

20 Year Anniversary

# ARAKI Nobuyoshi

## Sentimental Journey 1971– 2017–

July 25 (Tue.) to September 24 (Sun.), 2017

Organized by Tokyo Photographic Art Museum, Tokyo Metropolitan Foundation for History and Culture / The Sankei Shimbun  
Sponsored by Shiseido Co. Ltd., the Corporate Membership of Tokyo Photographic Art Museum  
With the cooperation of SHASHIN KOSHA INC.

List of Works

Notes:
Title of work
Year of production
Techniques
Size
Collection
*All works are collection of the artist unless mentioned.
*Due to the layout of the venue, not all exhibits appear in same order as the list of works.

1 | Prologue

These are precious photographs from the days when Araki and Yoko became lovers, before *Sentimental Journey*. They include the photograph for the Dentsu in-house newsletter that was the occasion on which Araki and Yoko met, portraits of Yoko, and the photographs that compose his “Prologue to Love: My Yoko,” on slide film.

1-1	1-3
Yoko, My Love	Prologue of Love, My Dear Yoko
1968	1968-1970
Gelatin silver print	35mm positive films
35.6×43.2 cm	installation size variable
1-2, 4, 5	
Yoko, My Love	
1968-1970	
Gelatin silver print	
43.2×35.6 cm	

2 | Sentimental Journey

A privately published photobook composed of photographs of Araki’s and Yoko’s honeymoon, *Sentimental Journey* was Araki’s “I-photograph” manifesto. This exhibition presents all 108 of the *Sentimental Journey* photographs from the Tokyo Photographic Art Museum collection.

2-1	2-2~109
Sentimental Journey (cover)	Sentimental Journey
1971	1971
Gelatin silver print	108 Gelatin silver prints
56×45.7cm	27.8×35.5cm
	Collection of
	Tokyo Photographic Art Museum

3 | Tokyo, in Autumn

After leaving Dentsu, Araki designated himself “the Tokyo Atget,” strolling the streets of Tokyo and photographing them with his Asahi Pentax 6x7 camera. The results of more than a decade of work, with conversations with his wife Yoko about photography, were published as a one-volume photobook, *Tokyo, in Autumn*.

3-1~6	3-7
Tokyo, in Autumn	Tokyo, in Autumn
1972-1973	1972-1973
Gelatin silver print	Gelatin silver print
25.7×30.6cm	105×132 cm

\*Please view it after reading the conversation at the end of this gallery guide.

4 | Memoirs of Yoko

Araki’s wife Yoko was is most important subject in his quest for the I-Photograph. While tracing the changes in his photographs of Yoko from the 1960s to the 1980s, we focus on light and shadow, the ordinary and extraordinary, the nature of his gaze.

4-1, 12	4-30
Yoko, My Love	Our Journeys of Love
1968-70	1986
Gelatin silver print	Gelatin silver print
45.7×56cm	25.4×30.5 cm

4-2	4-31
Yoko, My Love	Photo-Life
1968-1970	1985
Gelatin silver print	Gelatin silver print
56×45.7cm	25.4×30.5 cm

4-3~11	4-32
Sentimental Night in Kyoto	Tokyo Fair Weather
1972/2014	1989
Gelatin silver print	Gelatin silver print
13×18 cm	25.4×30.5 cm

4-13, 21	4-33
Yoko, My Love	Chiro, My Love
1971-1978	1989
Gelatin silver print	Gelatin silver print
43.2×35.6 cm	25.4×30.5 cm

4-14~19	4-34
Yoko, My Love	Balcony of Love
1971-1978	1985
Gelatin silver print	Gelatin silver print
25.4×20.3cm	50.8×61 cm

4-20, 22~25, 28	4-35~42
Yoko, My Love	A Night of Nostalgia
1971-1978	1984
Gelatin silver print	Gelatin silver print
25.4×30.5 cm	20.3×25.4 cm

4-26	4-43
Yoko, My Love	Our Journeys of Love
1971-1978	1984
Gelatin silver print	Gelatin silver print
50.8×61cm	61×50.8 cm

4-27	4 - 44, 45
Pseudo-Diary	Tokyo Nostalgia
1980	1985-1989
Gelatin silver print	Gelatin silver print
25.4×30.5 cm	45.7×56 cm

4-29	4-46, 47
Our Journeys of Love	Tokyo Story
1986	1989
Gelatin silver print	Gelatin silver print
43.2×35.6 cm	45.7×56 cm

5 | The Banquet

In this series, Araki used a macro lens and ring flash to photograph the meals Yoko prepared. The photographs change dramatically, from bright colors to black and white, indicating the changes in the couple’s mental state as they reoriented from life to death.

5-1~15	5-16~30
The Banquet	The Banquet
1985-89	1989
Chromogenic print	Gelatin silver print
35.6×43.2 cm	35.6×43.2 cm

6 | Winter Journey

*Winter Journey* consists of date-stamped photographs from May 17, 1989, which would be Yoko’s last birthday, her battle with cancer, her death on January 27, 1990, and the funeral on February 1, 1990. They were published as a photobook entitled *Sentimental Journey, Winter Journey*.

6-1~32
Winter Journey
1989-1990
Gelatin silver print
35.6×43.2 cm

7 | Colorscapes

The photograph exhibited from *Colorscapes* is a self-portrait that Araki took on the balcony of his home, wearing Yoko’s pink coat, with a memorial photograph of her, as the first anniversary of her death was approaching. From the day that he created that photograph, color and life appeared again in what had been Araki’s black-and-white world. “My *Colorscapes* began on that day.”

7
Colorscapes
1991
Chromogenic print
90×60 cm

8 | Skyscapes

*Skyscapes* are works in which Araki painted on the black-and-white photographs of the sky that he continued to take from his balcony, photographs driven by the grief and sense of emptiness that consumed him immediately after Yoko’s death. His sense of having nowhere to turn is directly reflected in these images of the sky.

8-1~20
Skyscapes
1989-1990/2014
Chromogenic print
40×50 cm

9 | From Close-Range

After Yoko’s death, Araki sensed her presence intensely in his close-range photographs of things that made him feel their lives and times together, photographed on the balcony that had been a setting for their lives.

9-1, 3, 4, 5, 7, 8	9-2, 6, 9
From Close-Range	From Close-Range
1990-1991	1990-1991
Gelatin silver print	Gelatin silver print
56×45.7cm	45.7×56 cm

10 | 2 THE SKY, my Ender

Araki created *THE SKY, my Ender* after he developed prostate cancer and felt the shadow of death approaching. The Japanese title includes the kanji for sora, “sky,” followed by the numeral two. It expresses his state of mind: his photographs replicate reality, but in writing on the sky in them, he creates “another sky, my own.”

10-1~15
2 THE SKY, my Ender
2009
Acrylic on gelatin silver print

11 | *Sanzenkū* (Three Thousand Skies)

Upon moving out of the home he was so accustomed to, Araki released the more than three thousand photographs he had shot from its balcony as *Three Thousand Skies*, a slide show lasting over four hours. The balcony photographs capture his emotional state, moment by moment, over the years.

11
Sanzenkū (Three Thousand Skies)
2012
Single-channel video
4 hours

12 | Shakyo Rojin A Nikki 2017.1.1.—2017.1.27.—2017.3.2 (Old Man Mad About Photography, A Diary, 1.1.2017-1.27.2017-3.2.2017)

This photographic diary covers the period from January 1, 2017, to January 27, the anniversary of Yoko’s death, and then to March 2, the anniversary of Chiro’s death. Each image in this diary is date stamped. The calmly quotidian is captured by the camera and presented as is, in the order photographed.

12-1	12-2
Shakyo Rojin A Nikki 2017.1.1.—2017.1.27.—2017.3.2	Yoko
2017	1990/2012
742 Gelatin silver prints	Lithograph
13×18cm	94×74cm

13 | Chiro, My Love

Araki’s beloved cat Chiro played important roles in his life, as part of the family after Yoko’s death and as a major subject for him, until she was on the verge of death. This exhibition presents 200 Polaroids of Chiro taken over many years and capturing her in many poses.

13
Chiro, My Love
1988-2010
200 Diffusion transfer process
10.8×8.8 cm

14 | Epilogue

This exhibition concludes with a photograph of The Complete Works of Yoko Araki. Just released on July 7, this volume includes all of Araki Yoko’s published essays and short stories, filled with their author’s profound love and emotional riches.

14
THE COMPLETE WORKS OF YOKO ARAKI
2017
Chromogenic print
50.8×61cm

3-1

- A. Call it 'sensitivity' or 'feeling', but I like to capture details or contrast.
- Y. I suppose you call those plastic buckets lying around 'details?'
- A. Yes, the stains on the wall, the unevenness of the windows.... Judged by the standards of traditional photographers, I am useless as a documentarist. It would be much easier for people in later years to understand the pictures if they showed how the tracks had been laid out. However, these pictures are not clear about what they show or where they were taken. But who cares if you can't tell exactly where they were taken. You know it is somewhere in Tokyo and that is all that matters.

3-2

- A. If you continue all the way down this road, you come to a private room nude studio. Bonita. It was one of the first of its type.... On the right you can see the 'Maruyama' or 'Hakuryū' that appeared in the last photograph. If you carry on down the hill it will bring you out there. You could write a novel about this and call it, 'The Woman from Bonita' or something.
- Y. As it's called a 'private room', I suppose it must be the same as the ones today, isn't it?
- A. No. People would take drawing paper and say they were there to sketch. They then gave tips, but it cost quite a lot of money to get the women to take all their clothes off.
- Y. Ha! I like that, pretending to draw. Didn't they take Polaroids or anything?
- A. They used to let people take photographs in the beginning, but then they stopped. They said it wasn't permitted, but I don't know why. There are still two or three of these for drawing studios in Ni-chome. The place itself would make a great sketch or drama. You could present an open-air theater or a play there, I wonder why they don't. I think that any actress would love to stand in that doorway, leaning against it.

3-3

- A. These billboards are great. They date back to when Nikkatsu first started to produce its 'ROMAN PORNO'. They would never let you display this kind of thing today, so pictures like this have all disappeared. But they were really interesting. The cinema is on the top of a department store. I like it when a single building is all mixed up like this. It makes you wonder, 'what on Earth is it?'
- Y. Ueno is quite a cultural part of town, but this looks a bit gaudy.
- A. You are thinking of the Ueno-no-mori area. I have been in all these cinemas.
- Y. Why have you cropped out the sky?
- A. I purposely made it white because when I took the photographs I wanted them to resemble stage set, as if all of them are on the same panel/. This is the background and I am playing the main role, that kind of feeling I aimed for. Perhaps I just do not like giving the main role to this kind of town.

3-4

- A. Looking at photographs like this, I realize that I like to shoot my subjects head on. This resembles the first one, doesn't it? It is of the river you can see outside Shibuya Station. It also

shows the underside of the city. The river runs straight so the composition resembles that of the other one. It possesses its own grammar. It just happens naturally. That is why I am able to divide my work into three types. I don't do it on purpose, but when I get in close, I get one result. If I pull back a bit, I get another result. The buildings in my photographs always appear flat, not three-dimensional....

- Y. True, they are not three-dimensional. They look as though they have been stretched out and placed in a row.

3-5

- A. This is the 'Ojo' building in Shinjuku's Kabuki-cho. I like this kind of classical music coffee bar. It resembles a castle or the Emperor's palace.
- Y. But why ever did they build something like this? It's a coffee bar. Only Japanese go there.
- A. I would like to take Gaudi there. I would love to show it to him. (laughs) I am not against places like this.
- Y. So you don't believe that a town should have a more cohesive look?
- A. No, that would be no good. If you make everything match, the town will be ruined.
- Y. So you don't like a chic-looking city like Paris?
- A. Of course I like it. The rhythm of the roofs in Paris is great. But it is not that different to Japanese towns.
- Y. But, they have built new stuff too. The Montparnasse Tower, and hamburger shops are said to be really popular.
- A. Yes, Paris has finally caught up with Tokyo. They have finally understood it, the charm of the city!

3-6

- A. This is Yanagicho in Shinjuku. There is a stone lantern and two trash cans, one on top of the other...
- Y. It's a cul-de-sac, isn't it?
- A. Yes, I like dead ends. You can find stone Buddhas, dogs crapping, cats just sitting...all kinds of things. This is the final photograph and looking at all of the previous ones, I think that I had been searching for an impasse. I want to reach a dead end, it is something exists within me. That is why I continue forward until I reach a dead end. In this photograph there is a fence, I look over it to see if there is anything there and if there is, I will jump over it and keep going. There is usually a car park or an open space, something like that on the other side.
- Y. If you do that won't people think you're acting suspiciously?
- A. Yes, they think I'm strange. I walk around with a tripod photographing nothing but dirty places. Even if I tell them that the details of the view are beautiful, they will not believe me. They shout at me, saying, 'Why are you photographing there?!' They would not mind so much if I photographed their front door, but I prefer to shoot dusty bathrooms, washing machines or the rear view of a bottle of bleach standing on a shelf. They don't like that. But it is in places like that where I discover the charm of the people and the streets.