




**FROM POSTWAR  
TO POSTMODERN**

**ART IN JAPAN  
1945–1989**



**Primary  
Documents**

Edited by  
**Doryun Chong**  
**Michio Hayashi**  
**Kenji Kajiya**  
**Fumihiko Sumitomo**

The Museum of  
Modern Art, New York

# CONTENTS

- 10 FOREWORD • Glenn D. Lowry
- 12 ACKNOWLEDGMENTS • Jay A. Levenson and Gwen Farrelly
- 14 ABOUT THIS BOOK • Doryun Chong
- 17 JAPAN'S POSTWAR AND AFTER, 1945–1989: AN OVERVIEW  
• Harry Harootunian

## 1

### 1945–1957: POSTWAR RECONSTRUCTION—FROM OCCUPATION TO THE COLD WAR

Edited by Michio Hayashi

- 24 INTRODUCTION • Michio Hayashi

#### GROUND ZERO: A NEW BEGINNING

- 27 A PROPOSAL TO THE ARTISTS OF JAPAN (1946) • Matsumoto Shunsuke
- 30 **IN FOCUS:** REESTABLISHING THE ART WORLD DURING THE OCCUPATION,  
1945–1952 • Bert Winther-Tamaki
- 32 WHAT MUST “ARTISTS AS A GROUP” DO? (1953) • Katsuragawa Hiroshi

#### AVANT-GARDE—TECHNOLOGY—MASS CULTURE

- 34 AVANT-GARDE MANIFESTO: A VIEW OF ART (1949) • Okamoto Tarō
- 39 **IN FOCUS:** ARTISTS' GROUPS AND COLLECTIVES IN POSTWAR JAPAN  
• Ken Yoshida
- 40 A MEDITATION ON APPLES (1950) • Hanada Kiyoteru

#### IN SEARCH OF THE REAL

- 44 FOR A NEW REALISM: THE MEANING OF REPORTAGE (1952) • Abe Kōbō
- 49 **IN FOCUS:** THE REALISM DEBATE, 1946–1950 • Yuri Mitsuda
- 50 ON BEGGAR PHOTOGRAPHY: THE IMPORTANCE OF PHOTOGRAPHING  
STREET URCHINS AND LUMPEN (1953) • Tanaka Masao
- 53 THE PROBLEMS OF MODERN PHOTOGRAPHY (1953) • Ina Nobuo, Kimura  
Ihei, Watanabe Yoshio, Kamekura Yūsaku, Tanaka Masao, and Domon Ken
- 58 DEPICTING “THINGS,” NOT “IDEAS” (1954) • Saitō Yoshishige, Tsuruoka  
Masao, Komai Tetsurō, and Oyamada Jirō

#### MODERNITY AND TRADITION

- 62 AN INTRODUCTION TO TRADITION (1955) • Okamoto Tarō
- 69 THE JAPANESE CHARACTER OF TANGE KENZŌ (1955) • Iwata Kazuo  
(aka Kawazoe Noboru)
- 74 CALLIGRAPHY EAST AND WEST (1957) • Takiguchi Shūzō

#### DISFIGURED CORPSES OR THE CRITIQUE OF HUMANISM

- 78 LOCKED-ROOM PAINTING (1956) • Nakahara Yūsuke
- 83 **IN FOCUS:** THE BIRTH OF NEW ART CRITICISM • Michio Hayashi
- 84 IVAN THE FOOL (1955) • Kusama Yayoi

#### THE EXPERIMENTAL WORKSHOP AND THE GUTAI ART ASSOCIATION

- 86 THE EXPERIMENTAL WORKSHOP: OUR CONTENTION (1953)  
• Kitadai Shōzō
- 89 GUTAI ART MANIFESTO (1956) • Yoshihara Jirō
- 92 THE IDEA OF EXECUTING THE PAINTBRUSH (1957) • Shimamoto Shōzō

96 INTRODUCTION •Doryun Chong

### ART INFORMEL

- 99 A MENTAL RECKONING OF MY FIRST TRIP TO JAPAN (1957) •Michel Tapié  
102 MATERIAL AND HUMANS (1957) •Hariu Ichirō  
105 AFTER INFORMEL (1963) •Miyakawa Atsushi

### THE AVANT-GARDE IN TRANSITION

- 114 AT THE YOMIURI INDEPENDENT EXHIBITION: THE ENERGY OF A YOUNG, ACTIVE GENERATION (1960) •Takiguchi Shūzō  
116 **IN FOCUS:** THE YOMIURI INDEPENDENT EXHIBITION •Reiko Tomii  
117 CONDITIONS OF THE ART WORLD AND CONDITIONS OF CREATION (1960) •Hariu Ichirō

### ANTI-ART

- 118 NOTES ON THE “YOUNG SEVEN” (1964) •Tōno Yoshiaki  
120 **IN FOCUS:** TŌNO YOSHIAKI AND THE INFLUENCE OF AMERICAN ART •Yasuko Imura  
122 THE SPIRIT OF “ANTI” IN ANTI-ART: ON “‘ANTI-ART,’ YES OR NO?” (1964) •Odagiri Jō (moderator), Tōno Yoshiaki, Hariu Ichirō, Nakahara Yūsuke, Takiguchi Shūzō, and Nakazawa Ushio  
127 ANTI-ART: THE DESCENT TO THE EVERYDAY (1964) •Miyakawa Atsushi  
132 A DISSENTING VIEW: ANTI-ART—AFTER MIYAKAWA ATSUSHI (1964) •Tōno Yoshiaki

### IMMATERIALITY

- 136 THE WORD OF A FABRICATOR (1962) •Yoko Ono  
138 ROOM AS ALIBI: GENTLE CRIMINALS (1963) •Nakahara Yūsuke  
139 JIKAN-HA MANIFESTO (1962) •Tanaka Fuji, Doi Junen, Nakazawa Ushio, and Nagano Shōzo  
141 A WOMAN ALONE ENTERING THE INTERNATIONAL ART WORLD (1961) •Kusama Yayoi

### PHOTOGRAPHY AND FILM

- 142 ON THE METHOD OF AVANT-GARDE DOCUMENTARY FILM (1958) •Matsumoto Toshio  
146 THE NEW PROBLEM OF VISUAL LANGUAGE: “THE VISUAL IMAGE” (1960) •Shigemori Kōen  
150 THE BIRTH OF A NEW PHOTOGRAPHY (1960) •Natori Yōnosuke  
152 A YOUNG PHOTOGRAPHER’S STATEMENT: I REFUTE MR. NATORI (1960) •Tōmatsu Shōmei

### URBAN TRANSFORMATION

- 153 THE TOWER-SHAPED CITY (1959) •Kikutake Kiyonori  
155 **IN FOCUS:** THE ERA OF THE WORLD DESIGN CONFERENCE •Toshino Iguchi  
157 PREFACE TO *METABOLISM 1960: A PROPOSAL FOR CITIES* (1960) •Kawazoe Noboru, Kikutake Kiyonori, Ōtaka Masato, Maki Fumihiko, and Kurokawa Kishō  
157 A HOUSE IS A WORK OF ART (1962) •Shinohara Kazuo  
159 **IN FOCUS:** ARTISTS’ COLLECTIVES: THE CITY AS STAGE •Doryun Chong  
161 *EYEDROPS SPECIAL BULLETIN* (1964) •Hi Red Center

167

PLATES

## 1964–1970: AFTER THE AVANT-GARDE, AN EXPANDING FIELD

Edited by Fumihiko Sumitomo

184 INTRODUCTION • Fumihiko Sumitomo

### ART AND EVERYDAY LIFE

- 187 THE INTENT OF THE ACT BASED ON THE INTENT OF THE ACT—BEFORE  
PASSING THROUGH THE COURTROOM (1966) • Akasegawa Genpei
- 191 BETWEEN ART AND DESIGN (1966) • Tōno Yoshiaki
- 193 THE IDEA OF LIMINAL ART (1967) • Tsurumi Shunsuke
- 196 **IN FOCUS:** FLUXUS INTERNATIONAL: NEW YORK, TOKYO, AND BEYOND  
• Midori Yoshimoto

### LOCALITY AND THE BODY

- 197 ANKOKU BUTOH: FOUNDED ON ANXIETY OF THE BODY (1968)  
• Shibusawa Tatsuhiko
- 202 REACTION IN SUMMER '68: DO IT WITHOUT HAPPENINGS (1968) • The Play
- 203 THE HYPERTHEATER OF INDIVIDUAL ACTIONISTS (1970) • Yoshida Yoshie

### REDEFINING THE RELATIONSHIP BETWEEN HUMANS AND THE WORLD

- 207 *ANTICIVILIZATION EXHIBITION* (1965) • Matsuzawa Yutaka
- 209 **IN FOCUS:** THE SHADOW DEBATE • Michio Hayashi
- 210 PAINTING AS A THEORY OF PAINTING (1968) • Ishiko Junzō
- 213 **IN FOCUS:** PROVOKE, 1968–1970 • Ryūichi Kaneko
- 214 PROVOKE MANIFESTO (1968) • Takashi Yutaka, Nakahira Takuma,  
Taki Kōji, and Okada Takahiko
- 215 WHAT IS POSSIBLE FOR PHOTOGRAPHY? (1970) • Taki Kōji
- 218 IN SEARCH OF ENCOUNTER: THE SOURCES OF CONTEMPORARY ART  
(1970) • Lee Ufan
- 223 EXISTENCE BEYOND CONDITION (1970) • Suga Kishio
- 227 BETWEEN MAN AND MATTER (1970) • Nakahara Yūsuke
- 231 INSISTING ON THE “HERE AND NOW” (1970) • Minemura Toshiaki
- 233 ON LANDSCAPE (1970) • Nakahira Takuma, Adachi Masao, and  
Nakahara Yūsuke (moderator)

### INTERMEDIA AND EXPO '70

- 238 THE OBJECTIVE OF THE *FROM SPACE TO ENVIRONMENT* EXHIBITION  
(1966) • Environment Society
- 240 **IN FOCUS:** INTERMEDIA • Fumihiko Sumitomo
- 241 A TECTONIC SHIFT IN ART: FROM THE EXPO TO THE HIPPIE MOVEMENT  
(1967) • Tone Yasunao
- UNDERGROUND ARTS DIAGRAM**
- 247 ARTISTS PARTICIPATING IN THE WORLD EXPO, SPEAK OUT! (1970)  
• Tōno Yoshiaki
- 252 **IN FOCUS:** TANGE KENZŌ AND THE BUILDING OF NATIONAL IDENTITY  
• Ken Tadashi Oshima

## 1970–1980: RESTRUCTURING TOWARD THE POSTMODERN

Edited by Kenji Kajiya

256 INTRODUCTION •Kenji Kajiya

### INSTITUTIONAL CRITIQUE OF ART

260 WHY ARE WE “ARTISTS”? (1969) •Hori Kōsai

261 THE SHARPENED BOUNDARY LINE (1972) •Hori Kōsai

264 **IN FOCUS:** MONO-HA AND AFTER •Mika Yoshitake

### ALTERNATIVES TO SUBJECTIVITY

265 WHY AN ILLUSTRATED BOTANICAL DICTIONARY? (1973)  
•Nakahira Takuma

269 THE LIVED SYSTEM (1974) •Minemura Toshiaki

274 BEYOND THE CLOSED CIRCLE: WHAT CAN WE LEARN FROM GUTAI'S  
TRAJECTORY? (1973) •Hikosaka Naoyoshi

279 MULTIPLE EYES AND INDIVIDUAL VISION (1973) •Tani Arata

283 **IN FOCUS:** PHOTOGRAPHY AND ART •Kenji Kajiya

### ENVIRONMENT AND COMMUNITY

285 AN OBJECTION TO MEGA-BUILDINGS (1974) •Kōjiro Yūichirō

289 **IN FOCUS:** JAPAN'S HOUSING CONDITIONS AND RESIDENTIAL  
ARCHITECTS •Tarō Igarashi

290 TEMPLE OR PRISON? (1971–1972) •Hasegawa Takashi

295 COMMUNICATION, NOT EXPRESSION: DO-IT-YOURSELF KIT (1972)  
•Yamaguchi Katsuhiro (moderator), Michael Goldberg, Nakaya Fujiko,  
Fujii Seiichi, Sakane Itsuo, Komatsuzaki Seisuke, and Kobayashi Hakudō

300 **IN FOCUS:** FROM RENTAL GALLERIES TO ALTERNATIVE SPACES  
•Izumi Nakajima

### PAINTING AFTER THE END OF THE AVANT-GARDE

301 THE AUTUMN OF JAPANESE CONTEMPORARY ART—FROM PORTRAIT  
PAINTING TO *OBJETS* (1971) •Fujieda Teruo

306 **IN FOCUS:** BEYOND MODERNISM: THE “RETURN OF PAINTING”  
•Midori Matsui

307 THE BUSINESS OF TAKING DOWN THE GRAMMAR OF ART (1978)  
•Chiba Shigeo

311 THE DISAPPEARANCE OF ARTISTS (1976) •Usami Keiji

### CONSUMER CULTURE AND EVERYDAY LIFE

316 THE VERTICAL FAIR THAT CHANGED SHIBUYA: ON PARCO'S CULTURAL  
CACHET (1977) •Tōno Yoshiaki

320 PREFACE TO *SENTIMENTAL JOURNEY* (1971) •Araki Nobuyoshi

321 FROM LITERARY MEDIA TO IMAGE MEDIA (1978) •Hyūga Akiko

325

PLATES

## 1980–1989: POSTMODERNISM AND GLOBAL NEGOTIATION

Edited by Michio Hayashi, Kenji Kajiya, and Fumihiko Sumitomo,  
with Akira Tatehata

342 INTRODUCTION • Akira Tatehata

### THE ORIGINALITY OF ARCHITECTURE AND DESIGN IN JAPAN

- 345 *MA: SPACE-TIME IN JAPAN* (1978/2009) • Isozaki Arata  
 352 *THE JAPANESE CITY AND INNER SPACE* (1978/2008) • Maki Fumihiko  
 357 *A NEW ARCHITECTURE IS POSSIBLE ONLY IN THE SEA OF CONSUMPTION* (1989) • Ito Toyo  
 363 **IN FOCUS:** JAPANESE DESIGN IN THE 1980S • Paola Antonelli

### THE NEW WAVE

- 365 *FOR THE INNOCENT GODS OF WIND* (1984) • Ishihara Tomoaki  
 366 *KANSAI IN THE 1980S* (1990) • Osaki Shin'ichirō  
 372 **IN FOCUS:** THE *CHŌ-SHŌJO* MOVEMENT • Yūko Hasegawa  
 373 *FLYER FOR PLAN FOR SLEEP #1* (1984) • Dumb Type  
 375 **IN FOCUS:** THE GROWTH OF MEDIA ART • Barbara London

### MINIMALISM AND TRADITION

- 376 *HALF-HOPELESS REPETITION* (1984) • Endō Toshikatsu  
 379 *UNTITLED* (1990) • Kawamata Tadashi  
 381 **IN FOCUS:** OUTDOOR EXHIBITIONS, FESTIVALS, AND EVENTS  
 • Motoi Masaki

### CONCEPTUALISM AND ITS CRITICAL ALTERNATIVES

- 383 *BEYOND COSMOLOGY: THE PAINTERLY CONCEPTS OF ARAKAWA SHŪSAKU* (1984) • Ichikawa Hiroshi  
 386 *TO PROLONG THE THRILLING NOW* (1989) • Okazaki Kenjirō and Usami Keiji

### LOCALITY AND GLOBAL ART

- 391 *THE DEPOPULATED MEGALOPOLIS* (1985) • Itō Junji  
 396 *INTRODUCTION AND POSTSCRIPT TO A HISTORY OF DEVIATIONS IN JAPANESE CONTEMPORARY ART, 1945–1985* (1986) • Chiba Shigeo  
 399 **IN FOCUS:** JAPANESE ART ABROAD • Miwako Tezuka  
 401 *A POSTSCRIPT TO RECONSTRUCTIONS: AVANT-GARDE ART IN JAPAN 1945–1965* (1986) • Kaidō Kazu  
 403 *AVANT-GARDE ART IN POSTWAR JAPAN* (1987) • Tōno Yoshiaki  
 406 *UNTITLED* (1989) • Tatehata Akira

410 **POSTSCRIPT: JAPANESE ART AFTER 1989** • Michio Hayashi,  
Kenji Kajiya, and Fumihiko Sumitomo

414 **CHRONOLOGY: 1945–1989** • Compiled by Masatoshi Nakajima, with  
editorial assistance by Doryun Chong

424 INDEX

438 CREDITS

440 TRUSTEES OF THE MUSEUM OF MODERN ART