Prague, 1974. Represented in collections of Museum of Modern Art, N.Y.; Musée des Arts Décoratifs, Paris; De Young Museum, San Francisco.



54 Fukuda: *HORSE AND ESROH*. 1974. Wood, 35x50x50cm.

GINJIRO (1949-)

One-man shows: Kikuchi Gallery, Tokyo, 1972; Muramatsu Gallery, Tokyo, 1974. Group exhibitions: 7th International Young Artists Exhibition, Tokyo, 1973; Japan Print Association Exhibition, Tokyo, 1973.

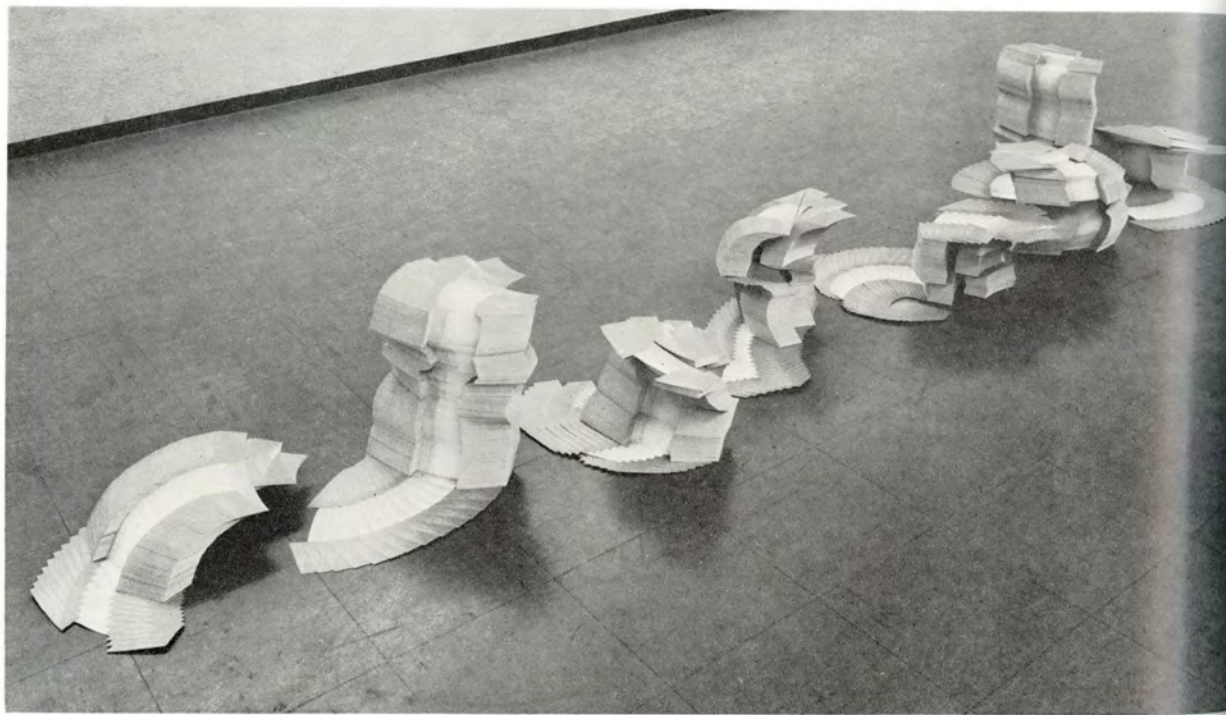


Ginjiro: *Negative Instrument*. 1974. Wood, stone, strings, cotton, iron, 100x100x100cm.

Prize for Excellent Work

HAYASHI Takashi (1944-)

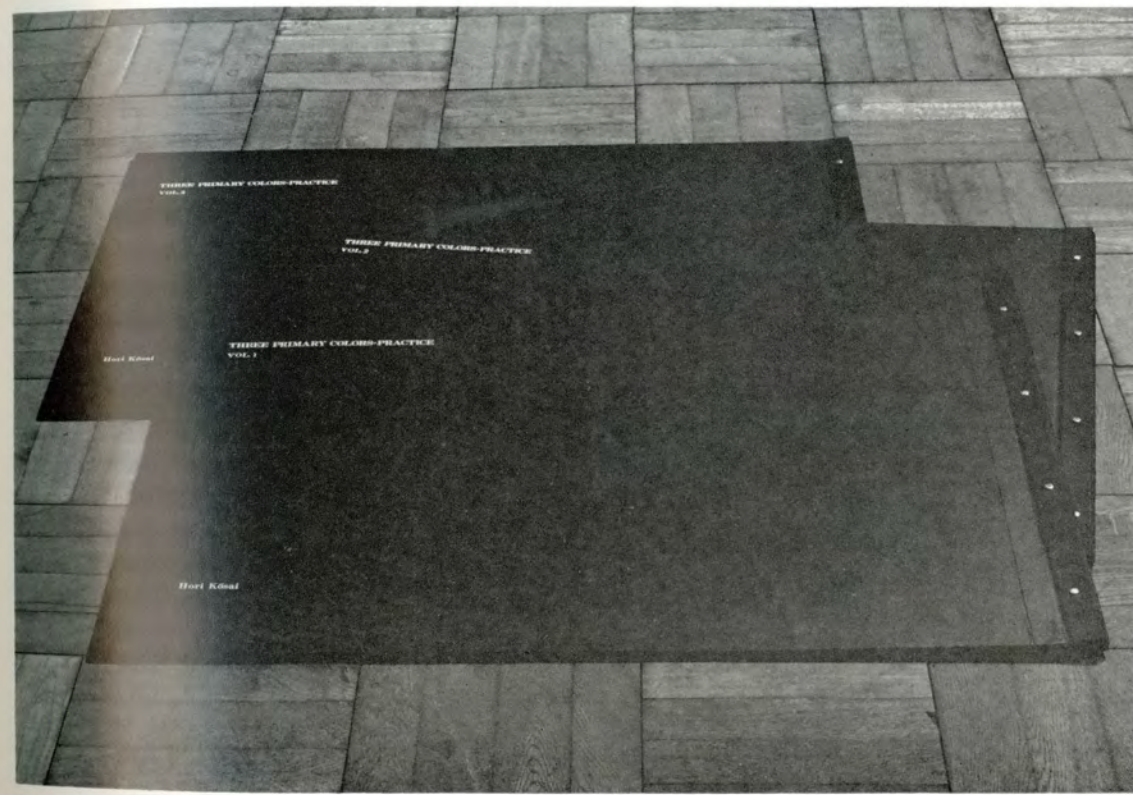
Graphic designer. Group exhibitions: Joan Miro Exhibition, Miro Museum, Barcelona, 1972; 9th, 10th Japan Art Festival Exhibitions, 1974, 1975.



56 Hayashi: *A Straight Line cut in the Physical Direction*. 1975. Offset on died Kent Paper, 60x150x100cm.

HORI Kosai (1947-)

One-man shows: "Space Love Hair," Tokyo, 1971; Atelier Sinon, Tokyo, 1972; Tamura Gallery, Tokyo, 1973; Maki Gallery, Tokyo, 1975. In many group shows, including 9th Contemporary Art Exhibition of Japan, Tokyo, 1969; Today's Artists Exhibition, Tokyo, 1973.

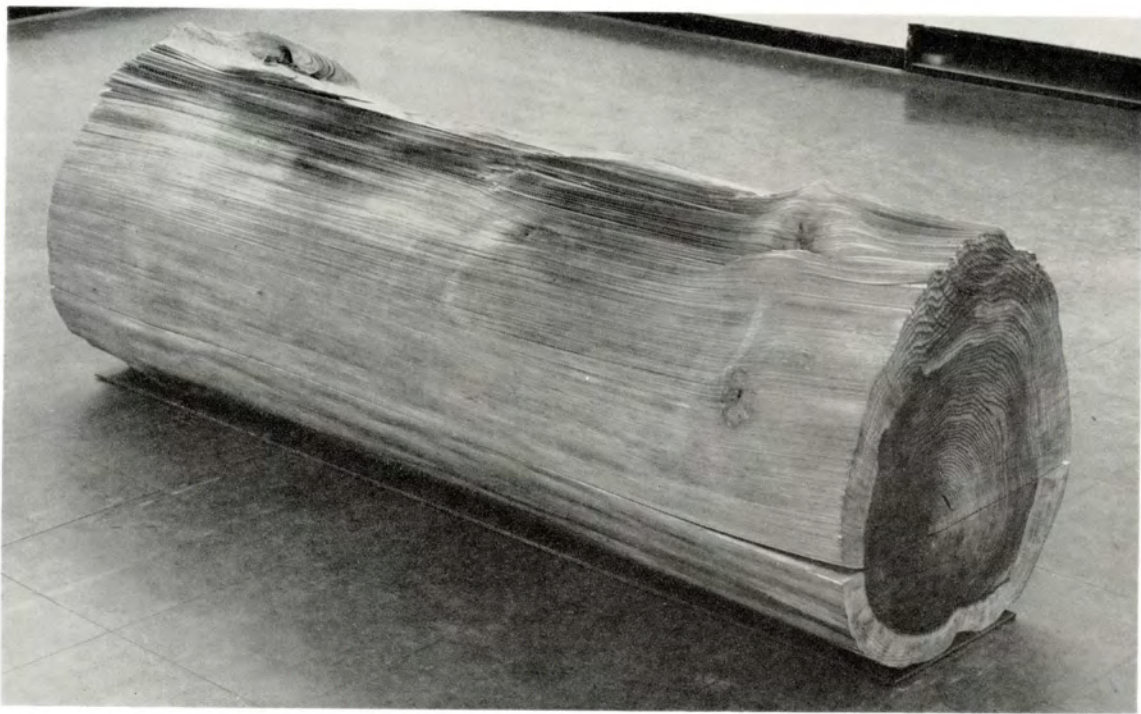


Hori: *Three Primary Colors-Practice Vols. 1,2,3*. 1975. Paper, ink, silkscreen, etc., (95x75x1cm.)x3

Prize for Excellent Work

KADONAGA Kazuo (1946-)

One-man shows: Tsubaki Kindai Gallery, Tokyo, 1971; Muramatsu Gallery, Tokyo, 1973-75; Gallery 16, Kyoto, 1974. In many group exhibitions including 10th, 11th Contemporary Art Exhibitions of Japan, Tokyo, 1971, 1975; 7th, 8th, 10th Japan Art Festivals, 1972-73; "Today's Artsits '73," Yokohama Shimin Gallery, Yokohama, 1973; Ubbaboda Sculpture Symposium, Sweden, 1974.



58 Kadonaga: *Wood No. 5 C*. 1975. Wood, 40x45x150cm.

KIDO Osamu (1950-)

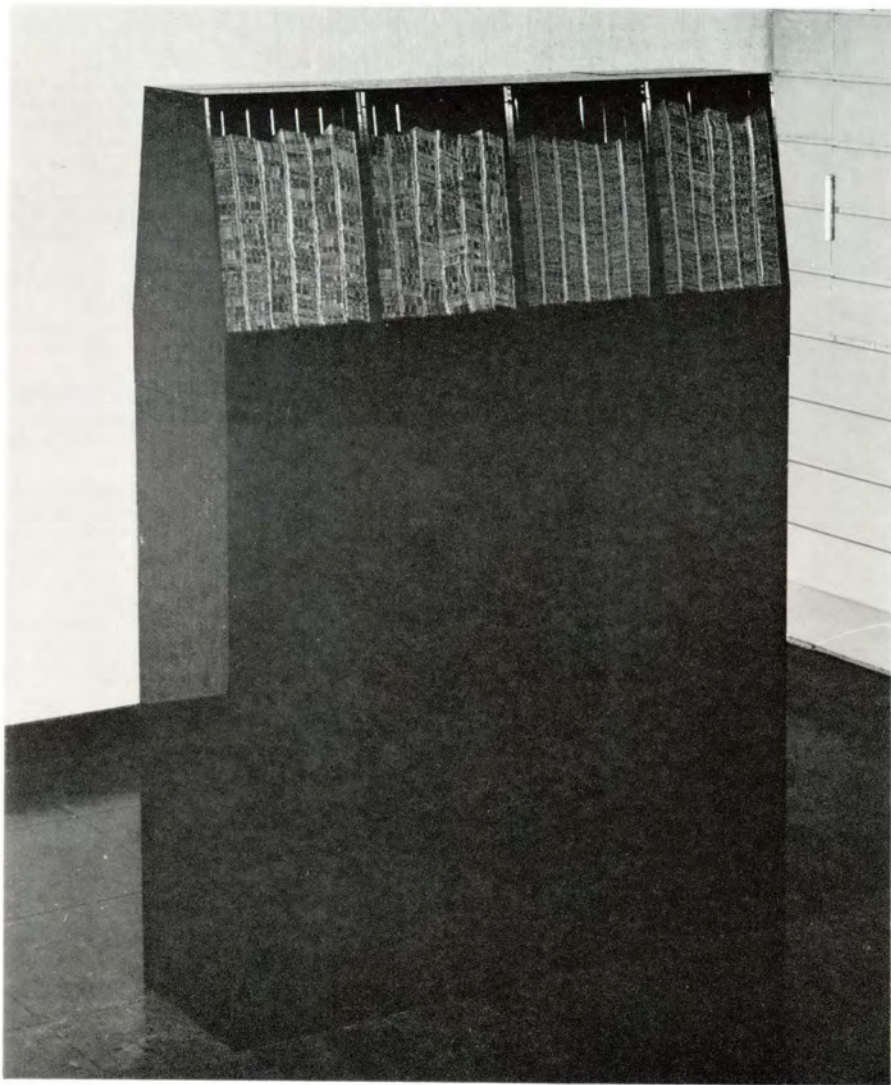
Graduate student at Tokyo University of Arts,
Department of Sculpture.



Kido: *75-4F Yesterday-Today*. 1975. St. st., 100x100x100cm.

KIGUCHI Kosui (1942-)

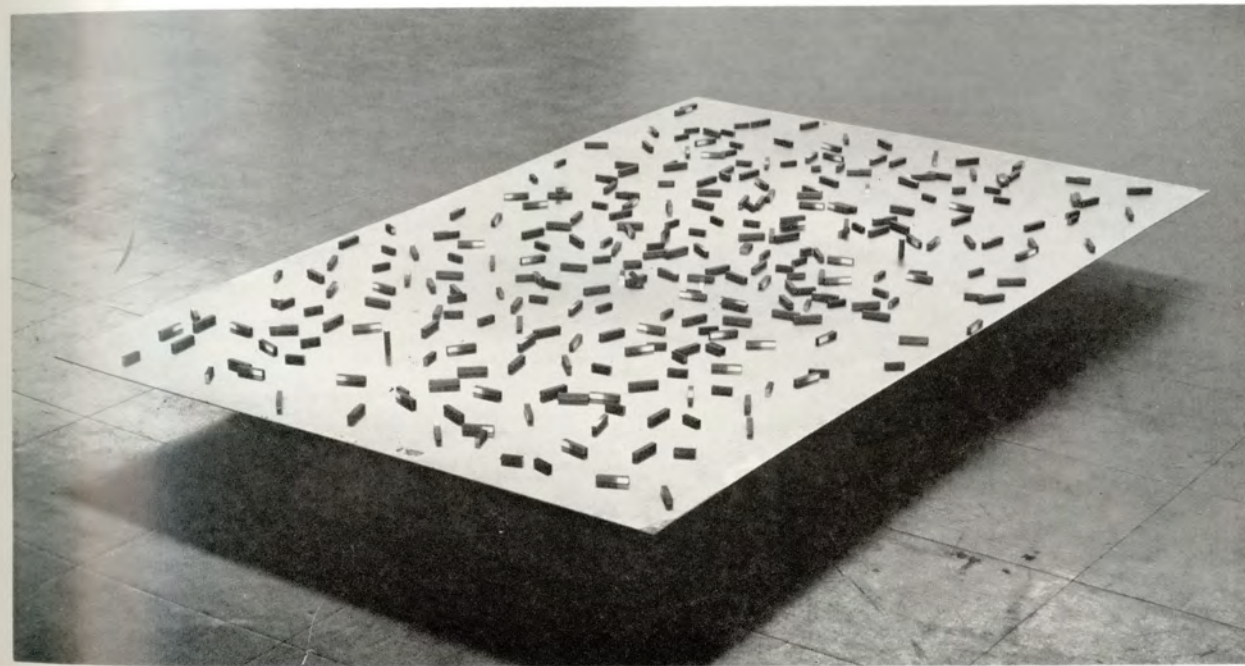
Commercial designer. Exhibited at 8th, 10th Japan Art Festivals, 1973, 1975; 4th Contemporary Sculpture Exhibition, Suma, 1974; Ashiya City Art Exhibition, Ashiya, 1974.



60 Kiguchi: *Sacred Lot*. 1975. Acryl, paper, 140x90x22cm.

KITAMURA Tamio (1947-)

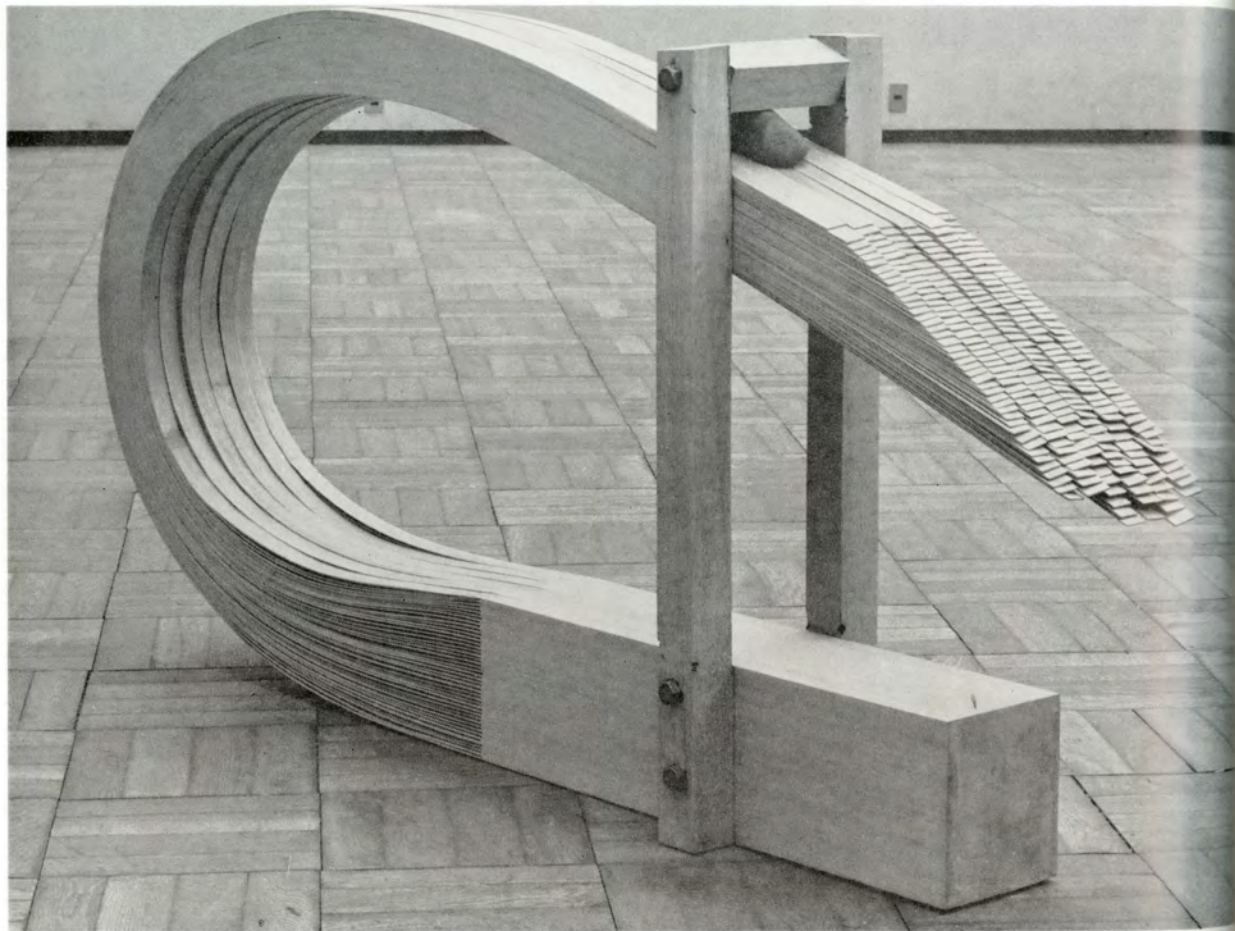
Group shows: "Performers for Mème," Fue Gallery, Kochi, 1969; 2nd Ehime Prefecture Open Air Art Exhibition, Matsuyama, 1970; Two-Men Show, Takamatsu, 1970. Staged one-man touring shows and events throughout the country, 1971-73.



Kitamura: *Permanent Series I*. 1975. Iron plate, magnets, 15x100x150cm.

KOMURO Itaru (1941-)

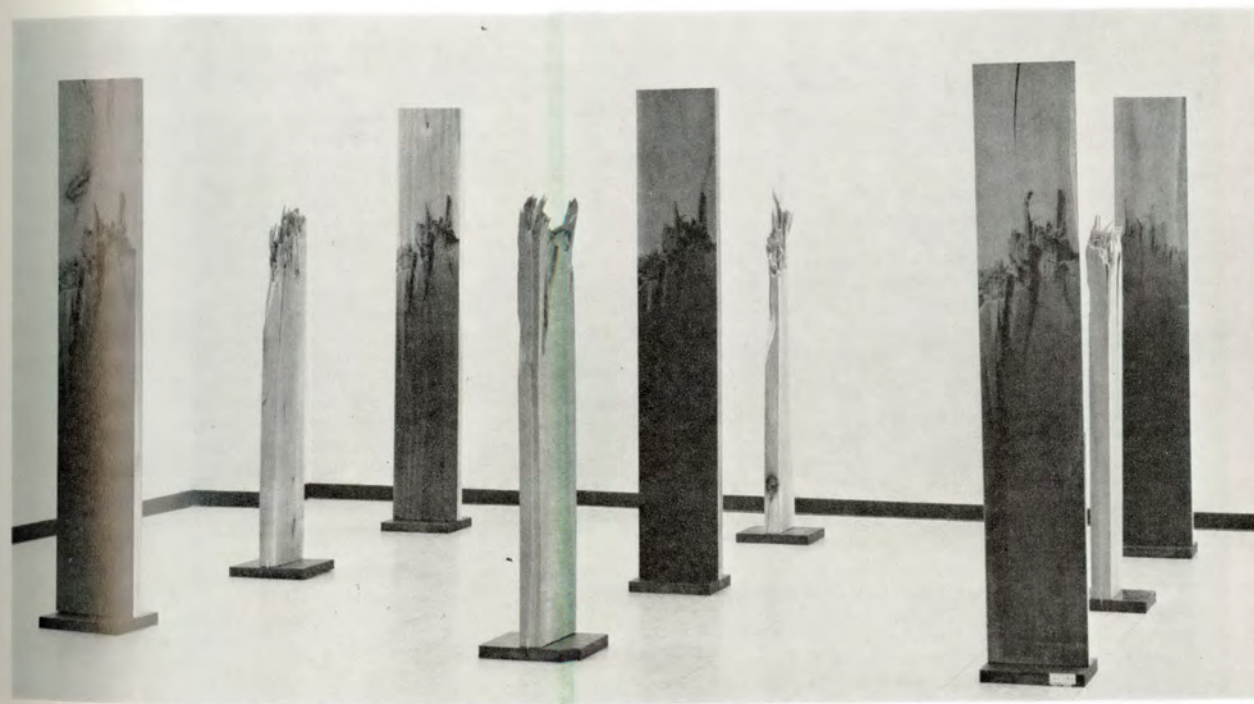
One-man shows: Mudo Gallery, Tokyo, 1965; Tokiwa Gallery, Tokyo, 1967; Franell Gallery, Tokyo, 1968-74. In many group shows since 1968, including 8th to 10th Contemporary Art Exhibitions of Japan, Tokyo, 1968-71 (prize of Concours, 1971); 13th Shell Award Exhibition, Tokyo, 1969 (prize for Excellent Work); 8th to 10th Japan Art Festivals, 1973-75.



62 Komuro: *Relation and Recognition 2*. 1975. Wood, 22x100x150cm.

MOCHIZUKI Kikuma (1945-)

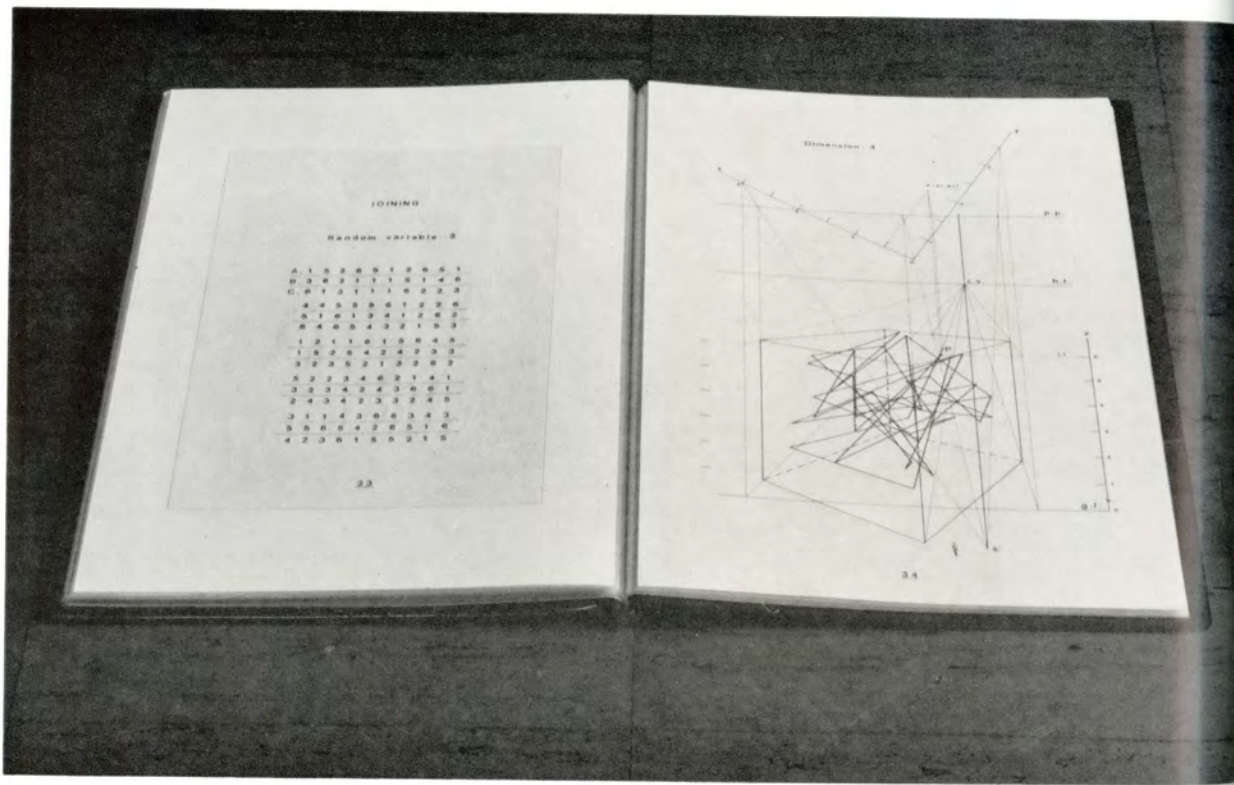
One-man shows: Fukuoka, 1970, 1973; Shirota Gallery, Tokyo, 1975. In many group shows, including "Point 3," Towa Gallery, Tokyo, 1970; International Jewelry Art Exhibitions, Tokyo, 1972-74; 6th, 8th, 10th Japan Art Festivals, 1971, 1973, 1975; 11th Contemporary Art Exhibition of Japan, Tokyo, 1975, winning prize for Excellent Work.



Mochizuki: *Substantial & Insubstantial Image*. 1975. Wood, (24x24x145cm.)x9

MORIYA Yuki Yoshi (1945-)

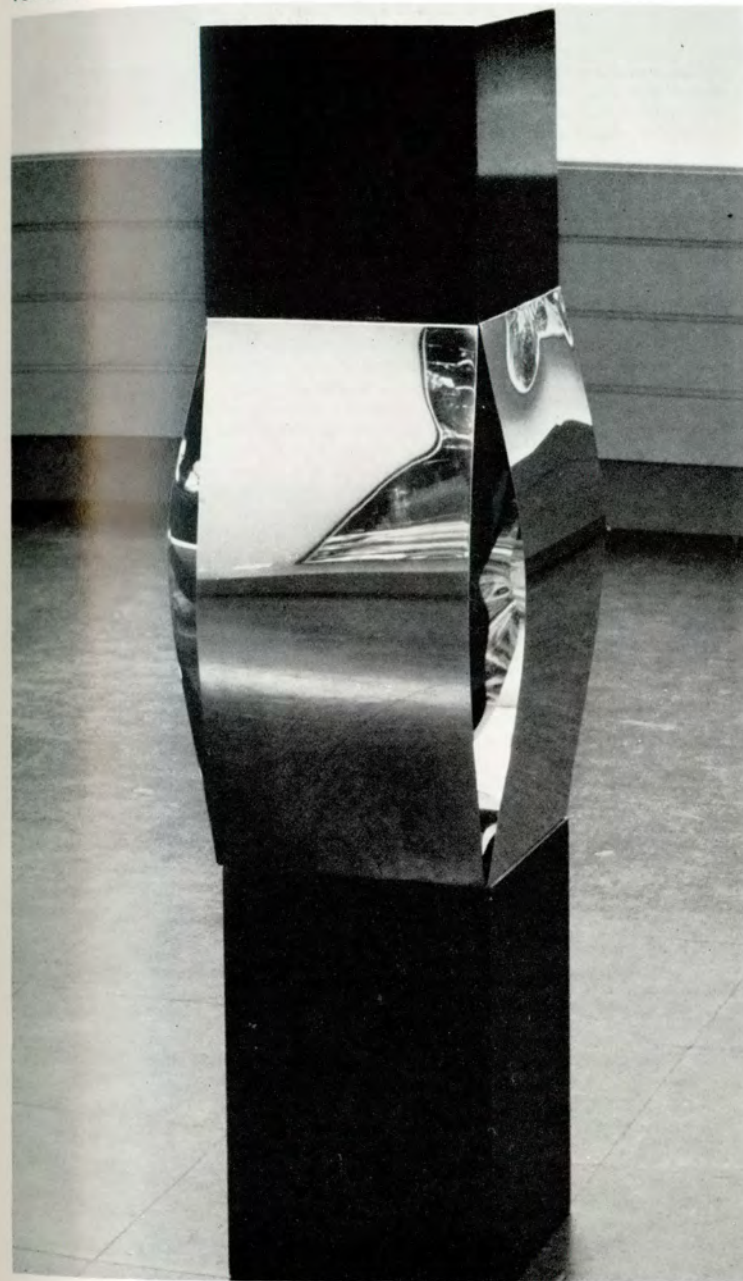
One-man show: Shiota Gallery, Tokyo, 1971.
Group shows: Youth Biennial, Tokyo, 1973;
9th, 10th Japan Art Festival Exhibitions,
1974-75; "Library of Diagrams," Nirenoki
Gallery, Tokyo, 1975.



64 Moriya: *Catastrophe and Structure No. 5*. 1974. Diagram, 30x42x1cm.

NISHIO Norimasa (1946-)

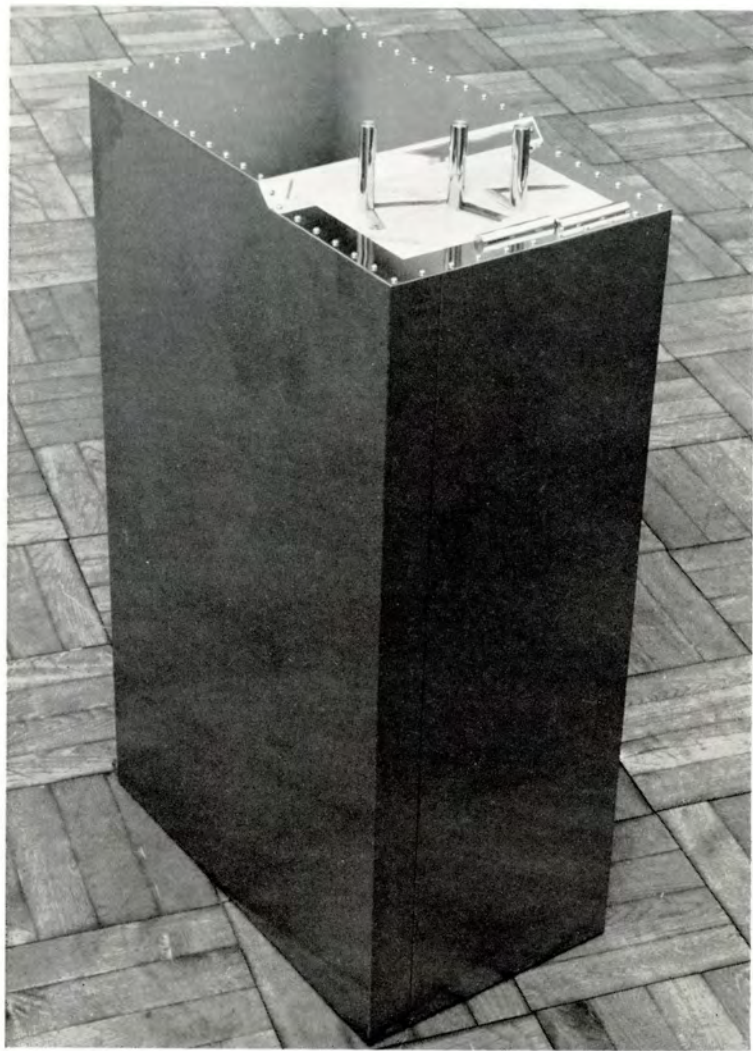
One-man shows: Gin Gallery, Tokyo, 1974;
Open Air Sculpture Exhibition, Kyoto, 1974.
In many group shows, including Kyoto
Municipal Freshmen's Sculpture Exhibitions,
Kyoto, 1971-72, winning Purchase prize by
Kyoto Municipality; Kyoto Sculpture League
Exhibitions, Kyoto, 1972-73; 1st, 2nd Kyoto
Integrated Sculpture Exhibitions, Kyoto,
1974-75.



Nishio: *From Void into Void Heaven*. 1975. Belfast granite, st. st., 60x60x60cm.

ODA Jo (1936-) Invited Artist

Invited to International Sculpture Symposia in Yugoslavia, Poland, Czechoslovakia, 1964-68. One-man shows: Spalova Gallery, Prague, 1968; Gin Gallery, Tokyo, 1973. In many group shows, including 8th Tokyo Print Biennial, 1972; Kobe Contemporary Japan Sculpture Open Air Exhibition, Kobe, 1974. Awarded prize at "Arts and Sciences" Symposium, Poland, 1966; prizes for Excellent Work, 7th, 8th Japan Art Festivals, 1972-73. Represented in collections of Lodz Museum of Modern Art, Poland; "Great Sunday," Hakone Open Air Museum, Hakone.



6 Oda: *Circle and Cube. . .Counter-earth*. 1975. St. st., 150x60x70cm.

OKAMURA Koemon (1943-)

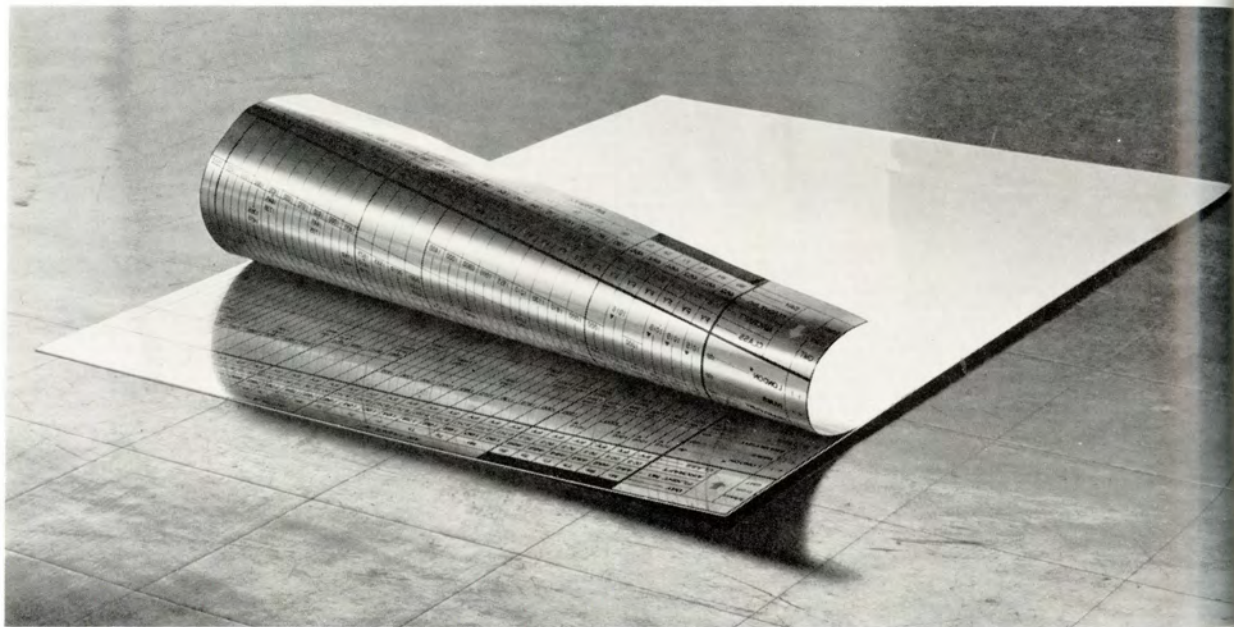
One-man shows: Ano Gallery, Osaka, 1967-73. In many group shows, including Kansai Niki Association Exhibitions, Osaka, 1968-75; Niki Association Exhibitions, Tokyo, 1970-74; "Anti-Transient Image," Shinanobashi Gallery, Osaka and Lunami Gallery, Tokyo, 1970-75; Charity Show for Founding Osaka Litterature School, Osaka, 1971-73.



Okamura: *Scrap and Crack III*. 1975. TV parts, polyester, 150x100x100cm.

SAKAO Atsuko (1944-)

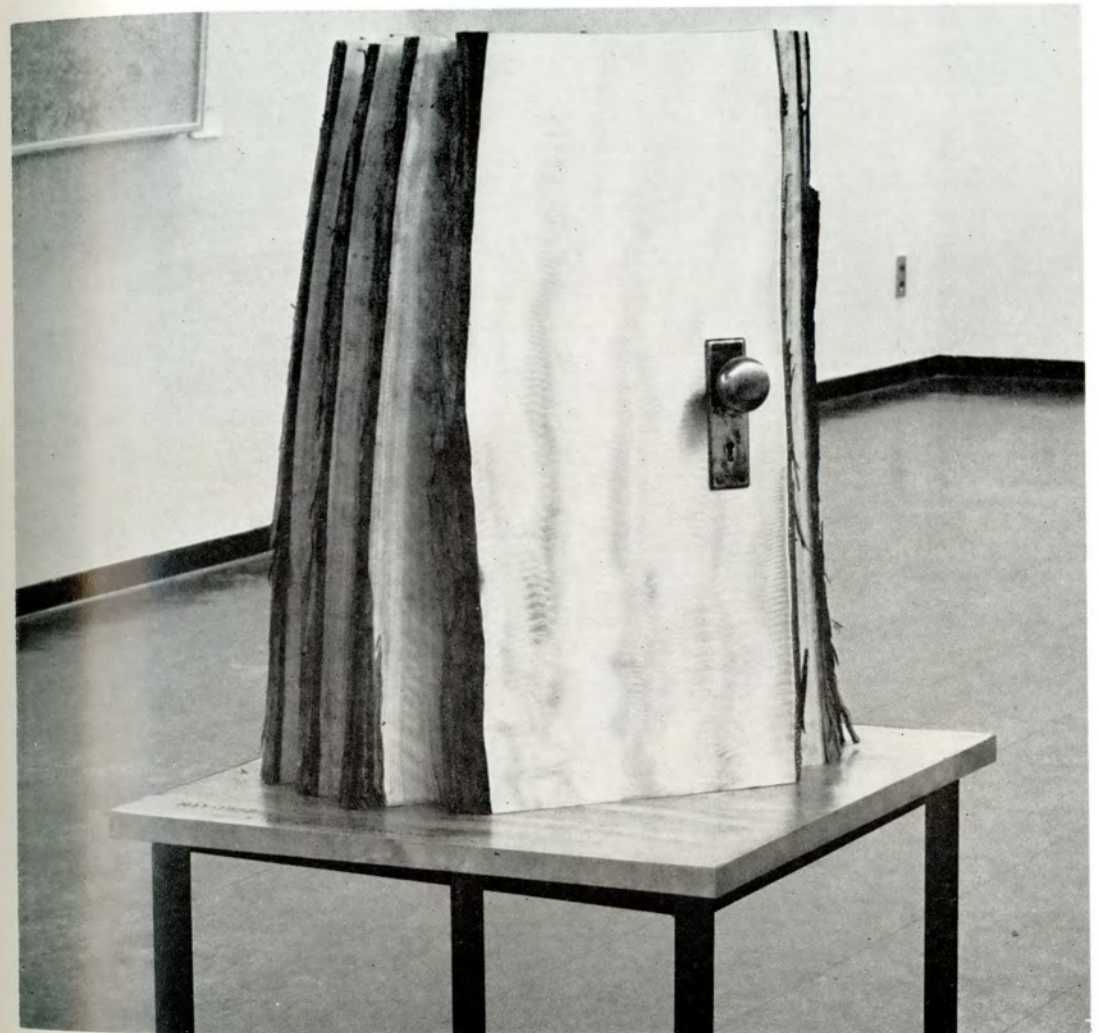
One-man show: Muramatsu Gallery, Tokyo, 1974. In many group shows, including Shinsho Sakka Association Exhibitions, Tokyo, 1972, 1975, awarded prize, 1975; "Seven-Men Show," Miyama Gallery, Tokyo, 1974.



68 Sakao: *Time Zone (C)*. 1975. Silkscreen on aluminium, 162x112x33cm.

SEGUCHI Hidenori (1948-)

Freelance industrial designer since 1970.



69 Seguchi: *We no longer Invite You-1907*. 1975. Wood, brass, 90x90x100cm.

SHIMOTANI Chihiro (1934-)

Invited Artist

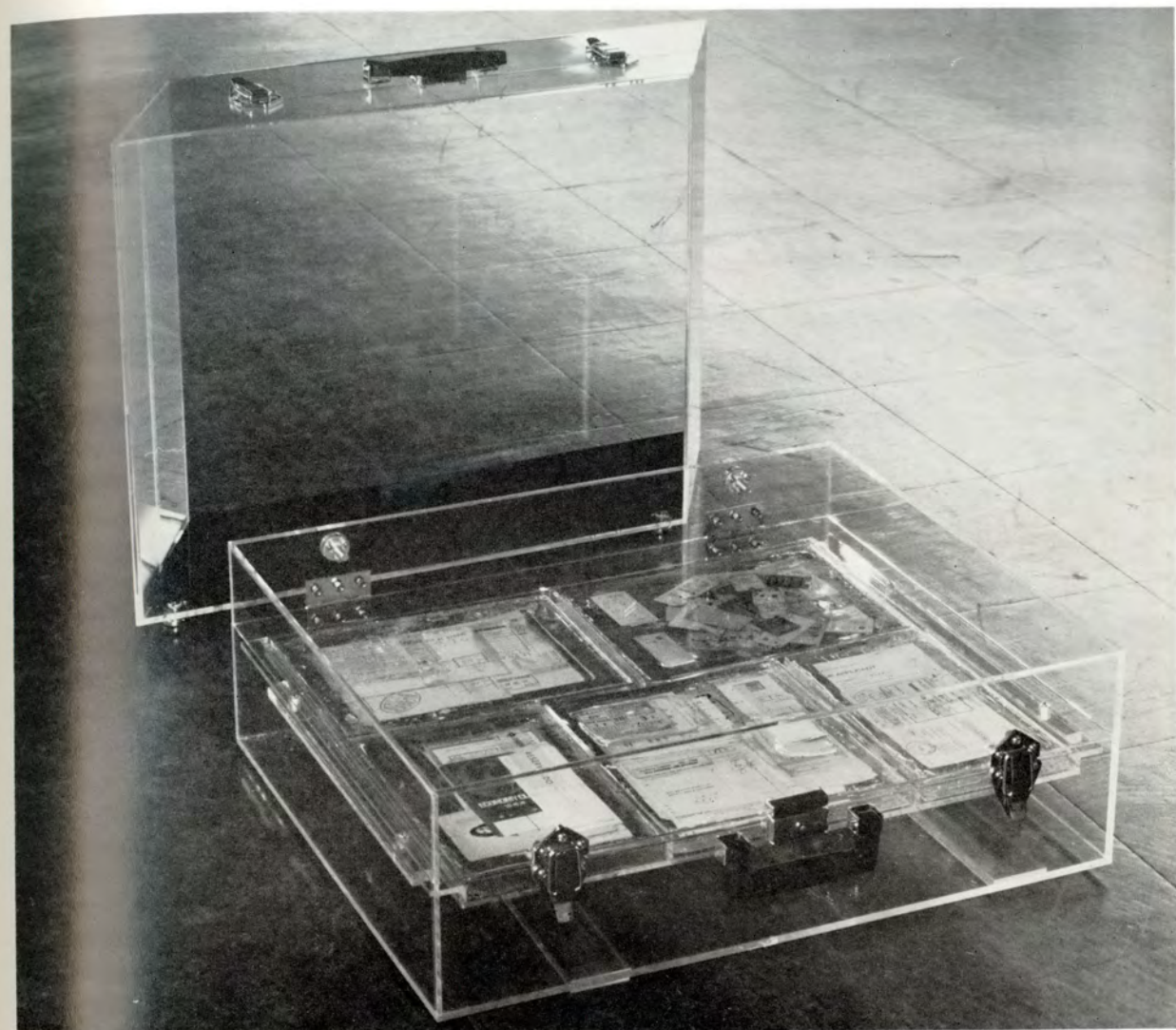
One-man shows: "Rock Painting," Shinanobashi Gallery, Osaka, 1972; "Printing on Water and Oil," Iteza Gallery, Kyoto, 1972; "Under Unit Control. . ." Shinanobashi Gallery, Osaka, 1974. In many group exhibitions since 1959, including 10th Contemporary Art Exhibition of Japan, Tokyo, 1971, winning Concours prize; 7th, 8th Japan Art Festival Exhibitions, 1972, 1973, awarded JAFA Grand Prix, 1973; 12th Bienal, São Paulo, 1973, receiving International prize for Excellent Work; 4th Bradford Print Biennial, England, 1974, awarded Arts Museum Council prize. Represented in collections of Art Museum of São Paulo University; "Rock Printing," Art Museum of Mexico University.



0 Shimotani: *Under Unit Control. . .* 1974. Wax, 20x160x20cm.

TAKAHASHI Masaru (1938-)

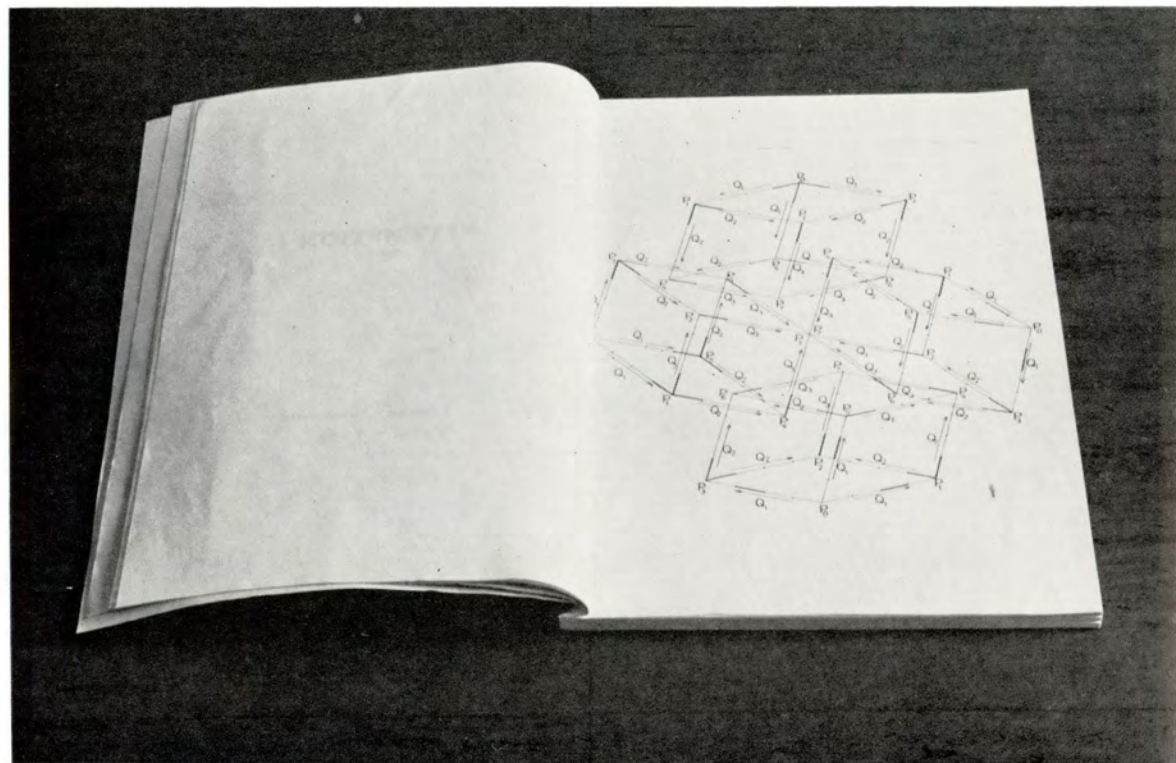
One-man show in 1973. In many group shows, including 10th Contemporary Art Exhibition of Japan, Tokyo, 1971; "There-Sky Documentation," 1972; 8th, 10th Kanagawa Prefecture Art Exhibitions, Kamakura, 1973, 1975, honored with Special Selection, 1973 and Scholarship prize, 1975; Ubbesoda Sculpture Symposium, Sweden, 1974.



M. Takahashi: *Traveller's Return and His Structure.* 1974. Acryl, vinyl acetate, printed matter, 50x71x90cm.

TAKAHASHI Sachiko (1947-)

Group shows: "SAI," Muramatsu Gallery, Tokyo, 1969; "Library of Diagrams," Nirenoki Gallery, Tokyo, 1975.



72 S. Takahashi: *Attempion*. 1975. Xerox, silkscreen, ink, 25x18x1cm.

TAKAMA Natsuki (1943-)

One-man show: Muramatsu Gallery, Tokyo, 1966. In various group shows, including Mudo Gallery, Tokyo, 1965; Tsubaki Kindai Gallery, Tokyo, 1966; 11th Shell Award Exhibition, Tokyo, 1967, winning 3rd prize, Travelled to U.S.A., 1967 and lived there until 1973.



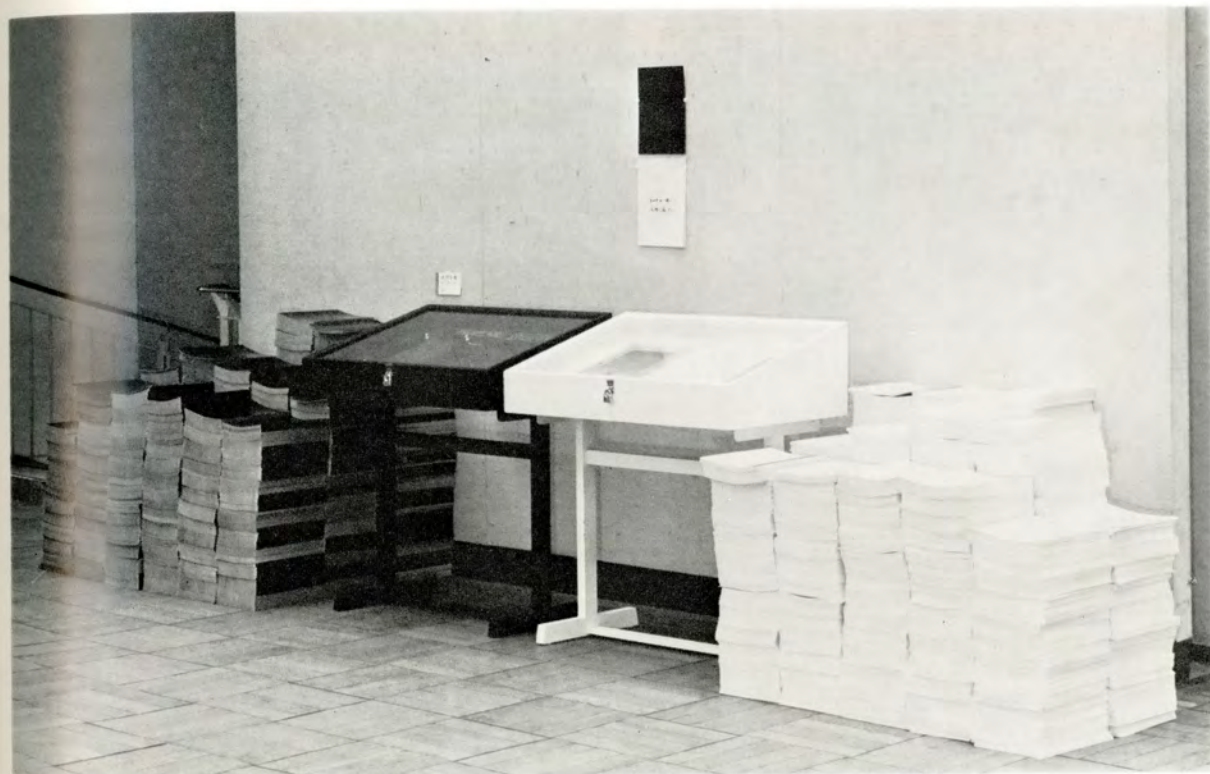
Takama: *Ambrosia*. 1973. Cement, etc., 70x54x30cm.

TANAKA Hideho (1942-)
Group shows: Modern Art Association Exhibitions, Tokyo, 1973, 1974; Craft Group Exhibition, Matsuya Gallery, Tokyo, 1974.



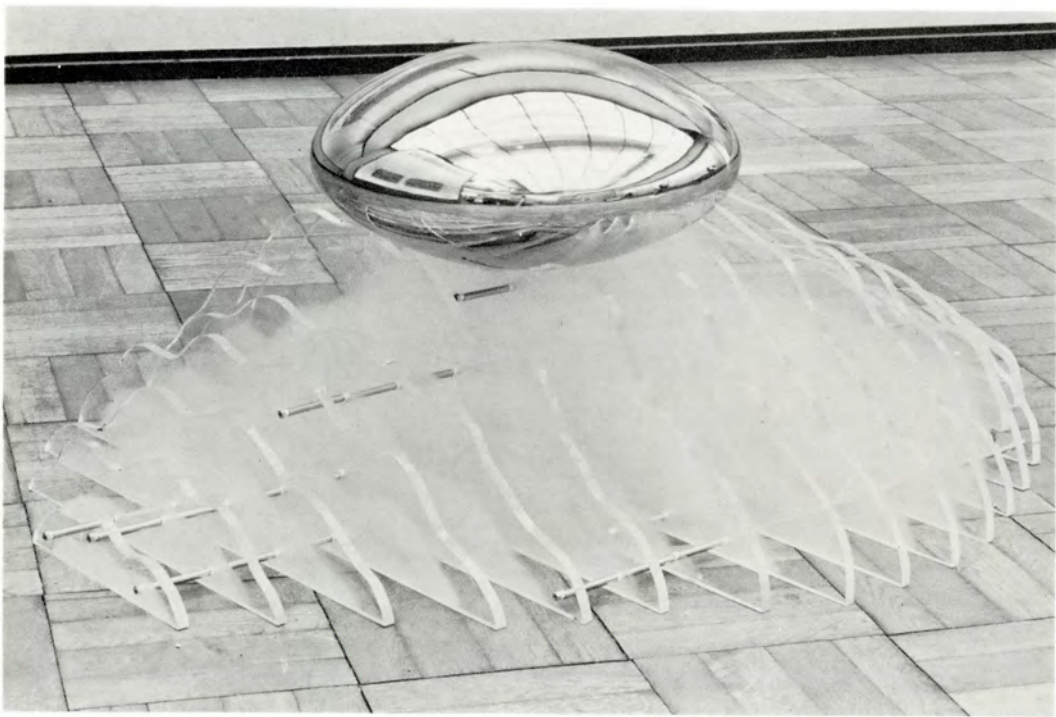
74 Tanaka: *Square* 1975. Wood, woven rope, 60x100x100cm.

TASHIRO Yukitoshi (1940-)
One-man shows: Gallery 16, Kyoto; Muramatsu Gallery, Tokyo; Shinanobashi Gallery, Osaka, 1965 through 1975. In various group shows since 1965, including Kyoto Indépendants, Kyoto, 1965-1975; Mainichi Selected Artists Exhibition, Kyoto, 1967; 8th to 11th Contemporary Art Exhibitions of Japan, Tokyo, 1968-75; Kyoto Biennale, 1972; "Experiments in Print," Tokyo Municipal Art Museum, 1972; "Momentary '74," Tokyo.



Tashiro: *Work (White Box) & Work (Black Box)*. 1975. Wood, iron, film, art paper, 150x100x100cm.

YAMAMOTO Eishi (1946-) *Invited Artist*
One-man shows: Tamura Gallery, Tokyo, 1970-73. In various group exhibitions, including 1st International Sculpture Exhibition, Hakone, 1969; 5th, 7th to 10th Japan Art Festival Exhibitions, 1970, 1972-75; 10th Contemporary Art Exhibition of Japan, Tokyo, 1971. Won prizes at 7th Japan Art Festival, 1972; Grand Prix, 1st Hakone Open Air Museum Grand Prix Exhibition, Hakone, 1973; Grand Prix, 5th Japan Contemporary Sculpture Exhibition, Kobe, 1973. Represented in collections of National Museum of Modern Art, Argentina; Hakone Open Air Museum, Hakone.



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