

Catalog

Japan for New York

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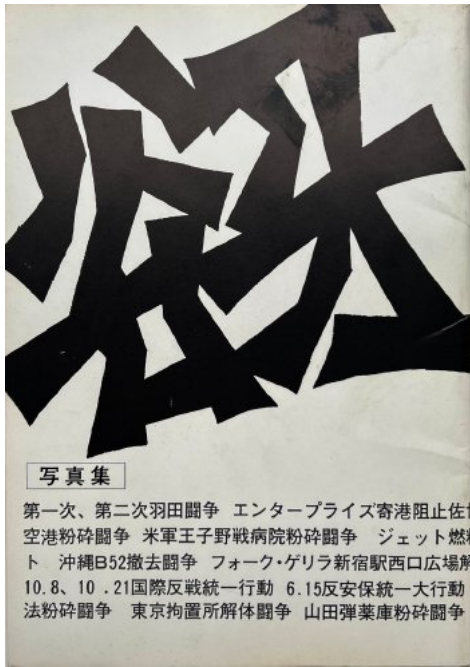
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写真集

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空港粉砕闘争 米軍王子野戦病院粉砕闘争 ジェット燃料  
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10.8、10.21国際反戦統一行動 6.15反安保統一大行動  
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Masami ARAI

Kodama / Echos

(1970). (Self-published). Stapled softcover, 26 x 18,3 cm, 48 pages. B&W photographs.

A photographic document of the political struggles of the late 60s. This publication is a mixture of all the photographs taken by Masami Arai on the various issues of the time, such as the first and the second demonstration of Haneda, the struggles on the international Anti-war day of Oct : 21, the social movements of Beheren (League of citizens for peace in Vietnam) and the demonstration on Sanrizuka (the social movement against the construction of Narita airport) etc.

1

センチメンタルな旅



1000部限定  
特価1000円

Nobuyoshi ARAKI

Senchinentaru na tabi / A Sentimental Journey

1971. Self-published, Tokyo. Stapled softcover, 24 x 24 cm, 108 pages. B&W photographs. Rare Original edition limited of 1000 copies with the rare "green" paper laid in. Light soiling and spotting to covers otherwise in very good condition. **Extremely rare with the "green paper"**.

Araki's most influential book, one of the most important photobooks of the twentieth century. Araki made these intensely personal photographs on his honeymoon. Initially he had intended for Sentimental Journey to contain no text, but after printing and on the request of a bookseller he wrote an introduction in which he rejects the falseness and insincerity of fashion photography, and compares his own work to the popular post-war literary form of the 'I' novel.

2



Nobuyoshi ARAKI

Zoku senchimentaru na tabi, Okinawa-Hen / Sentimental Journey: Okinawa, Sequel

1971, Seif-published, Tokyo. Softcover, 18 x 13 cm. B&W photographs. Limited edition of 1000 copies. A fantastic condition for this fragile book.

The sequel to *Sentimental Journey*, with images of Araki's wife Yoko, and shots of other Araki leitmotifs (naked women, blank Tokyo street scenes, random urban detritus) that have informed the photographer's work for the past 40 years.



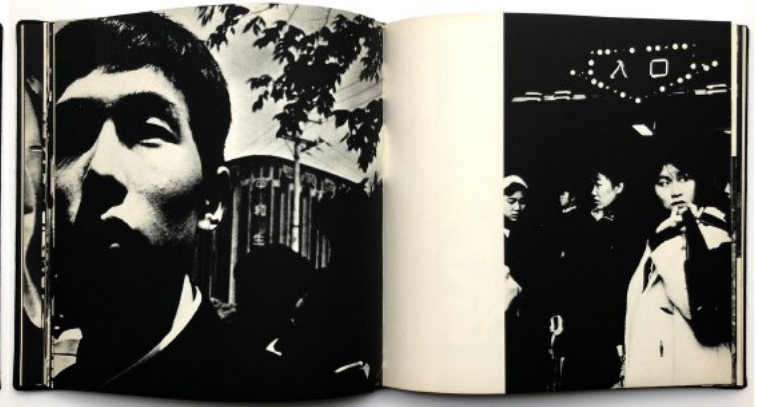
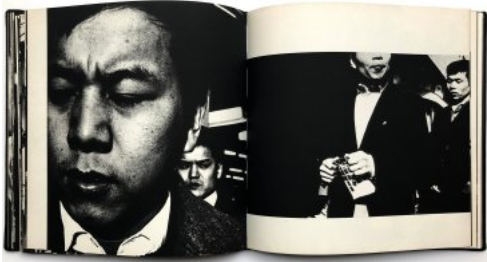
3

**Hyonchi CHO**

**Tokyo**

1966. Bijutsu shuppan sha, Tokyo. Hardcover with slipcase, 25,5 x 26,8 cm, 122 pages. Printed in rich gravure. Some wears to slipcase. In very good condition. Extremely scarce!! One of the best street photography photobook in Japan. Tokyo by Korean Photographer Hyonchi Cho featuring some snapshots of peoples in town. The composition of the pictures are incredible. The size and the quality of the printing of the book reminds the great book of Sweet life by Van Der Elsen. An impressive unknown photobook!!

**4**



**Kazuko HAMACHI**

**Midori no manto / THE GREEN MANTLE**

1970. Mirai Sha, Tokyo. Hardcover under dust jacket with acetate, 26 x 23 cm, 118 pages. Colors photographs. Beautiful design. In very good condition other than some stains the first and last pages.

The *Green Mantle* (1970) is a collection of photographs by Japanese photographer Kazuko Hamachi. She began her career under the supervision of Eiko Yamazawa, a pioneer of prewar Japanese photography. She then became her collaborator and helped her with her photographs, exhibitions and publications.

This book is the first one by Hamachi, it revolves around the motif of the toys and dolls. This subject is precious to the photographer, who had a multitude of toys in her house. With this book, she wanted to convey the joy and appreciation she had for them, and create a magic world of imagination and fairy tales.

**5**





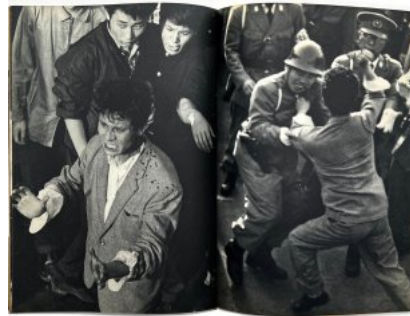
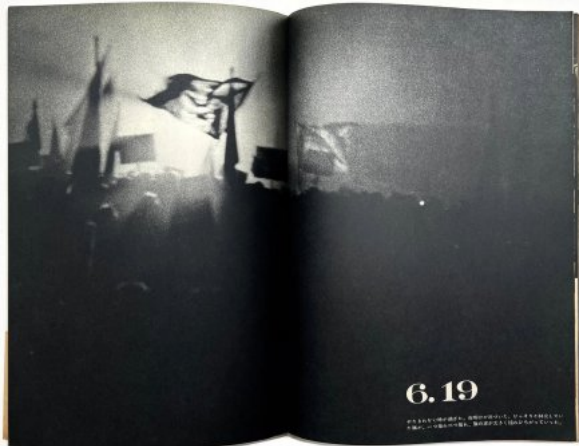
**Hiroshi HAMAYA**

**Ikari to kanashimi no kiroku / Record of Anger and Sadness**

**6**

1960. Kawade Shobo Shinsha, Tokyo. Softcover with obi as issued but without the original thin acetate overlay, 26 x 18 cm, 100 pages. Text in Japanese.

An early protest book - likely the first major example - by a photographer best-known for his photographs of Japan's snow country. The book documents riots and protests resulting from the ratification of the 1960 Security Treaty between Japan and the United States. At the time Hamaya was one of Japan's leading photographers, yet these images were censored from the mainstream press, leading to the creation of small, independent, and inexpensively produced volumes that constitute the beginning of the protest book culture in Japanese photography. Hamaya's photograph of left-wing leader Michiko Kanba, brutally beaten to death by the police, was later published by Life magazine and was directly responsible for his subsequent inclusion in Magnum.



**Kazuo HARA**

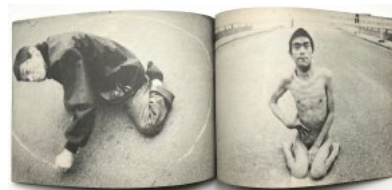
**Sayonara CP - Sinario (Bye bye CP - Scénario)**

1972. Shisso Production, Tokyo. Stapled softcover, 17,3 x 25,5 cm, 48 pages. Texts in Japanese.

Kazuo HARA is a documentary filmmaker who won the Caligari Prize at the Berlinale and the Prix du Cinéma du Réel for "The Emperor's Army Advances" in 1988.

He was born in 1945 in Ube, Yamaguchi Prefecture. He was initially interested in photography and became a student at the Tokyo College of Photography. But after his encounter with severely mentally and physically handicapped children, he became oriented and devoted to this subject, he even started to work in the rehabilitation school for the disabled. This book is his first scenario, describing the thought, daily life and life of Koichi YOKOZUKA who helped with the autonomy of people with CP (Cerebral Palsy).

**7**



**8**



**Kazuo HARA**

**Gokushiteki Erosu, Koiuta 1974 / Extreme Private Eros: Love Song 1974**

1975. Shisso Production, Tokyo. Stapled softcover, 18 x 25,7 cm, 96 pages. Texts in Japanese.



**Hirokazu ISHIDA**

**Akka Buraku**

1973. Shashin Hyoronsha, Tokyo. Stapled softcover, 18 x 26 cm, 32 pages. B&W photographs richly printed on mat paper. **Association copy. Inscribed to Kineo KUWABARA.**

The second book of the photographer with the same publisher after Baramon to Janta.

In this new opus The photographer documented a north part of Japan called Akka. He photographed the habitants during 10 years, mostly farmers from 1963 to 1973. In this self-sufficient place the technology didn't reach it even during the economical boom in Japan.



**Yasuhiro ISHIMOTO**

**Aruhi aru tokoro / Someday Somewhere**

1958. Geibi Shuppan sha, Tokyo. Hardcover under dust jacket, 28.5 x 22.9 cm, 185 pages. B& W photos printed in gravure. Text by Tsutomu Watanabe. The dust jacket has 2 small chips and a few tears. In very good condition other than a fold on the fold-out page.

"Like William Klein, Yasuhiro Ishimoto represented an influential link between Japanese and American photography, although from a different photographic tradition. (...) In 1958 he had the distinction of producing the first major postwar Japanese photobook, the elegant Aruhi Arutokoro (Someday, Somewhere). Shot in Chicago and Tokyo, the book is divided into three sections. The first concentrates on forms and textures on Japanese streets, and displays the tendency to abstraction and formalism that marked the Chicago School of the Callahan-Siskind era. Ishimoto adds a Japanese austerity to this familiar idiom, but sections two and three are more interesting. Here he turns to beach and street candids, reminiscent of the anonymous street portraits of Callahan or Walker Evans, but given his own quirkily voice - a wistful, world-weary quality that applies even to his images of children playing. Like Callahan, his voice is measured and distanced. Unlike Callahan, the distance is respectful and warm rather than cool, while the dark tenor pervading his work gives his pictures a singular edginess, especially in his creepy portraits of children wearing Halloween masks.

Someday, Somewhere is a photobook of truly international stature, providing Japanese photographers with a model of expression that transcended both the parochial and the purely documentary tendency dominating Japanese photography of the time."

10



**Miyako ISHIOUCHI**

**APARTMENT**

**11**

1978. Shashin Tsushin-sha, Tokyo. Softcover with obi, with Flyer and subscription form, 23,5 x 28,5 cm, 120 pages. Text by Kineo Kuwabara and Miyako Ishiuchi, layout by Tsunehisa Kimura.

In the 1970s Ishiuchi Miyako shocked Japan's male-dominated photography establishment with Yokosuka Story, a gritty, deeply personal project about the city where she spent her childhood and where the United States established a naval base in 1945. Working prodigiously ever since, Ishiuchi has consistently fused the personal and political in her photographs, interweaving her own identity with the complex history of postwar Japan that emerged from the shadows cast by American occupation. Miyako Ishiuchi's photobook Apartment doesn't describe a sad scene of isolation so much as lament the vanishing communal life of the Tokyo apartments that were rapidly disappearing in the 1970s, replaced by new apartment blocks that improved living standards but also rendered obsolete the permeable walls of the buildings she photographed. Rather than portraying specific rooms, Ishiuchi's photographs are meant to express a rough texture, to communicate the feeling of the world in which she lives. The grainy finish of these images has its own charm, suggesting the sensation of coming into contact with one's own universe.



**Yoji JIKIHARA**

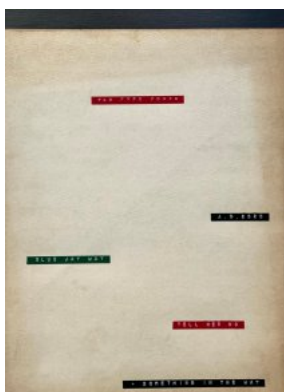
**Nanika attaka nakattaka / if something happened or not**

(ca 1970), Self-published. Softcover, handmade binding, 32 x 23 cm, 8 original photographs printed on H-C Paper.

**Unique copy.**

Experimental artist's book made from original photographs on C-H paper in the 1970s. Yohji Jikihara is not well known, but he left behind an impressive number of artist's book layouts using the original photographs. There are no known publications of his photographs. He was published several times in Camera Mainichi magazine in the 1970s and he was part of the exhibition "The City-The Countryside" Japanese photography of the 1960s and 1970 from the collection of the Museum der Moderne Salzburg.

**12**



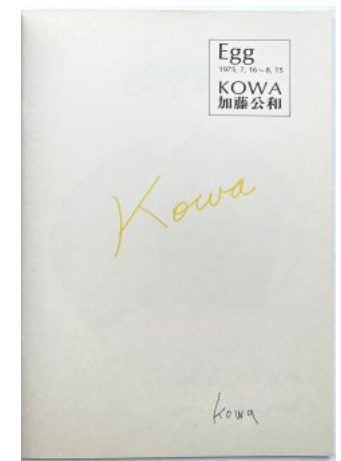
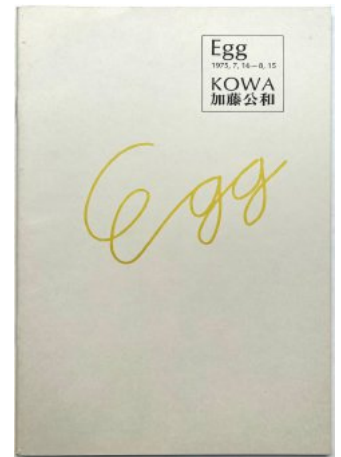
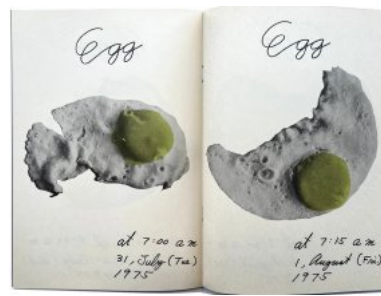
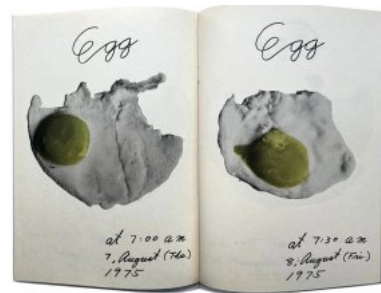
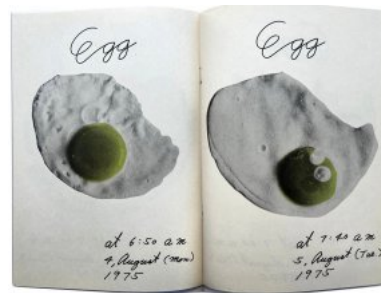
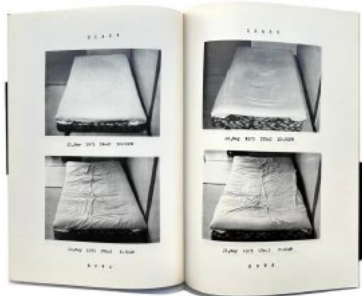
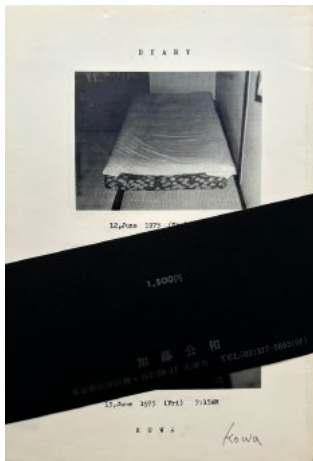
Kowa KATO

Diary

13

1975. Self-published, Shibuya, Tokyo. Stapled softcover with black obi and a notice paper with the short statement of the serie, 26 x 18 cm, 52 pages. **Signed copy.**

This conceptual book consist in a serial dyptique the photographs of his bed daily while lying down and then walking up for almost 2 months between 1975, April,15 to June, 13.



Kowa KATO

Egg 1975, 7, 16~8,15

14

1975. Self-published, Shibuya, Tokyo. Stapled softcover, 26 x 18 cm, 28 pages. **Signed copy.**

Early artist's book, this work is halfway between the serial presentation of Ed Ruscha and the autobiographical naration of Christian Boltanski. Kowa Kato photographs his daily breakfast for a month, indicating as a scientist the exact day, date and time of the experiment.



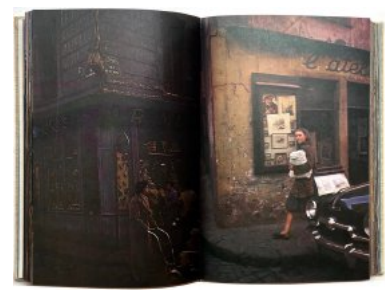
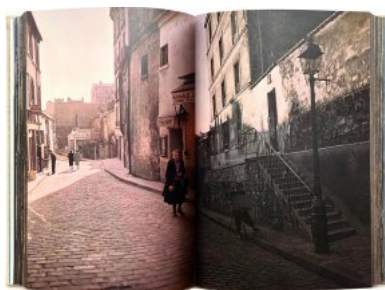
Ihei KIMURA

Paris

15

1974. Nora sha, Tokyo. Hardcover with original paraffin paper, slipcase and booklet, 26,9 x 19,6 cm, 318 pages.

Shortly after the end of the war, travelling abroad was a difficult endeavour in Japan, and Paris, the world capital of art, was a destination that belonged to world of dreams. In 1954, his Leica camera loaded with state-of-the-art Japanese color film, Kimura's heartfelt desire to visit Paris came true. There, he met photographers such as Cartier-Bresson and Doisneau, and could witness the everyday drama of ordinary people in the high streets and business quarters of a lively Paris.



**Shinichi KINUGAWA**

**Kagami no naka no kazani / Stream behind the mirror**

1979. Shashin tsushin sha, Tokyo. Softcover with obi, 30 x 30 cm, 56 pages. Text by Nobuyoshi Araki. B&W photographs. Minor edgewear to binding. Reproductions very well on glossy paper.

*Stream behind the mirror* shows a series of black & white portraits of Shinichi Kinugawa's muse. The photographers used to be Nobuyoshi Araki's student and this photobook somehow follows the steps of his work *Sentimental Journey*.



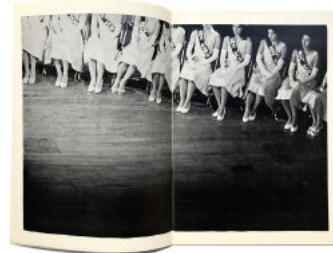
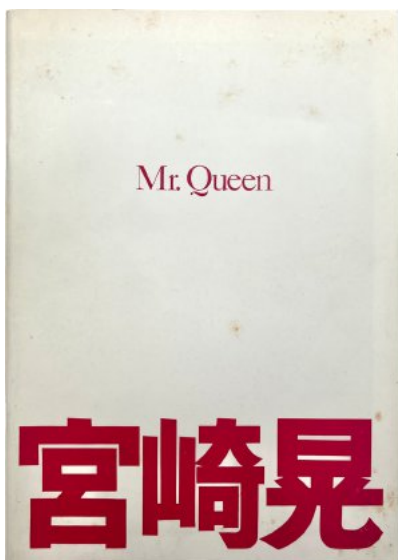
**Yoichi MIDORIKAWA**

**Setonaikai / Seto Island Sea**

1963. Bijutsu shuppan sha, Tokyo. Hardcover under dust jacket and acetate in a cardboard slipcase, 32, 3 x 24,2 cm, 146 pages. Texts by Ippei Ito, Yoichi Midorikawa. **Signed and dedicated** to Nihon Camera.

This photobook was part of an epoch in color photography and color reproduction. A large-format book with gatefolds, Yoichi Midorikawa's Setonakai combines color with monochromatic photography in a sequence of images through a catalog of textures, colors, and shapes.

Yoichi Midorikawa was a member of Ginryu-sha, a group created in Tokyo in 1945 for novice and professional photographers by Tadahiko Hayashi where Shoji ueda, Shotaro Akiyama and Kineo Kuwabara were part of this group.



**Akira MIYAZAKI**

**Mr. Queen**

1977. Self-published, Shibuya, Tokyo. Stapled softcover, 25,5 x 18 cm, 32 pages. B&W photographs reproduced in double page. Some stains on covers.

A documentation of an election of Mr. Queen in Tokyo in late seventies mixing pictures of the show and some screen captured. Although Miyazaki is unknown as a photographer, he held a solo exhibition at the gallery CAMP in 1978.



**Scissorings**

1968. Shicho Sha, Tokyo. Softcover in a cardboard slipcase and obi, 21 x 21 cm, 113 pages. Text by Shinichi Kusamori. Limited edition of 500 numbered copies. In excellent condition other than the slipcase a bit yellowed and some tears on the obi (this one has been repaired). Scarce and collectible copy.

In the 1960s, he published a collection of photographs based on newspaper and magazine clippings and television images, and this is his first book. This book is said to be the forerunner of 'found photography', and it is a 'new world' that can be seen by detaching the 'background' of newspaper and magazine illustrations, which used to have a 'meaning' such as 'capturing the truth', 'recording' or 'adding captions', and looking at the illustrations in a flat manner. The photographic act is replaced here by the cutting of the image giving it its own framing. Miyazaki Koichi made these pictures his own to question their meaning and not without implying political issues.



**Daido MORIYAMA**

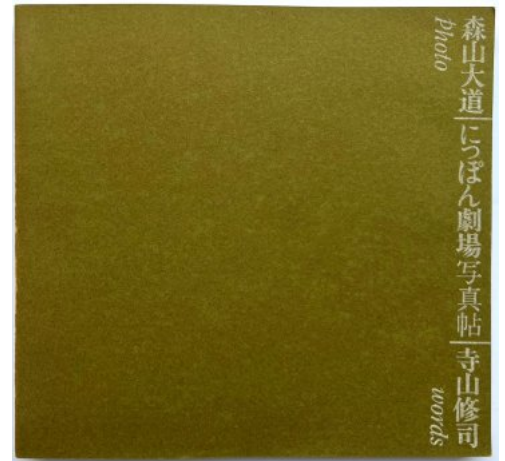
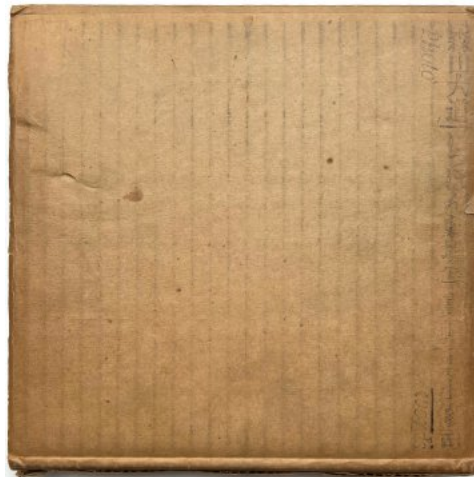
**Nippon gekijo shashincho / Japan, a Photo-Theater**

1968. Muromachi Shobo, Tokyo. Softcover with slipcase, 20,9 cm x 22,2 cm, 212 pages. Text by Shuji Terayama. Printed in gravure. Good condition, some wears to the slipcase and some scratches to the spine. Inside in very good condition.

**Signed copy.**

Nippon Gekijo Shashincho / Japan, a Photo-Theater

Moriyama's first commercially published work. In the mood of Shomei Tomatsu his teacher and the expressionism of Eikoh Hosoe we can say it's a good mixed between a strong documentary in photography and a theatrical representation of the human being.



## Daido MORIYAMA

### Kiroku / Record vol.1 - vol.5 (First edition) SIGNED!

1972-73. Self published, Tokyo. Stapled softcover. Vol.1 : 20,8 x 29,6 cm, 16 pages, signed by Moriyama. Vol.2 : 20,8 x 29,6 mm, 12 pages. Vol.3 : 20,8 x 29,6 cm, 12 pages. Vol.4 : 20,8 x 29,6 cm, 12 pages. Vol.5 : 19 x 26 cm, 20 pages. Limited edition of 300 copies each. In very good condition. Some wears on covers. **Volume 1 is signed on cover.**

Between June 1972 and July 1973 Moriyama produced his own magazine publication, Kiroku, which was then referred to as Record. It became a diaristic journal of his work as it developed. These are the original first five issues, published between 1972 and 1973, before Moriyama took an over twenty year break from the project.

From the artist: "It was 34 years ago, back in 1972, that I came out with the self-published photo journal 'Kiroku.' At the time, I was busy with all sorts of work for magazines. Partly because of a daily feeling inside that I shouldn't let myself get carried away by it all, I came up with the idea of a small, self-published personal photo journal. Without any ties to work or any fixed topic, I just wanted to continue publishing a 16-page booklet with an arbitrary selection of favorite photos among the pictures I snapped from day to day. By nature, it was directed first and foremost to myself rather than other people. I wanted a simple, basic title, so I called it 'Kiroku' (record)."



## Daido MORIYAMA

### Another Country In New York (First edition, signed and dated from the original printing show)

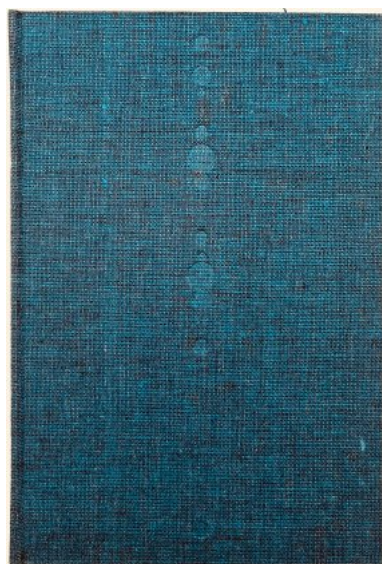
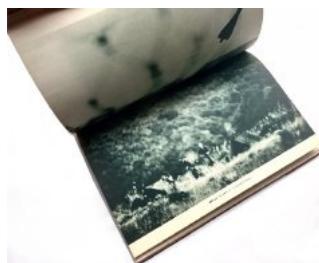
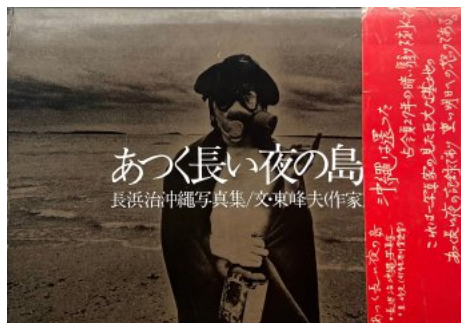
1974. (Self-published, Tokyo). Stapled softcover printed in silkscreen, 31,5 x 22 cm, 44 pages. **Vintage signed copy.**

Daido Moriyama's legendary xerox book. Another Country in New York was self-published in 1974 with photographs taken during his 1971 trip to New York and individually assembled into books on a rented copy machine, with two different silkscreen covers. The previous owner's name has been crossed out.



**Atsuku nagai yoru no shima / The Island of Endless Hot Night (With Obi)**

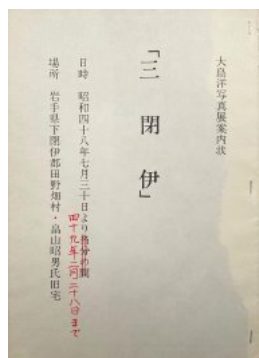
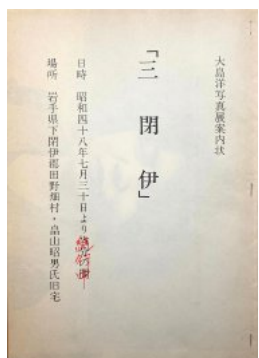
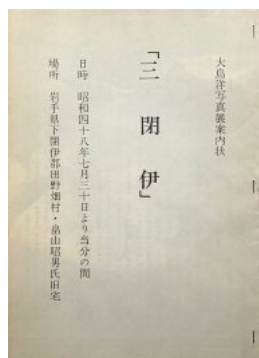
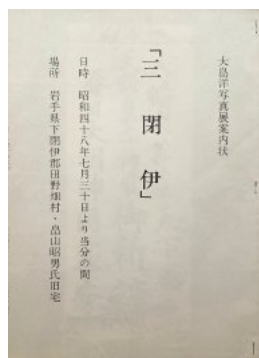
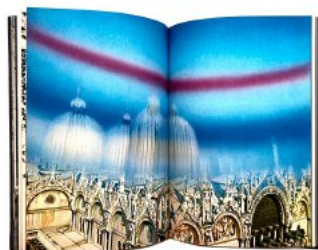
1972. Haga shoten, Tokyo. Softcover with illustrated dust jacket, with obi. 18,3 x 14,4 cm, 144 pages. Printed in gravure. Text by Mineo Higashi. Design by Keisuke Nagatomo and K2. Rare and in good condition - the obi was torn but repaired with tape on the inside, and some small folds on the dust jacket. Inside is clean. Nagahama's photographs of Okinawa show some of the hallmarks of the mature Provoke style--rough, grainy, and out of focus. Despite this, his images convey an extremely pointed critique of the U.S. presence on the Island, a constant since the end of W.W. II. Brilliantly printed, with blue and blue-green cyanotype toning interspersed with rich black-and-white this is a book whose closest counterpart--with which it certainly ranks--with Tomatsu's masterpiece, OO! Shinjuku!



**Ikko NARAHARA**

**Yoropa : Seishi shita jikan / Europe : Where Time has Stopped**

1967. Kajima kenkyujo shuppankai, Tokyo. Hardcover with slipcase, vinyl and rare obi, 30 x 20 cm. 204 pages. In excellent condition. Graphic by Kohei Sugiura and Mitsuo Katsui. "Europe: Where Time Has Stopped", composed of color and monochrome photographs shot during Narahara's travels through Europe between 1962 and 1965, was controversial for its themes and experimental photographic techniques and is considered to be Narahara's masterpiece.



**25**

**Hiroshi OSHIMA  
Sanhei**

1973. Self-published, Tokyo. Stapled softcover, 25,7 x 18,2 cm. 4 booklets, 4 pages, 8 pages, 18 pages, 8 pages. This 4 booklets published on the occasion of the invitation to the 'Sanhei' exhibition in 1973. All the contents of the 4 booklets are different. The booklets were made from original prints on CH paper.



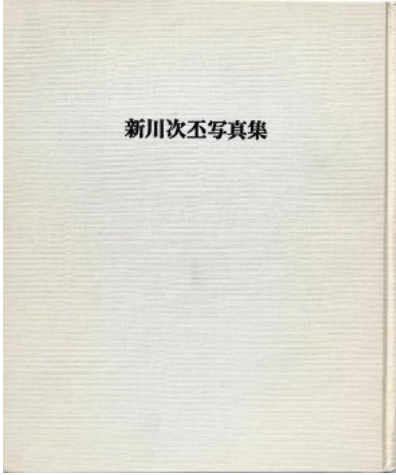
**Tsuguhi SHINKAWA**  
**Shinkawa Tsuguhi Shashinshu**

1973. Chiyono Hamada and Sakae Wada, Tokyo. Hardcover with slipcase, 22 x 26 cm, 90 pages. Printed in rich gravure in B&W. Text in Japanese.

A brilliant series of this unknown Japanese photographer who passed away in the sea the September 9, 1972.

This book published by his family one year after his death is a posthumous homage and it is split into 2 parts.

First part is a series of gloves photographed in the tradition of the Chicago School and second part is a mix between documentary pictures and avant-garde photographs totally in the spirit of the Provoke era.



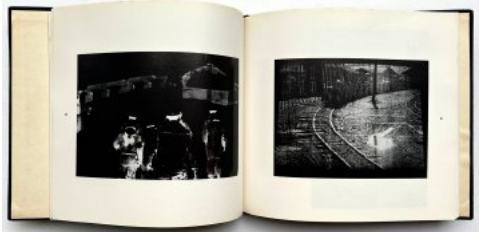
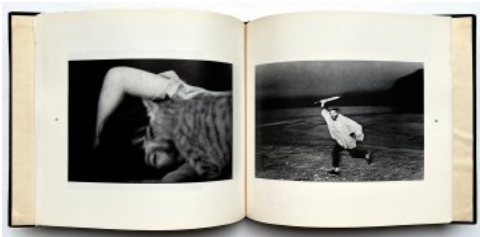
**Tomiyasu SHIRAIWA**

**Mirror no. 1**

1974. Self-published, Tokyo. Softcover, 11,5 x 17,5 cm, 100 pages.

Tomiyasu SHIRAIWA, born in 1974 in Oita, graduated from Waseda University. Since the beginning of his work as a graphic designer, he has been remarkable in this field, especially in the publication of books, photography books, magazines and posters. On the other hand, since the 1970s, he has expanded his activity as a photographer and his works have been presented in the Permanent Collection Gallery of ICP in New York. In the introduction to the exhibition catalog, Cornell Capa was complimentary of him. This book was his first book of photography, he also self-published another collapsible artist's book around the Box-Up series in 1978.





28

鈴木清

### Kiyoshi SUZUKI

#### Nagare no uta / Soul and soul

1972. Self-published, (Tokyo). Black linen hardcover under dust jacket as issued. 21,1 x 23,4 cm, 92 pages. B&W photographs. Limited edition of 1500 copies. No tears on the dust jacket. In excellent condition other than a few stains on first page. **Signed copy.**

Soul and Soul was Suzuki's first book, published in 1972. It is so beautifully dark and it has remarkable coherence. You wander around inside a highly obscure world and suddenly, the photographer begins to appear from out of nowhere. You sense him, you feel him. It is what the best photography does. Soul and Soul is a masterful first book—the Japanese title Nagare No Uta means Song of Drifting / Song of Floating / Song of Wandering. It belongs in the select company of the simply beautiful first book, like La Banlieue de Paris by Robert Doisneau, A Dialogue with Solitude by Dave Heath, Children of Europe by David Seymour, The Sweet Flypaper of Life by Roy De Carava, to name a few. (Machiel Botman)

### Yoshikazu SUZUKI

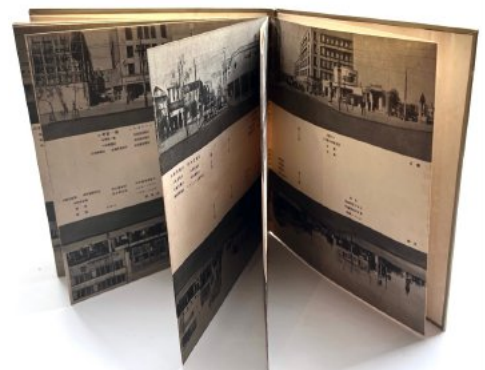
#### Ginza Kaiwai

1954. Toho shobo, Tokyo. One book with slipcase and one hardcover photographic leporello in cardboard box, 18,8 x 17,5 cm.

- Vol.1 : Chapter 1 : Theme of Ginza by Takeo Takahashi.
- Chapter 2 : History of Ginza, Meiji and Showa eras by Shohachi Kimura.
- Chapter 3 : Essays by people connected with Ginza, edited by Tsuruo Ando.
- Chapter 4 : Map of Ginza in November 1953 by Shiro Kodaka.
- Chapter 5 : List of documents concerning Ginza.

Vols. 2 : Panoramic photograph of Ginza, taken by Yoshikazu Suzuki. Very rare panoramic photograph.

29



Yutaka TAKANASHI

Toshi-he / Towards the City

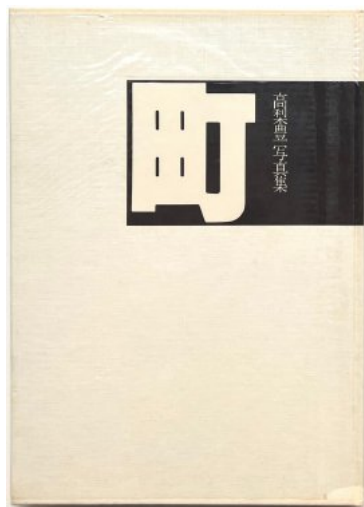
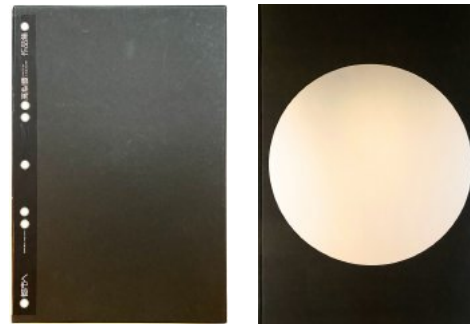
1974. Izara shobo / Self-published, (Tokyo). Hardcover with full black cloth and metal disc, black cloth portfolio box, 42,6 x 28,6 cm, 130 pages, and 126 pp paperback booklet titled "Tokyo-Jin" (25,7 x 18,2 cm). Gravure printing. Text by Gozo Yoshimatsu. Copy in very good condition with a beautiful disc. Some wears and scratches to the slipcase. **Signed copy.**

*Toshi-he (Towards the City)*, by another of the original founders of Provoke, is the last and most luxurious of the group's books. It consists of a main volume containing 62 large photographs, with a gleaming metal disc pasted to the front cover, and a smaller, paper-bound booklet including 54 photographs, housed in a black portfolio box. This striking disc presumably represents the rising sun of Japan, or the rising sun of Japanese capitalism, but any symbolism is ironic, for the work is dark and troubled in tone. (...)

The book's images exhibit the familiar Provoke gestural aesthetic ; many of them look as if they were shot out of car windows, either speeding away from or towards the eponymous city, which we may read as Tokyo, or the modern Japan. *Towards the City* is a book about economics, consumption and the inevitable price paid for the economic boom in polluted skies and a land strewn with waste and detritus.

If *Toshi-he* marked the close of the Provoke era, it is perhaps fitting that it did so with the thoughtful pessimism of Takanashi rather than the nihilistic rage of Daido Moriyama. For many Japanese the 1960s had ended with an acquiescent whimper rather than a revolutionary bang, when Japan ratified the joint security treaty with the United States. The big issue in the 1970's was not so much Americanization as Japan's own economic miracle, and the cost the country paid for unbridled consumerism. Takanashi addresses this complex question with lyrical passion.

30



Yutaka TAKANASHI

Machi / Town

31

1977. Asahi Shibun-sha, Tokyo. Hardcover, cloth bound complete with acetate dust jacket and 12 page supplement, in cardboard slipcase with obi, 42 x 92, 5 cm, 190 pages. Design by Kamegai Shoji. **Signed copy.**

*Machi* is Takanashi's second book, in many respects a surprising follow-up to the previous title and devoid of the attitudes of the Provoke period. The images are in colour and suddenly an aura of peace pervades the city: Although not intended as a documentary this book captures the charm of the old shitamachi neighbourhoods of Tokyo. Takanashi does not show the humans that inhabit these places but one can well imagine them from the jumble of accumulated bits and pieces of daily life that resonate warmly in the glow of the afternoon sun. Some of the images had been published in *Asahi Camera* magazine from April 1975 onwards however the size of the present publication (where the double-page images measure ca. 60x42cm) bring out the full spectrum of the detail. All of the images are taken with a large-format camera mounted on a tripod often using extremely long exposure times (up to 20 minutes). Takanashi later explained that he was following the style of E. Atget (1857-1927) in this series. The book was designed by Kamegai Shoji and cost 20,000 Yen, a considerable amount in 1977.

In fact this book is the logical continuation of *Toshi-he*, since in 1974 he describes the beginning of the change of his archipelago, with the arrival of American products with Coca Cola in the lead and also the importation of European culture as the images of the André Courrège fashion show us. It is therefore quite logical that three years later, with *Machi*, he decided to record the old neighbourhoods full of history before their announced disappearance. The use of colour is therefore fundamental to get closer to the reality of these districts.



Osamu TAKIZAWA

**Watashi no onna / Gestation of a dream**

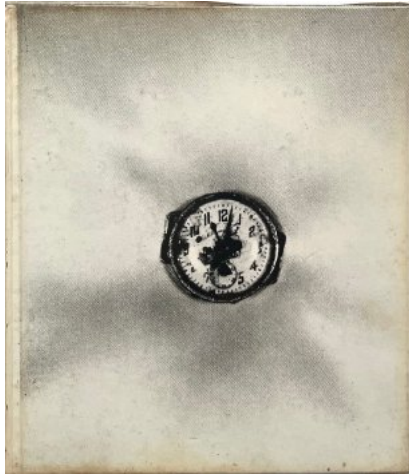
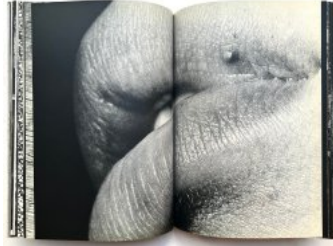
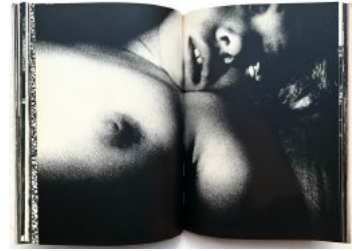
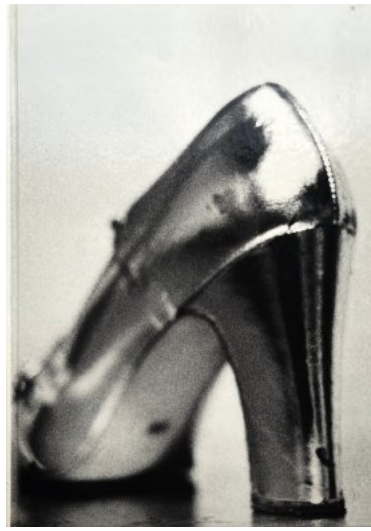
32

1981. Self-published, Tokyo. Hardcover, 37 x 263 cm, 94 pages. Printed in gravure. **Signed copy.**

Osamu Takizawa was a camp member from the beginning. He took part at Daido Moriyama's workshop with Seiji Kurata and Onaka Koji. Specialized in silkscreen at that time he made the cover of "Volume 1" during the Moriyama's classe!

He held solo exhibitions at Camp Gallery in 1976 "nikubae" (Flesh flies) featuring only silkscreens and the same year "Neko to Osamu to hitori no onna"(Cat and me and a woman) and another one in 1977 . Also in Shimizu Gallery, and held a solo exhibition at Nikon Salon in February 1981.

Gestation of a dream is the only self publication he made, it's about his fears and the fact he uses a dream as an escape.



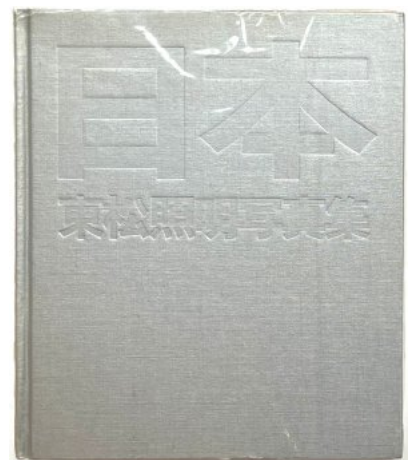
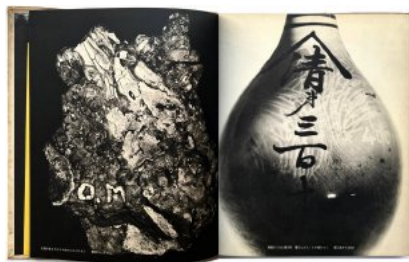
**Shomei Tomatsu**

**11.02 Nagasaki**

33

1968. Shaken, Tokyo. Hardcover with acetate dust jacket, 22,5 x 19,8 cm. Second edition, 1968 (2 years after the first edition which came with a slipcase). Text by Totoi Tamaki in Japanese. Very scarce and collectible copy! **Signed copy.**

Nagasaki begins with Tomatsu's images justly renowned close-ups of various artefacts damaged by the explosion - a watch stopped at precisely 11.02, a headless statue and, most powerfull of all, a melted beer bottle. This is one of those rare images that is worth a thousand others, where the fused glass stands in for all the wrecked bodies. The horror that this simple image evokes - more than all Domon's well-meaning pictures of reconstructive operations - demonstrates conclusively that Tomatsu was right to abandon the literal in favour of the allusive and metaphorical as the most appropriate trope for describing the postwar Japanese dilemma.



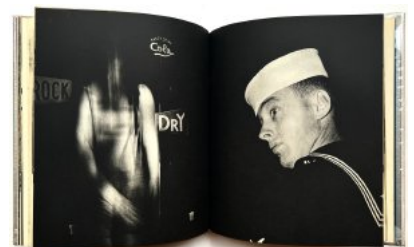
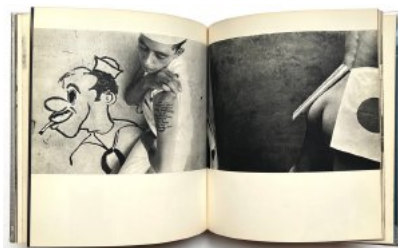
**Shomei TOMATSU**

**Nippon / Japan**

34

1967. Shaken. Tokyo. Original silver cloth with title debossed on hardcover with acetate dust jacket, 22,7 x 19,5 cm, 200 pages. Printed in gravure.

A retrospective book, Nippon, published in 1967, is full of dramatic, often contradictory-seeming, images of landscapes, holy men, traditional actors and half-hidden artefacts. It is also a major assessment of Japanese postwar national identity. It was the first publication of Tomatsu's own publishing company Shaken. Most of the photos assembled in this volume were shot on assignment in various parts of the country between 1955 and 1967.



**Furafura (COMPLETE SET)**

1975-1978. Self published, Yokohama.

Stapled magazines. Full of pictures reproduced full bleed in heavy b&w on newspaper's style.

Furafura is an onomatopoeic meaning stagger, wobble, etc. This series was published by 横坂俊一 (Shunichi or Toshikazu YOKOSAKA), who is the author and photographer of this magazine except for the texts of a few volumes (N° 8, 9, 10). Different types of print are used in this series (photocopies, blue print).



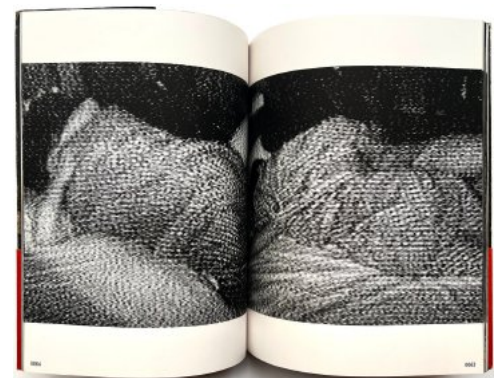
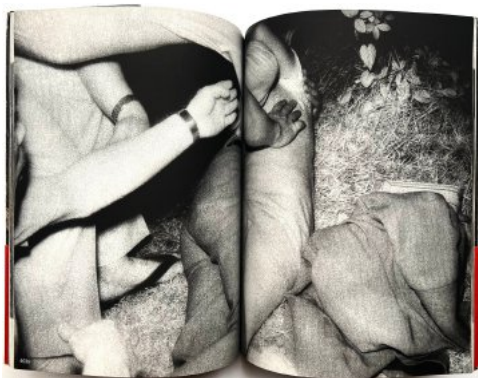
**Kohei YOSHIYUKI**

**Document Kouen / Document Park**

1980. Seven Sha, Tokyo. Softcover, dust jacket with red obi, 26 x 21 cm, 90 pages. First edition first printing. Edge wear and tiny scratches on jacket otherwise in excellent condition!

“Document Park is a brilliant piece of social documentation, catching perfectly the loneliness, sadness and desperation that so often accompany sexual or human relationships in a big, hard metropolis like Tokyo.” (Parr/Badger)

36





Kiyomi YAMAJI

**Mandara Self-portraits**

37

1976. Self-published, Stapled softcover, 29,7 x 21 cm.

Limited edition of 500 copies. **Signed and numbered.**

An obscure artist's book appearing with a rope around his neck and a gun aimed at the reader. Only the last image is a bit different since the photo is zoomed out and a naked woman appears in the background holding the same picture of himself.



Mutsuko YOSHIDA

**Wedding Bell Blues '83 10.15**

38

1984. Byakuya Shobo, Tokyo. Softcover, 13 x 18 cm, 200 pages. Some stains on the back cover and a trace of dents. Still in very good condition.

Mutsuko Yoshida, known for her 1982 self-publications "Memorial 029" and "TV Junkie '83", documented the wedding of writer Kunio Fujiwaki (then an employee of Hakuya Shobo) on 15 October 1983, capturing aspects of the unique Japanese wedding culture.

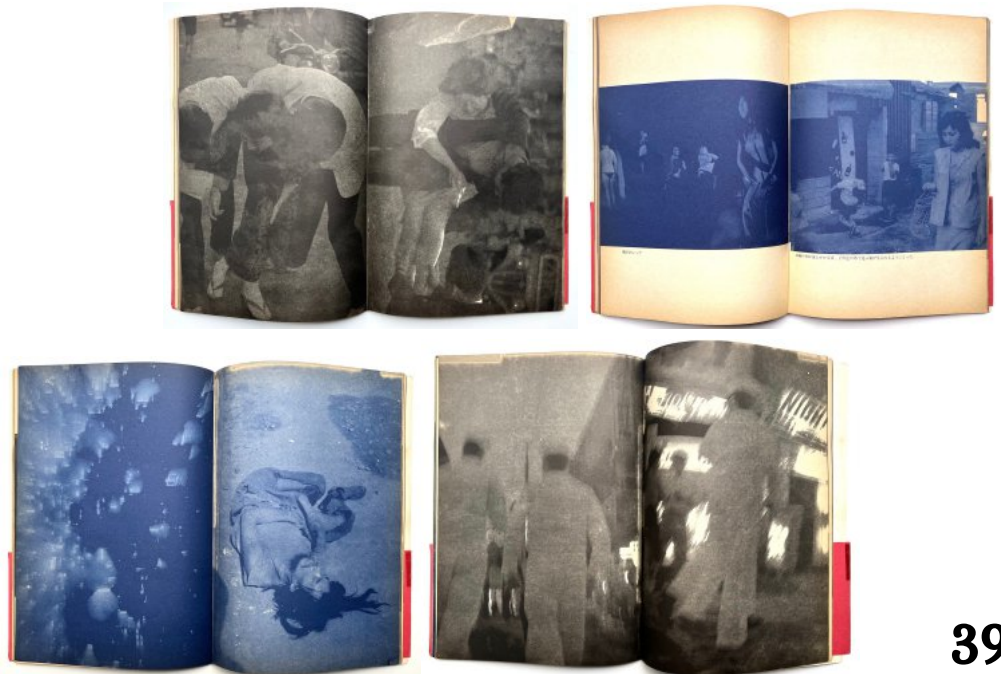
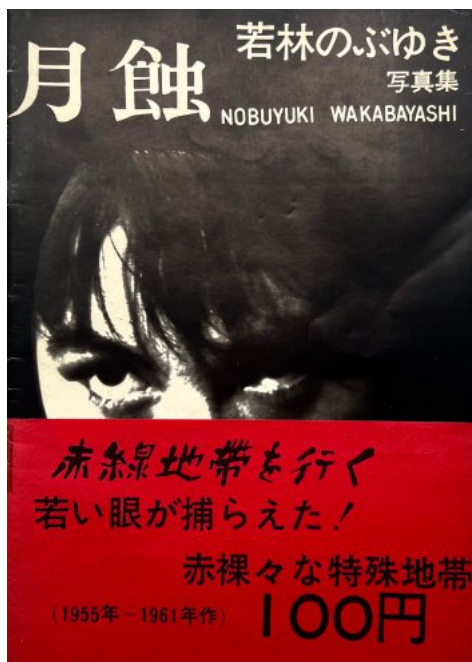


Nobuyuki WAKABAYASHI

**Gesshoku / Lunar Eclipse**

1972. Photo Japan, Tokyo. Stapled softcover with obi, 26 x 18 cm, 64 pages. Monochrome pictures many printed in blue.

Wakabayashi was born in 1939 in Okayama City. He became a member of the Japan Professional Photographers Association and held his first solo exhibition in 1962. The present booklet features images from that exhibition, it shows images of prostitutes in poor neighborhoods of Tokyo that Wakabayashi had taken between 1955 and 1961. He developed a unique style of solarized images which he used to great effect.



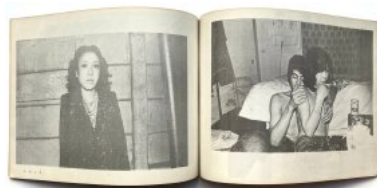
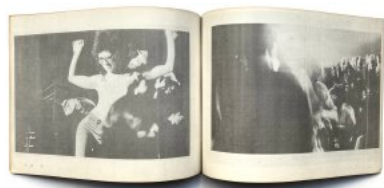
39

Various photographers

40

D&A

1975. Tokyo sōgō shashin senmon gakkou (Tokyo College of Photography), Kanagawa. Stapled softcover, 18,6 x 26 cm, 64 pages.



Various photographers

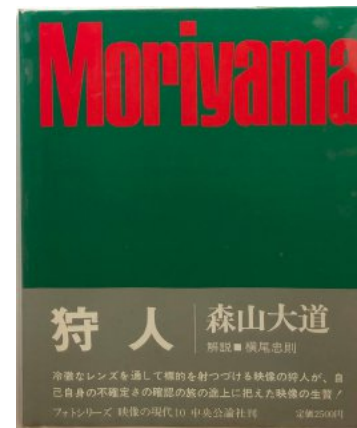
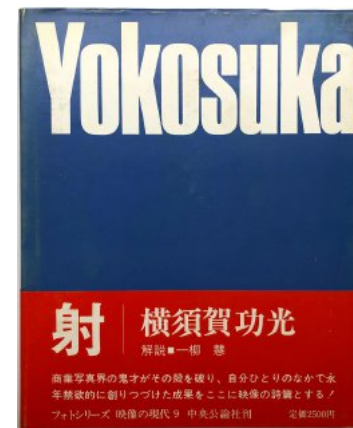
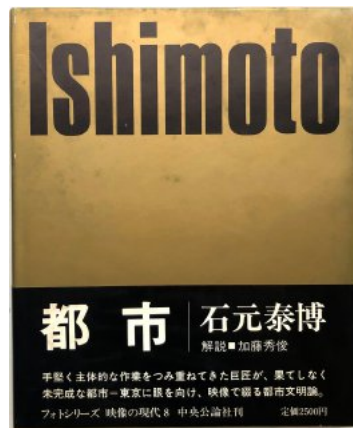
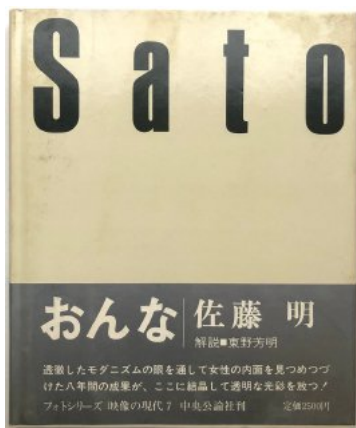
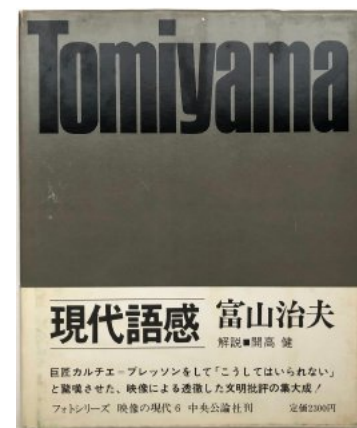
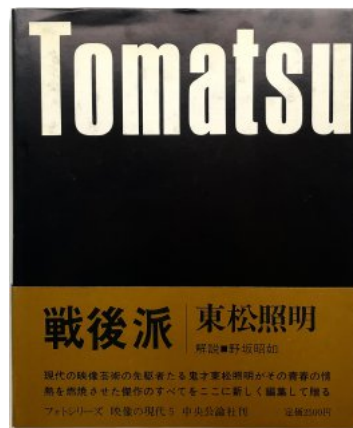
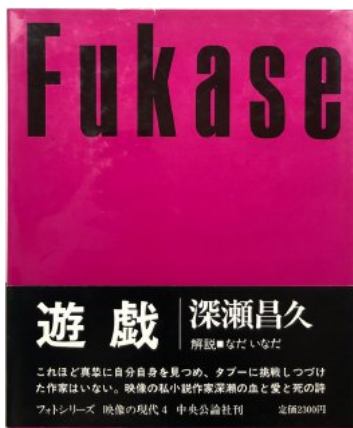
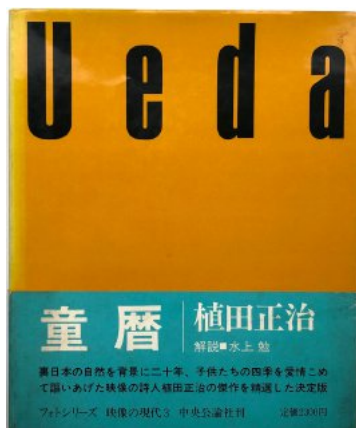
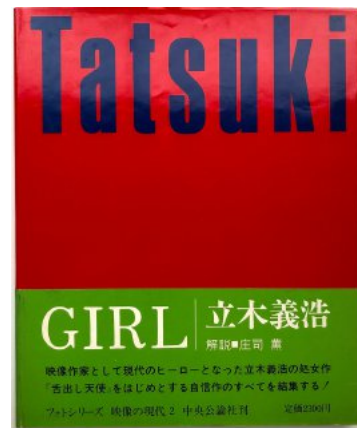
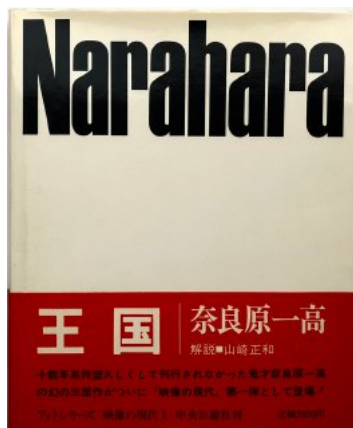
41

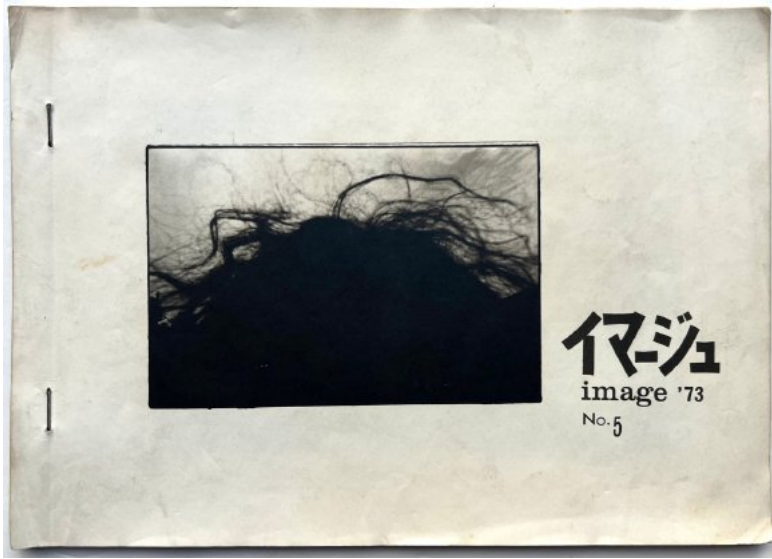
Eizo no Gendai

1971-72. Chuo koron sha, Tokyo. Hardcover under dust jacket with obi, 26,5 x 21,7 cm. Complete set of 10 copies with obi. Texts in Japanese and English. In very good condition, rare with no fading !

Complet set of Eizo no gendai series

1. Ikko Narahara : Okoku / Man and his Land (1971)
2. Yoshihiro Tatsuki : Girl (1971)
3. Shoji Ueda : Warabe goyomi / Children the year around (1971)
4. Masahisa Fukase : Yugi / Homo Ludence (1971)
5. Shomei Tomatsu : Sengoha / Après-guerre (1971)
6. Haruo Tomiyama : Gendai gokan / Popular Life Today (1971)
7. Akira Sato : Onna / Woman (1971)
8. Yasuhiro Ishimoto : Toshi / Tokyo (1971)
9. Noriaki Yokosuka : Sha / Shafts (1972)
10. Daido Moriyama : Karyudo / A Hunter (1972)





**Various photographers**

**Images '73 no. 5**

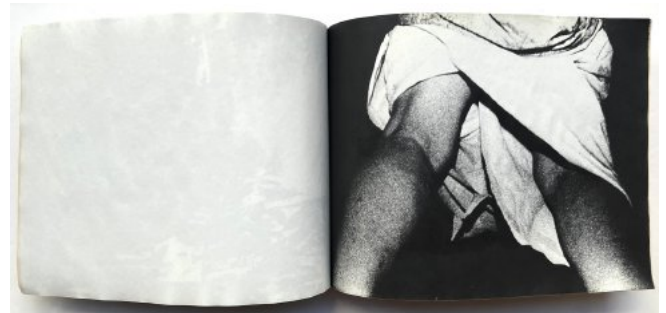
**42**

1973. (Self-published, Aomori). Stapled softcover, 18,2 x 25, 7 cm, 68 pages. Limited edition of 70 copies.

The periodical *Image* was created by *amateur* photographers based in Aomori prefecture in the north of Japan. They published, between 1972 and 1985 a whole of twenty issues.

Hiroshi MUKAI (1931-2003) was its editorial manager. He opened his own camera store in Aomori prefecture, and created the regional photographic group *Suguri* in 1967, and then *Image* in 1972. He tried to decentralise the profession of photographer, which was mainly revolving around Tokyo, at the time. Thanks to his contributions, he was rewarded for his merit in promoting arts and culture by the prefecture.

Aomori Museum of Art planned the exhibition "Photographer Hiroshi MUKAI and His Times" at the end of 2019 to show the works of MUKAI and those of other members of the *Image* collective.



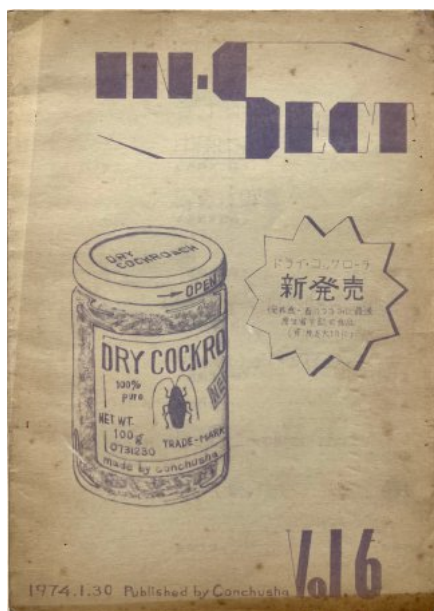
**Various photographers**

**IN-SECT Vol.6**

**43**

1974. Konchu-sha, Moriguchi. Stapled softcover, 24,7 x 17,5cm, 70 pages. Blue print and Xerox. Cover is slightly sunburned otherwise in very good condition. Rare issue of this Avantgarde magazine !

Avant-garde magazine created in 1972 and edited by the editorial of Konchu-sha office. Photos by Seiji Nakao & YŪ Irii. Design by YŪ IRII and texts by Shigezō SHIBA and Kyōko TOWATA and YŪ IRII and Shūhei OGAWA, Norio WATARIBE, and Naoto MIYAKE. As Provoke or Cope this publication is part of the innovative photographic landscape of the time!



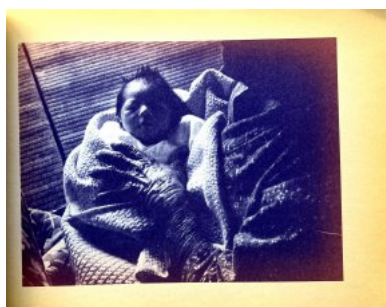
## Various photographers

### Nandarou Kurashiki

1977. Das Neue, Hiroshima. Softcover, 18 x 25 cm, 200 pages. Photos by Kazuharu Harada & Kunihiro Takayama. B&W photographs. Limited of 1000 copies. **Signed** by Kunihiro Takayama.

A collection of works "Nandarou Kurashiki" by photographer Kunihiro Takayama and Kazuharu Harada who were based in Hiroshima. They formed a photo group with the name "Das Neue = The New" in the late 1970s, and they held three solo exhibitions and published two photo books. The photo book is created by Takayama and Harada who were the core members of the group. This is their first publication.

高山 邦宏



## Various photographers

### Nujun

1978. Âman, Okinawa. Stapled softcover, 18 x 12cm, 24 pages. Blue print.

The group of photographers, Âman (which means hermit crab in the Ryūkyū language) was born on August 15, 1976 in Naha, Okinawa with 9 members. One year later, they recreated Âman with new members; this restructuring only existed for two years. The first issue came out in July 1978, the second issue came out in August 1987. This third issue shows the series of the birth of the son of photographer KANŌ Tatsuhiko. The editorial note is written by YOSHIDA Jun'ichi.



**Various photographers**

**Photos 1&2**

1977, 1978. Photos sha, Tokyo. Softcover, 21,8 x 15 cm, 40 pages, 56 pages.

Photographs by Tadayasu ONISHI, Akihide FUKUSHIMA, Toshihiko SUDO, Kuniyoshi OTAKI and others who were membres of All Japan Student Photo Club Union.

46



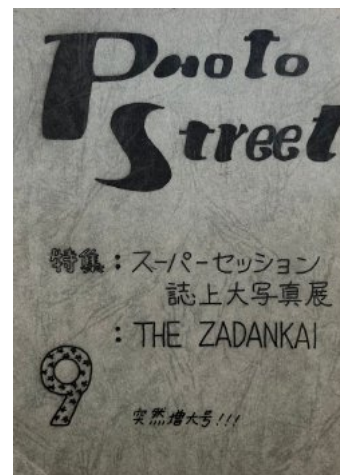
**Various photographers**

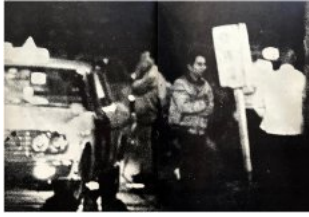
**Photo Street**

1977-81. Photo Street Editorial Office, Himeji and Kobe. Stapled softcover, 21 x 15 cm.

Photo Street was a coterie magazine started by photography students. Masafumi Inoue, Kazuyuki Kawaguchi, Yoshinori Maeda, and Kazuo Hara, young photographers who had become acquainted through the photography club at their prefectural high school in the suburbs of Himeji, Hyogo.

47





**Various photographers**

**Pursuit : Jitsuzon tsuikyū no tame no kiroku / Pursuit : A Record of the Existential Pursuit.**

1969. Pursuit-sha, Tokyo. Stapled softcover, 24 x 18 cm, 28 pages. Photographs by Mikio KATAOKA & Shuji KAWAMATA.

The famous Provoke Photography group (Daido Moriyama, Takuma Nakahira, Koji Taka, Takahiko Okada & Yutaka Takanashi) published their third volume in August 1969 and the group dissolved soon after. Here is a testament to the influence of those publications - published in December of 1969, *Pursuit 1* is an homage in every way from the title, the subtitle, the design to the photography. Instead of "Provoke" we have "Pursuit." Instead of "Provocative resources for thought" we have "Record of existential pursuit." The book is the exact same size as Provoke Vol. 3. Inside, the photos are stylistically influenced by the Provoke photographers but the subject matter seems equally influenced by the protest photography of the era. Very rare.



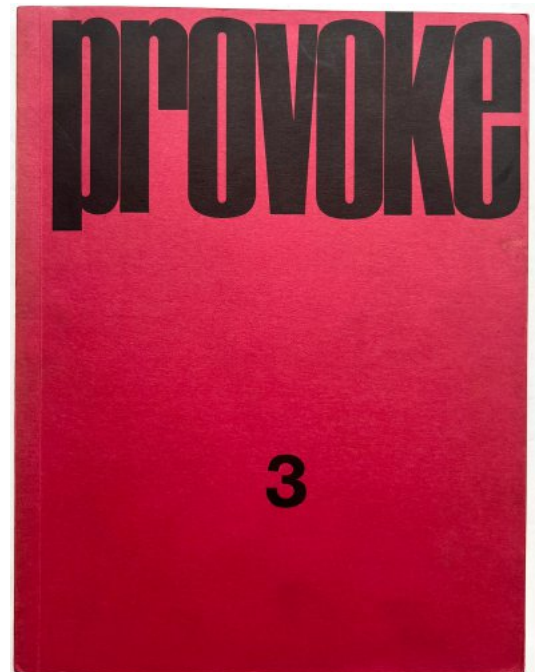
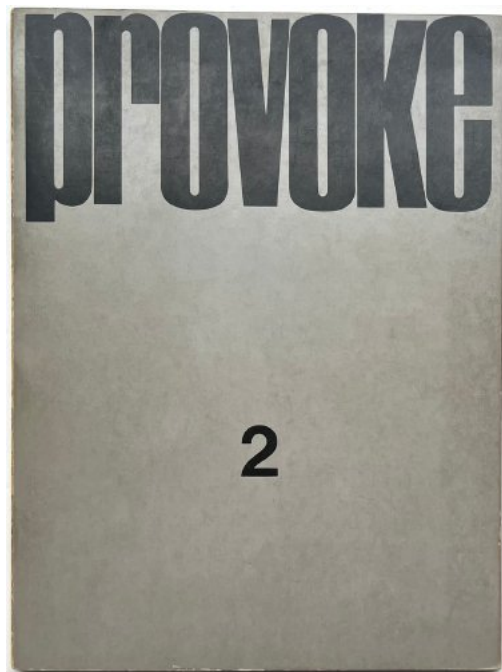
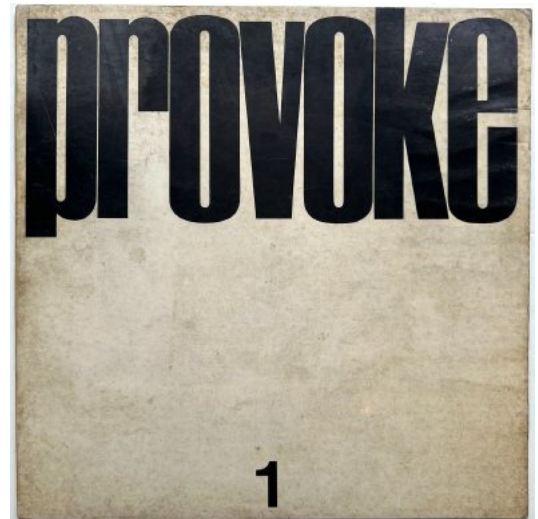
48

**Various photographers**

**Provoke (complete set of 3 volumes + number 4/5)**

1968-1969. Provoke-sha (Self-published), Tokyo. Softcover, 21 x 20,9 cm / 24,3 x 18 cm / 23,9 x 18,4 cm, 68/108/112/344 pages. Limited edition of 300 (vol.1) copies, 500 (vol.2) and 1000 (vol.3) copies. Vol.1 : some stains on front and back cover, vol.2 : in very good condition (small wears on cover), vol.3 : in excellent condition. Number 4/5 pictures by Daido Moriyama and Taki Koji.

49



## Various photographers

### Seifu no.14 / West wind no.14

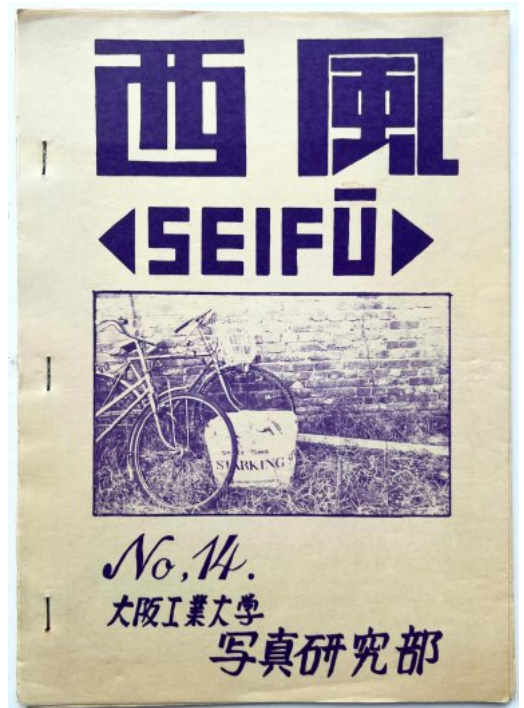
1982. Osaka Institute of Technology Photography Research Club, Osaka.

Stapled softcover, 25,6 x 18, 4 cm, 42 pages. Blue prints.

In *Seifū No. 14*, editorial manager Kiyotaka MEKATA wanted to propose a space for the artists to display their originality. By accepting the loss of a coherent photography book, he decided to document the diversity of the members' works. By doing so, he decided to split the two visions that coexisted in the previous issues. Indeed, a part of the members were attached to the saying, 'We make the west wind blow with our own hands'. A saying linked to the meaning of the title, *Seifū*, the breeze. When others were trying to research and enrich their thinking around what is a photography book and how to show their works.



50



## Numbers

### Something or anything in cityscapes

1973. Number, (Tokyo). Stapled softcover, 29,5 x 21,5 cm.

The Number group was one of the "university self-seminar movements" led by the students of the photography faculty of Tokyo Zokei University. In 1969, this university was barricaded by students like other universities because of the student movement. Since the function of the university was paralyzed, some students tried to give their own courses (the self-seminar). These students were the first members of Number, but they did not stay just in this university; they created their own courses like "Yutaka TAKANASHI seminar" outside of the institution.

The Number started with printed publications in Quick copy and photocopy, which were the frequently used methods among students at that time. This book is Number's tenth publication and third offset publication.

51

## Various photographers

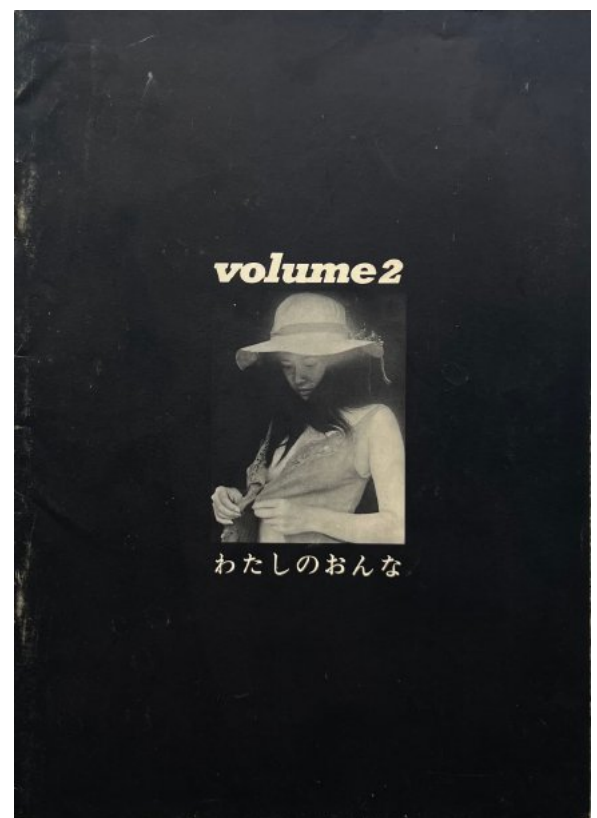
### Watashi no onna Vol. 2

1974. Workshop Moriyama's class, Tokyo. Stapled softcover, 25 x 18 cm, 36 pages. Extremely rare just published at around 50 copies for the contributors. **Signed** by camp member Osamu Takizawa.

Black and white printed photographs taken by MORIYAMA Daido, KURATA Seiji, TAKIZAWA Osamu, TOKUNAGA Koichi and other members of the Moriyama class.

Volume 1 and a portfolio have also been published.

52



1. **Masami ARAI : Kodama** 500€
2. **Nobuyoshi ARAKI : Senchinentaru na tabi** 6000€
3. **Nobuyoshi ARAKI : Zoku senchinentaru na tabi, Okinawa-Hen** 1300€
4. **Hyonchi CHO : Tokyo** 5500€
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