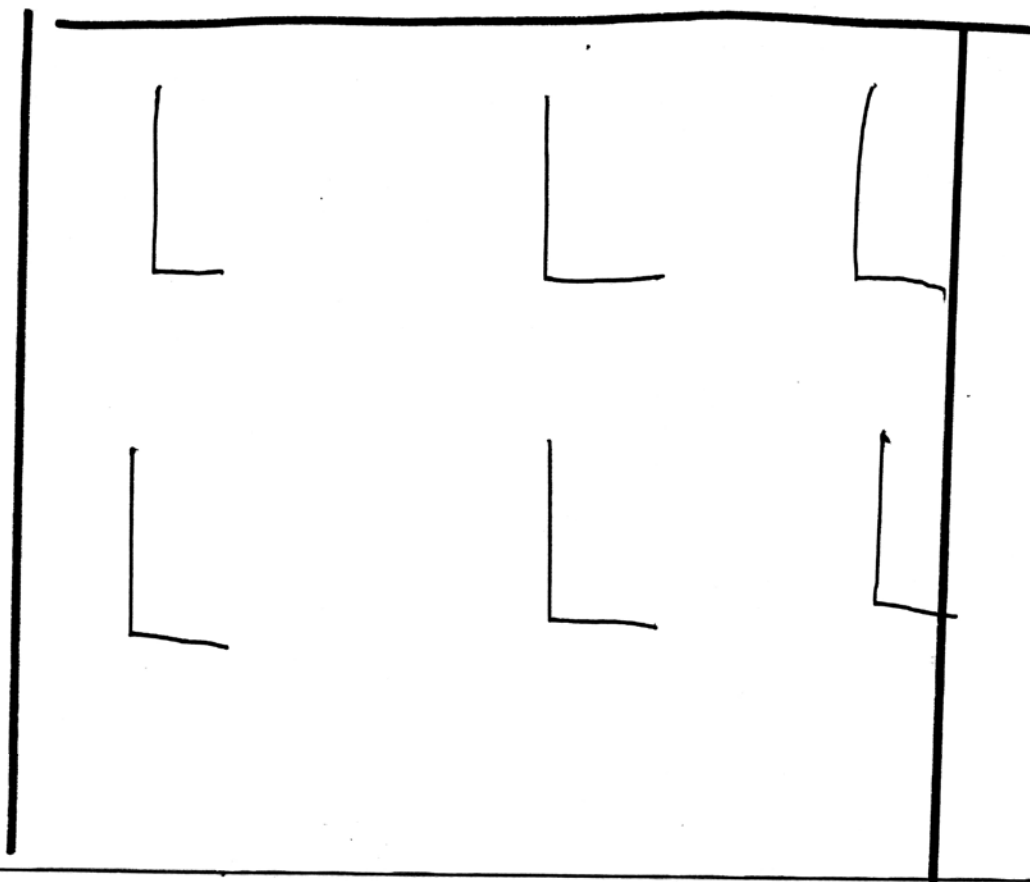


ARTZINES .INFO













I have been to Japan and back. And let me tell you, it was wonderful.

東京 日本

Before you go to Japan, it is hard to imagine how different it is from what you would expect. Even if you think you know Japanese culture, the life there will always feel exotic for a westerner, simply because Japanese people don't think the same way as we do. This kind of introduction may seem a bit general, but when you go the other side of the planet in order to research on what artists are doing right now, you may face unexpected situations.

Luckily, I know a bit of Japanese — obviously not enough to have a proper conversation—, but enough to understand some necessary things. What is hard when you research about something as trendy as zines, is to understand what part of what you see is pure copy of a western culture, and what is specific to a Japanese way of doing things. Japan has a great culture of print, especially relating to art. The word “manga” —literally “whimsical pictures”— can be traced back to the 18th century, and it was already at that time referring to mass-produced drawing publications. Nowadays the famous manga magazine Shonen Jump still sells 3 million copies each week.

In this context, it is hard to grasp what kind of influence independent publishing may have. As the mainstream press is so powerful, it is also very attractive, so there are a lot of people who would do anything to get in. That is how the *dōjinshi* (amateur manga) culture strives. Carried

by the hopes of thousands of aspiring *mangakas*, who are publishing their own stories in order to be noticed by the big industry. The Japanese society is made like this, you are either a big succes, or almost nothing. There is very little space left for people who want to stay independent, or just do things differently.

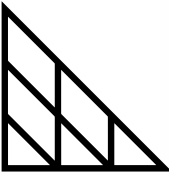
To get a proper understanding of what artists publish there, I tried to avoid the usual clichés about Japan and to view it for what it is: a complex cuture that give itself as very simple and straightforward, a culture shaped by a difficult history and an unforgiving land.

In this 3rd issue of ARTZINES focused on Tokyo, you will find a bookstore directory (pp. 10-11), and a selection of Japanese artists who make zines. They appear in the order I met them, starting with an interview of Masanao Hirayama (or Himaa, pp. 12-15) our guest artist for this issue. Himaa also treated us with a series drawings made especially for ARTZINES (pp. 1-7). Then comes a special presentation *American Boyfriend*, a transmedia project by artist/zine specialist Futoshi Miyagi (pp. 16-19). Ken Kagami, Kotori Ten Collective, Kotaro Inoue, fumiko imano and Jiro Ishikawa complete this selection. They each have a page on artzines.info, with more zines and sometimes an interview. You will find other Japanese delicacies on the website, so go check it out!

antoine lefebvre editions
editions@antoinelefebvre.net

Many other zines and artists should or could have been listed here. Not being able to read kanjis makes it hard to research on this type of publications in Japan. Please do suggest your hidden gems, I am always happy to discover new things.

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in an edition of 140 copies. Many
many many thanks to Phil Aarons.
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Commons BY-SA. Images are
copyright to their authors.



There are a lot of bookstores that sell zines in Tokyo, but finding them can be very tricky. Addresses in Japan are not very helpful and even Japanese people will draw you a map instead of giving you an address. However, the addresses below have been tested and work on google maps!

UTRECHT www.utrecht.jp

Utrecht is the reference in Tokyo for recently published international artists' books and artzines. They also host weekly exhibition by emerging artists
〒150-0001, Tōkyō-to, Shibuya-ku,
5 Chome-36-6 Jingumae, KARI, 2nd Floor



TACO CHE <http://tacoche.com>

Taco Che specializes in Graphic zines and comics related material. In this shop very well hidden in a mall dedicated to Otaku culture, you will discover the other side of manga.
〒164-0001 Tōkyō-to, Nakano-ku,
5 Chome-52-15 Broadway 3rd Floor



COMMUNE www.ccommune.jp

Commune is a very small shop dedicated to zines and goodies made by international artists, but be careful, it is only open on Saturdays and Sundays.
〒156-0042, Tōkyō-to, Setagaya-ku,
1 Chome-12-10 Hanegi, 2nd Floor



Nadiff A/P/A/R/T www.nadiff.com

In Nadiff, you will find three contemporary art galleries and a great art bookshop, they have zines, photo books, art books and theory.
〒150-0013 Tōkyō-to, Shibuya-ku, Ebisu,
1 Chome-18-4, 1st Floor



STRANGE STORE <http://strangetak.exblog.jp>

Strange Store is a small apartment transformed by artist Ken Kagami to an art installation/vintage clothes shop. Check Ken Kagami's Instagram to know if it is open. www.instagram.com/kenkagami/
 〒150-0032 Tōkyō-to, Shibuya-ku,
 12-3 Uguisudanichō, 2nd Floor

**GIFTLAB** www.giftlab.jp

Giftlab is an experimental space run by a very nice designer couple, they serve coffee, host experimental music concerts and sell books and zines.
 〒135-0021 Tōkyō-to, Kōtō-ku,
 Shirakawa, 1 Chome-3-13

MOSAKUSA www.mosakusha.com

The Tokyo anarchist bookshop, you will find there a lot of political books in Japanese, and all range of self-published journals and zines.
 〒160-0022 Tōkyō-to,
 Shinjuku-ku, 2 Chome-4-9

MORIOKA SHOTEN

Morioka Yoshiyuki created in 2015 a very small bookshop that only sells one book during one week. He usually hangs a mini exhibition related to the book he is currently selling.

〒104-0061, Tōkyō-to, Ginza,
 Chūō-ku, 1 Chome 28-15

MUJI GINZA 無印良品

In this huge shop of the famous brand Muji, there are books everywhere, and the selection is terrific!
 〒104-8166 Tōkyō-to, Ginza,
 Chūō-ku, 6 Chome-10-1

There are also a few interesting fairs all over Japan, as well as organization that help to promote zine culture:

The Tokyo Art Book Fair (TABF) was created in 2009 by Zine's Mate, a group of Tokyo zine lovers. The fair usually happens in late September and offers a wide range of art book and zine publishers.
<http://zinesmate.org/> (for the archive)
<http://tokyoartbookfair.com/en/>

Tokyo Art Bookake Fair is a zine fair whose title makes fun of the original TABF (in Japanese, "bukake" means "to pour"). The fair happens twice a year at VOILLD gallery and shows young artists who make zines. <http://www.voilld.com/tagged/event>

Zinphony is a small local zine salon held in Takasaki, in the Gunma Prefecture twice a year. The artists and zinesters are not necessarily present, but the salon shows how lively the zine scene is in this small town. Their motto is "Stay Independent, Stay Curious."
<http://zinphony.com/>

Never Mind the Books is an event for people who love zines and DIY spirit. The team of organizers started working on zine related event in 2011, until it became a fair held in the TV Tower of Sapporo the capital of the northern island of Hokkaido.
<http://nevermindthebooks.com/>

Tokyo Cultuart by Beams organizes zine events in Tokyo, most often on the fourth floor of the Harajuku Beams store, which is dedicated to books and exhibitions. <http://www.beams.co.jp/>

Booklet is a publisher and a library of zine (no longer open to the public), their huge collection offers a wide range of recent international artists publications. Their website is a great resource for anyone interested in zines. <http://bookletlibrary.org/>



SHOP CATALOGUE

Masanao Hirayama

平山昌尚

I met Masanao Hirayama or “Himaa” in Shimokitazawa, the hip neighbourhood of Tokyo near Shibuya where he lives. The area is well known for its vintage clothing stores, so he took me to visit a couple of them, including one in an old transformed bathhouse. We sat in a café that he likes. It is usually very calm, but that day it was packed with Japanese old ladies drinking tea and conversing loudly.

I knew Himaa’s work for a while, for he had been published several times by Nieves. I was intrigued by the simplicity of his drawing, which could be mistaken for some sort of *naïveté*. As he brought me a copy of a zine published by Rollo press, we start by looking at this strange object.

Antoine: Can you tell me about the zine that you brought me?

Himaa: This zine is kind of an exercise, a drawing exercise. On my computer, I pick random places on Google Street View and try to find sights that are interesting to me.

A: That is how you ended up in Thailand, Indonesia, Argentina and a lot of other places. Did you have any specific idea where you wanted to go?

H: No, I had no idea. I clicked on different spots on the whole map, but a lot of places don’t have Street View, so I drew from the satellite views like in the Indonesia page for example... I also found this shape in Thailand, it is a bush.

A: I couldn’t tell, it is almost like an abstract drawing. Do you sometimes do abstract drawings?

H: Yes, sometimes, but it is often something figurative that becomes abstract.

A: When did you start making this kind of publication?

H: I forgot exactly, maybe I started making zines in 2003 or 2004, so it is already a dozen years.

A: Why did you choose to publish this way?

H: At that moment, I was a young artist and it was a way to promote myself, to reach out to people. That would be the main reason. I made small zines and I asked some bookshops to carry them, like Utrecht, where Futoshi Miyagi works.

A: What was your inspiration to do zines? Did you saw this kind of publication somewhere?

H: I discovered Nieves around the same time I started making zines, and I tried to contact them. Luckily, they were preparing a publisher booth for Art Basel, and I was travelling through Europe. So I went to the fair, and that is how I met Benjamin. One year later, he contacted me and proposed to publish some of my work.

A: How many of your zines did Nieves published?

H: Something like 10 or 11. Not only zines, but thicker ones too, like books. We are currently preparing one for the next New York Art Book Fair.

A: After he started publishing you, did you continue to publish your own zines?

H: Yes. But the format is a bit different. Recently, my zines became much easier to make. They are very light, like 4 pages.

A: How many copies do you usually make?

H: Something like 50 copies. Since two years ago, there is a new very small book fair called Tokyo Art Bookake Fair. My friend Ken Kagami and I usually sell our zines and small editions together on a small table. Since this fair started, my way of making zines has changed, and it became even simpler. When I publish by myself, I don’t need to make several pages, I can publish very fast depending on the idea that I had.

A: How did your publications became so simple?

H: It depends on the project. As you can see on my website, my latest editions are even lighter than zines. Like this postcard, which is an actual calendar

- for February 2222.
- A: Yes! One day we will be able to use it!
- H: I am currently preparing a solo show with works about games and puzzles, so a lot of my recent publications are puns or jokes. Like this sticker written «ハズレ» (hazure) which means "lost", it refers to these candies that I bought when I was a child. They had a ticket inside that would make you win a free candy sometimes.
- A: I had this kind of candy too, when I was young!
- H: I also created a matching (or memory) game recently. It is really difficult because it represents Japanese coin change, and a lot of cards look alike.
- A: What is this one?
- H: It is called "Shop Catalogue". In 2013, I found a second hand shop by chance in Shiba. It was really old and full of many many things. They were selling everything, but very few thing had a price tag. So I asked the shop staff about all the items that I liked and photographed. As you can see, at the end of the zine is the price list of every object.
- A: Wow, they are all very very cheap. So did you show the zine to the shop owners? What did they say about it?
- H: Unfortunately, when I went back with my "Shop Catalogue", the place had closed definitely.
- A: So they were never able to use it!
- H: No, what a pity.
- A: There is something very specific about your work, which is almost naïve. How do you define your way of working and your drawing style?
- H: I like to keep things easy and simple. I experimented many styles, and it is still changing. I work by elimination; I try to keep things as simple as possible. I am always looking for what I can take off, rather than what I can add up.
- A: So is your way of working rather spontaneous?
- H: Some drawings I do very quickly, like sketches, others are the result of a more thoughtful process. But in appearance, they all look very easy.
- A: What are the things that you draw? How do you usually work?
- H: I like to draw trash, trash bins.
- A: Why trash?
- H: I don't know. I like that the trash is a random composition, that it is always the same and always different. I am also working a lot on games recently, absurd games, like the ones I showed you. I like to consider the city as a game, and the trash is the best expression of that. There is always something playful in my works, they are almost games or riddles.
- A: I am doing this interview backwards, so here are the questions I should have asked in the beginning. How old are you?
- H: I will be 40 in September.
- A: Are you planning a big party?
- H: I should!
- A: Did you study art?
- H: I studied illustration, and I occasionally work as an illustrator.
- A: Do you work differently when on a commercial job?
- H: Yes, because I have to work with the client. But they usually know my work and they know what to expect.
- A: Who are your favourite artists, living or dead?
- H: I love the work of Philip Guston and the big shit sculpture of Paul McCarthy. And of course, I like to work with Ken Kagami.
- A: How does an artist work in Tokyo, do you have a studio, a gallery representing you?
- H: I am preparing a solo show in a gallery in a couple of weeks, but it is my first show there, they are not representing me. There are not many collectors in Japan anyway. I work from my home, so I make small works. As you know, Japanese homes are quite small.
- A: Do artists work together in Tokyo?
- H: Yes, there are a lot of collaborations.
- A: What is important in what you do?
- H: I would say humour, not taking things too seriously.
- A: I am out of questions. (Laughs) What question should I ask you?
- H: Maybe about colours?
- A: I didn't ask because I haven't seen any of your work with colours.
- H: I usually work in black and white with a ballpoint pen, but I started painting recently. So obviously I use colours in my paintings. It is quite new for me. Painting is a very different way of working for me. I like to invent my own rules to make my work. So a new medium is opening a new field for me.
- A: So does that mean that your work is controlled?
- H: It is free within a frame that I create myself. So it works really well with the page and the publication constraints.

Masanao Hirayama

SHOP CATALOGUE (5104)

Edition of 300

Published by RONDADE

(C)2013 Masanao Hirayama and RONDADE

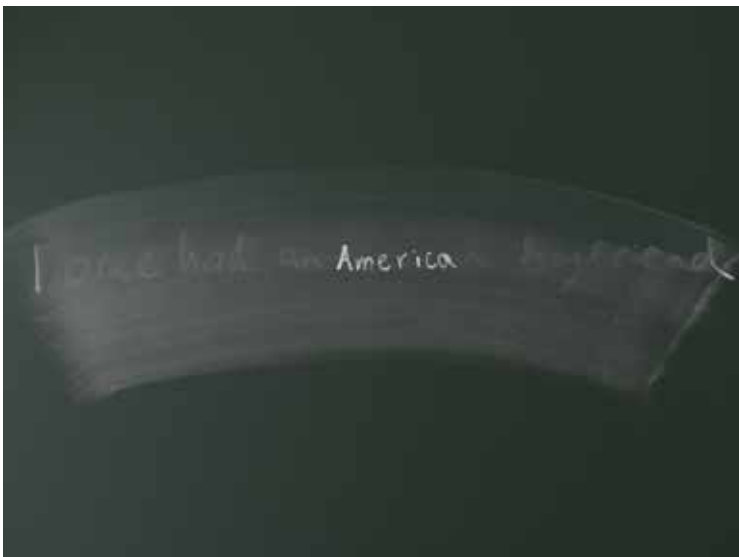
American Boyfriend

On 2012/04/18

Ikuo Shinjo's *Okinawa wo kiku* [Listening to Okinawa] reveals the political structure of postwar Okinawa, which according to the author, had been built upon the strong homosocial bond between Japan and America. Stuck in between the two, Okinawa is forced to be de-masculinized. The Okinawan men, struggling to regain their deprived masculinity, conceal the presence of people who do not follow their sexual norms, mainly the sexual minorities. The book unraveled the uneasiness I felt while living in Okinawa. The author's words in the book's conclusion felt especially poignant to me:

of Okinawa and its political environment. In other words, while earnestly trying to be a part of the struggle by Okinawan people to acquire political independence, I was constantly repelled, physically and psychologically, by the masculine desire of Okinawan men that surfaced in the midst of such collective struggles [. . .] Infuriated to see the falsification of the memories of the battle of Okinawa, as well as the presence of the American military bases that continuously caused disturbances, I strove to be an advocate for the Okinawan voice. Yet, simultaneously, I often found myself confronted by the intense sexual discrimination that existed in the society. I had no idea what was hurting me so much, and how to put the agony I felt into words. I was just confused without a clue.

Ikuo Shinjo, *Okinawa wo kiku* [Listening to Okinawa] (Misuzu Shobo, 2010)



Little after I turned 30, I was struck with an intense feeling of anxiety; life became exhausting and I started to spend days in desperation. I was well aware in my twenties that my unresolved attitude towards my sexual identity often put me in despair as I kept failing to find a right place in the hetero-normative society. But in addition, I started to realize that my increasingly self-destructive behavior was interlocked with the colonial status

Like the author, I had difficulty coping with my own sexual identity. For me, as a teenager, living in Okinawa seemed impossible. When I was there I often felt intense discomfort for reasons I couldn't specify. I left Okinawa at 18 and then moved to New York City at 21. There, I began to deal with my sexuality at last. But my problem has since been suspended and I have now turned 30.

Eutoshi Miyagi

ニヤキフトシ



One of the purposes of *American Boyfriend* was to find out the reason why Okinawan society seemed to brutally conceal the presence of homosexual relationships. In order to confront such repression, I once made up a fictional American man, a soldier, whom I would meet and fall in love with in Okinawa. I thought I needed to start from an intimate scale, by first de-politicizing “America” to investigate the political situation of the islands. It was also an inquiry into the possibility of a romantic relationship between an Okinawan man and an American man, which might have been formed in a clandestine manner and remained hidden. “Don’t Ask Don’t Tell,” which remained effective until recently, could be one of the reasons for the invisibility. I believe there is a hope in the possible romantic relationship

between the two; for now the relationship seems carefully concealed by politics and society.

I imagine the fences falling. I imagine the vast, green forest that was once a military base. I imagine the tranquil sky. I imagine two people—two men, two women or both. I imagine an American and an Okinawan, or an Okinawan and a Japanese walking through the forest and reaching the ocean. Maybe, the difficulties of the present times are merely replaced by other difficulties. A form of violence replacing another. Yet, I want to see what they see. I want to see the world where the fences are gone, revealing the horizon in front of us, with the glittering waves washing at our feet. That would be nice.

On 2013/03/05

I recently discovered that the island where I grew up suffered sporadic air raids during WWII. There were even incidents in which the locals were killed by the stationing Japanese soldiers. When I was a child, the adults told me that the island never suffered damage of the war. Perhaps they were concealing the horrific past to heal the wounds caused by it. The story of the men who drifted ashore on the island, which I thought was a fiction my friend made up, turned out to be true. The men, deserters, left the war-devastated mainland Okinawa on a small boat at night, survived the night storm and were washed up on the island.



I was becoming delirious. The glowing sea sparkles increased as the waves got harsher. Soon they turned into the swelling crowd of skulls surrounding our boat. The skulls cursed at us, "don't you escape, don't you leave us behind."

Norio Watanabe, *Nigeru Hei* [Fleeing Soldiers] (Bungeisha, 2000)

It happened a little before the Battle of Okinawa ended in June 1945. At the time, a small number of Japanese soldiers were stationed on the island. They had long lost contact with the headquarters and had no idea of what was happening on mainland Okinawa. The presence of the deserters, who

knew Japan's defeat was near, disturbed the soldiers who still believed in their victory. When the battle ended on the mainland, the Americans sent their armies to the island to build a temporary military camp. Some of the deserters managed to surrender immediately. The Japanese soldiers became paranoid: they engaged in sporadic gunfights with the Americans, and went as far as killing the



remaining deserters and the locals, labeling them as spies. All the while, it was said that the leader of the Japanese soldiers kept a mistress, a local girl, who got pregnant.

Even now that my grandparents have passed away, I am still not sure if I can ask my parents about the island's past; it somehow feels ethically wrong. With a few clues I get from books, I am beginning to have a clearer view of the history of the island. I discovered that the deserters were washed up to the beach by Y's house.

It was where we ate Blue Seal ice cream together when we were 16. And it was where we had a bonfire with our former classmates when we were 20. We gathered at the beach at night after the coming of age ceremony with beer cans in our hands. I was living in America at the time and was back in the island for the ceremony. It had been quite a while since we all last met. The beach was incredibly dark at night and the sound of waves was surprisingly loud. Someone started a bonfire, but nobody seemed to care; some were looking up at the stars, some were lying on the beach, others were walking into the woods. I distanced myself from the sad bonfire and walked towards the water. The wet sand on the water's edge felt soft in my hands. As I dug into it, I found some glowing things. On my hand,



they emitted a pale, blue glow. It was too dark to see what they were but their organic glow suggested that they were alive. "Sea sparkles," I said to someone standing beside me. It was Y. Indifferently sipping his beer, he said it might just be the phosphorescent

parts of a night fishing float. His profile was delineated by the soft orange of the bonfire. He seemed a bit weary, but he was still beautiful. Someone started to play an old sad song on portable speakers. "Very sentimental," Y laughed. "It's Marlene Dietrich," someone answered. I put my hands in the water, releasing the glowing something into the cold ocean.

Texts and photos by Futoshi Miyagi
Extracts from "American Boyfriend"
www.americanboyfriend.com



Futoshi Miyagi was born in 1981 in Okinawa. The island is the territory of Japan which is the furthest from the main archipelago. Since WWII, Okinawa has been hosting an infamous American military base known for the impunity of its unruly soldiers. The people of Okinawa therefore nourish a strong anti-American feeling, which is the starting point of Miyagi's "American Boyfriend" project.

After studying in the United States, he now lives and works in Tokyo where he promotes artists' books and zine culture through the bookstore Utrecht and the Tokyo Art Book Fair. He is also the co-director of XYZ collective and the creator of the queer zine OSSU.

There should be a zine by Ken
Kagami glued here.
If there is not, then your copy of
ARTZINES is incomplete.

Ken Kagami

加賀美健

"If you shout "poop!" on the street everyone's going to freak out, but if you do it in a gallery then it's art. It just fascinates me."

"So, there isn't much thought behind the characters I use. I should say, though, that using motifs everyone is familiar with is a big part of my work process. It makes it easier for people to interact with my artwork."

"I'm not interested in artwork with a message, or in artists who make that type of stuff. I like art that gets me to think in a weird way better. You can interpret it in different ways. My art has also been interpreted in various ways, like when one critic overseas said it looked like "the trauma of a childhood abuse survivor captured in art." I'm fine with that."

Quotes from Ken Kagami's interview on:
<http://cats-forehead.com/journal/interview-with-KenKagami.html>

On the right: Ken Kagami, 3?B?, Tokyo,
Self Published, A4 folded into A7
format, Photocopy, No date, edition
size unknown.



Kotori Ten

“ Kotoritenは、小鳥に関する作品を展示するエキシビションです。世界中の友人達やデザイナー、ミュージシャン、イラストレーターにかわいい鳥を表現した作品を作ってくれないか、と依頼し、展覧会を開催しています。また、ことりを扱った本などの制作も行っており、ウェブサイト、本屋、ポップアップストアやイベントでご覧頂けます。 ”

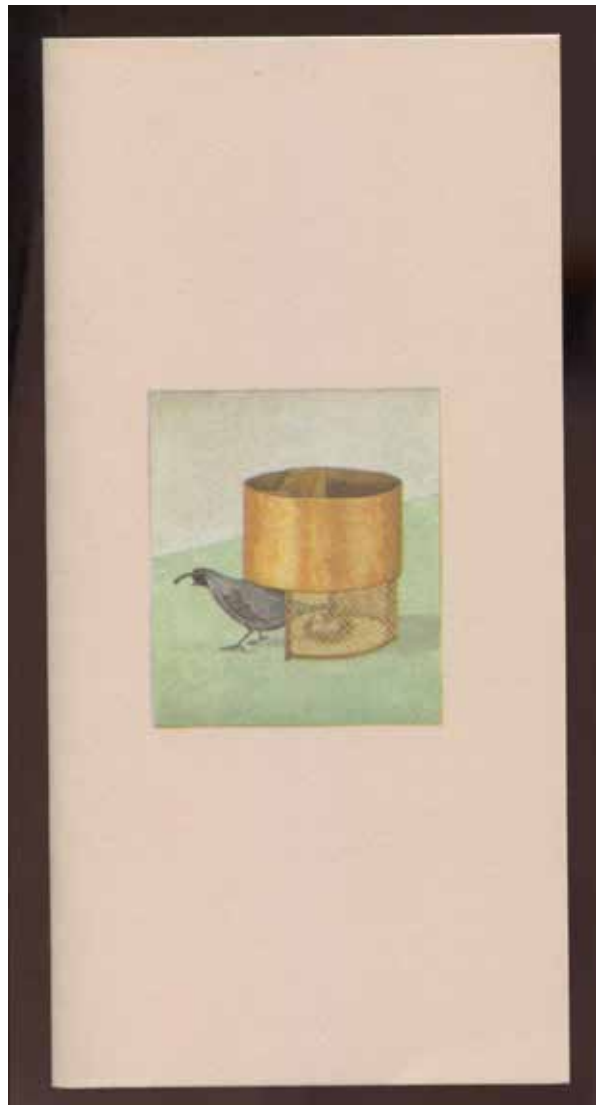
Kotoriten [2009-2013] organizes exhibitions about small birds. They ask friends, artists, designers and musicians from all over the world to make works related to small birds and curated two - exhibitions in 2010 and 2012.

I found the zines of kotori ten on the “Bird” shelf at the Utrecht bookstore. Indeed, in this bookstore specialized in artists' books and zines, there is a section for books related to design or fashion, one for periodicals and artists magazines, and another one for books and zines dedicated to birds. The publications of Kotoriten occupy a large section of this shelf, along with books about pigeons and others flying species.

When I pulled their zines one by one, I was first struck by the unavoidable cuteness (Kawaii!) of these objects, and then by the preciseness of the drawings, of the printing and book design. Kotoriten is a collective of illustrators, designers and artists that publishes artists from all around the world who share a common love and admiration for birds.

My favorite zine is *Works and how they are appreciated* by Ryuto Miyake who imagines interactions between wildlife and famous artworks by Western avant-garde artists. On the left is a very interesting association of a blue crane and Ellsworth Kelly's *Blue red Rocker* (1963), on the right is the cover of the zine that confronts a 2006 work by Canadian artist Robert Gray Murray titled *Pointe au baril VIII* and a Gambel's Quail.

<http://kotoriten.com/>



Left and Right:
Ryuto Miyake, *Works and how they are appreciated*, Tokyo, Kotoriten, 2013, 11 x 22 cm, Offset, 20 pp.



日本 日本



FOOD TIME

Kotaro Inoue

井上浩太郎

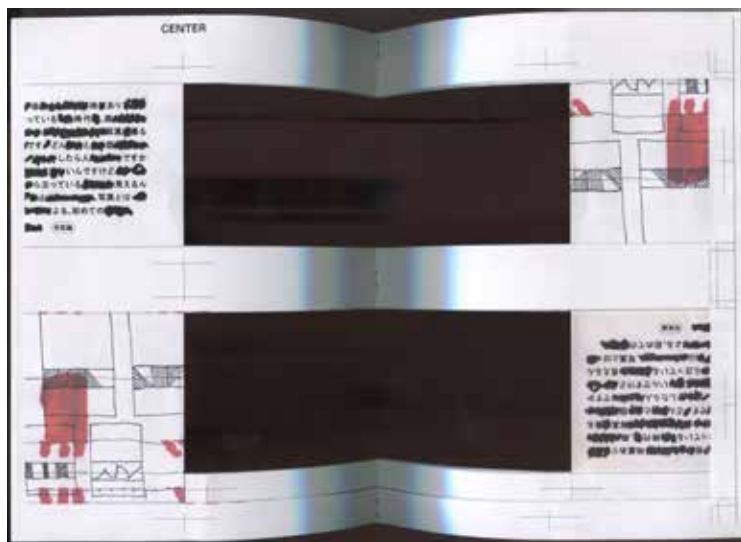
I don't remember how I came accross Kotaro Inoue's website, but I know that it intrigued me to the point where I wanted to meet the person who was behind that work. The address of his personal website is <http://1203.xxxxxxxx.jp/> (for real), and his email is w1t2u0o3i@hotmail.com, so when I met him for an interview, I still didn't know his name!

As he was telling me about his productions, things did not become clearer, as he started by telling me: "I brought a lot of things, but I don't know if they are zines." And indeed, what he showed me was confusing: pieces of scrap paper printed over and over, wrinkled, cut and sewn, and all were unique works. "I think I am too lazy, that is why I don't make many copies of my zines" he said. After he unpacked everything he had brought, I felt like in the middle of laboratory. The work of Inoue is a sort of Research and Development lab for zinesters. He has a lot of ideas, very original ones, but once he has materialized them, he instantly becomes disinterested.

Inoue mostly works as a designer, for the Tokyo Art Book Fair among others, it might be why he is not so sure about transforming his experimentations into actual editions. He would like to be also an artist, but in Japan, nothing makes it easy.

There are no grants, no studios, no critics, and if you want to exhibit your work, you will have to rent the gallery (as there are no collectors to buy your work.) In this context, it is much easier to be a designer or an illustrator, which is an actual job, when being an artist is often considered as a hobby.

These kind of remarks may seem gratuitous, but they are true, and they help to understand the work of some Japanese artists who have a lot to say, but don't have any space to express themselves.



The "zine" on the facing page and above is a word play: When it is closed, it has the shape of an E, but when open, it has the shape of the chinese ideogram "日". Kotaro Inoue gave it two titles "E日本" and "良い日本", which sound the same but can be understand differently. "E日本" refers to the two forms the book can take, it should be read as "E 日 book", whereas "良い日本" means "good Japan", but they both sound the same...

<http://1203.xxxxxxxx.jp/>



fumiko Imano lives in Hitachi, in the Ibaraki Prefecture. As I haven't been able to meet her when I was in Tokyo, she was kind enough to answer a few questions by email.

Antoine: Can you please introduce yourself?

fumiko imano: i'm fumiko imano. 42 years old. woman.
i call myself "artist".

A: What can we find in your zines?

fi: i prefer to call them "self published books" because i didn't know it was called zine when i started making them, and "zines" are too popular these days so i don't want my books to be one of them. in my book, you can find my life but you will see it in your way.



fumiko imano, 植物とあたし – plants and me, Hitashi, Self-Published, 2014, 21.3 x 15.0 cm, 48 pp.

fumiko imano, I Hate Photography!, Hitashi, Self-Published, 2009, A4 format, Photocopy, 36 pp.



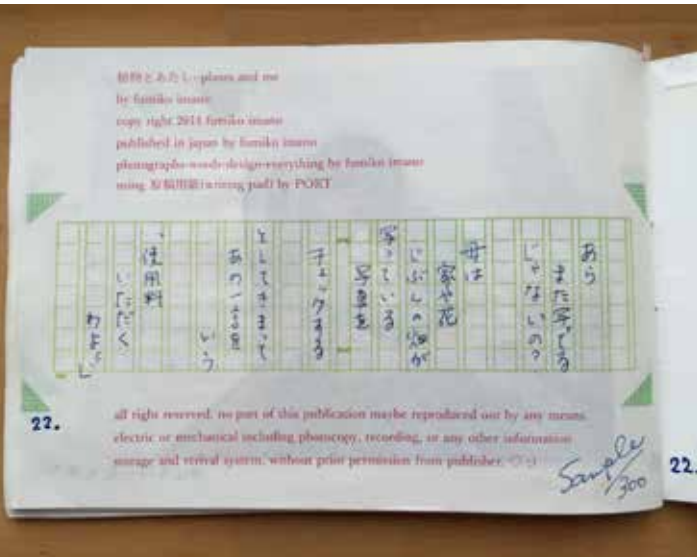
A: Why do you make books?

fi: i make books because i didn't know any publisher who would publish my work, and it was quick and easy to make a book by myself. (waiting is the most hateful thing for me.) this way i could have complete freedom in it. my books are some kind of sculpture called "book." if one makes an exhibition, you have to go to the place, whereas books can fly anywhere and be your own travelling exhibition.

A: How come most of your photos self-portraits?

fi: in the very beginning, it was for self recognition because i had (have) complex about my appearance.

fumiko imano
イマノフミコ



when i studied fashion photography, i couldn't collaborate with anybody because i was such a self possessive person that didn't wanted to give credit to anybody else. it was because i strongly believed that if i collaborate with somebody else, it would no longer be my work. also, if i take pictures of myself, i can shoot anytime, any moment.. through the repetition, seeing myself became kind of therapy...

A: Why do you hate photography?

fi: if you love doing one thing,
there will be a time you will
hate what you are doing.
i also hate self-portrait
sometimes.
it is about love and hate..

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Jiro Ishikawa

石川次郎



NIHONKAI
ぬうど

98年製作のサイケ本シリーズ 8号目! ドカーン
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Shown by a common astronomer, the
Progress was slow, and each day Be
waited the arrival of new fragments
operations at the site. Sometimes days
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ange between only 750 and 1,100 c
aman cranium holds about 1,400 cc.)

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