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## Foreword to KISEKI, English edition, no. 1

Akihiro Kubota (Director, Tama Art University Art Archives Center)

The Tama Art University Art Archives Center (AAC) was founded in April 2018 as an adjunct institution to the University. Every year since its founding, the Center has published *KISEKI*, an annual research journal dedicated to the topic of art archiving. This, the inaugural English edition, is a re-edited compilation of essays featured in previous issues, complete with articles introducing the AAC's major archives, the Media Network Committee, and more besides.

Held on December 4, 2021, the 4th Tama Art University Art Archives Symposium, titled *The Philosophy of Archiving*, was originally envisaged as an international symposium. However, with the COVID-19 pandemic making it impossible to invite participants from abroad, the event went ahead online instead, featuring a Japanese-only lineup of guest speakers. This English-edition bulletin has been put together in the hope of spreading word of the AAC's activities beyond the Japanese-speaking world; it was with this in mind that the Tama Art University Art Archives Center Showcase section featured in these pages was compiled.

The second half of the symposium opened with a roundtable discussion on Michel Foucault and archives, the origin of this year's theme. This was followed by presentations and discussions on a host of subjects both mainstream and otherwise, ranging from Minakata Kumagusu and D. T. Suzuki to the Garakutashū "sect" of collection and hobby enthusiasts; from shining exemplars of "good taste" to figures and objects more typically (if unfairly) scorned. I hope that this bulletin manages to convey to you, the reader, even a small taste of the intellectual passion that was on display throughout the symposium.

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# Tama Art University Art Archives Center Showcase

This section serves as an introduction to the main collections held in the Tama Art University Art Archives Center (AAC).

Several of the pieces contained within these pages are based on presentations delivered during Part 1 (“AAC Showcase 2021”) of the 4th Tama Art University Art Archives Symposium, *The Philosophy of Archiving*, held online on December 4, 2021. Transcriptions of these presentations have been supplemented with endnotes and images, with minor adjustments made as necessary by editorial staff and the speakers themselves.

An overview of the AAC’s activities and materials, as well as information on how to use its various archives, is provided on pp. 90–93.

## *Archiving and Exhibiting Japanese Painting:*

### *A Research-Based Collaborative Enterprise*

#### *Between the Tama Art University Museum and Art Archives Center*

Kyoko Kinoshita (Tama Art University)

It is common for museums of art universities, in keeping with the nature of the institution, to purchase artworks by retiring faculty members. When Tama Art University (TAU) Japanese Painting professor Matazo Kayama (1927–2004) died, a sizable collection of his works was donated to the University, including paintings and trial proofs of prints, as well as sketches and other materials related to his creative process. This prompted the founding of the Matazo Kayama Research Group in 2005.<sup>1</sup> Joint research at TAU is a multi-disciplinary affair, carried out by faculty members and assistants from several departments; for the Kayama project, curators from the Tama Art University Museum also participated, with the group's efforts culminating in a series of three solo exhibitions, *Matazo Kayama: Memories of the Atelier*, held in the University Museum.<sup>2</sup> After the Tama Art University Art Archives Center (AAC) was founded in 2018, this Kayama-related material, including a portion of his artworks (drawings, etc.) was moved there, where it is now kept as the Matazo Kayama Archive.

In 2017, items and works belonging to another venerable TAU professor of Japanese Painting, Misao Yokoyama (1920–1973), were also donated to the University. Yokoyama's wife and daughter had both passed away within a short space of one another, and relatives tasked with putting the late artist's studio in order approached the then-head of the Japanese Painting Department, Kiyokazu Yonetani, about the possibility of arranging a donation. In April of that year, Yonetani put together the Misao Yokoyama Research Project;<sup>3</sup> the following month, the bulk of the items in the late artist's studio were inventoried, leading to the discovery of several new paintings. First pick of the artist's works went to the National Museum of Modern Art, Tokyo, the Niigata Prefectural Museum of Modern Art, and Fukui Fine Arts Museum, with the remainder then shared between Tama Art University Museum and the AAC. In July, over 500 items were donated to both the University Museum and the AAC: a selection of the artist's paintings and original illustrations to the former, and paintings, prints, sketches, illustrations, photographs, 8mm and



16mm films, books, handwritten manuscripts, painting materials and more to the latter.

Given the fact that Kayama and Yokoyama's tenures at TAU almost perfectly overlapped, it made sense that both research projects were conducted in parallel, with me taking over the reins of the Yokoyama project when Mr. Yonetani retired in 2018.<sup>4</sup>

To avoid the prospect of Yokoyama's family having to pay additional tax, the material had to be exhibited within two years of its donation. In November 2019, the *Exhibition of Misao Yokoyama's Archives*<sup>5</sup>—a showcase of the items in the AAC's collection—was held in the University's Art-Theque Gallery. Alongside the works and materials exhibited, the exhibition featured recorded interviews with TAU professors of Japanese Painting as well as Yokoyama's former students.

One of the principal aims of the Yokoyama project was to establish a picture of the late artist as an educator. In his role as an instructor of Japanese painting, what kind of guidance did he offer his students, what exactly did he teach them, and what message did he hope to convey? A curriculum or syllabus alone often fails to give an accurate picture of what actually happens in the practical lessons at an art university. For this reason, we approached Yokoyama's former pupils and associates for interviews, recording them and later exhibiting the results. One of those who kindly agreed to be interviewed, Kunio Motoe (1948–2019), had witnessed firsthand the developments of the Japanese Painting Course over the years as a faculty member of both the General Education and Art Departments (he also led the Matazo Kayama Research Group). Before moving to TAU, Motoe had served as Chief Curator of the Department of Fine Arts at the National Museum of Modern Art, Tokyo, during which time he oversaw the purchase of several of Yokoyama's works.<sup>6</sup> During the interview, which also charted the recent history of the Japanese Painting Course, Motoe reflected on his impression of Yokoyama during his years as Chief Curator, and on what he'd been like to work with as a fellow faculty member following Motoe's move to TAU.

In 2020, the centenary of Yokoyama's birth, we received requests from up and down the country to lease the artist's works and images for exhibition and/or publication. In addition to handling these requests, members of the former Yokoyama and Kayama research projects put together *Tamabi DNA – A Genealogy of Contemporary Nihonga*,<sup>7</sup> an exhibition held simultaneously in the Tama Art University Museum and Art-Theque Gallery from April 3, 2021, which aimed to provide an overview of the legacy of the two artists' educational philosophies within the University's Japanese Painting Course.

Major exhibited works included Yokoyama's *Getting Dark* (1958), on loan from the Fukushima Prefectural Museum of Art, and Kayama's *Landscape in the Northern Song Manner* (1989) [Fig. 1], kindly donated to the University Museum by the artist's family shortly after his death in 2004. Overall, the twin exhibition seems to have proved eye-opening for students, successfully piquing their interest in the lives and works of these two formidable painters [Figs. 2–5].

One of the issues encountered during the planning of this exhibition was the generally disorganized nature of information regarding works by past faculty members and students, making it difficult to access when necessary. It remains to be decided how the material and findings gathered for the exhibition (from the Japanese Painting Course Research Office and more) will be stored and used now that the Yokoyama project has disbanded, but this is an important question for future consideration.

Working on the *Tamabi DNA* exhibition, I realized that now would be an opportune moment to look back at the tumultuous years of the sixties' student protests to see how the principles of the University and past faculty members were incorporated into the lessons being taught at TAU during that time. Looking forward, we hope to continue to find collaborative ways of bringing together and making use of the wealth of material held in the University Museum, the AAC, and the Japanese Painting Course Research Office.

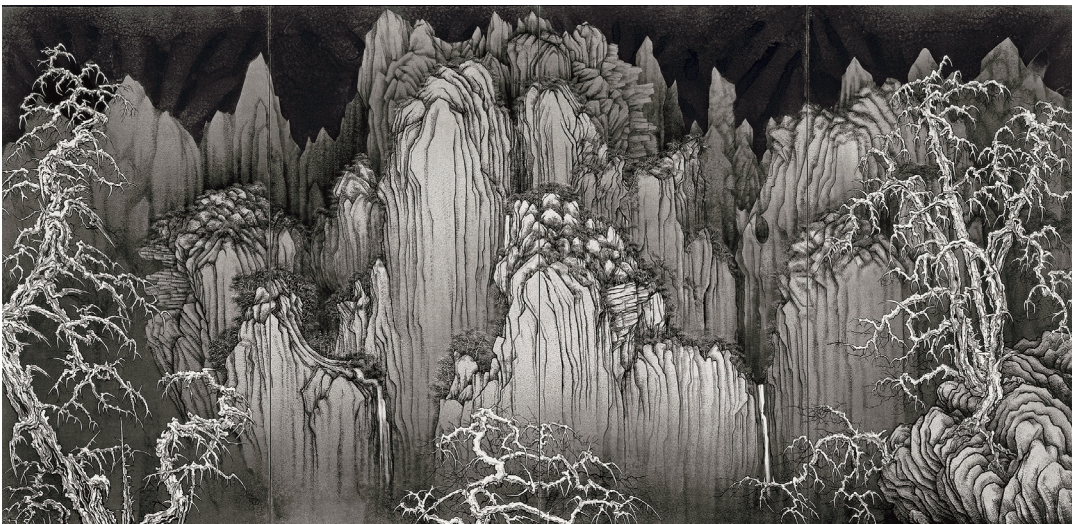


Fig. 1 Matazo Kayama, *Landscape in the Northern Song Manner* (1989; Tama Art University Museum collection)



Fig. 2



Fig. 3

Figs. 2-3 *Tamabi DNA* exhibition (Tama Art University Museum)  
Photos: Yukinori Suda



Fig. 4



Fig. 5

Figs. 4-5 *Tamabi DNA* exhibition (Tama Art University Art-Theque Gallery)

Photos: Yukinori Suda

## Chronology

- 1973 Misao Yokoyama dies aged 53. Most of his major works are donated to national art museums.
- 2004 Matazo Kayama dies aged 76. A collection of his works and materials totaling 7,541 items is donated by his family to Tama Art University.
- 2005 Founding of the Matazo Kayama Research Group. An exhibition, *Matazo Kayama: Memories of the Atelier*, is held in the Tama Art University Museum, with 2nd and 3rd iterations held in 2007 and 2008.
- 2017 Yokoyama's family members reach out to Kiyokazu Yonetani about the works and materials stored in the artist's atelier. Yonetani establishes the Misao Yokoyama Research Project, which begins sorting through and cataloging the atelier's contents with the help of university funding. Yokoyama's works and materials are donated to the University.
- 2018 Founding of the AAC. Kayama's materials are moved to the AAC along with some of his works; Yokoyama's archive and painting materials are also stored there.
- 2019 The *Exhibition of Misao Yokoyama's Archives* takes place in the University's Art-Theque Gallery.
- 2021 *Tamabi DNA – A Genealogy of Contemporary Nihonga* is held simultaneously in the University Museum and Art-Theque Gallery.

## Notes

- 1 The group's members were as follows: Kunio Motoe (lead researcher), Kiyokazu Yonetani, Arata Shima, Tatsumasa Watanabe, Satoshi Tabuchi, Akihiro Kubota, Shuhei Takahashi, Dan Higaki, Nobuo Tsuji, Kihachi Kimura, Tsukasa Senni, Tetsuya Kayama, Yuki Kayama, and Mao Kayama.
- 2 *Matazo Kayama: Memories of the Atelier* (April 3–May 5, 2005, Tama Art University Museum); *Matazo Kayama: Memories of the Atelier II* (January 6–February 25, 2007, Tama Art University Museum); *Matazo Kayama: Memories of the Atelier III* (September 28–November 3, 2008, Tama Art University Museum).
- 3 Following Yonetani's retirement, Kyoko Kinoshita took over the role of lead researcher on the project in 2018. The group's other members were Keizaburo Okamura, Ryozo Kato, Raizo Yamasaki, Ayane Mikagi, Hitomi Yamamoto, Peng-yu Chen, Yuki Hanamura, and Kana Takada.
- 4 Having each culminated in a final exhibition (*Matazo Kayama: Memories of the Atelier* and the *Exhibition of Misao Yokoyama's Archives*), active work on both research projects is now officially over.
- 5 *Exhibition of Misao Yokoyama's Archives* (November 9–15, 2019, Tama Art University Art-Theque Gallery).
- 6 Purchases made by the National Museum of Modern Art, Tokyo in 1984 include *Impression of Karaganda*, *Tower*, and *Wall Street*. In autumn 2018, the museum acquired *Posthumous Work*, which was discovered in Yokoyama's studio.
- 7 A simultaneous exhibition showcasing the work of Misao Yokoyama and Matazo Kayama alongside 87 other artists connected to the University's Japanese Painting Course, in addition to materials related to the Yokoyama and Kayama research projects and Japanese Painting education at TAU. [Fig. 2] shows Kayama's preparatory drawings for *Landscape in the Northern Song Manner* (1989), and [Fig. 3] a selection of his preparatory drawings of cats (all held in the AAC). Exhibition details are as follows: *Tamabi DNA – A Genealogy of Contemporary Nihonga* (April 3–June 20, 2021, Tama Art University Museum; April 3–May 7, 2021, Tama Art University Art-Theque Gallery).



## *How Things Stand:*

### *A Status Report on the Makoto Wada Archive*

Yohei Takahashi (Tama Art University)

As a researcher specializing in the field of illustration, in the summer of 2021 I was offered the position of director of the Makoto Wada Archive, a role I gladly accepted. Today, I will be talking about the current state of the archive, with the hope that what I say might bring new perspectives to the research being done into its material.

But first, a brief look at the life of the archive's subject, Makoto Wada (1936–2019). Wada graduated from Tama Art University (TAU)'s Department of Design in 1959 before going on to become a famed illustrator and practitioner across a variety of disciplines. Throughout his lifetime, he was the recipient of a host of awards for his poster and book cover designs as well as his output as a film director.<sup>1</sup> In March 2020, following Wada's death the previous year, a sizable portion of works and materials related to his creative process was donated by the Makoto Wada Office to the Art Archives Center (AAC) at TAU, his alma mater.<sup>2</sup> While efforts to catalog this donated material were still ongoing, the University and the AAC leased works and other materials in the collection—332 original pictures and works dating from Wada's childhood to his later years, together with 578 digital images—to Tokyo Opera City Art Gallery, with whom we were working closely on a major solo exhibition of the artist's work [Fig. 1]. This wealth of material offered exhibition visitors a valuable opportunity to come to grips with the sheer variety and scope of Wada's oeuvre.

### The Future of the Makoto Wada Archive: Searching for an Art University-Specific Approach

With work on this comprehensive retrospective complete, the next question was from which angle to best approach and utilize the material in the archive. Wada's work in the commercial sphere had already been widely exhibited, and collated publications of his work well received during his lifetime: both efforts, it was thought, that were likely set to continue. Moreover, it was decided better



instead to search for ways of approaching his work that were specific to the research, education, and practice-based character of an art university.

Based on the above considerations, work on the Makoto Wada Archive can be distilled into three general aims: 1) to continue cataloging and organizing the collection through the lease/use of its contents; 2) to approach Wada's work and activities from as wide a range of perspectives as possible; 3) to "pay back" the results of said research by utilizing them in the classroom setting. Arguably, these are standard aims for any archive interested in the research and promotion of its collection, but in the case of a figure as widely known and socially significant as Wada, they are particularly worth bearing in mind. Work on the first of these goals is already partly underway, as each new exhibition and publication contributes to a gradual accumulation of digital images and information about the archive's contents. With regards to the second, in addition to regularly providing material in response to requests, we believe in the importance of conducting research across a range of disciplines.

The third aim is where our attentions are most focused. The Makoto Wada solo exhibition previously mentioned presented a broad overview of the artist's diverse range of achievements, divided by category into portraits, picture books, manga, book covers, children's books, films, magazines, and other moving image-related media. What form might research into such a wide body of material take? Here, we encounter one of the chief difficulties in the field of illustration research: namely, that illustration isn't simply a matter of the materials and techniques used, but is instead intimately connected to questions of expressive style, commercial arrangements, media formats, social background, and the history of design and art. With so many fields of inquiry each offering their own entry point into the subject, many of which are intricately interwoven with one another, the focus of the research can often seem frustratingly diffuse.

One possible focal point of inquiry being considered—and one that overlaps with my own research interests—is Wada's illustrations based on or created in response to disasters. For example, one could imagine investigating his posters for Amnesty International [Fig. 2], or his poster on the Vietnam War [Fig. 3], often considered one of his greatest works. A particularly interesting piece is one he created for the *No More Fukushima!* poster exhibition [Fig. 4] held after the 2011 Great East Japan Earthquake (an exhibition to which I submitted work myself). Created in response to the Fukushima nuclear disaster that occurred in the wake of the earthquake, prints of the poster were later sold for charity, with proceeds going towards the donation of a grand piano to a community center in Iwate Prefecture. Thinking about such works and their role in charity efforts can be a springboard from which to explore more deeply the theme of how illustrators can engage with and respond to the aftermath of disasters.

## Utilizing Wada's Work to Fuel Student Creativity

All these topics of inquiry share one large problem in common: that is, the question of how to take the results of said research and incorporate them into the educational setting of an art university. Research by its very nature is of course concerned with the broadening of knowledge, but in the case of an art university, where the students themselves are also creators, it is necessary to consider how to bring the contents of this research to life in the work that students create. Say a group of students is tasked with creating something original based on Wada's work. This isn't just about paying homage or trying to imitate the artist's style; it might require entering into a dialogue with the work by suggesting approaches that Wada himself didn't take. Crucially, it's about letting students locate their own entry points for interacting with the work. As

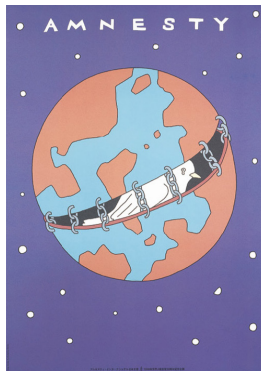


Fig. 2



Fig. 3



Fig. 4

Fig. 2 Makoto Wada, Posters for Amnesty International (left: 1980, right: 1999)

Fig. 3 Makoto Wada, Poster for *Exhibit in Support of Vietnamese Women and Children* (1968)

Fig. 4 Makoto Wada, Poster for the *No More Fukushima!* poster exhibition (2011)

an archive, we are always on the lookout for ways to ensure that Wada's artworks serve as inspiration and fuel for future creation.

Ideally, research into the Makoto Wada Archive will not be limited to the fields of graphic design and illustration but will instead involve scholars and practitioners from a wide range of disciplines. The archive's content is sufficiently rich to support a variety of approaches, from fine art and history of literature to the design disciplines, whether information, environment, product, or textile. If anyone is interested, I invite them to get in touch with me by any means.

Finally, I'd like briefly to mention the fact that Wada's illustrations were used in the poster for this very symposium, in a piece designed by Katsuya Kato, an associate professor in the Department of Graphic Design. What makes this design so wonderful is its willingness to experiment with something that Wada, an accomplished graphic designer himself, never tried: namely, superimposing words over his illustrations. It is precisely this kind of open-minded approach, in close collaboration with all involved, that we hope to instill in our students in their own dealings with Wada's work. Kato's poster reflects this philosophy perfectly, making it to my mind a particularly apt main visual for the symposium.

#### Notes

- 1 For a chronology of Wada's lifetime and a list of awards he received, see the Makoto Wada Exhibition Production Team (2021) and Yutaka Tsukada (2020).
- 2 For details on items held in the Makoto Wada Archive collection and their transportation, see Yutaka Tsukada (2020, 2021) and Ichiro Saga (2021). See also AAC Director Akihiro Kubota (2021) for a detailed account of the circumstances leading up to the donation.

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- Ed. Makoto Wada Production Team, "Chronology," *Makoto Wada Exhibition* (Blue Sheep, 2021), pp. 7–505.



Fig. 1 Makoto Wada Exhibition (October 9–December 19, 2021, Tokyo Opera City Art Gallery)  
 Photos: Nao Shimizu



For the purposes of this exhibition, the AAC's Makoto Wada Archive leased 332 materials including original pictures and paste-ups, and 578 digital images (also used in the exhibition's catalog).

## *The Miyoko Ono Research Exhibition and Archiving Design*

Sachiko Yuzawa (Tama Art University)

Tama Art University (TAU)'s Department of Architecture and Environmental Design is dedicated to researching the relationship between people and physical space/environment, and encompasses fields such as interior design, architecture, and landscape. Miyoko Ono (1939–2016) graduated from the Department of Design (as it was then known) in 1963, after which she went on to accomplish outstanding achievements in the field of bridge design. Ono began her career as an interior designer working in furniture, product, and spatial design before making the leap to architecture, where she expanded her practice to work on civil engineering projects on a much grander scale.

Ono may have passed away, but the fruits of her creation continue to be used by people in their everyday lives. They also remain as beautiful parts of the landscape, living on in the memories and feelings of those of us lucky enough to live near them. In fact, so seamlessly do they manage to blend in with the scenery, as if they had always been part of it, that it sometimes feels as though we have lost the ability to see them. What made Ono capable of designing such vast objects on a scale equivalent with the environment and landscape? And how did she manage to do so while still imbuing her creations with a human perspective, capturing in each project a viewpoint that ranged from the millimeter to the kilometer? The Miyoko Ono Archive aims to answer precisely such questions.

The Miyoko Ono Archive began when Ono's relatives and her company, the M+M Design Office, donated her professional archives to the University in 2020. Ono frequently transcended the art world's boundaries; as head archivist on the project, it was therefore important to me from the very start that any archive bearing her name engage in collaborative research with figures from outside the art university framework, such as professionals in bridge construction and urban planning. The *Miyoko Ono Research Exhibition: From Millimeters to Kilometers*—realized in collaboration with students from the Department of Civil Engineering at the University of Tokyo, the Department of Civil

and Environmental Engineering at Hosei University, and the Architecture and Environmental Design Department at TAU—represented a first tangible step towards this goal [Figs. 1–4].

## Exhibiting Students' Own Impressions of Archived Material as Research Findings

Though the pandemic limited the extent of exchange possible between the participating universities, work on the exhibition nevertheless proceeded as a class effort, with the TAU contingent comprising 4th year undergraduate and graduate volunteers. Working together under a common goal, students were to communicate the results of their research not as a paper, but in the form of artworks to be displayed at the abovementioned exhibition. What made it unique was the fact that the works were based on students' own impressions of the donated Ono material, which they got to spend time with during classes.

Ono's bridges are huge civil engineering projects that exist as part of the landscape; yet as with her most famous project, the Yokohama Bay Bridge (1989), we tend to see these structures every day without stopping to think about the person who designed them. As such, the central significance of conducting lessons which made use of the University's archive material was arguably in getting students to look afresh at the urban landscape that we normally take for granted, and to convey something of this perspective to their peers.

Despite the highly public nature of social infrastructure projects (of which bridges are but one example), work in this field tends to be highly anonymous, with the name of individual designers remaining stubbornly under the radar. Ono herself, despite being well known among fellow civil engineers and those in related fields, remained relatively unknown even at TAU, her alma mater. As work on this exhibition proceeded, it received modest newspaper<sup>1</sup> and television coverage,<sup>2</sup> which I hope served to highlight and spread awareness of the importance of design within the field of social infrastructure that supports our everyday lives.

Many of those who attended the exhibition were visiting the University for the first time, giving me a sense of growing interest in the school within society at large. What with the recent heightened awareness around natural disasters and climate change, and growing scrutiny into the state of public works projects, I couldn't help wondering whether these factors might lead more and more students to choose TAU when continuing their studies.

In the process of preparing and holding the exhibition, three topics for future consideration emerged: the question of whether students consider bridges as “designed objects”; Ono's unique sense of scale, which encompasses

the minute to the vast; and issues relating to social implementation and design inheritance.

## Are Bridges Objects of Design?

First, the question of whether bridges are considered “designed objects.” I asked my students this very question in our first class; I was genuinely interested to hear what students at an art university would make of it. My impression gleaned from daily interactions with our students was that they overwhelmingly gravitate to creating objects small in scale; there seemed to me a tendency among them to cling to what they already knew, a wish to remain in a pre-established world intensely private in scope. Hence my curiosity: when they looked at large-scale creations on the magnitude of bridges, would they see them as objects that had been designed?

Interestingly, when I asked students from Tokyo and Hosei University the same question, they found the question obvious: of course bridges were designed. Say someone needs to build a log bridge to cross a river; first, he or she would have to ensure the surface was flattened slightly so that people didn't slip while walking across it. Achieving this would be an act of problem-solving, and hence a matter for design. On hearing a Tokyo University student make this argument, the TAU students in the class reacted with blank stares. Just as interdisciplinary exchange encouraged a fusion of ideas among students, I imagine that Ono herself derived a sense of possibility from working across multiple fields. I like to think that, by working alongside students from different disciplines to their own, our students got a sense of what happened when Ono herself effortlessly transcended boundaries.

## From Millimeters to Kilometers: Encompassing the Minute to the Vast

The vast majority of Ono's archived material is made up of photographs and blueprints. Most of these blueprints are not hand-drawn originals but digitized versions and computer-aided designs drawn up by someone else. When working on projects of a highly public nature, a single proposal must be submitted to many different people. For this reason, it takes a great deal of time and effort for a decision to be made about even a single material, with everything having to be explained in language that is clear and easy to understand. Take this cross-section diagram of bridge piers, for instance [Fig. 5]. This is a part of the structure that is all too easily overlooked, yet here it is laid out in minute detail, with each slight difference carefully explained.



Ono traveled frequently in Europe, where she took many landscape photos, particularly in the Nordic countries often considered the world's leading design nations. One of her photos can be seen in [Fig. 6], which we suspect was taken somewhere in the Swiss Alps (though we can't be sure exactly where). Japan, for reasons to do with earthquakes and ground conditions, has tight laws governing structural constraints and seismic strengthening, but these kinds of bridges can be found in places where this isn't the case. [Fig. 7] is a photo of a highway; there is a pleasing simplicity in the relationship between the signposts, their symbols, and the streetlights. As evidenced by [Fig. 8], a characteristic feature of Ono's photos of public places is the presence of people and birds. She had a dynamic eye capable of capturing the world at grand scale while also focusing on the details, such as the people and animals living in it. One could say that her gaze was drawn to the totality of a landscape as defined by a certain framework or structure, as well as its relationship to the people, animals, and natural environment within it.

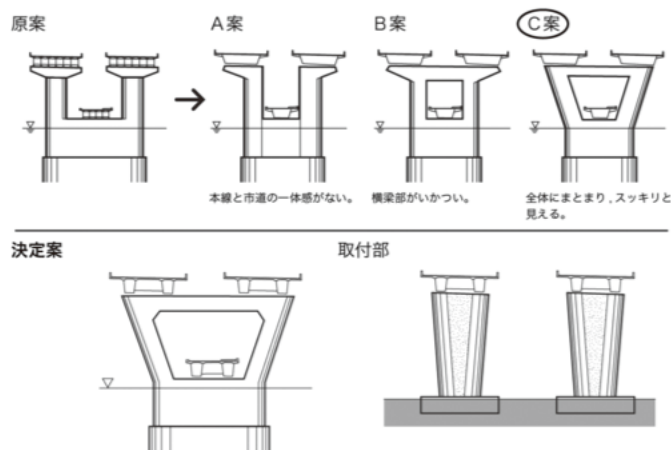


Fig. 5  
Cross-section  
diagram of  
bridge piers



Fig. 6



Fig. 7

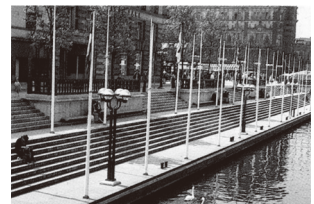


Fig. 8

[Fig. 9] shows a sketch drawn by Ono, titled *Gulliver's Chair* (2010). Inspired by the artist's series of furniture by the same name, students created and exhibited their own works based on the theme of "sense of scale." [Fig. 10] shows the first chair Ono made in this series. Its design greatly resembles that of a bridge, right down to its method of distributing force. *Gulliver's Chair 2* (2010) [Fig. 11] looks a lot like Yokohama Bay Bridge. Its wood is smoothed to a fine finish for comfort; in fact, the chair's entire frame stabilizes when sat upon. In other words, the chair doesn't simply "exist" as a standalone object but is in fact designed to be at its most stable when someone uses it. Here too, we can see the exchange of influence at play in Ono's work between the worlds of bridge and interior design.

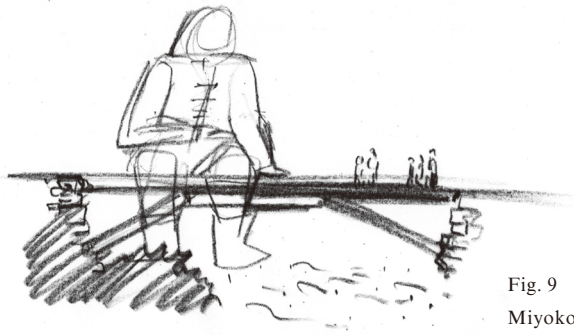


Fig. 9  
Miyoko Ono, *Gulliver's Chair* (Sketch) (2010)



Fig. 10  
Miyoko Ono, *Gulliver's Chair 1* (1989)

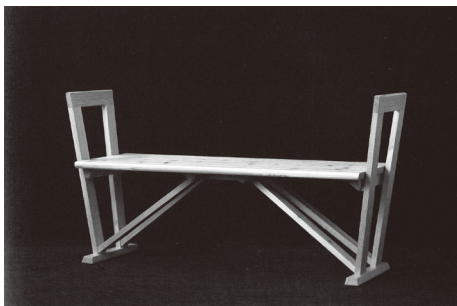


Fig. 11  
Miyoko Ono, *Gulliver's Chair 2* (2010)

[Fig. 12] shows the Jingashita Viaduct (2001), which many students were particularly fascinated by. Atop the viaduct runs a dual carriageway [Fig. 13] separated by an open central reservation, with trees poking through the gap between the lanes. Light filters through this opening down to the ground below, showing the deep thought that has gone into the relationship between the roads and the land beneath. It's possible to walk under the bridge, following the stream that winds its way through Jingashita. A breeze passes through, plants thrive, vines twist their way around the mushroom-shaped pillars—it is an environment in which nature and man-made objects can co-exist, one that arguably wouldn't have come about were it not for Ono's involvement.

An important role of any university archive is to carefully research the items in its care while also reinterpreting them for people in easily understandable terms. Old documents, by their very nature, often present a considerable challenge for the lay reader to comprehend. What is a particular archived object's significance, and what kind of social changes did it bring about? What is its enduring influence on people today? Attempting to provide answers to these questions and more is a crucial undertaking for any archive.

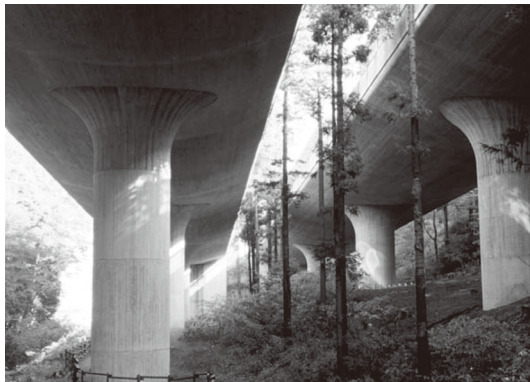


Fig. 12



Fig. 13

## Social Implementation and Design Inheritance

[Fig. 14] shows Hasune Pedestrian Bridge (1977), Ono's breakthrough work and the first bridge she ever designed. The photo was taken shortly after the bridge was completed. Its design—a central platform with a circular opening, connected to three gently branching walkways—provided a solution to the location's high accident rate by means of a grade-separated footway bridge.

One problem faced by structures built for public use is that time and periodic repair work often conspire to change their appearance and color, and even the materials used in their construction. While the overall form of Hasune Pedestrian Bridge remains unchanged, the design that once adorned its surface has completely disappeared. The photo in [Fig. 15] shows a circular pattern with people on it, and an elderly man sitting on a bench. The colors and shape of the pattern were originally designed to guide foot traffic around the walkway. Some of the students in my class chose to investigate this use of color, some the bridge's overall form, while others conducted fixed-point observation surveys of the site.

Japan Public Highway Corporation employees visiting the exhibition were shocked to discover just how much the bridge's appearance had changed since its original construction. Within the realm of public design, ensuring the proper inheritance of public works from one generation to the next has arguably often been something of an afterthought. This exhibition succeeded in highlighting the importance of passing on a design's original ingenuity, and the intent behind it, to future generations.

The Hasune Pedestrian Bridge was designed to be accessible for the most vulnerable in society too, including pregnant women and the elderly. Braille messages imprinted on the handrails show an attention to detail that extends also to touch [Fig. 16]. These are yet further examples of Ono's attention to the entirety of the scale spectrum, from the minute to the vast.

The attention students brought to the question of design inheritance was one of the major contributions to emerge from this exhibition. I hope to build on this by collaborating with faculty members from other universities in our continued research into Ono and her work.



Fig. 14



Fig. 15



Fig. 16

Figs. 14–15 Miyoko Ono, Hasune Pedestrian Bridge (1977)

Fig. 16 Braille on Hasune Pedestrian Bridge handrail

#### Notes

- 1 “Traversing Miyoko Ono – Notes on a Research Exhibition,” *Kyōryō Tsūshin* (June 15, 2021), p. 3.  
Kohei Kato, “Tama Art University Holds Miyoko Ono Research Exhibition,” *Tokyo Shimbun* (June 29, 2021), p. 18.
- 2 “Yokohama Bay Bridge: Miyoko Ono’s Bridge Design” was a featured segment on *Shin bi no kyōjintachi (New Giants of Beauty)*, broadcast on TV Tokyo on June 12, 2021.



Fig. 1



Fig. 2

Figs. 1–4 *Miyoko Ono Research Exhibition: From Millimeters to Kilometers* (June 21–July 7, 2021, Tama Art University Art-Theque Gallery).

Photos on p.28 (top/bottom) and p.29 (top) are courtesy of the Miyoko Ono Exhibition Committee.

The image on p.29 (bottom) is taken from recorded footage of the exhibition:

<https://www.youtube.com/watch?v=NLGTvVvBgD0> (filmed and edited by Kazuomi Furuya).



Fig. 3



Fig. 4

This exhibition based on the AAC's collection of Miyoko Ono materials was a joint venture between the Department of Environmental Design at TAU, the Department of Civil Engineering at the University of Tokyo, and the Department of Civil and Environmental Engineering at Hosei University.

## *The Shuzo Takiguchi Library: Completing OPAC Cataloging and Tasks for the Future*

Yuri Mitsuda (Tama Art University)

My name is Yuri Mitsuda, and I joined the Tama Art University Art Archives Center (AAC) as a research member in April 2021. The AAC holds around twenty archives dedicated to the lives and works of particular individuals. While much of the material contained within these archives currently remains behind closed doors, we are looking into ways to increase the amount of it that can be viewed upon request. The Shuzo Takiguchi Library, which I will be talking about today, is one of the bodies of material that is open for public viewing.

Shuzo Takiguchi (1903–1979) worked as a poet, art critic, and occasional artist, and was a complex and fascinating figure [Fig. 1]. He produced important works in the fields of art and literature and was a leading researcher of surrealism. A staunch collaborator, he worked with artists both Japanese and foreign on illustrated poetry anthologies and more; he was also an avid collector, amassing collections of items ranging from art and “objets” gifted to him by other artists to buttons and pebbles that he himself found. His collection of art is now held at the Toyama Prefectural Museum of Art and Design. The AAC’s Shuzo Takiguchi Library is comprised mainly of the books he owned, while primary documents including his personal correspondence and photos are kept in the Keio University Art Center (KUAC).

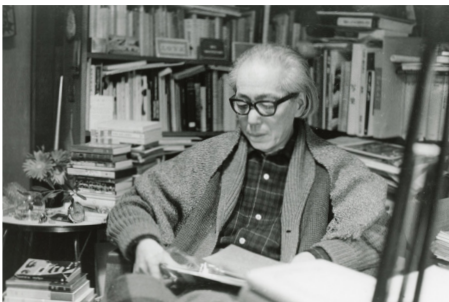


Fig. 1  
Photo of Shuzo Takiguchi



As a poet, Takiguchi's output was more intermittent than prolific: he published his first collection of poetry after the war, despite having been active in the field since the 1920s. As an art critic, he became a mentor-type figure for contemporaneous avant-garde writers after translating André Breton's (1896–1966) *Surrealism and Painting* in 1930. His major work of art criticism, *Modern Art*, was published in 1938 and remained in print until the 1980s, proving particularly influential with artists among whom it was widely read.

In his later years, Takiguchi became increasingly focused on producing things by hand: he made and bound his own books, experimented with surrealist techniques like decalcomania, and produced pictures using a method similar to automatic drawing.

### A Brief History of the Archive from Donation to Present Day

The room which houses the AAC's Shuzo Takiguchi Library is located on the 4th floor of the Art-Theque, situated on the University's Hachioji campus [Fig. 2]. The archive was donated to the University in 1986, making it older than the AAC itself. Takiguchi passed away in 1979, leaving behind a vast library of books and multiple collections. When art critic Yoshiaki Tono (1930–2005), then a professor in the Department of Art Studies, made it clear that the University would be only too happy to receive the material, I imagine it was much to the relief of everyone involved, including Takiguchi's wife Ayako, who was getting ready to move house. The photo in [Fig. 3], which is kept in the AAC, was taken at the Takiguchi residence and shows the Takiguchis relaxing with Tono and fellow art critic Yusuke Nakahara (1931–2011). It captures an intimate moment between two generations; Tono had idolized Takiguchi ever since the latter's debut as an art critic. It was this relationship that is arguably one of the reasons the Library can be found at Tama Art University today.



Fig. 2

The AAC's Shuzo Takiguchi Library<sup>1</sup>

The archive was originally looked after by the University Library, which began work on cataloging it shortly after its donation; ten years later, in 1996, an exhibition showcasing Takiguchi's poster collection was held in the Tama Art University Museum.<sup>2</sup> In 1999, materials from the Shuzo Takiguchi and Katue Kitasono archives went on display in dedicated exhibition rooms within the Kaminoge campus library, and similar exhibitions have been held several times since. The Department of Art Studies has also been busy at work photographing Takiguchi's personal sketchbooks, and in 2014 Aya Ebisawa, a graduate student at the time, inventoried the diverse range of ephemera in the collection. Upon the founding of the AAC in April 2018, the archive's contents were moved there, and in 2021 work on OPAC cataloging of the Library's volumes was finally completed. This was our biggest achievement of last year; of the over 13,000 volumes registered in total, more than 2000 were new entries, predominately made up of books, magazines, catalogs, and pamphlets acquired by Takiguchi during his travels abroad. Though this data is yet to be made fully public, the database is currently searchable from within the University, and we are looking into ways of opening up the archive's contents more fully in the future.

### The Shuzo Takiguchi Library's Contents

Most of the volumes kept by Takiguchi are in Japanese, English, and French, many made highly unique by their marginalia and the inserts Takiguchi would keep tucked inside them. The archive also contains volumes related to his work and interests, which were added later when the University Library oversaw the collection. He also kept magazines and catalogs, with photographs, artworks



Fig. 3

A snapshot taken at the Takiguchi residence around 1960. From right to left are Tono, Takiguchi, Nakahara, and Takiguchi's wife Ayako.

(including his sketchbooks), posters, ephemera, and some cherished everyday items rounding off the rest of the archived material. Literature and art-related books constitute the bulk of the stored volumes, including many rare and important books, magazines, and catalogs on the topic of surrealism. As a leading researcher and translator of Marcel Duchamp (1887–1968), his collection of works related to the French artist is particularly impressive and is one of the Library’s defining characteristics.

[Fig. 5] shows the illustrated poetry anthology *Distance de Fée*, a collaborative work between Takiguchi and artist Nobuya Abe (1913–1971). Released in 1937 in a limited print run of only 100 copies, the specimen held in the archive is in very good condition. Takiguchi himself wrote that all the books he owned were lost in the war, but in fact the archive contains several of his projects from before this time. Also included are several so-called “artist’s books” that Takiguchi received as gifts, including the modern compositional milestone *Corona for Pianist(s)* (1962), a graphic score by Toru Takemitsu (1930–1996) and graphic designer Kohei Sugiura. The score is made up of several different-colored sheets, which can be overlaid to create unique configurations designed to be read intuitively by the performer.



Fig. 4  
*À L'Infinif (The White Box)*(1967)  
 A portfolio housed in a white box  
 containing 79 facsimile notes and  
 drawings by Duchamp.



Fig. 5  
 Shuzo Takiguchi, Nobuya Abe,  
*Distance de Fée* (1937)

Takiguchi also made his own notebooks [Fig. 6]. The contents of these vary—their pages are adorned with photo copies, offprints, clippings from books and magazines—but he appears to have bound them to keep close to him passages and sentences that he was particularly fond of. He would write his own titles on them and select labels and colors for each book, making them compelling materials which shed direct insight into his preoccupations as a researcher and lover of art.

Included in his printed ephemera are photographs, pamphlets, leaflets, and even conference material: for example, a set of documents from meetings in preparation for the 1st International Biennial Exhibition of Prints in Tokyo. Featuring prints selected by special recommendation, these biannual exhibitions (held from 1957 to 1979) began after Japanese artists started winning awards at print exhibitions abroad after the war, fueling calls for Japan to host a similar exhibition of its own. Takiguchi attended meetings in preparation of the exhibition in his capacity as a committee member, scribbling notes about the artist selection process, the prize system, and invitations on the conference documents. This material sheds insight into Takiguchi's stance towards the preparations, as well as revealing the hosts' sheer enthusiasm for holding a major international exhibition a little more than a decade after the end of the war.

Of all the material held in the Shuzo Takiguchi Library, it is his poster collection that has seen the most subsequent use. One reason for this might be that its contents were published as a catalog released to coincide with the exhibition of his posters in 1996.<sup>3</sup> During his lifetime, Takiguchi was sent many posters, some of which he would store in tubes for safekeeping. Now stored in the AAC, these posters represent a selection that is, in a very real sense, curated by Takiguchi himself.



Fig. 6 A selection of Takiguchi's handmade notebooks

[Fig. 7] shows a handmade glasses case, one of several of Takiguchi's cherished everyday items now kept in the archive. The two instances of the word "mouth" visible below the lenses come from a Jasper Johns print, which Takiguchi has repurposed here [Fig. 8]. Takiguchi asked Johns to contribute a work for inclusion in the deluxe edition of *To and From Rose Selavy* (1968), his long-in-the-making monograph on Marcel Duchamp; *Summer Critic* (1966) was the artist's response, a sculpture and accompanying sketch of a pair of sunglasses with the word "mouth" emblazoned on both lenses. This is a reference to *The Critic Sees* (1961–1967), an earlier satirical work by Johns in which two mouths can be seen appearing to speak from behind a pair of glasses' lenses, implying that the critic sees not with his eyes but his mouth. In *Summer Critic*, the glasses have become sunglasses, obstructing the act of seeing even further. Using the abovementioned sculpture, Takiguchi worked with collaborators to produce an embossed print (also titled *Summer Critic* [1966]<sup>4</sup>), part of which he then used in the creation of his glasses case.

Such material resists easy classification; indeed, from a library or art gallery curator's perspective, it might even be viewed as the "chaos" or "noise" Chairman Aoyagi referred to in his keynote address. And yet, within the wider context of an archive, items possessing such "chaotic," difficult to classify elements also convey a message and have the power to bring life to other materials in the collection.

2021 saw both the incorporation of the Takiguchi Library's material into lessons, as well as the founding of a research group dedicated to Takiguchi and Yoshiaki Tono's research into Duchamp. In 2022, further research is planned that aims to maximize the potential of the archive's contents as thought-provoking material for use in the classroom setting.



Fig. 7  
Handmade glasses case by Shuzo Takiguchi

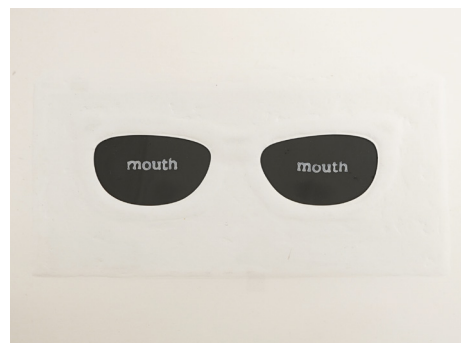


Fig. 8  
Jasper Johns, *Summer Critic* (1966)<sup>4</sup>

## Notes

- 1 On the left-hand side of the room upon entering are the bookcases; posters are housed in the map cases at the back, while Takiguchi's artworks (decalcomania images, etc.) and ephemera are stored in acid-free archival boxes visible on the right of the photo.
- 2 *Poster Collection of the Shuzo Takiguchi Library – Graphic Design as Told by Era* (October 23–November 10, 1996, Tama Art University Museum).
- 3 *Poster Collection of the Shuzo Takiguchi Library* (Shuzo Takiguchi Library, Tama Art University Library, 1996).
- 4 Though the print was actually produced in 1968, the signature on it reads 1966, which was the year Johns made the original sketch and sculpture.



## *Archives of Interaction*

Akihiro Kubota (Director, Tama Art University Art Archives Center)

Norimichi Hirakawa (Artist)

Shoya DOZONO (Designer, Programmer)

Seiko Mikami (1961–2015) was an artist and professor in the Department of Information Design at Tama Art University (TAU), where she taught on the Art and Media Course from 2000 until her sudden death during her tenure.

The artworks she produced after her arrival at TAU are now kept at the Yamaguchi Center for Arts and Media (YCAM), while the Tama Art University Art Archives Center (AAC) houses records and relevant materials related to her works and lectures. Using this body of material as the core of our investigations, we are conducting research into Mikami’s interactive media installations, which began in the 1990s.<sup>1</sup>

One installation of Mikami’s we are particularly focused on is *Eye-Tracking Informatics* (2011–, hereafter referred to as “ETI”).<sup>2</sup> ETI is an interactive artwork built around the theme of “observing the act of observation.” The work features an eye-tracking input device that senses and tracks the participant’s gaze, with images and sounds algorithmically generated based on the user’s moving line of sight. By looking once more at his or her own visualized lines of sight, the participant sets in motion a feedback loop in which the very act of observation is observed. Furthermore, when two people experience the work simultaneously, they can communicate with each other in an almost “haptic” fashion via their respective lines of sight [Fig. 1].

Writing about a previous iteration of this concept, an installation by the title of *Molecular Informatics* (1996–, hereafter referred to as “MI”), Mikami observes that “without a viewer participating in the artwork, there is no ‘artwork’ to be spoken of—just hunks of machinery.”<sup>3</sup> Like its predecessor, ETI requires a participant in order to exist as a functioning artwork; it has no content of its own to offer. At the same time, the various components of the work—everything from the video screen and eye-tracking device to the chair on which the participant sits, and the software that generates the video—come together in the form of an artwork that exists as a “system” of experience. In this regard, ETI strongly embodies the characteristics of interactive media installations of the 1990s and 2000s.



As attested to by the four different versions of MI in existence, Mikami's media artworks continued to change and evolve during her lifetime. Indeed, the main objective of our research is to find a way to extract the bare essence of the works themselves from among their various transitions through multiple iterations and exhibitions.

What makes ETI particularly important is the diversity of interactions it makes possible. Far from a formulaic button-pushing experience, ETI offers a level of interactive freedom equivalent to that of painting on a blank canvas. It is within this diversity that one could argue the essence of interactive work lies. This presents an interesting dilemma for an archive looking to preserve this essence: namely, how can we capture and archive this record of the observer's experiences?

The exhibition of a work of art does not mark its "endpoint"; on the contrary, after a work is exhibited, there begins the important, reciprocal, and continuous process of how society experiences, analyzes, criticizes, and interprets said exhibition. Unearthing what is hidden within these diverse interactions of meaning is profoundly important, as doing so will lead us to explore arguably the biggest question of all: what is the essence of interactive art?

To conduct research into the interactions made possible by ETI, we acquired and analyzed 770 sets of eye-tracking data from visitors who experienced the work during exhibitions at the University's Art-Theque Gallery and

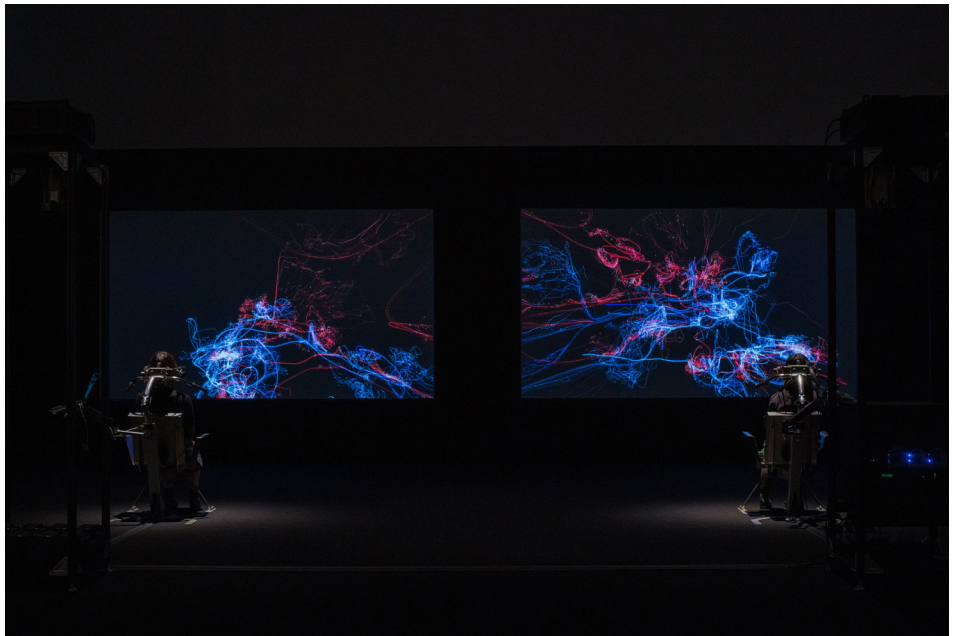


Fig. 1 Seiko Mikami, *Eye-Tracking Informatics* (2011/19)  
Photo: Naoki Takehisa

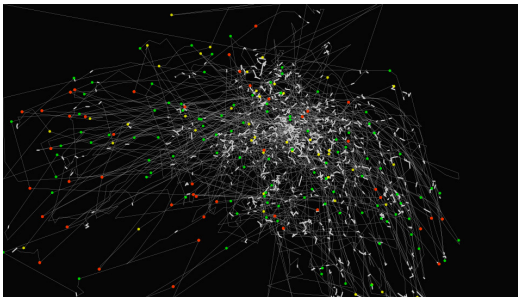
the NTT Inter Communication Center (ICC) in Hatsudai, Tokyo.<sup>4</sup> For every five-minute period that was spent with the work, we were able to obtain about 15,000 samples, including timestamps, on-screen eye movements, and frame coordinates of the virtual structures these eye movements subsequently generated. In 2020, in order to look more closely at individual data, we first created visualizations showing the eye movements and structures, then analyzed the relationship between the speed and acceleration of eye movements and the morphology of the resulting structures [Figs. 2–3].

The data revealed several distinguishable patterns of eye movement. In the “gliding pattern,” for example, the eyes glide smoothly through the virtual space without making sudden movements, while in the “restless pattern” they move quickly about the virtual space, exploring.

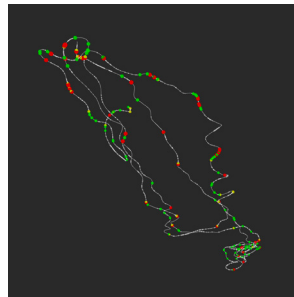
Building on our analysis of the data at a micro level, last year we worked on understanding the overall picture of this data set. This involved enlisting the help of Shoya Dozono in applying machine-learning techniques to analyze all the ETI eye-tracking data.

For this, we utilized a variational autoencoder (VAE), an unsupervised learning model used to recognize characteristic features from among a set of data. A VAE is a kind of “generative model” that not only classifies a given set of data but seeks the very data distributions themselves. By compressing (encoding) a huge amount of data into latent space and then decoding it, the VAE is able to generate and predict new data.

Using this VAE, we compressed both the line-of-sight data and the coordinate data of the 3D structures into a 2D latent space. Within this compressed latent space, we can then classify the data, and decode and generate the eye-movement data from it.



2



3

Fig. 2 A visualization showing various eye movements recorded by ETI. (Yellow circles – high acceleration; green circles – high velocity; red circles – high acceleration *and* high velocity; thick white lines – slow movement.)

Fig. 3 An example of a virtual structure created by eye movements. (Yellow circles – high acceleration; green circles – high velocity; red circles – high acceleration *and* high velocity; thick white lines – slow movement.)

There are several ways to implement VAEs, including fully connected (dense) neural networks, convolutional neural networks (CNNs), and recursive neural networks (RNNs). In this case, we opted for a dense network, which analyzes all data as a one-dimensional array. We also tried to predict new data using the Long Short-Term Memory (LSTM) method.

After having the VAE learn the eye movements and virtual structures, the data was then projected into a two-dimensional latent space, creating the visualizations seen in [Figs. 4–5]. Here, the densest areas of distribution represent “typical” examples, while the data points circled in red are the special cases (i.e., the exceptions). By examining these special cases individually, we could extract and discount any data that didn’t require analyzing, such as instances when the device malfunctioned or the program terminated prematurely.

Next, we had the VAE relearn the data using only the “typical” examples. This allowed us to see the latent space of the typical examples [Figs. 6–7], as well as the corresponding eye movements and shapes of the virtual structures [Figs. 8–9]. Through this kind of machine learning-assisted analysis, we gradually acquire a clearer grand picture of all the interactions taking place within the ETI installation.

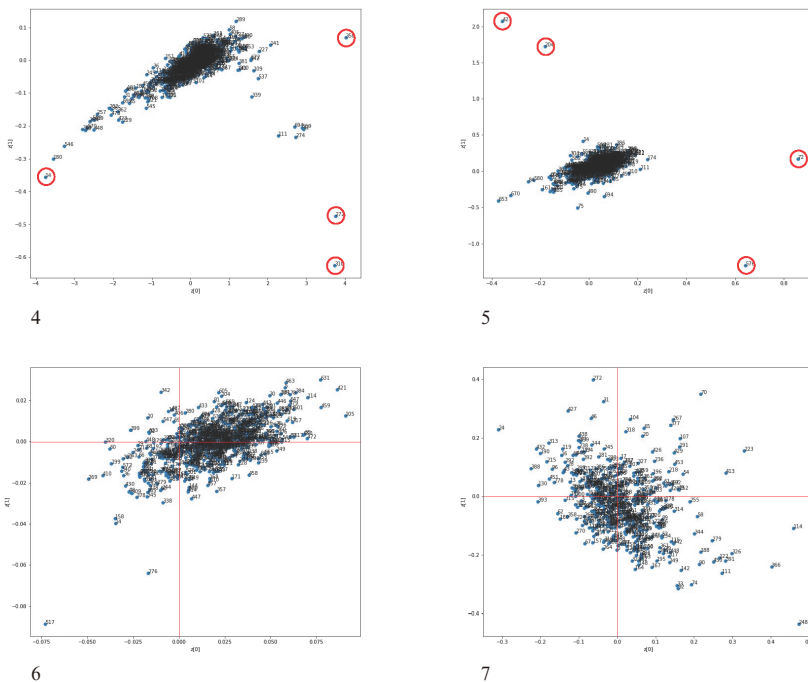


Fig. 4 Latent space representation of all eye movements  
 Fig. 5 Latent space representation of all virtual structures  
 Fig. 6 Latent space representation of “typical” eye movements  
 Fig. 7 Latent space representation of “typical” virtual structures

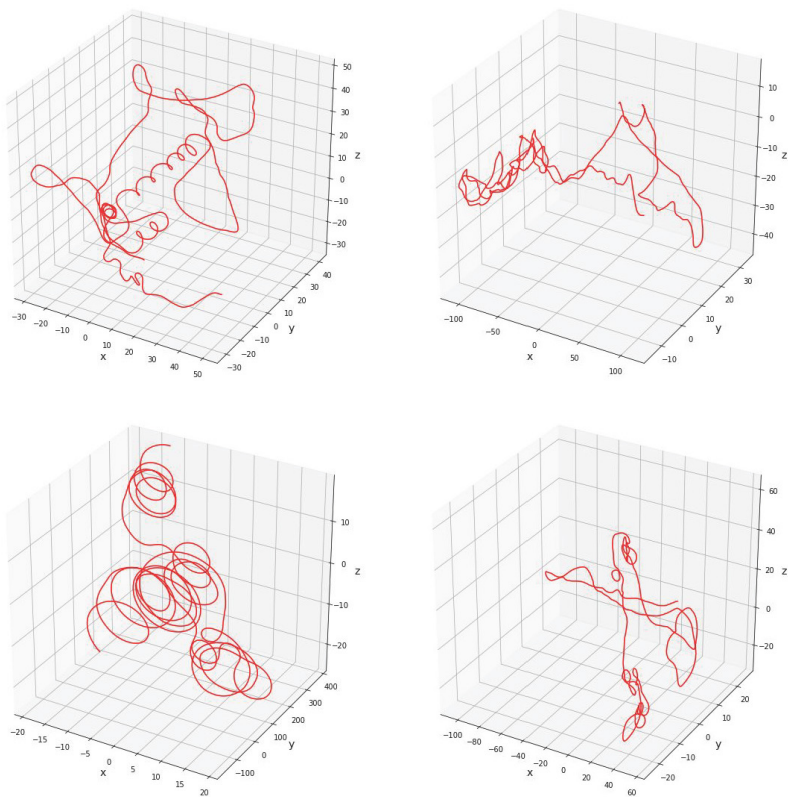


Fig. 8 Virtual structures created using non-typical data

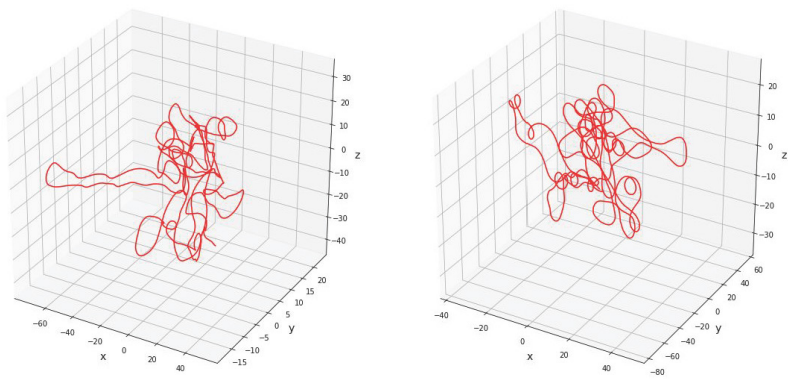


Fig. 9 Virtual structures created using typical data

Together with Norimichi Hirakawa, we are currently working on the development of “Proto-ETI,” an experimental testbed for verifying the interaction analysis carried out by ETI. Proto-ETI simulates ETI by generating the skeleton of a virtual structure from not only the eye-tracking device, but also its recorded data and mouse input. What’s more, the parameters of the ETI interaction can be set and changed in real time via the user interface. Users can also choose whether or not to communicate with one other, as well as toggling the on-screen grid on and off [Fig. 10].

When it comes to appreciating the end results, Proto-ETI allows us to take a closer look at the virtual structures created by the experience [Fig. 11]. During previous exhibitions of ETI, the need to help users into and out of the machine

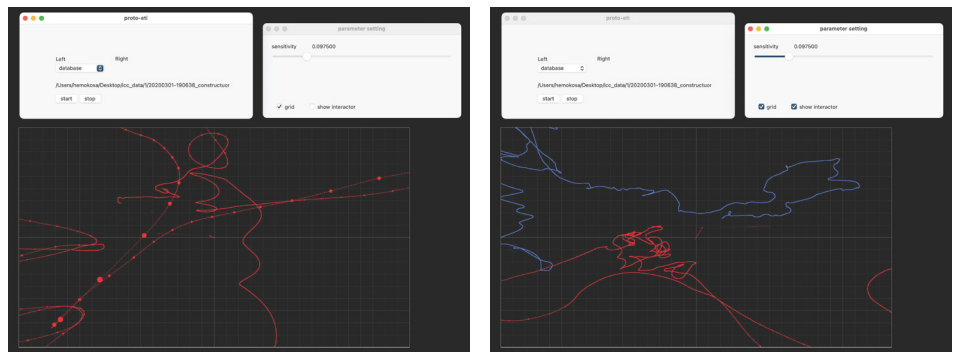


Fig. 10 Screenshots of Proto-ETI

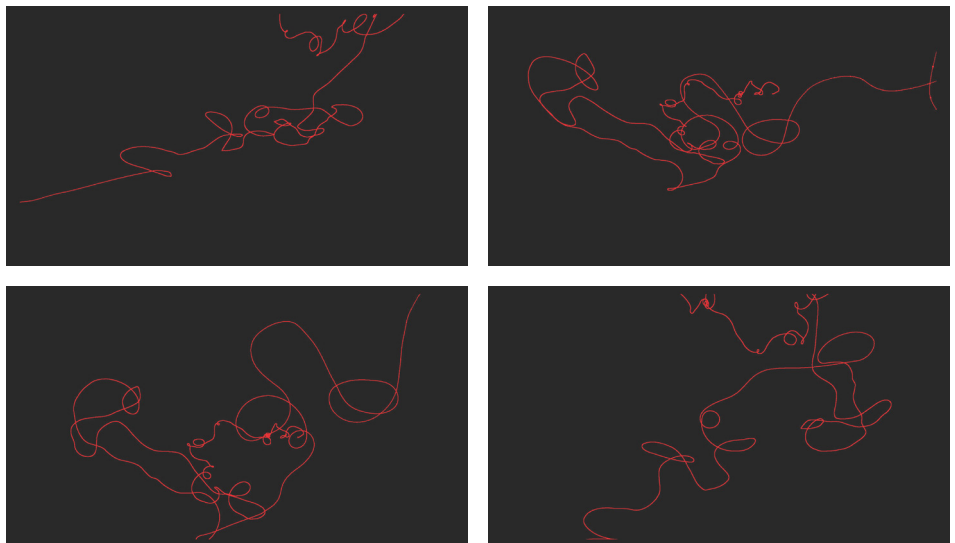


Fig. 11 Visual renderings of interactions

meant it wasn't possible to carefully observe the virtual structures created after each person's experience with the device. The development of Proto-ETI will, I hope, prove an opportunity to think more deeply about the act of viewing these interactions, almost as if they were works of art in themselves.

What makes Proto-ETI particularly interesting is that it can be operated using dummy eye movements artificially generated by the VAE [Fig. 12], allowing us to analyze and view in detail the artificial structures that they create [Fig. 13]. Such experimentation and analysis has made it possible to discuss the individual details of interactions in a way we previously couldn't. We plan to continue using this platform to conduct research into what it means to understand, interpret, and appreciate interactive art, using ETI as a case study. We will also continue to study the feature extraction of individual data, such as the LSTM-enabled predictions of lines of sight and virtual structures.

Another issue for investigation is the question of how the appearance of the virtual structure created by the user's line of sight is relayed back to the eye movements of the experiencer. We believe that Proto-ETI, which can reproduce the way the structure is seen by the experiencer, will play a useful role in this analysis as well. Lastly, parametric experiments of interaction using Proto-ETI are another major research topic for the future.

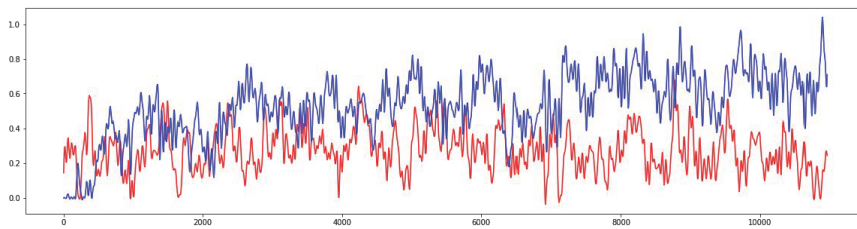


Fig. 12 Artificially generated “dummy” eye movements

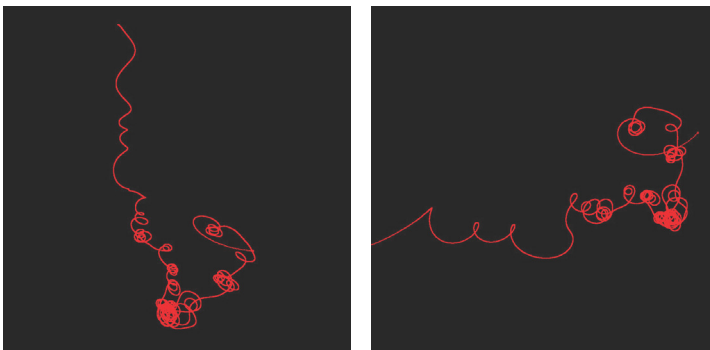


Fig. 13 Visual renderings of artificial interactions

A multitude of technologies have been used in the creation of media artworks. Through our research, we would like to consider how technology can be used not only to create artworks, but to analyze and understand them. By doing so, we hope to build tools and environments that will enable even deeper critiques of the interactive artworks created by Mikami and others like her.

#### Notes

- 1 Write-ups of major research projects conducted using material primarily from the Seiko Mikami Archive are as follows:
 

Seara Ishiyama, “Lecture Materials in the Seiko Mikami Archive,” *Kiseki* no. 3 (Tama Art University Art Archives Center, 2021), pp. 54–58.

Seara Ishiyama, Akira Sone, Akihiro Kubota, “Basic Research for the Creation of a Video Archive: Assessing the Status of the Seiko Mikami Archive and Future Plans,” *Kiseki* no. 3 (Tama Art University Art Archives Center, 2021), pp. 104–107.

Akihiro Kubota, Jung-Yeon Ma, Tomoya Watanabe, “Media Art and a Generative Archive,” *Kiseki* no. 1 (Tama Art University Art Archives Center, 2019), pp. 10–31.

Akihiro Kubota, “Methods of Interaction Analysis in Media Art: A Case Study Using Seiko Mikami’s ‘Eye-Tracking Informatics,’” *Kiseki* no. 3 (Tama Art University Art Archives Center, 2020), pp. 25–37.

Jung-Yeon Ma, Akihiro Kubota, “A Preliminary Investigation into Generative Archives for Media Art (Part 1),” *Tama Art University Bulletin* no. 31 (Tama Art University, 2017), pp. 93–98.

Jung-Yeon Ma, Akihiro Kubota, “A Preliminary Investigation into Generative Archives for Media Art (Part 2),” *Tama Art University Bulletin* no. 32 (Tama Art University, 2018), pp. 65–76.

Akihiro Kubota, Seara Ishiyama, “Archives of Interaction: The Ontology of Seiko Mikami’s Interactive Artworks,” *Kiseki* no. 2 (Tama Art University Art Archives Center, 2020), pp. 17–27.

Norimichi Hirakawa, Tomoya Watanabe, Jung-Yeon Ma, Akihiro Kubota, “A Preliminary Investigation into Generative Archives for Media Art (Part 3),” *Tama Art University Bulletin* no. 33 (Tama Art University, 2019), pp. 71–79.

Jung-Yeon Ma, Tomoya Watanabe (Eds.), *Seiko Mikami: A Critical Reader* (NTT Publishing, 2019).
- 2 Since Mikami’s death, ETI has been re-exhibited posthumously at the following exhibitions:
 

*Seiko Mikami: Eye-tracking Informatics Version 1.1 – A Collaborative Research Exhibition with YCAM to Commemorate the 20th Anniversary of Tama Art University’s Department of Information Design* (January 9–11, 2019, Tama Art University Art-Theque Gallery).

*Open Space 2019: Alternative Views* (May 18, 2019–March 1, 2020, NTT InterCommunication Center [ICC]).
- 3 Seiko Mikami, “About and Around the ‘Molecular Informatics – Morphogenic Substance via Eye Tracking’ Continuum,” *Molecular Informatics – Morphogenic Substance via Eye Tracking* (Centro de ediciones de la diputación de Málaga [CEDMA], 2014), p.18.
- 4 Seiko Mikami, “Toward a Museum/Mausoleum of Perception” (2004), *Seiko Mikami: A Critical Reader* (trans. Jung-Yeon Ma, Tomoya Watanabe), (NTT Publishing, 2019), pp. 6–17.
- 4 Eye-tracking data (770 sets in total) were acquired from visitors who experienced the work during its exhibition at the University’s Art-Theque Gallery, and at ICC between January 12 and March 1, 2020 (see Note 2 above).

## *Mono-ha and Archives*

— *Shigeo Anzai, Contemporary Art Accompanist*<sup>1</sup>

Toshimi Koizumi (Tama Art University)

“Mono-ha” (literally, “School of Things”) collectively refers to a group of artists active between the late 1960s and early ‘70s who together constituted a significant movement within the development of contemporary Japanese art. Creating works out of both organic (wood, soil, stone) and largely unmanipulated industrial materials (lumber, steel plates, glass) which they presented either as standalone objects or in juxtaposition with one another, the Mono-ha artists sought to forge new connections between the concept and artwork through installations which drew attention to the relationship between the objects themselves and the space around them. Mono-ha’s formation is commonly attributed to the exhibition of Nobuo Sekine’s (1942–2019) outdoor sculpture *Phase: Modern Earth* (1968). Like Sekine, many of the movement’s foremost practitioners—including Katsuro Yoshida (1943–1999), Susumu Koshimizu, Kishio Suga, Katsuhiko Narita, and main ideologue Lee Ufan—were either alumni of, or closely connected to, Tama Art University (TAU), which is one of the major reasons behind the University’s efforts to create and manage a Mono-ha archive today.

From 2015 to 2017, Tama Art University and the Museum of Modern Art, Saitama cooperated on the Mono-ha Archive Research Project, working in close conjunction with the artists themselves as well as affiliates, academics, and archivists to survey and catalog the movement.<sup>2</sup>

As part of this larger undertaking, a symposium, *Mono-ha and Archives*, was held on March 16 and 17, 2016. This event was an attempt to reframe the discussions surrounding Mono-ha that had so far taken place within an art critical and historical framework, considering them afresh from an archival perspective instead.

Held simultaneously in the University’s own Art-Theque Gallery, *Mono-ha: The Seventies by ANZAI* featured 176 photographs by Shigeo Anzai (1939–2020) taken between 1970 and 1978, 134 of which were sourced from the collection held in Hong Kong’s M+ museum.<sup>3</sup> These important documents of the Mono-ha movement were scanned from the originals before being reproduced at actual size using an inkjet printer, a process overseen by the photographer himself.



Shigeo Anzai's relationship with TAU was established in the late 1960s through his acquaintance with leading Mono-ha figures such as Yoshida and Shingo Honda (1944–2019)—both pupils of Yoshishige Saito (1904–2001)—as well as Lee, Suga, and Sekine, an affiliation that was deepened further still through his later encounter with Yoshiaki Tono (1930–2005).<sup>4</sup>

In 2004, Anzai took up a post as visiting professor in the Department of Painting Faculty of Art and Design, where in 2009 he taught a course on movements in contemporary art from the 1970s onward. In this class, which was open to students from all years and departments, participants were split into groups that were each assigned a different decade, with each group then tasked with interviewing Anzai about their designated period. The results were later collated and published by the students in the form of a booklet, *Wednesday 5<sup>th</sup> Period* (2009), which was accompanied by two exhibitions, one held in the Tama Art University Museum and the other in the University's Hachioji Library Arcade Gallery.<sup>5</sup> [Fig. 1] is a photo of the latter, a chronological exhibition of 955 photos taken by Anzai between 1970 and 2009, depicting exclusively figures associated with the University and artwork created by them. All photos exhibited were inkjet prints of scans procured with support from the artist himself, as well as the ANZAI Photo Archive at the National Art Center, Tokyo.<sup>6</sup>



Fig. 1

In 2015 a further exhibition, *The People of Tama Art University – Photographs by Shigeo Anzai* [Fig. 2], was held in the Art-Theque Gallery as part of the University's 80th anniversary celebrations.<sup>7</sup> This time, 181 inkjet prints of the artist's photographs were featured alongside slides of portraits of Yoshiaki Tono and Lee Ufan, which were projected onto inflated balloons [Fig. 3].

At the abovementioned exhibitions, prints were pinned directly to the wall or else affixed to hanging metal panels with magnets. This was also true of the more recent works, which have grown larger in size as a result of laser and inkjet printing technology. Indeed, while the shooting itself may still happen on film, the shift from silver halide to digital processing has arguably led to greater freedom in an artist's range of options when it comes to presenting his or her work. From an administrative standpoint, too, there is undoubtedly a sense of ease that comes with exhibiting digitally printed works as opposed to vintage originals.

Since 2015, the University's Shigeo Anzai Photo Archive has been scanning original films containing the photographer's works. This project began with the scanning of 321 rolls' worth of negatives—some 7,000 images—containing 367 of the artist's photographs that were displayed at a 2017 exhibition<sup>8</sup> at the National Museum of Art, Osaka (where said photographs are held).

Prior to 2015, most of the scanning and digitizing done by the archive was of prints provided to us by Anzai himself. And yet, given that a 35mm roll of film contains approximately 36 exposures—or around ten in the case of 120 film, depending on the size—it was considered likely that images of archival significance existed among the artist's negatives, too, even if never printed as final works. With this in mind, we began scanning the entire roll, sleeves and all.

The envelopes housing Anzai's processed negatives include details such as date, location, and the creators of any photographed artworks; some even include the name of exhibits any developed photos were displayed at, or where they ended up being donated. We title the negatives according to this information before scanning them chronologically. Finally, we create a contact sheet containing all the negative images, allowing an entire roll to be previewed at once.

Barring only a few exceptions, Anzai himself rarely created contact sheets. Instead, he had an uncanny capacity for storing his images mentally, using nothing but the information recorded on the films' processing envelopes.



Fig. 2



Fig. 3

Let us look at some examples. [Fig. 4] is a photograph by Anzai of Kishio Suga's *Infinite Situation I (window)*, an installation from the *Trends in Contemporary Art* exhibition held at the National Museum of Modern Art, Kyoto in 1970.<sup>9</sup> The photo is dated July 6. As of this writing, seven rolls of film containing Anzai's photos documenting this exhibition have been verified, taken over a two-day period.

Shots taken on the first of these two days, July 5 [Fig. 5], capture Suga as he works. Though we have only a few images to go by, they offer us a glimpse of a work in transition: one created not according to a pre-decided plan, but by an artist responding flexibly to the demands of the space. [Fig. 6] shows what appears to be the artwork in a practically complete state, yet evidently positioned in a different exhibition room from that of the day before. Whether as a result of negotiations with the gallery or else for security-related reasons (the details are unclear), the installation appears to have been moved to a different floor, with the photo capturing this shift in perspective.

Clearly, an understanding of a work based solely on a photo of its final form [Fig. 4] is necessarily going to differ from one reached with an appreciation of its gestation process. Particularly in the case of the works and artists of the Mono-ha movement, records of the production and installation process prove invaluable resources that deserve to be archived wherever possible.



Fig. 4



Fig. 5



Fig. 6

[Fig. 7], taken on July 6, is another shot of a Suga work in progress, this time his *Infinite Situation II (steps)*.<sup>10</sup> [Fig. 8], meanwhile, is dated July 5, the same day as the first photo of the window installation above—thus revealing that the two pieces were constructed simultaneously.

Anzai has mentioned in interviews how Suga preferred having his work photographed in a state of flux rather than in its finished form. From early on, it seems, Anzai had an intuitive understanding of Suga's shifting creative process. His ability to adapt flexibly to each artist's individuality and process, without overstepping his mark, goes a long way to explain how he managed to bequeath such a treasure trove of information to later generations.

In the early hours of August 13, 2020, Shigeo Anzai passed away from cardiac arrest. Owing to the coronavirus pandemic, work on the archive project was proceeding more slowly than expected; at the time of his passing, we were in discussions with him regarding our plans for 2021 and beyond. Currently, 525 rolls of film (approximately 11,000 images) have been scanned and digitized. Moving forward, our most pressing task will be using interviews he gave during his lifetime to shed further light on this data, thereby increasing its accuracy and depth as a body of resource material.



Fig. 7



Fig. 8

In his later years, Anzai personally made several donations to the Photo Archive, including original prints, books, negatives, photography equipment, and posters, as well as pieces from his collection of affiliated artists' work. Having also been a painter, he donated some of his own paintings, too, which we are also in the process of archiving. We hope to continue improving our archive to create the most comprehensive record of the artist's life and work possible.

(All personal titles and honorifics have been omitted.)

#### Notes

- 1 This text is an edited version of two previously published essays: "Mono-ha and Archives – Shigeo Anzai, Contemporary Art Accompanist" (*Kiseki* no. 1, pp. 50–55) and "Shigeo Anzai and 'Wednesday 5th Period' at Tama Art University" (*Kiseki*, no. 3, pp. 12–15).
- 2 The Mono-ha Archives Research Project was commissioned by the Cultural Affairs Agency as part of a larger project titled "Briefing Session on the Collection and Publication of Relevant Material Aimed at the Strategic Dissemination of Contemporary Japanese Art."
- 3 *Mono-ha: The Seventies by ANZAI* (March 16–17, 2016, Tama Art University Art-Theque Gallery, 2F) was a repeat of an earlier exhibition, *Mono-ha: The Seventies by ANZAI* (October 10–21, 2016, Tama Art University Art-Theque Gallery 2F), held the previous year as part of the University's 80th anniversary celebrations.
- 4 Yoshishige Saito was a professor on TAU's Oil Painting Course between 1965 and 1972. Yoshiaki Tono taught in the University's General Education Department from 1967 before establishing the Department of Art Studies in 1981, where he subsequently taught as a professor until 1993.
- 5 *By ANZAI: Contemporary Art and Tamabi – Toward the Artists of Tomorrow* (November 1–28, 2009, Tama Art University Hachioji Library Arcade Gallery); *Shigeo Anzai Retrospective: By ANZAI – Artists Through Anzai's Lens* (October 23–November 23, 2009, Tama Art University Museum).
- 6 For the search page of the ANZAI Photo Archive, National Art Center, Tokyo, visit: <https://www.nact.jp/anzai/index.php>
- 7 *The People of Tama Art University – Photographs by Shigeo Anzai* (October 10–24, 2015, Tama Art University Art-Theque Gallery 1F).
- 8 *When Attitudes Become Form: Japanese Art of the 1970s through the Photography of Anzai Shigeo* (October 28–December 24, 2017, National Museum of Art, Osaka).
- 9 *Trends in Contemporary Art* (July 7–August 9, 1970, The National Museum of Modern Art, Kyoto). An original print of [Fig. 4] is also held in the National Museum of Art, Osaka.
- 10 At least, the shot is assumed to have been taken on July 6. The 6x6 processing envelope housing the finished work is labeled simply "July 1970," so further verification is needed to pinpoint the exact date.



## *The Creative Possibilities of Monyo:*

### *Tracing Monyo Research at Tama Art University*

Yuko Fukatsu (Tama Art University)

Monyo (decorative designs of the variety typically found on clothing, arts and crafts, and architecture) are visual motifs deeply connected to our everyday lives, boasting a heritage as long as the history of human creativity itself. In 2017 I embarked as part of a small team on the Monyo Study Project, which in the years since has promoted such initiatives as *A Study on Archiving Decorative Monyo in Asia and Its Educational Application*,<sup>1</sup> *A Study on Monyo Connecting Japan and Asian Archipelagos*,<sup>2</sup> and *Creating Monyo Design Archives in Japan: From the Perspectives of East-West Cultural Exchange and Japanese Modern Design*.<sup>3</sup> Through field surveys conducted across Japan and Asia as a whole, we have researched topics including traditional monyo, what makes monyo unique, and the changes traditional monyo have undergone up to the present day, publishing our results in the form of papers,<sup>4</sup> reports,<sup>5,6</sup> films [Fig. 1],<sup>7</sup> exhibitions,<sup>8</sup> and via our very own monyo database-cum-archive, *TAMA MON 22 on Web*.<sup>9</sup> We have also dug into the history of monyo studies as a discipline at the University, and are currently engaged in efforts to catalog, conserve, and recontextualize the achievements and results of these earlier generations of scholars.

Tama Art University (TAU) boasts a long and venerable tradition of monyo research. This history includes the activities of the Monyo Design Institute, founded in 1973; the joint research of second university president Eiichiro Ishida (1903–1968) and his vision for a “comprehensive art university”; the arabesque monyo found in the graphic designs of former faculty member Ayao Yamana (1897–1980); and even extends as far back as the publication of *Compendium of Human Figure Designs From Around the World* (*Sekai jinbutsu zuan shiryō shūsei*, 1952), compiled by the University’s founding president Hisui Sugiura (1876–1965).<sup>10</sup>

Here, I will look back at some of the Monyo Design Institute’s previous projects that would go on to form the basis of our research, as well as outline the significance of monyo studies as a discipline within the University at large.



In April 1968, cultural anthropologist Eiichiro Ishida cited monyo and material science as two guiding themes in his vision for a university-wide research project to be titled *Comprehensive Study into the Emergence and Development of Monyo*.<sup>11</sup> Sadly, he passed away in November of the same year, leaving behind only his exhortation to “tell the history of human creativity through [the medium of] monyo.” After this turbulent start came the campus protests of the late ‘60s, and it wasn’t until 1972 that the question of monyo studies was reopened; the Monyo Design Institute was founded on the University’s Kaminoge campus the following year. Headed by Tomoyuki Yamanobe, the institute comprised a diverse team drawn from within and outside the University of eleven core members including Takemi Ohbuchi, Seiichi Sasaki, and Toshimi Tazawa, and four research fellows. Securing funding via a Grant-in-Aid for Scientific Research (KAKENHI), the Foundation for In-Serving Training and Welfare of the Private School, and a university-issued group research grant, the group collected examples of monyo both domestically and abroad. Throughout, they adopted a unique approach to group research rooted in Ishida’s vision, encompassing fields as diverse as art and craft history, archaeology, history of architecture, aesthetics, sociology, cultural anthropology, design, and mathematics.<sup>12</sup>

In 1974, Sasaki, Tazawa, and Ohbuchi’s team published *Research Report I: Decorative Monyo in the Architecture of Nikko’s Toshogu Shrine*. In 1975, Yamanobe and Masakazu Utsumi dispatched a team of research fellows to Indonesia, where they collected 188 examples of dyed and woven textiles.<sup>13</sup> In a supplementary volume released to accompany a new edition of the *Encyclopedia of Japanese Decorations* (*Nihon sōshoku taikan*; ed. Masao Kawabe, originally published in 1915), Ohbuchi offered a new overview of the evolution of decorative monyo with the aid of detailed drawings and photographs. In *Monyo of Momoyama* (*Momoyama no monyō*, 1976), he considered the Momoyama period through the lens of decorative monyo, making innovative use of color photos of the patterns adorning buildings and traditional craft products. In 1978, 7th university president Shiro Takahashi published his research into the muqarnas, a variety of stalactite vault found in Islamic architecture (his publicly available lecture notes make frequent reference to the monyo research happening around this time).<sup>14</sup> As a postgraduate student, in the early ‘90s I myself took part in a monyo-based research expedition to Tohoku, and in 2004 reinvestigated the previously collected 188 samples of Indonesian textiles housed in the University’s Monyo Design Institute.<sup>15</sup> Later, in 2005, *Monyo, Design, Technology 2005* (ed. Hidemi Kondo) was published by the Tama Art University Monyo Office.

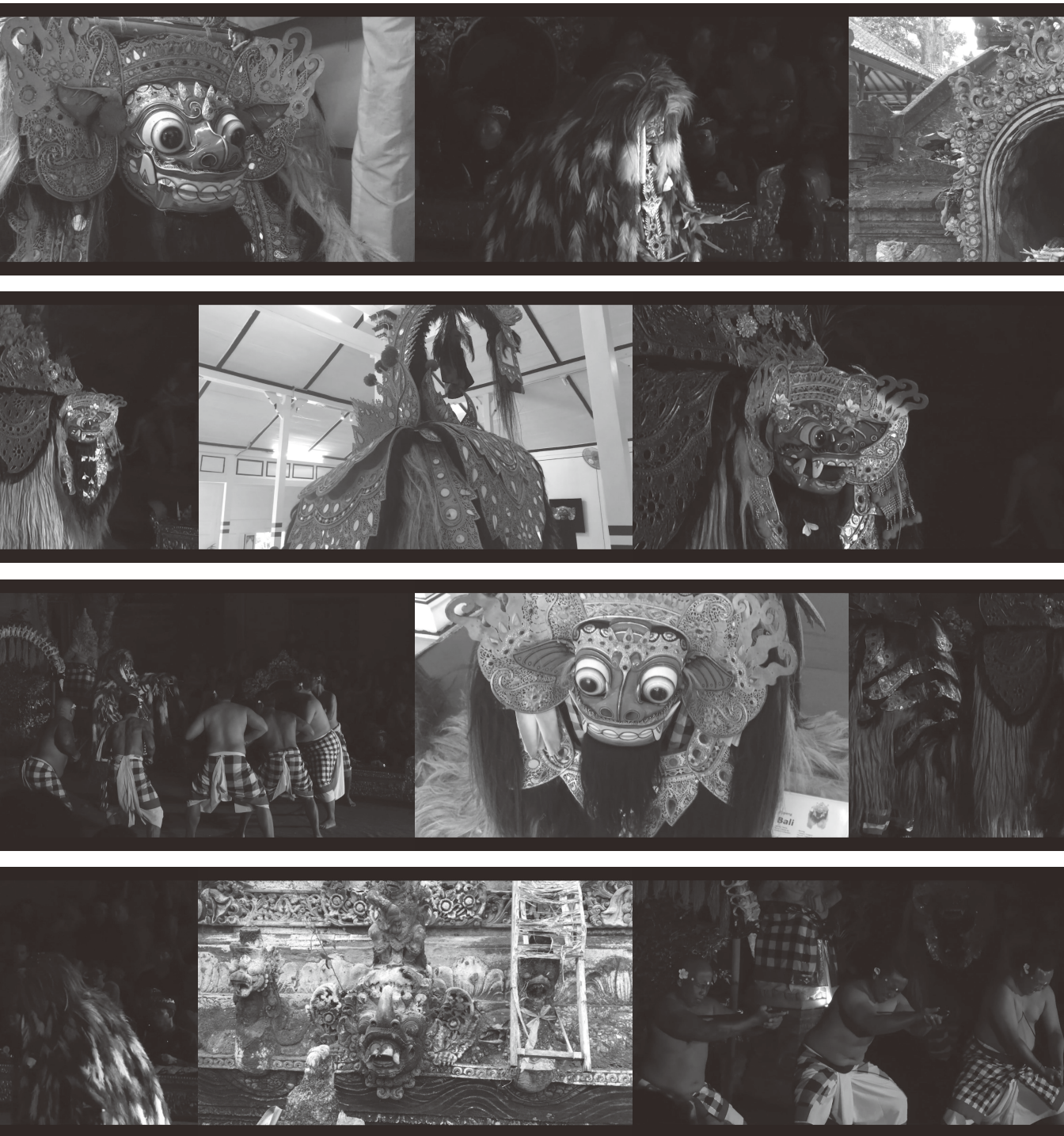


Fig. 1 *Cili and Lamak: The Mysterious, Imagination-Stirring Monyo of Bali* (Bali, Indonesia no. 1 from the Asian Decorative Monyo Archive Film Series)



As evident from their initial statement issued upon its founding, the Monyo Design Institute's members dreamed of someday opening a World Monyo Museum. Though this ambition was never realized, their multidisciplinary approach to research, and the spirit that animated it, remain to this day crucial parts of TAU's unique historical legacy. As inheritors of this tradition and spirit—and in search of new creative possibilities for monyo in the 21<sup>st</sup> century—my colleagues and I are widening our field of academic inquiry even further to include media art, design programming, film, music, and art anthropology in our vision for a new approach to monyo design archiving.

Today, the wealth of material collected by these pioneers is kept in the University's new Art Archives Center (built on the former Monyo Office site on the Hachioji campus). By compiling and entering this material into our own *TAMA MON 22 on Web* database, my colleagues and I hope to revitalize this slice of the University's history as an academic resource for the 21<sup>st</sup> century. Recording and archiving the shifts in monyo studies over the years, we believe, will better enable us to “tell the history of human creativity through [the medium of] monyo.”

## Notes

- 1 Conducted as a Tama Art University group research project (2017–2019). Team members: Toshio Yamagata, Yuko  
Fukatsu, Naruaki Sasaki, Toshiharu Ito.
- 2 Conducted with the support of the Science Research Promotion Fund from the Promotion and Mutual Aid Corpo-  
ration for Private Schools of Japan (2019–2020).
- 3 Supported by a Grant-in-Aid for Scientific Research (B), Japan Society for the Promotion of Science (grant number:  
JP21H03767) (2021).
- 4 Yuko Fukatsu, Naruaki Sasaki, Shunji Ito, “Monyo in the Tropics: A Focus on Visual Images Created by People  
from the Indonesian Archipelago,” *Tama Art University Bulletin* no. 35 (Tama Art University, 2021), pp. 149–161.
- 5 Toshio Yamagata, Yuko Fukatsu, Naruaki Sasaki, Toshiharu Ito, “A Study on Archiving Decorative Monyo in Asia  
and Its Educational Application,” *Tama Art University Bulletin* no. 33 (Tama Art University, 2018), pp. 163–171.
- 6 Toshio Yamagata, Yuko Fukatsu, Naruaki Sasaki, Toshiharu Ito, “From ‘A Study on Archiving Decorative Monyo  
in Asia and Its Educational Application’ Toward ‘A Study on Monyo Connecting Japan and Asian Archipelagos,’”  
*Tama Art University Bulletin* no. 34 (Tama Art University, 2019), pp. 147–162.
- 7 The Asian Decorative Monyo Archive Film Series comprises ten short films on the monyo of Bali, Indonesia (2018–  
2019) and two on those of Japan (2020).
- 8 *Asian Currents of the New Century: The Creative Possibilities of Monyo* (November 20–22, 2019, Tama Art Univer-  
sity Art-Theque Gallery).
- 9 <https://www.tamabi.ac.jp/research/tamamon22/> (Last accessed March 31, 2022.)
- 10 Eiichiro Ishida assumed the presidency of Tama Art University in 1968 before passing away suddenly in November  
of the same year. Ayao Yamana served as a professor in the Department of Design from 1947 to 1967. A founder and  
headteacher of Tama Imperial Art School (the University’s original predecessor, 1935–1946), Hisui Sugiura went on  
to serve as administrative director of the University in its various subsequent incarnations: Tama Art and Design  
School (1947–1949), Tama Art Junior College (1950–1952), and finally Tama Art University (1953–).
- 11 Takemi Ohbuchi, *A Record of 37 Years of Design Education: Professor Takemi Ohbuchi Special Retirement Issue*  
(Tama Art University Graduate School Design Office, 2002), p. 7.
- 12 Tama Art University Monyo Design Institute, *Tama Art University Guidebook* (Tama Art University, 1980), pp.  
30–31.
- 13 For high-quality photos of these textiles, see the *TAMA MON 22 on Web* database at the following link: [https://  
www.tamabi.ac.jp/research/tamamon22/indonesia.html](https://www.tamabi.ac.jp/research/tamamon22/indonesia.html) (Last accessed March 31, 2022.)
- 14 “A History of Tama Art University (Shiro Takahashi’s Lecture Notes),” [http://www.shiro1000.jp/tau-history/  
history-site.html](http://www.shiro1000.jp/tau-history/history-site.html) (Last accessed March 31, 2022.)
- 15 Hidemi Kondo, Yuko Fukatsu-Fukuoka, Noriko Furusawa (Eds.), *Textiles of Indonesia, Tama Art University Art  
and Design Institute Catalogue of Holdings* (Tama Art University Monyo Office, 2004).

## *The Kuniharu Akiyama Library*

Koichi Ebizuka (Tama Art University)

Looking back, my first encounter with the documents and records of Kuniharu Akiyama came during a group research project I took part in with other faculty members of the Department of Art Studies, titled “A Comparative Cultural Investigation into Postwar Japanese Art: Shedding Light on 1953.” Work on the project began in 1993 under then Director of Art Studies Toshiaki Minemura and was carried out by a fourteen-member team including myself and Akiyama, Sakumi Hagiwara, Akira Tatehata, Yasuo Murayama, Takashi Hiraide, Masatoshi Nakajima, and several department assistants. Our efforts culminated in an exhibition, *Shedding Light on Art in Japan, 1953*, held at the Meguro Museum of Art, Tokyo between June 8–July 21, 1996 (co-organized by Tama Art University [TAU]; Meguro Museum of Art, Tokyo; and The Asahi Shimbun Company). In our introduction to the exhibition’s catalogue, the planners of the event (of whom I was one) wrote as follows:

*The unique character of this exhibition can, we believe, be boiled down to the following three points:*

- 1) Its origin as being the result of an entirely collaborative process between a university and art museum;*
- 2) Its method of art historical inquiry, which focused on a particular year to conduct a close, synchronic examination of events pertaining to the art world of the time;*
- 3) Its foregrounding of historical analysis and criticism unswayed by the “name value” of the events or phenomena researched.<sup>1</sup>*

(Also involved in the collaboration was the Meguro Museum of Art’s then curator, Tamayo Iemura, currently a professor in the University’s Department of Art Studies.)

In his foreword to the catalogue, Toshiaki Minemura writes:

*As already mentioned, it was a point of principle for us not to lean on the name recognition of well-known events, movements, or collectives. By the same token, critical research cannot afford to neglect matters that are sensational in name only, but whose actual substance remains surprisingly unknown, or else habitually reported full of errors. After carefully considering and discussing several such topics, we decided to focus our exhibition on the following three areas of interest, approaching each from the vantage point of “historical rediscovery”: 1) Gallery Takemiya solo exhibitions; 2) Gutai artists prior to the founding of the Gutai Art Association); and 3) the activities of the Experimental Workshop.<sup>2</sup>*

These three areas were overseen by me, Tatehata, and Akiyama (a former member and associate of the Experimental Workshop) respectively; Akiyama also put together and planned a series of concerts and screenings to accompany the exhibition. Unfortunately, he was too unwell at the time to contribute text to the catalog, so for Akiyama’s portion of the exhibition, Katsuhiko Yamaguchi was asked to write something instead. In any case, I was struck by the attention to detail with which, during his research into the Experimental Workshop, Akiyama scrutinized his own past activities, exhibiting a sense of responsibility that marked him out from other critics. As a practicing artist myself, I have never been one to take particular care of my own materials and documents, including my own artwork. By contrast, I still remember how shocked I was by the sheer wealth of material Akiyama had kept pertaining to his own activities. His memory was also impressive; I was amazed at how perfectly his recollections matched up with the information in the four files full of Experimental Workshop material he’d kept. What’s more, these files even contained records relating to my own field of study, such as promotional leaflets and flyers for Hideko Fukushima and Shozo Kitadai’s solo exhibitions at Gallery Takemiya. The “Activities of the Experimental Workshop” section of the Meguro Museum of Art exhibition was sourced mainly from Akiyama and Yamaguchi’s personal collections and records. Since then, the Kuniharu Akiyama Library (hereafter the Akiyama Library) has continued to provide material for exhibitions, including 32 pieces for 2013’s *Experimental Workshop: Pioneers of Postwar Art* (a touring exhibition held at the Museum of Modern Art, Kamakura; the Iwaki City Art Museum; the Museum of Modern Art, Toyama; the Kitakyushu Municipal Museum of Art; and Setagaya Art Museum). Indeed, it is hard to overstate the significance and reach of this library’s material within contemporary art today.

As I recall, work on the Akiyama Library joint research project began in 2003. I took the role of lead researcher, with the rest of the team made up as follows: Toshiaki Minemura, Akira Tatehata, Yasuo Murayama, Norio Nishijima (all faculty members of the University's Department of Art Studies), Hiroshi Hirasue, Jun Kobayashi, Yoshiyuki Watanabe, Reina Okura, Hitoshi Kubo, Sen Uesaki (assistants or alumni of the same department), and Aki Takahashi. One of the first questions we faced was how best to go about organizing and utilizing such a vast trove of material. First, we had to physically gather and sort through all the material before digitally cataloging it, followed by creating the archive and website (in preparation for its being made publicly available). At least, this was the idea; in reality, things didn't proceed quite as smoothly as we had hoped. The material also needed to be researched—a time-consuming, expensive task, not to mention one requiring someone with the necessary zeal. As this kind of time and funding would exceed the scope of a joint research project, this remains a matter for further consideration. Having research members on the team for archiving purposes is one thing, but for more dedicated research, a single-minded, more committed approach to the material is indispensable.

Organization of the Akiyama Library material is currently proceeding across five major categories: 1) the Experimental Workshop; 2) Fluxus; 3) chronologizing Akiyama's own writings (articles, poems, etc.); 4) the 1970 Osaka World Expo; and 5) Erik Satie-related (photocopied) material. Of these, more detailed research is still needed on the Experimental Workshop and Fluxus materials. The amount of Fluxus-related photographic material is particularly vast, and undoubtedly contains precious information yet to be uncovered. As custodians of this wealth of physical data, it is our responsibility here at the University to explore it together with Fluxus experts as a matter of priority.

Of course, any archive of Akiyama's work and materials worth its salt must also reflect his work as a critic and researcher of music. With this in mind, on November 16, 2016, as a special project to commemorate the 150th anniversary of the birth of its composer as well as the twentieth year since Akiyama's passing, Aki Takahashi (Akiyama's wife) and I organized a production of Erik Satie's musical comedy *Le piège de Méduse* in the Art-Theque Gallery on the University's Hachioji campus. (Translation by Kuniharu Akiyama; directed by Kanji Shimizu and Tomoco Kawaguchi; piano: Aki Takahashi; performers: Kanji Shimizu, Yasuhiko Takeuchi, Jiro Shigemori, Takashi Otsuki, Ayano Durniok.) Speaking of Satie, his name always puts me in mind of Shibuya Jean-Jean, a small theater formerly situated beneath the Tokyo Yamate Church in Shibuya that was once the venue for a series of Akiyama-produced Erik Satie



recitals. The first of these concerts—originally envisaged, Akiyama writes, to commemorate a half century since Satie’s death—was held on September 17, 1975. He also noted: “The enthusiasm of the young audience that packed the venue each time wasn’t only in response to Satie’s music, though of course it was partly that; it was also the product of an era when the very idea of the audience itself was beginning to change” (*Memoranda on Erik Satie*, Seidosha, 1990, p. 499). I myself was one of those youngsters in the audience when, at the 6th concert, the piano piece *Vexations* (c. 1895)—which features the same motif repeated 840 times—was performed. The flyer for the event, which estimated a performance time of around sixteen hours, lists the performers as follows: Toru Takemitsu, Hikaru Hayashi, Haruna Miyake, Shinichiro Ikebe, Maki Ishii, Toshiro Mayuzumi, and Shigeaki Saegusa. My memory of the concert is vague, but I can recall audience members coming and going freely throughout the performance. (Yoshiaki Tono, also in attendance, recounted his memory of the event to his seminar group, who subsequently performed their own rendition of the piece for their seminar group exhibition.) Aki Takahashi, of course, performed at every one of the concerts. In fact, I can trace the beginning of my relationship with contemporary music back to this very performance. If I hadn’t been there, I don’t think I would have gone on to spend nearly as much time with music as I did. That’s how powerful its effect on me was. You might say it marked my first encounter with Kuniharu Akiyama’s unstinting energy. To this day, I can still remember how delighted I felt when, in 1981, Akiyama joined TAU as a professor.

Lastly, I shall quote here an extract from a round-table discussion Akiyama participated in for the April 1965 issue of *Music Art* titled “Is Music Criticism an Established Art? Part 2,” which I believe perfectly encapsulates his attitude toward criticism:

*What I’ve always been interested in doing is elucidating and pursuing something of my own, whether it be a particular notion or my way of thinking about an issue; to tell a myth of my own making, perhaps. At times this might mean talking about a piece of art that’s in front of me, but not necessarily to offer an appraisal of its value. I think there should be space for criticism that tries to get at the essence or the possibilities of music in a more personal, individual way. If music is a creative endeavor, then criticism too should be engaged in as a parallel act of creation.<sup>3</sup>*

When I first encountered these words, they seemed to me to sum up something essential of Kuniharu Akiyama's philosophy. Speaking as an artist with a fondness for criticism myself, I came to see that Akiyama's work was indeed an act of creation—that by positioning himself in a space where practice and the written word could coexist, he was engaged in a search for art's new horizons. Accordingly, his vast repository of documents and records can also be seen as raw material for the act of creation, making surveying and researching it tantamount to touching his creative spirit. This is why having access to such a precious archive at TAU is so significant.

I will end by noting that, to maximize the potential of the Akiyama Library, it is crucial that Akiyama's writings on John Cage, too, receive the thorough research they deserve.

#### Notes

- 1 Tama Art University, Meguro Museum of Art, Tokyo, The Asahi Shimbun Company, "Greeting," *Shedding Light on Art in Japan*, 1953 (Meguro Museum of Art, Tokyo, Tama Art University, 1996), p. 4.
- 2 Ibid., p. 14.
- 3 Kuniharu Akiyama, Kosuke Nakamura, Masaaki Niwa, "Round-table Discussion: Is Music Criticism an Established Art? Part 2," *Music Art* (April 1965 Issue, Ongaku no Tomo Sha Corp.), pp. 24–31.



## *The Tama Art University Poster Collection*

Ichiro Saga (Tama Art University)

The Tama Art University Art Archives Center (AAC) maintains three poster archives which together make up the Tama Art University Poster Collection: the Takeo Poster Collection<sup>1</sup> (entrusted to the AAC in 1997 by Takeo Co., Ltd.) [Fig. 1], the DNP Poster Archive<sup>2</sup> (donated in 2018 by the DNP Foundation for Cultural Promotion) [Figs. 2–3], and the Makoto Saito Poster Archive<sup>3</sup> (donated in 2018 by the Makoto Saito Office). Here at the Art Archives Center, we research and digitally archive these materials, presenting our results chiefly in the form of exhibitions.

In this essay I hope to provide a brief overview of these research and archival activities, while also considering the significance of their being undertaken within the sphere of an art university.

### From Research to Exhibiting and Archiving

Of the three archives mentioned above, research began first on the Takeo Poster Collection in 1998 as a joint project between Takeo Co., Ltd. and Tama Art University (TAU). From its inception right up to the present day, this research has centered around the twin axes of holding exhibitions and the creation of a digital archive, effectively establishing an archetype for all subsequent poster research conducted at the University. In fact, this simultaneous approach to exhibiting and digital archiving—that is to say, overseeing the whole process from research right up to the “publishing” of results—is a distinct characteristic of the University’s approach to poster research.

Behind this *modus operandi* is the fact that said research has always been conducted collaboratively by Graphic Design Department faculty members of two different stripes: practicing designers on the one hand (the department is primarily a place for fostering practical skills), and design researchers on the other. This way, it is hoped, the department’s expertise can be exploited to its full potential, producing results unobtainable by other means.

## A Poster Collection's "Value" Within an Art University

Generally speaking, the value of a digital archive lies in its accumulation and arrangement of material, and in the way it widens access to said material according to how it is organized. In other words, an archive derives its value from providing opportunities to discover—and even create—the value of the material it contains.

There is no denying a digital archive's importance in this regard. Yet it can also be argued that this alone is not enough—that an archive's material holds no practical value unless its significance is actively and appropriately conveyed in such a way that it can realistically be expected to be absorbed by, and thus enrich, students. This is a view of the role of archives that TAU's approach to poster research—a comprehensive effort encompassing not only research but everything from the planning and designing of exhibitions to the digitization of its material—necessarily embodied.

This approach to archiving holds significant implications not simply for the end result (i.e., the exhibitions themselves), but for every stage of the process up to that point: for how collected materials should be considered and organized, for instance, or for what a digital archive system or interface for accessing this organized material should ideally look like, and so on.

Such questions offer a good opportunity to consider the very nature and meaning of research within an art university, topics that haven't been expressly investigated thus far. A poster's value—that which we should be impressing upon our students, the next generation of designers—isn't simply a matter of the role it has played historically. Rather, far more significant for students living through this period of media transition is single-sheet printing's sheer distillation of function (its ability to convey a message) and expression (artistry), along with the techniques underpinning the form (paper manufacturing, printing, production environment, typeface): the way it fuses together all of these within its supreme simplicity of form. It's precisely this uniqueness of posters as a medium that explains why poster production continues to be included on design education curriculums. This medium-specific focus, while primarily concerned with education, also holds profound implications for the way research is conducted; it is also, I would argue, a perspective uniquely suited to an art university.

Instead of a fixed perspective, it is likely to be a broader one encompassing how best to forge a relationship between the conventional digital archive and the user that grows in importance in the future.

## Additional Remarks

Moving forward, our plan is to combine the research being carried out on each of our poster collections, which until now have been treated independently of one other. This will involve considering the effect such a joint enterprise will have on the value of a digital archive, as well as the art university as an institution.

In addition to the three collections outlined above, the AAC houses several other archives/collections, all related either directly or indirectly to graphic design. These collections of posters (and more besides) include: the Koichi Sato Archive, comprising selected works, rough sketches, and more of Koichi Sato (1944–2016), who taught in the University's Graduate School and Department of Graphic Design; the Masaru Katsumie Archive, consisting of primary and secondary materials belonging to Masaru Katsumie (1909–83), a leading Japanese design figure of the pre- and postwar periods; and the Makoto Wada Archive, which documents the wide breadth of activities of its namesake Makoto Wada (1936–2019). (Among those collections indirectly related to graphic design is the Shuzo Takiguchi Library, a repository of material once belonging to famed poet and art critic Shuzo Takiguchi [1903–1979], including over 150 posters.)

Broadening the scope of our combined research to include these collections, too, is something else to consider. The iconic format of the large, single-sheet poster may be the ideal medium when it comes to representing era and culture.



Fig. 1 *Constructive Posters of the 20<sup>th</sup> Century* (January 30–April 11, 2021, Tokyo Metropolitan Teien Art Museum). Organized by Tokyo Metropolitan Foundation for History and Culture, Tokyo Metropolitan Teien Art Museum; Nikkei Inc. ©2021 Poster Collaborative Research Group. Photos: Koji Honda



Fig. 2 *Kazumasa Nagai: Poster Life* (April 12–May 10, 2019, Tama Art University Art-Theque Gallery)  
Photos: Jinta Kuwabara





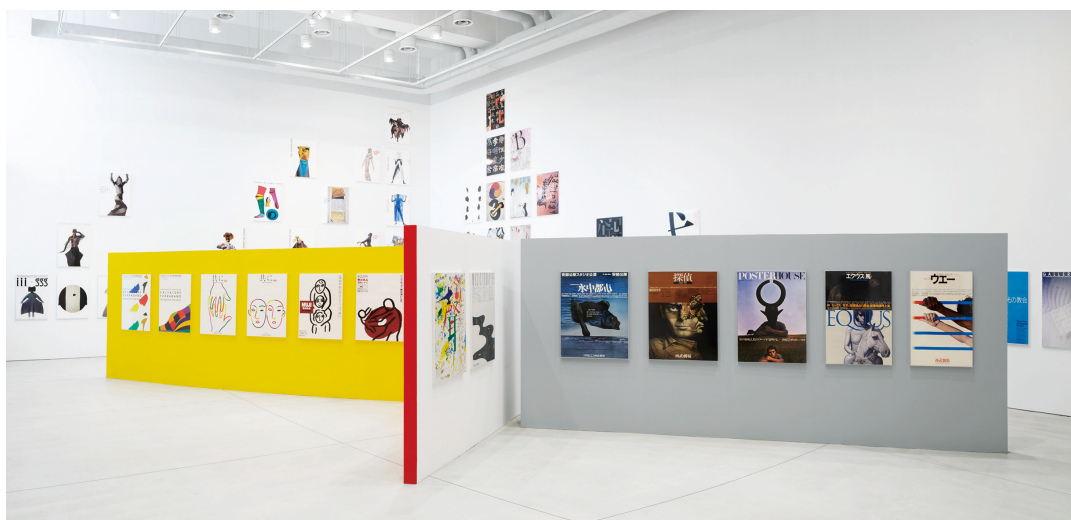


Fig. 3 *Ikko Tanaka: The Poster* (May 13–29, 2021, Tama Art University Art-Theque Gallery)  
Photos: Jinta Kuwabara

## Notes

## 1 Takeo Poster Collection

Entrusted to the University by Takeo Co., Ltd in 1997, this collection consists of around 3,200 historical posters from 20th century Europe, America, and Japan. In 1998, the Poster Collaborative Research Group was formed between Takeo and professors from the University's Department of Graphic Design, including Jun Tabohashi, Koji Kusabuka, Takashi Akiyama, Shobun Nakashima, Koichi Sato, and Yasuhiro Sawada. For over two decades, the group has conducted research centered around organizing exhibitions (both special and permanent) and the creation of a digital archive, with upwards of twenty exhibitions held in venues including TAU's own Art-Theque Gallery and the Takeo showrooms at Mihoncho Honten.

## 2 DNP Poster Archive

Donated in 2018 by the DNP Foundation for Cultural Promotion under the initiative of Department of Graphic Design professor Katsuhiro Kinoshita, with joint research commencing in 2019. The archive holds approximately 1,800 posters—around 600 each by three of Japan's most celebrated poster designers: Kazumasa Nagai, Ikko Tanaka, and Shigeo Fukuda. Plans were made to exhibit the three designers' works over the space of four years; the first of these exhibitions, *Kazumasa Nagai: Poster Life*, was held in April 2019, while *Ikko Tanaka: The Poster* was held in May 2021. Held simultaneously alongside both exhibitions was *Poster Nippon*, a showcase of work by students from the University's Department of Graphic Design.

## 3 Makoto Saito Poster Archive

Donated in 2018 by the Makoto Saito Office under the initiative of Katsuhiro Kinoshita, with support from the DNP Foundation for Cultural Promotion. The archive comprises 184 pieces selected by the artist: 137 in Japanese B0 format and 47 in B1 or smaller. Having swept the top prizes of all the major international poster competitions during the 1980s and '90s, Saito made the switch to painter with his *Makoto Saito: SCENE [0]* exhibition (August 2–November 3, 2008, 21st Century Museum of Contemporary Art, Kanazawa). In 2017, he requested that the DNP Foundation for Cultural Promotion dispose of all his posters, keeping only a few copies of his most important works. The following year, he donated this valuable set of materials to a mere five art museums and institutions nationwide, including Tama Art University.



## 4th Tama Art University Art Archives Symposium: *The Philosophy of Archiving*

The 4th Tama Art University Art Archives Symposium, *The Philosophy of Archiving*, was held online on December 4, 2021. In this section, Art Archives Center staff member Reiji Ando summarizes the main talking points raised during Parts 2 and 3 of the symposium, titled “Michel Foucault and Archives” and “Archive Networks – Kumagusu, D. T. Suzuki, and Garakutashū” respectively. For information on Part 1 (“AAC Showcase 2021”) of the symposium, please refer to the Tama Art University Art Archives Center Showcase section (pp. 7–75) of this journal.

## 4th Tama Art University Art Archives Symposium: *The Philosophy of Archiving* Program

Facilitator: Reiji Ando (Tama Art University)

### Opening Address

Masanori Aoyagi (Chairman of Board of Directors, Tama Art University)

#### ● Part 1

### AAC Showcase 2021

#### *Archiving and Exhibiting Nihonga:*

*A Research-Based Collaborative Enterprise Between the Tama Art University Museum and Art Archives Center*

Kyoko Kinoshita (Tama Art University)

#### *How Things Stand:*

*A Status Report on the Makoto Wada Archive*

Yohei Takahashi (Tama Art University)

#### *The Miyoko Ono Archive Exhibition and Archiving Design*

Sachiko Yuzawa (Tama Art University)

#### *The Shuzo Takiguchi Library:*

*Completing OPAC Cataloging and Tasks for the Future*

Yuri Mitsuda (Tama Art University)

#### *The Seiko Mikami Archive:*

*A Status Report*

Akihiro Kubota (Tama Art University)

Norimichi Hirakawa (Artist)

Shoya Dozono (Designer, Programmer)

Moderator: Akihiro Kubota

## ● Part 2

## Michel Foucault and Archives

(Pre-recorded)

*The Biopolitics of Archives:**A Technology of Immortality*

Jun Tanaka (University of Tokyo)

*“The Era of the Universal Archive” and Foucault Archives*

Hidetaka Ishida (Professor Emeritus, University of Tokyo)

Commentators: Kenji Kajiya (University of Tokyo), Reiji Ando

Moderator: Reiji Ando

## ● Part 3

## Archive Networks

– Kumagusu, D. T. Suzuki and Garakutashū

*Connecting Minakata Kumagusu’s Archives to the Outside World*

Ryugo Matsui (Ryukoku University)

*Bridging the East and the West:**The Activities of D. T. Suzuki and Beatrice Lane Suzuki*

Tomoe Moriya (Nanzan Institute for Religion and Culture)

*Garakutashū as an International Network:**On Transnational Archive Research*

Helena Čapková (Ritsumeikan University)

Moderator: Reiji Ando

## Closing Address

Akira Tatehata (President of Tama Art University)

## 4th Tama Art University Art Archives Symposium: *The Philosophy of Archiving* Summary (Part 2)

### Michel Foucault and Archives

Reiji Ando

The second part of *The Philosophy of Archiving* symposium was moderated by this writer, with presentations and discussion centering of the theme of “Michel Foucault and Archives.” The session began with a pre-recorded presentation by Jun Tanaka, professor at the Graduate School of Arts and Sciences, University of Tokyo; next came a talk from Hidetaka Ishida, professor emeritus and specially-appointed professor at the University of Tokyo, followed by comments from Kenji Kajiya, professor at the Graduate School of Arts and Sciences, University of Tokyo. In the limited time remaining, the session concluded with a discussion between all members of the panel.

In his lecture entitled “The Biopolitics of Archives: A Technology of Immortality,” Professor Tanaka began by noting how for Foucault, the archive—the aggregate of a set of discourses analyzable by his archaeological method—existed as a “monument” with a certain materiality, a view memorably encapsulated by the “physical vibration” Foucault reportedly felt upon coming into contact with such a body of material. Today, however, the nature of this discourse—the kind, say, recorded as a monument to the “lives of infamous men” after a momentary encounter with power—is undergoing a tectonic shift. By way of reference to Boris Groys’s *Art Power* (2008), Tanaka showed how in the contemporary art space a “radical museumification of life” is underway; how the technological immortality afforded by archives’ ever-increasing prevalence is creating a world in which a person’s entire life, right down to the smallest detail, is becoming recordable and archivable. Faced with their overwhelming prevalence, Tanaka concluded, in order to locate new possibilities in archives we will have to consider afresh those silent bodies of material traditionally spurned by official records, those repositories of “secrets” that caused Foucault to tremor.

In the process of arriving at a finished work, Foucault left behind several preliminary drafts. *The Archaeology of Knowledge* (1969), in which the philosopher attempted to put in order the various strands underpinning his proposed



method of archaeology, is no exception. What's more, earlier drafts of this major work contain numerous astute insights which speak directly to the state of archives today, but which were subsequently removed from the final version.

Picking up from where Professor Tanaka left off, the next presentation—"The Era of the Universal Archive' and Foucault Archives"—was delivered by Professor Ishida, likely the first person ever to have conducted a close reading of Foucault's initial draft from 1966. In the beginning to this earlier version of his famous work, Foucault writes that human culture is formed from the repetition of discourse (the "déjà dit," or that which has already been said), in which "discourse" is defined as the totality of messages in their broadest sense, including audiovisual media such as images and information. Furthermore, in language uncannily predictive of the advent of the Internet era, Foucault argues that our own civilization of the 20th century onwards, defined as it is by this repetition of discourse, might be characterized as belonging to an age of the "universal archive." As just one example, Ishida notes the irony inherent in current efforts to archive all of Foucault's research notes and writings, despite the writer's own adamant opposition during his lifetime to the idea of any posthumous publications.

Professor Ishida concluded his talk by quoting Foucault's own stated aim to "make visible [...] the interface of knowledge and power, of truth and power." Applying some of the questions posed by the session's first presentation to the ideas of the second, Professor Kajiya offered his own comments. These were broad ranging in scope, though unfortunately there wasn't time to address every point raised. The ensuing discussion focused on what both speakers acknowledged as our age of the universal archive, in which artists' very lives are increasingly being rendered archival fodder by means of various technologies, and in particular on several specific attempts by artists to resist this—topics, one suspects, that will prove most significant when considering archives' future role and place within art.

## 4th Tama Art University Art Archives Symposium: *The Philosophy of Archiving* Summary (Part 3)

### Archive Networks

#### – Kumagusu, D. T. Suzuki, and Garakutashū

Reiji Ando

The third part of *The Philosophy of Archiving* symposium, titled “Archive Networks – Kumagusu, D. T. Suzuki, and Garakutashū,” was also moderated by the author, and featured presentations by Ryugo Matsui, a professor of International Studies at Ryukoku University; Tomoe Moriya, a senior research fellow within the Nanzan Institute for Religion and Culture; and Helena Čapková, an associate professor in the Global Liberal Arts Faculty at Ritsumeikan University. Though time was again limited, the session was rounded off with a short discussion between all members of the panel.

Professor Matsui, who serves as the director of the Minakata Kumagusu Archives, began by noting how the institute’s name might feasibly be interpreted in two ways: both as an archive of Minakata’s work, but also as an institute dedicated to research into Minakata as an archive-like figure himself. He then traced the contours of Minakata Kumagusu’s (1867–1941) life—showing, for example, how his ecological investigations illuminated the relations formed between all life forms inhabiting a particular space; or how his so-called “Minakata mandala,” the visual embodiment of his philosophy, represented an attempt to reveal the world as formed of an extremely intricate web of causalities. In all that he did, Minakata aspired to a highly systematic, network-like knowledge of the world.

In the early 1990s, efforts got underway to classify and analyze Minakata’s notebooks and research material in order to provide a more concrete grasp of his unique brand of knowledge. This process was helped immensely by the introduction of personal computers, allowing for the creation of a database that would go on to form the basis for all future research. Work on expanding this database continues to this day, Matsui concluded, with the goal not only of providing a comprehensive source of information on all things Minakata, but also as a way of reviving something of the dynamism inherent in his thought processes.

By way of a segue into Professor Moriya and Professor Čapková's presentations, this moderator posited that something Minakata, D. T. Suzuki (1870–1966), and the members of Garakutashū all had in common was their interest in Theosophy. Originating in the late 19th century, Theosophy was a conduit through which many Europeans and North Americans were exposed to, and came to understand, Mahayana Buddhism. Influenced by this movement, or perhaps so as better to respond to it, Minakata and Suzuki read voraciously any books related to Theosophy they could find. Its teachings were also at the core of the ideology behind Garakutashū, many of whose members were also associated with Yanagi Soetsu's Mingei ("folk crafts") movement. (Yanagi, one of Suzuki's earliest pupils, was the scholar's initial choice to be entrusted with the directorship of the Matsugaoka Library, envisaged by Suzuki as a comprehensive museum of Mahayana Buddhism, and which served as his base of operations during the final years of his life.)

In considering Suzuki's reception to Theosophy, perhaps no one is more important than his life partner Beatrice Erskine (1878–1939). Despite this, she has often been given short academic shrift, being typically treated as little more than Suzuki's eccentric wife. In her presentation, Professor Moriya argued instead the necessity of viewing the couple in tandem, as two figures both complementing the other. In fact, it was Beatrice, not Suzuki, who was a central figure in the Theosophical networks spreading across the globe at the time. Professor Moriya also outlined the latest developments in research into Suzuki, pointing to a plethora of recent discoveries made of records and documents in English-speaking countries, while shining light on Beatrice's previously hidden background as hailing from a progressive, left-wing American family with an interest in spiritual movements. In the section's final presentation, Professor Čapková painted a picture of Garakutashū as a group who, in their shared passion for all things hobby-related, insisted on the equality of all occupations, genders and nationalities. The group accordingly boasted a sizable non-Japanese following, attracting members from places like India, Poland, and former Czechoslovakia, nearly all of whom were brought together by their involvement in Theosophical networks. They were also heavily involved in the colonial independence movement.

In the last remaining minutes of the session, discussion focused on the networks connecting "objects" and people on a variety of levels, with the observation that it is precisely through archives that a full picture of an individual emerges hinting at possible directions for future inquiry.



## Tama Art University Media Network Committee

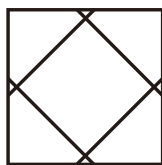
The Media Network Committee is an organization set up to strengthen ties across the University's various institutions, and encompasses the Tama Art University Library, the Media Center, the Institute for Art Anthropology (IAA), the Tama Art University Museum, and the Art Archives Center (AAC).

The AAC's logo serves as a visual representation of the University's Media Network concept. It depicts a grid in the center of which sits the AAC surrounded by four distinct segments, representing in turn the University Library, the Media Center and IAA, the University Museum, and the Art-Theque Gallery.

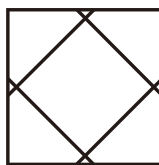
The AAC serves as the foundation for a Media Network which facilitates coordination between the University's different facilities, collating and integrating the rich body of artistic and creative resources found within them. (Its logo also comes in several variations, which can be chosen between to suit the specific medium and context.)

In this section, the directors of the various institutions that make up the Media Network each provide a brief introduction to their facility and its activities, as well as the role they see it playing in the University's future.

Akihiro Kubota



Tama Art University  
Art Archives Center



Art Archives Center



Tama Art University  
Art Archives Center



Art Archives Center



Tama Art University



Tama Art University  
Art Archives Center



Art Archives Center



Art  
Archives  
Center



● Tama Art University Library

## *A Hub Within an Archive Network*

Reiji Ando (Director, Tama Art University Library)

Building and developing a media network means fully integrating its various archives such as to create not a monolithic structure, but instead a web in which reference materials, artworks, practical creation, research, and education are all interconnected. In fact, I would argue that it is only via such a free, multidisciplinary network of archives that true 21st century creativity is possible. Achieving such a feat requires a common philosophy, one arrived at through sustained dialogue across different archives about the exact nature of the network being built.

The library as an institution is the ideal place for the fostering of such a philosophy. Modern archaeological findings show the extent to which, first and foremost, mankind has always been an artistic species, having created works of art since the days of our earliest ancestors. Art contains within it the possibility of uniting disparate fields of research and genres of expression under one figurative roof. Here at the Tama Art University Library, we hope to unleash the institution's potential as one hub within a network of archives and reposition it as a place that, through dialogue, can produce and foster a philosophy of the art of tomorrow—a philosophy capable of leading art universities into a new era.

● Tama Art University Museum, Institute for Art Anthropology

## *Developing a “Cosmogonic” Methodology*

Mayumi Tsuruoka (Director, Tama Art University Museum; Director, Institute for Art Anthropology)

Cosmogony, according to Lithuanian archaeologist Marija Gimbutas (1921–1994), lies at the root of all of mankind’s imagery.<sup>1</sup>

In contrast to Cosmology, which tends to view the universe in terms of an ordered hierarchy, Cosmogony instead attempts to understand it through the lens of growth dynamics. It is this latter, arguably more expansive methodology that is currently being put to provocative use across the various scientific disciplines.

This cosmogonical way of looking at the world is precisely what’s needed in the linked practices of collecting, archiving, research, and exhibiting—activities which seek to convey mankind’s legacy to present and future generations in the form of image-based literacy (i.e., as image-based recognition and expression).

The Media Network Committee was formed with a view to restructuring the *homo faber* collective platform that is the art university so as better to collate, analyze, interpret, and further develop the fruits of mankind’s creativity. Within the realm of artistic creativity and production, the crossing of intellectual enquiry with emotional experience results in a hybrid form of art, an ever-changing compound that speaks to both body and soul. By awakening to the reality of our present moment, it will become possible once more to create art intimately connected to our everyday lives, like that at the root of our species.

The 2021 symposium organized by the Art Archives Center served as a showcase of the impressive progress already made in this regard.

What with its Art Archives Center, the University Museum, Institute for Art Anthropology, Media Center, and more, Tama Art University boasts an educational, research, and exhibiting/dissemination infrastructure of the like unseen in any other Japanese university, past or present. It is hoped that this will prove the perfect environment for providing the necessary support and drive to create ever-generating artworks, ones that combine media and output exponentially in new and creative ways.

### Notes

1 Marija Gimbutas, *The Goddesses and Gods of Old Europe*. (Translated by Mayumi Tsuruoka, Gensousha, 1989, p. 109.)

● Tama Art University Media Center

## *A Platform Centered Around Creation*

Yasuhito Nagahara (Director, Tama Art University Media Center)

The Media Center was founded in 2001 as a multipurpose facility made up of 1) various support centers for lending equipment and technical expertise across a wide range of disciplines, including photography, filmmaking, machine tool manufacturing, and 3D printing; 2) a Color, Materials, and Trends Exploration Laboratory (CMTEL); and 3) the Center for Network Services (in charge of overseeing the University's online network). It might best be described as a workshop for everything once classified as *artes mechanicae* (“mechanical arts”), albeit today of course also encompassing computer technology and electronic devices.

The word “media” in the center's title reflects the high hopes held for its output particularly in the realm of digital media. The center is outfitted with the latest in VR technology and digital fabrication facilities, making it well equipped to be the first to embrace experimental practices, including everything from the cutting-edge field of virtual photography to the creation and exhibition of works in the metaverse of the not-so-distant future. To this end, we hold various lectures on state-of-the-art technology in collaboration with corporations, as well as providing learning and educational support.

By experimenting with the latest technology and sharing our practical knowledge, we here at the Media Center are committed above all to contributing to the strengthening of the University's Media Network as a platform centered around creation.



● Tama Art University Art Archives Center

## *A Research Base Fit for an Art University*

Akihiro Kubota (Director, Tama Art University Art Archives Center)

Much debate has been had about the significance and methodology of research here at Tama Art University, and more widely within institutions dedicated to the creative practices of art and design. Of course, several established modes of research already exist in society, from the scientific cycle of proposing and testing a hypothesis, to the delving into the history and significance of a particular topic more common to the humanities. In institutions dedicated to art and design, however—places for whom “practice” lies at the core of their ethos—it is important that we don’t simply adopt these previously established methodologies wholesale, but instead create for ourselves alternative styles of research rooted in creation and exhibiting, experimentation and suggestion.

I sometimes like to refer to the Media Network Committee as a “research base network”—in other words, a multidisciplinary platform linking together all the school’s resources for the purpose of creative research. A point of organic coalescence between, say, the Art Archives Center’s physical body of research material, the Museum’s artworks, and the Library’s volumes, supplemented by the Media Center’s production equipment, the Art-Theque Gallery, and places of research such as the Graduate School and the Institute for Art Anthropology—taken together, they form a platform for contemplation and experimentation, promoting a style of research rooted in production and education both within and outside the University. A University-wide database in development since 2019, together with a research portal (the database’s main entry point, whose Beta version went live in March 2022),<sup>1</sup> represent the Committee’s first tangible steps toward this goal.

Art, design, education, creation, and research all call for a deeply inquisitive spirit and a critical mind not afraid to question orthodoxies. Here at the Art Archives Center, we are committed to further developing and realizing the Media Network Committee’s potential as a network for fostering just such qualities.

### Notes

1 <https://mn.tamabi.ac.jp> (Last accessed July 15, 2022)

# Introducing the Tama Art University Art Archives Center (AAC)

## Overview of the Art Archives Center

The Art Archives Center was established in April 2018 as a research and education hub to oversee the storage and management of the art materials that the University has collected over the years.

The AAC holds a wide range of materials including manuscripts, photographs, drawings, sketches, watercolors, artworks, posters, books and magazines, dyed and woven materials, models, and musical instruments. The office of the AAC, located on the fourth floor of the Art-Theque at the University, comprises seven rooms for storing archival materials, large and small depositories, as well as administration and research spaces. The galleries on the first and second floors of the Art-Theque are available for displays of research outcomes and creative works related to each archive.

By engaging with the cycle of artistic creation and documentation, including the management and storage of collected materials, research, public dissemination, and new creative activities, the AAC aims to be a platform that supports not only our students' learning, but also artistic research inside and outside the University.



## Summary

### 1 Archive Construction and Availability

The AAC is building archives for the materials held at the University, which it will endeavor to make widely available online and through viewing services once complete. The AAC also supports students, educators, and researchers inside and outside Tama Art University.

### 2 Presentation and Exchange of Research Outcomes

Research outcomes are presented at the Art-Theque and other galleries at the University. The AAC also promotes archival research through presentations and exchanges among experts and symposiums, and shares information through the *Kiseki* art archival journal (established in 2019) and the AAC website (<https://aac.tamabi.ac.jp>).

By building and providing access to the archives and presenting the outcomes of research, the AAC aims to generate interaction between creation and research through the materials held in the archive.

## Viewing the Materials

The Art Archives Center is currently in the process of organizing the body of materials in the collection. The materials managed by the AAC are available to the following users:

(1) Tama Art University faculty members (2) Tama Art University graduate students (3) Tama Art University undergraduates (requires recommendation from a faculty member at the University) (4) Faculty members at other universities (5) Museum staff (6) Researchers who collaborate with full-time faculty members at Tama Art University (7) Other users with proper referrals

Inquiries:

For information about viewing the materials, please email us at [aac@tamabi.ac.jp](mailto:aac@tamabi.ac.jp).  
Prior application is required to view materials.

Available viewing dates and times:

1:30 p.m. to 4:30 p.m. on Tuesdays and Thursdays

- Except mid-August, New Year holidays, and February.

- One viewing lasts no longer than two hours.

Reception hours:

Monday through Friday, 9:30 a.m. to 5:00 p.m.

Location of the AAC:

Art-Theque 4F, Tama Art University Hachioji Campus

## Guide to the Materials at the Art Archives Center

### Now open to the public

#### Katue Kitasono Library:

Primarily books and photography works from the personal collection of Katue Kitasono (1902–1978), a well-known Modernist poet of the prewar era.

#### Shuzo Takiguchi Library:

Primarily materials from the former collection of Shuzo Takiguchi (1903–1979), a well-known poet and art critic.

### Upon consultation

#### Matazo Kayama Archive:

Rough designs, large drawings, sketches, patterns, tools, and woodblock plates of Matazo Kayama (1927–2004), a former professor of Japanese Painting at Tama Art University (TAU).

#### Masaru Katzumie Archive:

Primary and secondary materials of Masaru Katzumie (1909–1983), a leading light in the world of Japanese design.

#### Seiko Mikami Archive:

Works and materials, video recordings, and books belonging to Seiko Mikami (1961–2015), a former professor of Art and Media in TAU's Department of Information Design.

#### Monyo Archive:

The archive uses sophisticated media to continue the work of the Monyo Design Institute.

#### Miyoko Ono Archive:

Works and materials by TAU Department of Design graduate Miyoko Ono (1939–2016), a designer of spaces known for her bridge designs.

#### Takeo Poster Collection:

Twentieth century posters entrusted to Tama Art University in 1997 by Takeo Co., Ltd. for purposes of joint research.

## Preparing for public release

### Makoto Wada Archive:

An extensive collection of original drawings, master designs, design output, and primary materials tracing the broad-ranging activities of Makoto Wada (1936–2019), a graduate of TAU's Department of Design.

### DNP Poster Archive:

1,800 posters by Kazumasa Nagai (1929–), Ikko Tanaka (1930–2002), and Shigeo Fukuda (1932–2009). Donated by the DNP Foundation for Cultural Promotion.

### Kuniharu Akiyama Library:

The personal papers of the music critic, music producer, poet, and composer Kuniharu Akiyama (1929–1996), a former professor in TAU's Department of General Education.

### Shigeo Anzai Photo Archive:

The photographic materials of photographer Shigeo Anzai (1939–2020), who documented the contemporary art scene from 1970.

### Mono-ha Archive:

Currently consists mainly of works and materials by Nobuo Sekine (1942–2019), Shigeo Anzai (1939–2020), and Ko Nakajima (1941–), with plans to expand to other related artists in the future.

### Makoto Saito Poster Archive:

A selection of 184 poster works by Makoto Saito (1952–), chosen by the artist himself: 137 in Japanese B0 format and 47 in B1 or smaller.

### Koichi Sato Archive:

The works and materials of Koichi Sato (1944–2016), who taught in the University's Graduate School and Department of Graphic Design.

### Misao Yokoyama Archive:

Works and materials of Misao Yokoyama (1920–1973), a leading painter in postwar Japan and former professor of Japanese Painting at TAU.

—As of November 2022

## Contributor Profiles (listed in alphabetical order of last name)

## Reiji ANDO

is Director of the University Library, a professor in the Department of Art Studies, and a research member of the Institute for Art Anthropology. He is also an art critic whose recent works include *Minakata Kumagusu – Life and Spirituality* (Kawade Shobo Shinsha, 2020), *Labyrinth and the Universe* (Hatori Shoten, 2019), *Archipelago Festival Theory* (Sakuhinsha, 2019), and *Daisetsu* (Kodansha, 2018).

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## Yuko FUKATSU

is a professor in the Center for Liberal Arts and Sciences. Her major research interests include costume and textile history, through which she explores wider questions related to fashion, art, and society. She is actively engaged in efforts to transform traditional textile practices into sustainable methods of textile design, working extensively with local communities.

●

## Toshimi KOIZUMI

is Head of the Faculty of Art and Design and a professor of Oil Painting in the Department of Painting. He is also active as a sculptor. His current research considers the artists of the Mono-ha group, examining them mainly through the photographic records of photographer and art documentarian Shigeo Anzai. His solo exhibitions include *Polaris* (2016), *Farther* (2015), and *Atlas* (2011). In 2011 he was the recipient of the 37th Tejiro Nakahara Prize.

## Koichi EBIZUKA

is a professor emeritus at the University, where he served as a professor in the Department of Art Studies until 2021. In his work as an artist, he combines materials such as stone, wood, iron, and water to create sculptures that expand into and permeate space. Major recent solo exhibitions include *Scenery Born of Emptiness – Open/Visible* (Tama Art University Museum, 2021–2022). In 1991 he was awarded the Denchu Hirakushi Award. His work is held in the National Museum of Modern Art, Tokyo, among other places.

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## Kyoko KINOSHITA

is a professor in the Center for Liberal Arts and Sciences, and a curator of East Asian art at the Philadelphia Museum of Art. Her research interests include the dissemination of Japanese art abroad and Japan-US cultural exchange, with a particular focus on early modern painting. From 2018 to 2020 she served as head of the University's Misao Yokoyama Research Project, which investigated artworks and other materials related to Yokoyama and his curriculum during his time teaching on the University's Japanese Painting Course.

●

## Akihiro KUBOTA

served as Director of the Art Archives Center until March 2021. He is currently Director of the International Exchange Center, a professor of Art and Media in the Department of Information Design, and Chief Professor of the Experimental Workshop (EWS). In 2015, he was awarded the 66th Minister of Education Award for Fine Arts (Media Arts Division) for his work on the ARTSAT Project. His recent publications include *Design for Otherness* (BNN, Inc., 2017).

### Yuri MITSUDA

is Director of the Art Archives Center (having taken up the post in April 2022) and a professor in the University's Graduate School of Art and Design. She specializes in the history of modern and contemporary art and photography, and has worked as a curator on numerous exhibitions of postwar art. Recent edited publications include *An Anthology of Japanese Art Criticism: 1955–1964* (Geika Shoin, 2021) and *For a New World to Come: Experiments in Japanese Art and Photography 1968–1979* (Yale University Press, 2015).



### Ichiro SAGA

is an associate professor in the Department of Graphic Design. His research mainly focuses on the history and application of typography. He has co-authored *A Cultural History of Letterpress Printing* (Bensei Shuppan, 2009) and recently oversaw the publication of *Constructive Posters of the 20th Century* (Nihon Keizai Shimbun-sha, Tokyo Metropolitan Teien Art Museum, 2021).



### Mayumi TSURUOKA

is Director of both the University Museum and the Institute for Art Anthropology. She specializes in the history of Celtic art and culture and Eurasian ornamental design. Her publications include *Quest for the Celtic Imagination* (Seidosha, 2018), *The Celtic Idea of Revival* (Chikuma Shinsho, 2017), *The Soul of Ornamentation* (Heibonsha, 1997), and *Ornamental Ideas in Celtic Art* (Chikuma Shobo, 1989). She is also the editor of *Lectures on Art Anthropology* (Chikuma Shobo, 2020), among other publications.

### Yasuhito NAGAHARA

served as Director of the Media Center until March 2021 and is a professor of Interaction Design in the Department of Information Design. As an art director he oversees digital media and exhibition projects, while also being an active practitioner of multimedia design. He has published *The Stream of Information Graphics* (Seibundo Shinkosha, 2016), among other works.



### Yohei TAKAHASHI

is an associate professor in the Department of Graphic Design. He received his PhD from Tama Art University in 2019. Major awards received include the Golden Book Prize (Japan Book Design Award 2016, Paperback Jacket Section), the Golden Bee Award at the 12th Moscow Global Biennale of Graphic Design (2016, Russia), and a gold award in the Graphis Poster Annual 2021 (United States).



### Sachiko YUZAWA

is a professor in the Department of Architecture and Environmental Design and also an interior architect. In her research, she creates multi-disciplinary works which examine the ideal relationship between people, objects, and space. Of late, she has been investigating the creative potential inherent in Miyoko Ono's bridge designs.

Art Archives Center Management Committee (2021)	Akira Tatehata	President of Tama Art University
	Akihiro Kubota	Director, Art Archives Center; Professor of Art and Media, Department of Information Design
	Reiji Ando	Professor, Department of Art Studies
	Toshimi Koizumi	Head, Faculty of Art and Design; Professor of Oil Painting, Department of Painting
	Ichiro Saga	Associate Professor, Department of Graphic Design
	Yuko Fukatsu	Professor, Center for Liberal Arts and Sciences
	Yuri Mitsuda	Professor, Graduate School of Art and Design
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