

The Yagi Family: Rebels Against Convention

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There are certain families celebrated for having produced successive generations of talented artists. The Yagi family is one of these. As well as examining the achievements of each member of such a family, it is also illuminating to consider the dynamics of how, as part of close-knit group, they inspire and encourage one another. The Yagi family's best known member, Yagi Kazuo, was famous as the principal leader of the Sōdeisha (Crawling through Mud Association), Japan's most important postwar avant-garde ceramics organisation, and for his pioneering contribution to the development of ceramic 'objets' (non-vessel sculptural ceramics). The other members of the family whose work is featured in the exhibition are his father Yagi Issō (ceramics), his wife Takagi Toshiko (textiles), his younger brother Sumio (ceramics), his elder son Akira (ceramics), and his second son Tadashi (sculpture). The title *Kōsō no Keifu: Yagi Family* (The Yagi Family: Rebels Against Convention) was conceived by the exhibition's organiser Konishi Tetsuya, the owner of Nakacho Konishi.

The *kōsō* of the title consists of two Chinese characters meaning 'to rebel' and 'to run'. There is an early ceramic 'objet' by Yagi Kazuo entitled *Kōsōsha* (Rebellious Runner) [fig.2](#) in the collection of the Takamatsu Art Museum. It was made in 1955, a year after his now legendary *Zamuza-shi no Sanpo* (Mr Samsa's Walk) [fig.1](#). This seminal work consists of a large wheel-thrown ring onto which are attached multiple, smaller wheel-thrown cylinders. Placed upright, the ring and its limb-like protuberances symbolise Mr Samsa, the protagonist of Franz Kafka's *The Metamorphosis*, who wakes up one morning to find he has turned into an enormous insect. Apart from one place in the novel in which Mr Samsa stands upright, he is otherwise described as a 'monstrous vermin' crawling around on the floor. Much has been written about Yagi's *Mr Samsa's Walk*, part factual part fanciful, but little has been said about the connection between the novel and the fact that the sculpture stands upright. Although it happens only once, the description of Mr Samsa standing up is unforgettable and must have been important to Yagi when he conceived the sculpture. This being said, the Japanese term for 'walk' that Yagi uses in the title has the sense of strolling rather than anything more energetic and is perhaps intended to suggest the bewilderment felt by Mr Samsa when he discovered he had turned into an insect. It could indeed be that the sculpture is autobiographic in the sense of Yagi feeling his way forwards into the realm of 'objets'. This may be why an article of 1955 explains *Mr Samsa's Walk* as 'a reflection of his lonely soul' and discusses Yagi's ceramic 'objets' as exercises in 'lyrical poetry' and depictions of 'mental landscapes'.¹ In contrast, Yagi's *Rebellious Runner* of the following year, while compositionally similar to *Mr Samsa's Walk*, is much more assured and suggests that Yagi had cast his former self aside in the adoption of an overtly rebellious stance. If his *Rebellious Runner* is also a self-portrait conveying his inner state of mind, it can be interpreted as a questioning and rejection of his former self who, although critical of the conventions of the ceramic world and its traditions, had still worked within its parameters.

Yagi's unglazed stoneware *Fūi* (Direction of the Wind) shown in the exhibition consists of a slab of clay that has been folded around into a curvaceous wedge shape with a hollow interior and a hole at the back. Attached to the dimpled top and left-hand side are four protuberances. Yagi's early 'objets' are unmistakably influenced by the works of Isamu Noguchi. We know that he owned a poster of Noguchi's 1952 exhibition at the Kanagawa Prefectural Museum of Modern Art. The author discovered this in the course of researching the documents, library and surviving works in the possession of the Yagi family in 2018 and 2019 thanks to the support of the Pola Art Foundation.² *Direction of the Wind* can be interpreted as Yagi experimenting with Noguchi's approach

to modelling and firing slabs and rods of clay, which struck him as brilliantly innovative, in the realisation of sculptural forms.³ The hole at the back seems to question where the boundary lies between what constitutes a void as opposed to a vessel. Yagi wrote about Noguchi's terracotta sculptures in terms of their being close in characters to *haniwa* earthenware funerary figures.⁴ The way Yagi left the back of *Direction of the Wind* open can be thought of as a reference to how the eyes of *haniwa* figures are simple holes pierced through the clay. It is well known that among members of the Sōdeisha, one of the issues much discussed in moving towards the making of sculptural 'objets' was the radical step of closing the mouth of a wheel-thrown form and the associated fear of crossing this boundary.⁵ Another issue was that of 'mass' as created by enclosing space using slabs of clay. The hole at the back of Yagi's *Direction of the Wind* and its relationship to the cut-out eyes of *haniwa* figures needs to be understood in terms of the discussions that took place about 'mass' created using ceramic materials and forming methods. In contrast to *Direction of the Wind*, *Gentleman* is a work made using the *kokutō* (Black Fire) technique. It is in the form of a silk hat sliced vertically in half. The space where the head would normally go is sealed off, and lower down there is an open slash suggestive of a chattering mouth. This kind of wit was typical of Yagi. The exhibition also includes a *kokutō* version of *Mr Samsa's Walk* from 1978. I have already discussed Yagi's work with this title made in 1954. In his later years Yagi often revisited earlier ideas using the same titles as before. This clearly shows how he never rested on his laurels and constantly rebelled against his past work. If his earlier version of *Mr Samsa's Walk* consisted of an upright ring, this later work, with its organic semi-circular form over the top of which is attached a long thin rod suggestive of an insect's antennae, is less easy to read. The sheen of its burnished black surface adds to the sense of strangeness.

Black earthenware, whose roots lie in Chinese prehistory, staged a comeback in the postwar period when makers developed an interest in the materiality of clay. If one looks at the progression of Yagi's work, his early 'objets' were made from unglazed stoneware intentionally expressive of the texture of clay. These were followed by his *shiwayose-de* (gathered wrinkle type) works, which he made by wrinkling thin sheets of clay by pinching along their surfaces. They were exercises in exploring the mechanical properties of damp clay. His *kokutō* works, on the other hand, were in complete contrast to either of the former in the sense that Yagi sought to erase all traces of materiality in order to give uncompromised expression to his formal sculptural intentions. The difference of approach is clearly apparent if one compares his unglazed and glazed stoneware *shiwayose-de* works with their *kokutō* equivalents. Having said this, *kokutō* has its own kind of tactility that Yagi actively explored right at the end of his life in a series of works onto whose surfaces he applied sheets of lead. Yagi's output was so rich and varied that it is impossible to do justice here to the full spectrum of his achievements. One can, however, describe Yagi as a maker who used humour, wit, and irony as a way to contextualise 'tradition' – meaning the works, knowledge and sensibilities of his predecessors – in relation to the time and society in which he lived.

To properly understand Yagi Kazuo, one needs to look at the work of Yagi Sumio, his younger brother by five years. According to the family register of deaths, Sumio died in military service on 30 August 1944 at the age of 23. Their father Yagi Issō later taunted Kazuo with the words, 'Had Sumio lived, you would surely have turned out badly.'⁶ Although he bristled at this comment, Kazuo later reminisced that it was undeniable that his brother's early death, the disruption of the war, and the chaos of the postwar years were all important factors in determining the direction his life was to take.⁷ Kazuo also heard the rumour that a friend of his father had said something about his elder son not being up to much, but his younger son being relatively able. This was another contributor to the inferiority complex Kazuo suffered from.⁸ Sumio's talent was recognised in 1943 when his submission of a jar decorated with a wave pattern was accepted for the Nitten exhibition (at that time called the Shin Bunten), whereas Kazuo failed to succeed in this until 1946, after the end of the war.

Although the details are unclear, according to Kazuo, Sumio had no problem in getting his work awarded prizes in other exhibitions.⁹

As regards Sumio's submissions to the Shin Bunten exhibition, the only record that survives is a black-and-white photograph published in the *Nitten-shi* (History of the Nitten exhibition) vol. 15 (1942-44) of a white-glazed neckless and footless spherical jar decorated with a wave pattern. In terms of shape and design it is not dissimilar to the three works by Sumio included in the current exhibition, namely a Jun ware jar with high relief carved decoration of peaches and two jars with floral motifs executed in underglaze blue and brown. The latter two jars, which are wheel-thrown with generously swelling bodies and without necks or footings, are similar to the work in the 1943 Shin Bunten exhibition. The former jar resembles the work of his father in terms of the sophistication of its glaze, Issō having been famous for his mastery of glaze technology. However, while his father's work tended to display a meticulousness of workmanship and tautness of form, Sumio's work is gentler and more relaxed. Because Sumio died at such a young age, one cannot say whether he would have adopted the rebelliousness seen among other members of the Yagi family. But what one can say with certainty is that Kazuo would not have been the celebrated artist he became had he not had a younger brother.

Yagi Issō, the father of Kazuo and Sumio, was an important figure who cannot be omitted from the discussion of the development of modern ceramics in Kyoto. He was born in Osaka in 1894 and in 1909, at the age of 15, became an apprentice at the Kikkō Shōgetsu kiln. In 1912 he entered the training programme run by the Kyoto Municipal Ceramics Research Institute. In 1919 he and five fellow students – Kusube Yaichi, Kawai Einosuke, Kawamura Kitarō, Aratani Yoshikage, and Michibayashi Toshimasa - formed the Sekido (Red Clay) Association with the aim of finding ways of exploring individualistic creativity through making ceramics. The association lasted for only three years, but it was historically important for how, rather than naming their works in the traditional manner of technique plus decoration plus shape, its members used titles that reflected personal artistic aspirations. Furthermore, they started charging for entry to their exhibitions, which had hitherto been unheard of in the ceramics world. This contributed to public awareness and acceptance of ceramics as an art form. In 1927 Issō's submission of a vase decorated with grapes to the 14th Ministry of Commerce and Industry's annual Kōgeiten won a commendation prize. He subsequently won commendation prizes in the 17th and 18th exhibitions for a Jun ware vase and a breakfast set decorated with peonies. In 1929 and 1930 his submissions – a ceramic vase entitled *Hōga* (Budding) fig.3 and then a Jun ware cylindrical vase - were accepted into the 10th and 11th Teiten exhibitions. In 1931 he stopped submitting work to the Teiten and most other public competitive exhibitions. He did, however, show by invitation at the Kyōten exhibition held annually at the Kyoto City Museum.

In the *Kyoto Kōgei Taikan* (Compendium of Kyoto Crafts) published in 1933, Issō is praised in terms of his Jun wares being universally accepted as masterpieces.¹⁰ Kazuo later described his father as a 'glaze fanatic'.¹¹ He added, 'My father was, if anything, more inclined towards Chinese ceramics, especially of the Ming and Qing dynasties. He was extremely meticulous and, although quite sentimental as a person, unremitting in his approach to work.¹² Issō has always been thought of as a master of glaze technology inspired by Chinese ceramic models. He said of himself, 'Whenever I see something, I think to myself that I have to have a go. I keep going until I get the colour absolutely right. There are so many people without anything new to offer. They make things just because they can and then call it art. They don't push themselves and simply stick with what they know. They are spineless.'¹³ One can see from this how critical he was of trends in ceramics in the postwar period.

The research I conducted in 2018 and 2019 into the material kept by the Yagi family revealed a number works by Issō that showed him in a very different light from how he has been viewed to date. The most striking example is the jar decorated with Matsushima motifs in the current exhibition. It was made before he changed the Chinese characters with which he wrote his name from 一草 to 一艸. Its slightly clumsy form was hand-built from stoneware clay and fired unglazed. The carved designs on its surface of Mount Hōrai, flying birds, and a ship under sail are coloured with iron oxide pigments. Issō showed 14 works at the first Sekido group exhibition held in 1919. They all had impressionistically lyrical titles such as *Towards a Peaceful Home* (no.1), *Birds and Seeds* (no.2), *Warmth of Clay* (no.3), *Half a Lifetime* (no.4), and *Fruit Wrapped in Leaves* (no.5). In an interview Issō gave to the Kyoto Newspaper, he said in front of a work entitled *Buds at Noon* that because it had been difficult to throw on the wheel he had built it by hand.¹⁴ The whereabouts of this work is no longer known, nor the exhibition in which it was shown. Interestingly, the Matsushima jar is hand built in the way Issō described *Buds at Noon* as having been made and has a sticker on its base with 'no. 1' written on it. The way in which it depicts a ship sailing towards Mount Hōrai suggests it could in fact be the work *Towards a Peaceful Home* listed as exhibit no. 1 in the first Sekido group exhibition.

Including the Matsushima jar, all four works by Issō in the current exhibition date from the period before he changed the Chinese characters of his name. The grape design on the lidded celadon jar was created by shallow relief carving. Although the execution is a little tentative, the combination of vine, leaves and fruit has an unquestionable vitality. The slip-inlaid decoration and glaze of the hand-warmer are both inspired by Korean celadon ware of the Goryeo dynasty. The openwork design on the domed form is accompanied by rather crude inlaid-slip decoration. It may be that this was intentional. The impression one receives is that with the establishment of the Sekido group Issō purposely rejected the perfectionism of Meiji period ceramics in his search for a more individualistic style of expression. That this was the case is supported by the fact that he was an avid reader of the *Shirakaba* journal and made himself a bound volume of articles by Tomimoto Kenkichi and Bernard Leach extolling the principle of 'amateurism' as the way forward for modern crafts. The Art Deco style design and glaze quality of the flattened, black-glazed jar with lugs suggest it was made in the early 1920s. Technically speaking it presages the high level of workmanship of Issō's later output.

As we have seen, Kazuo, Sumio and Issō were all ceramicists. By contrast, Kazuo's wife Takagi Toshiko (Yagi Toshi) is regarded as the pioneer of fibre art in Japan. In the catalogue to the 1993 exhibition *Fibre Art: Ito to Nuno no Kanōsei* (Fibre Art: Exploring Thread and Cloth) held at the Fukushima Prefectural Museum of Art, Hasebe Mitsuhiro, the museum's director at the time, described fibre art as follows:

From the late 1960s to the early 1970s many practitioners in Europe, North America, Japan, and Korea began actively exploring the sculptural possibilities of working with textiles. What characterised their work was non-functionality, three-dimensionality, and the occasional inclusion of unprocessed materials. While works of fibre art are no different from traditional textiles in terms of their material composition, they are not subject to considerations of utility nor are they bound by the need to abide by the use of specific techniques for particular materials.¹⁵

If fibre art can be defined as three-dimensional textile forms created solely for visual appreciation, Toshiko's *Tapestry Weave for Interior Decoration* fig.4 that she submitted to the First Shin Nitten exhibition in 1958 can be seen to have anticipated the fibre art movement that started in the late 1960s by a whole decade. In the *Nitten-shi vol. 21* there is a black-and-white photograph of this work. It consists of a steel pipe bound with thread and twisted into a spiral shape to which sections of tapestry woven fabric are attached. The pieces of

fabric adorn a three-dimensional space defined by the thread-bound steel pipe. The work effectively dislocates tapestry from the two-dimensionality usually associated with it.

Toshiko's artistic career began in 1940 when, as a 16 year old Kyoto schoolgirl, her *Autumn Tapestry Weave Wall Hanging* was selected for inclusion in the Art Exhibition to Celebrate the 2600th Anniversary of the Founding of the Japanese Nation. Her reputation grew in the following years with the tapestry works she submitted to the Nitten exhibition. The more experimental nature of her 1958 submission was no doubt informed by her relationship with Yagi Kazuo, whom she had married in 1952. In the second half of the 1960s Toshiko submitted to the Kyōten and Nitten exhibitions what were essentially two-dimensional woven works enhanced by the incorporation of elements such as *origami* (folded paper) and *kirigami* (cut-out paper) to give them a sense of three-dimensionality. The work entitled *Large Net* in the current exhibition is structurally similar to a piece she showed at the 20th Kyōten exhibition of 1968 with the title *Tapestry Weave Wall Hanging: Net* and is likely to have been made at about the same time. While simple in terms of its accordion-like structure, it incorporates many textile features such as weaving, sewing, dyeing in contrasting colours of red and blue, and stretchability. Since textiles do not stand upright of their own accord, they need to be supported or suspended in some way. In this work one can see how Toshiko used the way in which suspended textiles naturally drape to create a sculptural form intended to resonate with its surroundings.

I will now turn to the two sons of Kazuo and Toshiko, namely the ceramicist Akira (1955-) and the sculptor Tadashi (1956-1983). Akira is known for his exquisitely crafted wheel-thrown porcelain forms. As a leading maker of his generation, he has won many prestigious awards including the Japan Ceramics Society Prize in 1999, the 12th MOA Okada Mokichi Crafts Section Excellence Prize in 2000, and in 2009 the Kyoto Art and Culture Award. The current exhibition features a set of 100 brown, iron-glazed stacking dishes made in 2003 and a *qingbai*-glazed adjustable hanging incense burner from 2016. Both of these required exceptional throwing skills. The former consists of 19 columns of small dishes, the diameters of which gradually increase from one column to the next and the number of dishes increases from one to a maximum of ten in the central column and then decreases back down to one. Each dish is perfectly formed and, by presenting them in bulk, Akira creates a world of supreme technical precision very different in feeling from the playfully decorative groupings of objects that are so popular today. It is only because of many years of experience that he is able to produce work of this level of sophistication. The adjustable incense burner was also made on the wheel. Both the tower and the hanging incense burner consist of multiple parts, each thrown to the precise dimensions required to create the complicated structures. The incense burner is suspended on a wire hanging from one end of a metal rod. The colour and texture of the *qingbai*-glazed porcelain combine with the hanging mechanism to create an ensemble imbued with a precarious but quiet sense of tension. Akira's visual world is built from the repeated use of throwing and turning to express the innately sculptural quality of vessel forms while also hinting at their utilitarian origins. The way his creations are effective both as individual items and as space-filling installations can be said to be the proper aim of true ceramic practice. In 2010 Nakacho Konishi held an exhibition of the works of Akira and Tadashi. It included two types of non-vessel work by Akira resulting from his research into the material properties of porcelain clay. The pieces from his *VESTIGE* series explored what happens to porcelain clay as it dries, while those from his *CLOD* series focused on the effects of polishing the unglazed surface of fired porcelain. If Akira's vessels and his excursions into the materiality of porcelain may seem unrelated, one can postulate that they both reflect in different ways the genes Akira inherited from Kazuo and Issō. The current exhibition also includes a new work by Akira entitled *Qingbai-glazed and Urushi-coated Ceramic Plaque*. It consists of an irregularly shaped porcelain panel coated in black *urushi* in the centre of which is a horizontal *qingbai*-glazed strip surrounded by a narrow border of red *urushi*. The work plays on

the blurriness between foreground and background characteristic of red-on-black Negoro lacquerware, inserting into this a strip of pale *qingbai* blue. The contrast between the geometry of the glazed strip and the irregularity of the plaque's oval form gives the work an ambiguity amplified by the reference to Negoro lacquering.

Akira's younger brother Tadashi died in 1983 at the age of 27 from acute leukemia. He was a sculptor with a promising future who received the Mayor's Prize for the work entitled *Between Sirius and Betelgeuse* he made as an MA graduation piece at Kyoto City University of Arts in 1981. Two years later, shortly after his death, he was featured in an article in the March 1983 issue of *Bijutsu Techō* entitled 'A New Generation of Contemporary Art: The Voices of 40 Up and Coming Artists'. He is quoted in the article as follows:

My sculptures cannot be shown in the dark. Although they still exist as physical objects, they fade away into nothingness. Sculptures by western artists have an expressive power that can survive the absence of light and seem to embody a distinct resoluteness of creative intention. This difference is not a matter of relative strength and weakness of expression, nor the nature of the environment in which works may be shown. Important though these are, my particular concern is with the qualitative aspects of my actions. The main purpose of sculpture is usually thought to be the creation of structures. In my case, however, there is a gap or mismatch between how I go about making a work and what is normally understood by the word expression. This is an underlying issue I always find myself encountering.¹⁶

In a detailed analysis of Tadashi's work, Warashina Hideya of the Chiba City Museum of Art has explained in an essay entitled *The Sculpture of Yagi Tadashi* how, through engaging with the issue of surface versus mass, Tadashi problematised the question of how autonomous works of sculpture come into being.¹⁷ If this is so, one can understand why Tadashi stated that his sculptures cannot be placed in the dark. Because the focus of his interest was the relationship between an object's surface versus its mass and how this manifested itself as traces of the object's materiality, it is understandable why the question of light and dark was of concern to him.

The current exhibition includes Tadashi's *Four Pieces Red* that was originally shown in his solo exhibition at Gallery 16 entitled *Tadashi Yagi Recent Works* fig.5. He showed four pieces in this solo exhibition, the three others of which were all wall sculptures. This piece was different in the way it was placed on the floor leaning against a wall. It consists of a plank of wood with four vertical lines cut into its surface and painted with red acrylic. Its exploration of the theme of surface versus mass is reflected in the way he gave equal weight to the textured surface of the timber and the smooth neutrality of the acrylic paint. Tadashi's career as a sculptor sadly ended after a brief five years. The year before he died, he said of himself, 'I have always believed that my art should contain aggression; and that the aggression should be aimed both at society and, first and foremost, at myself. This is the only way I truly feel the reality of living.'¹⁸ One can see in this statement how Tadashi shared the rebelliousness of his father Kazuo.

- 1 Hamamura Jun. 'Hi o tōshita tsuchi no objet - Yagi Kazuo no sakuhin' (Objets made of fired clay – Works of Yagi Kazuo). *Bijutsu Techō*, February 1955: pp.26-27.
- 2 The research project was entitled 'Research for archival purposes of materials kept in the Yagi family including the books, photo albums, negatives, and sketches of Yagi Kazuo'. Research was carried out during 2018 and 2019. The members of the research team were Hanazato Mari (Chief Curator, Ibaragi Ceramic Art Museum), Takada Rumi (Curator, Musée Tomo, Tokyo), Shimazaki Keiko (Chief Curator, Musée Tomo, Tokyo), and the author. The findings of the research were published as *Yagi-ke shozō Yagi Issō kanren shiryō chōsa hōkokusho* (Report on research into materials related to Yagi Issō kept in the Yagi family) on 30 September 2020.
- 3 Inui Yoshiaki, Horiuchi Masakazu, Yagi Kazuo (participants). 'Zadankai: Bokkōki no zen'ei tōgei – Sōdeisha kessei no shisōteki kyoten' (Group discussion: The rise of avant-garde ceramics and the philosophical principles underpinning the founding of the Sōdeisha). In *Kokkoku no hono'ō*. Kyoto, Shinshindō Shuppan, 1981: p.346.
- 4 Yagi Kazuo. 'Doki no sekai' (The world of earthenware). In *Kokkoku no hono'ō*. Kyoto, Shinshindō Shuppan, 1981: p.94.
- 5 Suzuki Osamu, Hayashi Hideyuki, Fuji Yoshiyuki, Yamada Hikaru. 'Tokushū: Series • Gendai kōgei o minaosu 4 – Sōdeisha 40nen (jō)' (Special Focus: reassessing contemporary crafts series 4 – 40 years of the Sōdeisha part 1). *Me no me*, November 1988: p.28.
- 6 Yagi Kazuo. 'Watashi no tōjishi' (Personal ceramic records). In *Kokkoku no hono'ō*. Kyoto, Shinshindō Shuppan, 1981: p.26.
- 7 *Ibid* note 6: p.26.
- 8 Yagi Kazuo. 'Watashi no jijoden' (My autobiography). In *Kokkoku no hono'ō*. Kyoto, Shinshindō Shuppan, 1981: p.13.
- 9 *Ibid* note 8: p.13.
- 10 *Kyoto kōgei taikan* (Compendium of Kyoto Crafts). Kyoto, Toshi to Geijutsusha, 1933, pp.13-14.
- 11 *Ibid* note 6: p.46.
- 12 *Ibid* note 6: p.27.
- 13 'Kōjin kōjitsu, tōgeika Yagi Issōshi, kōgei ni wa 'yō' ga omasu' (Good fellow good day, the ceramicist Yagi Issō, remember the functionality of crafts). *Kyoto Shinbun*, 30 June 1967.
- 14 *Ibid* note 13.
- 15 Hasebe Mitsuhiko. 'Nihon no fibre art' (Fibre art in Japan). In *Fibre art: ito to nuno no kanōsei* (Fibre art: exploring thread and cloth). Fukushima Prefectural Museum of Art, 1993: p.6.

- 16 Yagi Tadashi. 'Chūmoku 40 sakka no hatsugen: tokushū gendai bijutsu no shinsedai to new style' (A new generation of contemporary art: the voices of 40 up and coming artists). *Bijutsu Techō*, March 1983: p.50.
- 17 Warashina Hideya. 'Yagi Tadashi no chōkoku' (The sculpture of Yagi Tadashi). In *Bun Shōkon + Yagi Tadashi 1973-83 no shigoto* (Works from 1973-83 by Moon Seun-Keun and Yagi Tadashi). National Museum of Modern Art, Kyoto, and Chiba City Museum of Art, 2007: pp.18-29.
- 18 *Spiritual Pop*. Spiritual Pop Jimukyoku, 1982: p.13.

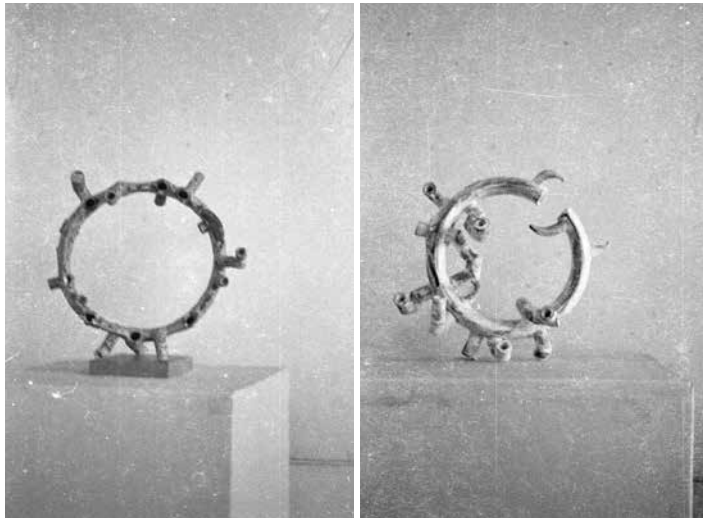


fig.1
八木一夫「ザムザ氏の散歩」(1954)
Yagi Kazuo <Mr Samsa's Walk>

fig.2
八木一夫「抗走者」(1955)
Yagi Kazuo <Rebellious Runner>

共に 1955 年 個展 梅田画廊 (大阪) にて
at Solo exhibition, Gallery Umeda, Osaka, 1955

fig.3
八木一舂「萌芽 (陶製花瓶)」
Yagi Issō <[Budding] ceramic vase>

1929 年 第 10 回 帝展
at the 10th Teiten Exhibition, 1929



fig.4
高木敏子「綴織室内装飾」
Takagi Toshiko
<Tapestry Weave for Interior Decoration>

1958 年 第 1 回 新日展
at the 1st Shin Nitten Exhibition, 1958

fig.5
1981 年 ギャラリー 16 (京都) での
八木正 個展 における展示
左: 「Four Pieces Red」
Exhibition view of Yagi Tadashi Solo Exhibition
at Gallery 16, Kyoto, 1981
Left: <Four Pieces Red>

