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AVANT-GARDE

The avant garde in Japan has been evolving for over a century. In many ways, given the historical timing, the recognition and adaptation of Western art techniques after the opening of Japan merged quite seamlessly with the introduction of avant garde impulses internationally. Cezanne followed soon after the introduction of oil painting, itself, in the Japanese cultural imagination. It was all new. But Japanese sophistication grew quickly. And, given the freedom promised by the new schools, the Japanese artist was thereby given the opportunity to experiment, to recreate and adapt, to express a personal vision using the new tools at hand.

Futurism, Surrealism, Dada, Expressionism - all were given free play, internalized and recreated in such schools or movements as MAVO, Mirai-ha, etc. and, after the war, Gutai.

The question of influence is always implied.... Were the Japanese simply "copying" (whatever that might mean)? A look through the productions of that time reveals influence, of course, but research makes it quite clear that in many ways, the influence was mutual.

So, I hope a brief inspection of these items will be as interesting for you all as assembling the lists were for us.

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88726. ONCHI, Kōshirō & TANAKA Kyōkichi, artists and designers; HAGIWARA Sakutarō, poet. **TSUKI NI HOERU** 月に吠える. [**HOWLING AT THE MOON**]. Tōkyō, Kanjōshisha. Taishō 6 [1917]. Bound in paper-covered boards with a thick paper printed dustwrapper, 20.0 x 14.0 mm. The dustwrapper has a design by Tanaka and there are 11 internal plates, as well as three woodblock prints by Onchi. This poetry collection, self-published by Hagiwara (1886-1942) in 500 copies, is regarded as creating a revolution in Japanese poetry. The spirit inspiring the work, according to Hagiwara, was "psychic terror" and, as such, broke all the traditional bonds with traditional poetics. Nothing can be said that would over-emphasize the importance of Onchi and Tanaka to the development of printmaking and book design in an abstract and avant garde idiom in early 20th Century Japan. With their fellow student Fujimori Shizuo at the Tōkyō School of

Fine Arts, they created the wonderful art magazine TSUKUHAE in 1914. It ceased production in 1915 when Tanaka died of tuberculosis. His work, along with that of Onchi were combined in this volume. Thus the combination of the two, along with the work of Hagiwara make the first edition of HOWLING AT THE MOON one of the most important treasures of the early avant garde in Japan. The copy in hand suffers from some cracking along the hinges, edgewear and a few nicks. The dustwrapper is fragile and split along the edges and internally strengthened with tape. There are both censored and uncensored copies in existence. Ours has pages 103-108 excised for an offending erotic poem. I have

examined images from three copies in collections besides this one and they all seem to suffer from the same weaknesses. Simply a very fragile book, printed in small numbers and very difficult to find.

\$15,000.00

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88774. [MAVO] HAGIWARA Kyôjiro. **SHIKEI SENKOKU**. Tokyo, 1925. Prelims, 11pp, 6pp., 161pp., 5pp., finals. Profusely illustrated throughout in linocuts by Okada Tatsuo, Toda Tatsuo, and Yabashi Kimimaro. Wrappers designed by Okada. With the Okada-designed slipcase and very scarce as such. Perhaps the most important Mavo-inspired volume. Here in the second issue with the addition of color to the covers and a few of the plates. A cornerstone of any MAVO collection. The spine is perished but preserved, the covers and slipcase are a bit rubbed and a film of some sort has been laid down on the slipcase spine. But all and all, a good copy of this fragile work. For more on its importance, see Weisenfeld's book, MAVO, JAPANESE ARTISTS AND THE AVANT GARDE, pp. 97-101.

\$8,500.00

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86074. [PHOTOGRAPHY] KIMURA Ihei. **KOGATA KAMERA NO UTSUSHIKATA TSUKAIKATA**. Tokyo, Genkôsha, Shôwa 12 [1937]. 8vo. A master's handbook to photographic techniques, here on the use of the pocket camera. Kimura Ihei's second publication, from his early years. It includes the famous images of a market-day in Naha (Okinawa) as well as photographs that were later used in 'Japanese School Life' (1937) 'The Girls of Japan' (1939), and 'Japan through a Leica' (1939). Detailed technical information is given on each image as well as the

location and circumstances of the shot. Includes an original Kimura photograph of a lady holding an opened magazine with a nude picture, that was printed by Koishi Kiyoshi. Unusual and interesting work. Overall good condition in a slightly soiled and edgeworn slipcase.

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90442. [Avant Garde] **Kindai Bijutsu Shichō Kōza L'Idee et L'Esprit de L'Art Moderne 近代美術思潮講座** Atelier-sha. Tokyo. Shōwa 12, 13 [1937, 1938]. Six volumes in printed publisher's slipcases. 22.5 x 16.3 cm. Cloth bound western-style. A fascinating series of volumes. The critics Sagara Tokuzō and Araki Sueo wrote REALISME and FAUVISME, respectively. The artists Ihara Usaburo, Fukuzawa Ichiro, Kanbara Tai & Hasegawa Saburō wrote CUBISME; SURREALISME; FUTURISME, EXPRESSIONISME, DADAISME; and ABSTRACT ART. The product of a time when Japan justly felt itself to be firmly in the vanguard of world art. The spines are a bit darkened (one has a small gouge) and the slipcases a bit soiled, but overall a very good copy of this very unusual

and important set. Some folded promotional sheets laid in. Not merely painting and printmaking, but also the plastic arts, and a bit of architecture, etc. are addressed in these wideranging and well-illustrated volumes. Complete, as issued.

\$2,850.00

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88836. KITASONO Katue, poet & ONCHI Kōshirō, artist. **Shishū NATSU NO TEGAMI**. Tōkyō, Aoi Shobō, Shōwa 12 [1937] Folio, 30.0 X 22.0 cm, #11 of 200 copies printed. The binding, the typography, the illustrations, all combine as a fluid visual container for Kitasono's brilliant poems. Interesting to compare this work to the other collaboration (done by the same publisher a year later) of Onchi and Kitasono, SABOTEN-TO. On an interesting side note, when Kitasono sent a copy of this book to his friend Ezra Pound, for whom he had obtained a lucrative position for the JAPAN TIMES as Italian correspondent, the latter

confessed he could not even begin to read it (his Chinese was poor and his Japanese non-existent). There is not space here to even begin to describe Kitasono's importance to world art and literature. I would refer you to the several works of John Solt, both translations and critical essays, as well as several exhibitions dedicated to Kitasono mounted here and in Europe, as well. Fine condition, complete as issued. I can locate only two institutional holdings, the British Museum and Mount Holyoke College. I have handled a another copy of this work, which had what was almost certainly the original wraparound case with a printed title label, a detail which this lovely copy does not include, alas. Priced accordingly.

\$3,850.00

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90334. [Manuscript album]. Kanbara Tai, et al. **ENKA-JÔ**. Ca. 1941. Titled 'An Album of Mist and Clouds', this book features fourteen examples of hand-painted calligraphy and simple artworks from different artists, including an illustration by Kanbara Tai (1898-1997).

Kanbara was early on one of the most important members of the avant garde in Japan and was an early proponent of Futurism, being a schoolboy correspondent of Marinetti. The double-page spread by Kanbara features an illustration of a woman and the words 'Tu es une jolie fille. - Peut-etre plus que tu ne crois. de Bilitis. Tai Kambara, le 6

avril 1941', the first two lines of which are a quote from Pierre Louys's 'Chansons de Bilitis' (1895).

Albums such as this one were often made in the Showa period for friends to collect samples of each other's calligraphy and art, and also as 'autograph books'. Illustrations and calligraphy appear on both sides of this particular folding album, and the illustrations (some painted in black ink, some in color) feature flowers, vegetables, animals, landscapes, and so on. While most of the other artists in the album are unknown, the artist who has signed his name 'Taibokushi' may be Murakamo Taibokushi, an artist heavily involved in the proletarian art movement in Japan in the late Taisho to early Showa period.

Original orihon (accordion-style) binding with original handwritten title slip, signed and sealed by an unknown artist Shunjô. Extremities lightly worn, all edges gilt. Occasional minor foxing. Comes in original slipcase, slightly frayed at extremities and with an ex-bookseller sticker to inner folding flap, original handwritten title slip signed and stamped by Taibokushi. Intact, if a little browned.

1 v., complete. 14 double-pages. 17.8 x 11.7 cm. All text except Kanbara's entry is in Japanese. A beautiful album in nice condition featuring a rare hand-painted illustration by celebrated artist Kanbara Tai. Very good +. Orihon.

\$2,850.00

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88413. (KITASONO Katue, poet. **KATAI TAMAGO**. Tôkyô, Hanronsha, Shôwa 16 [1941]. 8vo, 21.6 x 15.4 cm. Limited edition, number 131 of 150 copies. Decorated cream boards in the original red dustwrapper. There is not space here to even begin to describe Kitasono's importance to world art and literature. I would refer you to the several works of John Solt, both translations and critical essays, as well as several exhibitions dedicated to Kitasono mounted here and in Europe, as well. Near fine condition in the slightly worn dustwrapper, complete as issued, in the original publisher's plain slipcase..

\$950.00

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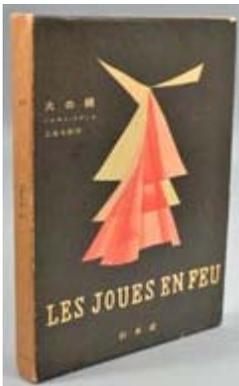
88410. KITASONO Katue, poet. **FUDO**. Shôshinsha, Shôwa 18 [1943]. 8vo, 20.4 x 14.0 cm. One of 1500 copies. An example of Kitasono's "plastic poetry". The dustwrapper, cover, the typography, all combine as a fluid visual container for Kitasono's brilliant poems. There is not space here to even begin to describe Kitasono's importance to world art and literature. I would refer you to the several works of John Solt, both translations and critical essays, as well as several exhibitions dedicated to Kitasono mounted here and in Europe, as well. Very good condition, complete as issued.

\$750.00

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88411. KITASONO Katue, et al. **AMA NO MAYU**. Tenmeisha, Shôwa 21 [1946]. 8vo, 18.4 x 13.0 cm. This slender wrapped pamphlet, containing work by Kitasono, Murano Shiro (1901-75) and Osada Tsuneo (1902- 77), was published within months of the end of WWII, when Tôkyô still lay in ruins. It is a remarkable testament to the durability of the Japanese artistic spirit. There is not space here to even begin to describe Kitasono's importance to world art and literature. I would refer you to the several works of John Solt, both translations and critical essays, as well as several exhibitions dedicated to Kitasono mounted here and in Europe, as well. Very good condition, complete as issued.

\$285.00

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88454. KITASONO Katue, translator. **LES JOUES EN FEU HI NO HOHO**. Tôkyô, Hakuishisha, 1953, Decorated paper-covered boards in printed slipcase. 19.4 x 14.2 cm. Kitasono's translation of Raymond Radiguet's poetry. Near fine copy, quite unusual.

\$600.00

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88409. KITASONO Katue, poet. SUEMATSU Masaki, artist. **MAHIRU NO REMON**. Tôkyô, Shôshinsha, 1954. Folio, 32.0 x 24.5 cm. One of 30 deluxe copies (#9) of a total edition of 330 copies. Signed in bold calligraphy by Kitasono. Has 3 full page color prints by Suematsu Masaki (1908-97). An example of Kitasono's "plastic poetry". The slipcase, hardcover, the typography, all combine as a fluid visual container for Kitasono's brilliant poems. There is not space here to even begin to describe Kitasono's importance to world art and literature. I would refer you to the several works of John Solt, both translations and critical essays, as well as several exhibitions dedicated to Kitasono mounted here and in Europe, as well. Fine condition, complete as issued.

\$3,600.00

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88412. KITASONO Katue, poet. SUEMATSU Masaki, artist. **MAHIRU NO REMON**. Tôkyô, Shôshinsha, 1954. Small Folio, 27.2 x 18.7 cm. Out of series copy from the standard limited edition of 300 copies. There was also a large format special edition of 30cc. This example is distinguished by the fact that it is inscribed by Kitasono to the literary critic, poet and translator, Andô Ichiro (1907-72), who wrote important critical work on Kitasono.. Has 3 full page color prints by Suematsu Masaki (1908-97). An example of Kitasono's "plastic poetry". The dustwrapper, hardcover and the typography all combine as a fluid visual container for Kitasono's

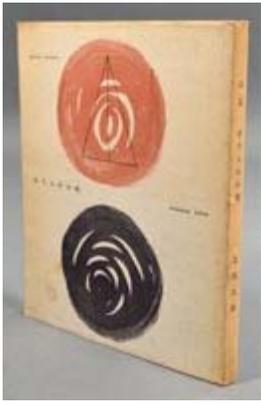
brilliant poems. There is not space here to even begin to describe Kitasono's importance to world art and literature. I would refer you to the several works of John Solt, both translations and critical essays, as well as several exhibitions dedicated to Kitasono mounted here and in Europe, as well. Slight browning, else fine condition, complete as issued.

\$950.00

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88453. KITASONO Katue, poet. **GARASU NO KUCHIHIGE poeme interieur**. Tôkyô, Kokubunsha, 1956, #77 of 280cc., White, paper-covered boards in printed dustwrapper. 18.4 x 15.3 cm. Near fine collection of Kitasono's poetry. Excerpts from this "GLASS MOUSTACHE" collection were examined eloquently by John Solt in his work on Kitasono: SHREDDING THE TAPESTRY OF MEANING. Near fine copy, quite unusual.

\$485.00



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87786. MURAYAMA Tomoyoshi. **MIZUE, No. 217.** Tokyo, Taishô 13 [1924]. Wrappers, 8vo. This issue of the important art journal MIZUE is notable for the inclusion of a 5 page article by avant-garde artist and critic, Murayama Tomoyoshi, entitled "KIKAI TEKI YOSO NO GEIJUTSU E NO DONYU" ["THE PATH TO A CONSTRUCTIVIST ART"]. Murayama was one of the most iconic figures of the avant-garde in the 20s and 30s. This article is interesting for being contemporary to the

introduction of Constructivism into Japan. An important bit of art history, from the source. There is also one other short article by Murayama, addressed to Kimura Sôhachi.

\$185.00

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87785. MURAYAMA Tomoyoshi. **MIZUE, No. 232.** Tokyo, Taishô 13 [1924]. Wrappers, 8vo. This issue of the important art journal MIZUE is notable for the inclusion of a 2 page address to the Action group by avant-garde artist and critic, Murayama Tomoyoshi, entitled "AKUSHON SHÔKUN NI KUGEN WO TEISURU " ["A WRITTEN EXHORATION TO MY FRIENDS IN ACTION"]. Murayama was one of the most iconic figures of the avant-garde in the 20s and 30s. This article is interesting for being contemporary to ACTION's founding in Japan. An important bit of art history, from the source.

\$165.00

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87784. MURAYAMA Tomoyoshi. **MIZUE, No. 235**. Tokyo, Taishō 13 [1924]. Wrappers, 8vo. This issue of the important art journal MIZUE is notable for the inclusion of an article on constructivism by the avant-garde artist and critic, Murayama Tomoyoshi, entitled "KOSEIHA HIHAN" ["CRITIQUE OF CONSTRUCTIVISM"]. Murayama was one of the most iconic figures of the avant-garde in the 20s and 30s. This article is interesting for being contemporary to constructivism's introduction into Japan. An important bit of art history, from the source.

\$185.00

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88937. [AVANT-GARDE] Murayama Tomoyoshi, Yanase Masamu, et al. **YUUMO A THE HUMOR Dai-ichigo**. Tokyo: Taishō 15 [1926]. Small 8vo., illustrated wrappers. Edited by Wagatsuma Heikichi. The first number of this magazine, heavily illustrated in b+w and color manga-like cartoons, done by some of the foremost avant-garde authors and artists of the day, several of whom had been closely involved with the MAVO movement a few years before. Murayama had brought back Grosz cartoons from Berlin in 1923, influencing his fellow Mavoist Yanase. There are several cartoons in the present work which show that influence. Altogether an interesting look at the left-wing during Taishō and early Shōwa. The magazine only lasted for 4 issues and soon faded away - it is virtually unknown outside Japan and scarcely within. Very delicate and ephemeral. Very good condition. Scarce.

\$1,200.00

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90421. Umehara Hokumei 梅原北明, Murayama Tomoyoshi 村山知義, et al. **Bungei Shijō** 文藝市場. Tokyo. Shōwa 2 [1927]. [Avant Garde]. 21.7 x 15cm literary markets magazine in paper wrappers. July issue, 169 pages. First published in November of 1925, this issue of July 1927, towards the end of its run, unleashed its mordant humor on the literary world of Japan. At first solidly left wing and immersed in the avant-garde, the magazine lasted for 19 issues, when Umehara Hokumei 梅原北明 (1901-1946) took his interests into even more scandalous avenues and began publishing Grotesque magazine, the heart of the ero-guro (エログロ) movement. This particular issue hints at the direction of



Grotesque, with images and essays that explore topics that combine the erotic and the bizarre. Wrappers are dust soiled. Spine heavily chipped with loss of text.

\$125.00

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89319. [AVANT GARDE] UMEHARA Hokumei, et al. **BUNGEI SHIJO Vol.3 #6**. Wrappers, 21.7 x 15 cm. Tokyo, Shōwa 2 [1927] First published in November of 1925, this issue of June 1927 unleashed its mordant humor on the literary world of Japan. The cover is a study all on its own, with the cockamamie orthography and inside jokes of the avant garde. The contents in this case celebrate the 250 year anniversary of Yaoya Oshichi, a girl of 16 burned at the stake in the 17th century whose tragic story was picked up by Saikaku at the time and

became an important jōruri and kabuki theme thereafter. Besides that emphasis the notes run the gamut from literary gossip to the latest on Russian and European art and literary movements and theorists. At first solidly left wing and immersed in the avant- garde, the magazine lasted for 19 issues, into later in 1927, when Umehara took his interests into even more scandalous avenues and began publishing GROTESQUE magazine, the heart of the ero-guro movement. This copy of the BUNGEI SHIJO is very good overall.

\$225.00

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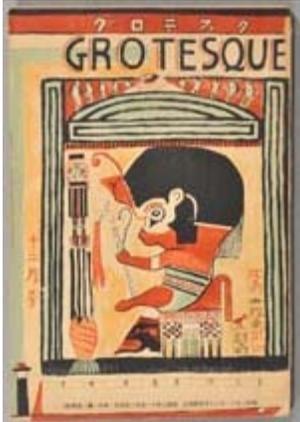
87934. [AVANT GARDE] UMEHARA Hokumei, editor. **BUNGEI ICHIBA [BUNGEI SHIJO] Vol.3 #6**. Wrappers, 21.7 x 15 cm. Tokyo, Shōwa2 [1927] First published in November of 1925, the BUNGEI ICHIBA [MARKET OF THE ARTS] unleashed its mordant humor on the literary world of Japan. The contents ran the gamut from literary gossip to the latest on Russian and European art and literary movements and theorists. At first solidly left wing, with contributions by such important figures as Murayama Tomoyoshi, the magazine lasted for 19 issues, into 1927, when Umehara took his interests into less political and more

scandalous avenues and began publishing GROTESQUE magazine, the heart of the ero-guro movement. This Volume 3 #6 is nearing the end of the magazine's run and its content seems less daring than earlier issues, the pendulum seems to have swung to tradition. It might be considered that Umehara's fundamental impulse was anti-censorship, not necessarily anti-authoritarian. By the invasion of Manchuria in the early 1930's his sympathies had gone over to the army and his erotic journals were

full of pompous justifications of war written by active figures in the military high command. This copy of the BUNGEI SHIJO is a bit edgeworn and slightly soiled, but quite good overall. Umehara, and his productions BUNGEI ICHIBA and GROTESQUE are important and interesting material for an understanding of the evolution going on from late Taishō into Shōwa.

\$150.00

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87935. [AVANT GARDE] UMEHARA Hokumei, editor. **GUROTESUKU GROTESQUE** Vol.1 #2. Wrappers, 21.7 x 15 cm. Tokyo, Shōwa 3 [1928] GROTESQUE is in one sense the successor to the important avant garde journal BUNGEI SHIJO, first published in November of 1925, At first solidly left wing, with contributions by such important figures as Murayama Tomoyoshi, the magazine lasted for 19 issues, into 1927, when Umehara took his interests into less political and more scandalous avenues and began publishing GROTESQUE magazine, the heart of the ero-guro movement. This second number barely reached the light of day as the first issue with its bare-breasted lovelies had been far too popular. It might be considered that Umehara's fundamental impulse was anti-censorship, not necessarily anti-authoritarian. By the invasion of Manchuria in the early 1930's his sympathies had gone over to the army and his erotic journals were full of pompous justifications of war written by active

figures in the military high command and callous commentary on published photos of war atrocities were not uncommon. Umehara, and his productions BUNGEI ICHIBA and GROTESQUE are important and interesting material for an understanding of the evolution going on from late Taishō into Shōwa. It is quite clear that Murayama and Umehara, who had cooperated at the dawn of the avant garde, ended up going in very different directions. Overall good condition.

\$185.00

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90575. **Kokusai Bunka 国際文化 La Inter-Kulto Year 1, Issue # 2 (Kokusai Bunka Kenkyūjo Kikanshi 国際文化研究所機関誌)**. Kokusai Bunka Kenkyūjo 国際文化研究所, publisher. December 1928 Shōwa 3 昭和三年12月. Tokyo. 22 x 14.8cm volume with 296 pages of printed Japanese text, artwork and photos on the socialist movement in Japan and abroad, some being translations. Initial and final pages comprise notices and advertisements, including ones for Russian language study and socialist publications, such as Senki 戦旗. Table of contents in Japanese and well as a table of contents in Esperanto on the rear wrapper. Written at the height of pre-WW II Esperanto in Japan.

The publication was written at the height of Esperanto pre-WW II in Japan. One article is by the well known novelist, writer and producer Murayama Tomoyoshi 村山 知義 (1901 – 1977). (See page 269.) He was a member of the Japan Communist Party and arrested a number of times for his anti-establishment plays and political views.

A Japanese character in the lower right hand corner of the front wrapper near the spine reads “永” [Naga], indicating that the cover artwork may have been done by I. or S. Nagata. Both are listed on the rear wrapper, though they are likely the same individual given other inconsistencies in the

spelling/listing of Japanese names. Nagata Isshu (or Nagata Kazunaga) 永田一脩, an article contributor (see page 284) is likely the well-known photographer and author who lived from 1903-1988 and was an editor of the magazine from 1929. He also wrote a book on socialism and art titled Proletaria Kaigaron プロレタリア繪畫論 and it seems may have been the cover artist.

In his article Talking to the World: Esperanto and Popular Internationalism in Pre-war Japan, Ian Rapley, lecturer in East Asian History at Cardiff University, writes, "Socialism had retained a place within Esperanto in Japan since 1906, coexisting with all the other forms of Esperantismo, but in the 1920s an explicitly proletarian theory began to develop, seeded by ideas from the Soviet Union, arguing for a revolutionary form of Esperanto distinct from the existing 'bourgeois' movement. The two groups increasingly developed into distinct, parallel communities. The mainstream movement continued much as before, but the proletarian movement published its own textbooks, ran its own courses, and created its own organisations, tied to the wider proletarian arts movement."

Wear and foxing to front and rear wrappers and slight chipping on top fore-corner of spine. Rare.

\$185.00

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89331. [PREWAR STYLE] Asahi Shinbunsha. **SHŪMI NO KINDAI-SŌ**. Tōkyō, Shōwa 5 [1930]. Decorated western-style wrappers. 8vo. in size. 366pp+. Many illustrations integrated with the text. This summary of RECENT STYLE TRENDS has a multitude of essays written about everything from modern art to the maintenance of hamsters as pets. A useful and intimate guide to the lives of the western-influenced urban Japanese in the years before the turn to nativism. Near fine condition - amazing avant-garde cover patterning.

\$250.00

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89489. [PHOTOGRAPHY] Imada KINGO, editor. **HANZAI KAGAKU Vol.3 #7 1932 JUNE**. Published in Tōkyō by Bukyōsha. 8vo. size, printed wrappers. This magazine was only published for a short time, though it managed to include stories by important literary figures, wonderful photomontage and avant garde photo foldouts, strange erotica, tales of urban life, reports on "sexual life among the proletariat", etc., etc. Under the broad rubric of "ero-guro nonsensu", the literary and artistic scenes of pre-War Japan, as embodied here in CRIMINOLOGY MAGAZINE, explored the margins. This is the seventh number of the third year of its publication. As might be expected, the editor, Imada Kingo, was a multitalented writer and artist both, who became best known for his children's stories. With wear at the tail of the spine, else very good. Especially noteworthy are the photos reproduced, done by Horino Masao, the important avant-garde photographer. Interesting and very unusual publication.

\$325.00

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90573. Gutai Henshū Iinkai 具体編集委員会. **Gutai, Vol 8 具体 8.** Tokyo, Sept 1957. 25.2 x 26.3cm magazine with [44 pp] of black and white and color photographs of artworks, identified with artist's names. Partial publisher's cardboard enclosure with title printed in French on front and in Japanese on rear: L'Aventure Informelle / アヴァンチュール アンフォルメル. This issue focuses on L'art informel (Art Informel) and Gutai. Opened western style, the first pages are an introduction and essay in French by critic and promoter Michel Tapié (1909 - 1907), and when opened Japanese style, the introduction and essay are in Japanese. Further text by Tapié and Gutai group co-founder and artist Yoshihara Jirō 吉原治良 (1905 - 1972).

Gutai was a radical post-war art movement that preceded performance art in the US by a decade. The Gutai Art Association (具体美術協会 Gutai Bijutsu Kyōkai) or Gutai Group was formed in 1954 by Yoshihara and Shimamoto Shōzō 嶋本昭三 (1928 - 2013) and was active until 1972. The physical nature of their art (gutai 具体 roughly translates to "embodiment" or "concrete") resulted in kinetic paintings, 3-dimensional sculptures and performances. Audiences came to expect the unexpected. A Gutai Group artist might burst through hanging sheets of paper, paint with his feet while swinging on ropes or wrestle with the paints directly on the canvas, pushing the boundaries of the avant-garde Mavo movement that preceded it.

The Gutai magazine was an important way to record the group's art and concepts and extend to audiences abroad. One of those whom the magazine reached was Michel Tapié (1909 - 1987), a French critic and collector. Tapié was a supporter of what he called "L'art informel" (Art Informel); encompassing international art that transcended what was then categorized as modern art. He was a great promoter of The Gutai Group, and it is believed he found them through this periodical.

Art represented in this issue is by Gutai group members and American and European artists, including Appel, Baj, Burri, James Brown, Coetzee, de Kooning, Falkenstein, Sam Francis, Kline, Lee Krasner, Motherwell, Pollock, Tapiés, Wols, Kanayama, Kinoshita, Murakami, Motonaga, Siraga, Shimamoto, Atsuko Tanaka, Socu Teshigahara, Yamasaki, Yoshida and Michio Yoshihara.

Internationally recognized for their contribution to modern art, Gutai artist's works are held in the Guggenheim Museum, Tate Modern, Tate Gallery, and MOMA, as well as other institutions in Japan and abroad.

Very few issues were printed and as a result, copies of the original are hard to find. It appears that issues 10 and 13 were never published at all.

Damage to cardboard enclosure which has a missing flap. The journal itself is complete. Good condition. Rare.

\$1,875.00

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