

THE LITERARY AVANT-GARDE IN JAPAN: VOU RESEARCH NOTES

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I. *Background and Introduction*

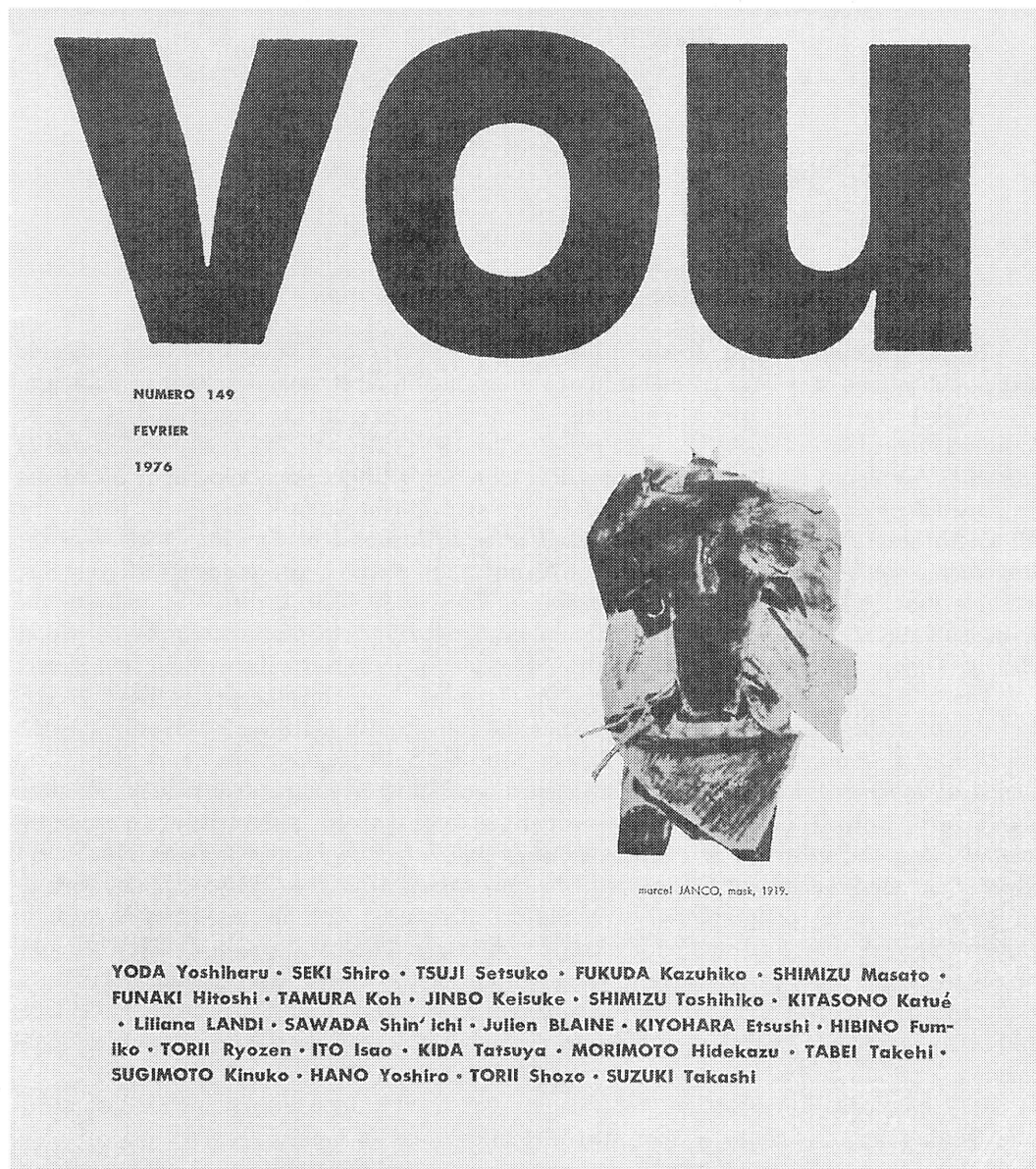
Recent academic interest abroad in Japan's avant-garde practitioners have been indicated in the publications of several critical studies and through a recent major exhibit of photography. English translations and applications of critical theory on key essays and poetry by Nishiwaki Junzaburo (1894-1982) were published in Hosea Hirata's *The Poetry and Poetics of Nishiwaki Junzaburo* in 1993 (Princeton UP). John Solt's 1999 critical biography *Shredding the Tapestry of Meaning: The Poetry and Poetics of Kitasono Katue (1902-1978)* is the first full-length biography of this poet and visual artist in Japanese or English.¹ (Solt uses the Francophile spelling chosen by Kitasono for his interactions with overseas poets.) Miryam Sas, in *Fault Lines: Cultural Memory and Japanese Surrealism* (2001), critically analyzes the writings of the above two poets—offering alternate and complementary readings—as well as offering insights into the writings of a third important Japanese Surrealist—Takiguchi Shuzo.

The trinity of volumes above regarding Japanese experimental poetry have greatly contributed to the fields of intercultural studies and comparative literature by investigating the influence of European movements on Japan. Solt and Sas recognize that more research is needed as Japanese avant-gardists' creations are qualitatively comparable to their Western counterparts' work. Many masterful artists continue to be ignored by the critical art establishment of Japan. Exemplary of how Japanese critics ignore their own nation's artists is the recent exhibit "Yamamoto Kansuke: Conveyor of the Impossible." Kansuke (1914-1987) had embodied Surrealism in his photography, yet composed his works with an individual, ephemeral manner shunning the visual shock for esthetic, subtle effect. Solt was responsible for bringing the photographic work of Kansuke to the attention of the Tokyo Station Gallery curators, resulting in Kansuke's first exhibit in 13 years and his first book ever (Tokyo Station Gallery, 2001). Comparable is the trend for foreigners, rather than Japanese, to practice traditional Japanese arts and crafts. Why must an "outsider" enlighten the Japanese to appreciate their own native, accomplished artists? One senses that Solt, a Japanologist and independent, avant-garde scholar, is acting—reluctantly—as an endorser of Kansuke's work.

Often Japanese Surrealist works are attacked by critics under the automatic assumption that the works are derivational. Since Surrealism is a foreign movement, Surrealists here often require endorsement from the Western establishment for recognition. Japan was not considered significant as indicated from its absence in the "Surrealist Map of the World, 1929." Later

¹ The Japanese version of *Shredding the Tapestry of Meaning*, is slated to be published by Shichosha Press next year translated by Hara Seikichi, Yarita Misako, Ogawa Masahiro and Yamauchi Koichiro.

FIG. 1 Cover



Source: *VOU* 149, 1976

in 1936, Surreal formulator Andre Breton learned from a Japanese artist visiting Paris that there were five-hundred artists and poets in Japan who thought of themselves as Surrealists (Solt). Kansuke's work may be interpreted as a dialogue with artists like Dali, Magritte and Man Ray. (Fig. 1) Certainly most Japanese Surrealist practitioners were translating their European counterparts. For example Kitasono translated Eluard and Mallarme, Takiguchi translated and later met Andre Breton and Takiguchi's "Seven Poems" contained in *Takiguchi Shuzo no shiteki jikken, 1927-1937*, carried the title of seven different artists like Max Ernst and Dali. In *VOU* issue 129, a photograph taken of Ezra Pound in Paris (in front of a sign with "Tokyo" printed in calligraphic hiragana) by Kodama Sanehide appears. Ezra Pound corresponded with Kitasono Katue from 1936 to 1959, arguably the longest relationship between an important Western poet and a Japanese poet. (Pound's theory of the ideogram for his Japanese counterparts were ironically reversed. Instead of flaunting the kanji to seek Westerner's easy acceptance, *VOU* members used roman letters instead).

Relating to the work of Kansuke, Solt notes that the types of Surrealism practiced in Europe varied widely in style depending on the artists. So Salvador Dali, René Magritte, and Yves Tanguy to name a few, not only create their own brand of esthetics but their artistic creations evolved with time as do the creations of their Japanese counterparts.

Kitasono founded the *VOU* Club in 1935 and continued publishing the organ *VOU* (Fig. 1) until 1978, "one of the twentieth century's longest-lasting poetry magazines committed to avant-garde principals." (Solt) Kitasono co-wrote "A Note: December 1927" which is considered the first manifesto of Surrealism in Japan. Sas offers an excerpt from Kitasono's essay "Recollections of *Rose, Magic, Theory*" to explain the origins of Japanese Surrealism. The *Rose, Magic, Theory* group (which published the manifesto in its organ of the same name), was as Kitasono writes, "more interested in developing a world of Surrealism that would be original to Japan." (Sas) Though Japanese artists, particularly *VOU* Group members absorbed foreign movements quickly, their creations are refined, advanced, and unique.

This brief and incomplete sampler intends to draw attention to several members of the influential literary coterie, *VOU* Club, founded by Kitasono, which counted Kansuke as a member. First, *VOU* artistic concerns and practitioners are introduced, next, several recent translations of poems by former *VOU* members are offered along with profiles (of Kuroda Iri, Torii Shozo and Takahashi Shohachiro) and observations of representative works. Finally, the section "An Introduction to Japanese Visual Poetry" precedes a sampler of visual poems by Shimizu Toshihiko, Shohachiro again and Tanabe Shin.

For members of the *VOU* group, as Kitasono often stated, "Poetry is the passport to all the arts. Anyone who wants to do something in the art world must grasp his own 'poesy'." (Solt's translation from *VOU* 61, 1958) Like Jean Cocteau, poetry for him became a lifestyle. Kitasono instigated a poetry happening called *VOU* Station in 1936 at the Hibiya Electric Club, considered the first modern poetry reading in Japan.

Most recognizable figures who received initiation into the *VOU* Group were film-maker, playwright and tanka poet Terayama Shuji (1936-1983) and Tamura Ryuichi (1923-1998). The best-known living former member of this group is Shiraishi Kazuko (b. 1921) whose pioneering experimentation continues to warp the boundaries of poetry by incorporating not only improvisational jazz to her verse, but also didgeridoo, Butoh and even Flamenco dance in her poetry performances. When Shiraishi was seventeen, she met Kitasono with poets

Kihara Koichi and Murano Shiro.² Kitasono would then soon recognize the talent evident in her poetry. She first performed her poetry with live Jazz in 1961 with the improvisation of the band Five Brothers. In Europe, particularly in Germany, several collections of her poetry are being published. Her last significant volume of works translated in English, *Seasons of Sacred Lust* was in 1968, edited by Kenneth Rexroth (New Directions). Finally in the upcoming few years, New Directions will publish a selection of new translations of her recent poetry.

Among other important living VOU poets who deserve further literary excavation are Ema Shoko and Tomotani Shizue (who were given duly needed treatment by Sas in *Fault Lines*), Ando Kazuo, Okunari Tatsu, Shimizu Masato (a *Sei-en* contributor) and Yoda Yoshiharu. Ando Kazuo is an avant-garde painter and poet. He published and edited *Poetry of Today* and is a main member of *gui*, which is edited by well-known trumpeter Okunari Tatsu. Kuroda Iri had his petite exquisite books of poems published by bookmaker, book collector and VOU poet Torii Shozo. Tanka poet Yoda Yoshiharu publishes work in the journal of diverse writings by specialists in many disciplines, *Le C'arosse D'or*.³

² During John Solt's slide show on the photos of Yamamoto Kansuke on Sep. 9, 2001, Shiraishi Kazuko recalled that she first met Kitasono with poets Murano Shiro and Kihara Koichi when she was seventeen years old.

³ Without the resources of Sugimoto Teruo, rare arts books dealer and editor of *Le C'arosse D'or* and tanka poet Yoda Yoshiharu, this paper would not have been conceived; my gratitude to both is deep.

II. *Translations and Profiles*

Five Poems by KURODA Iri

COBALT GREEN

anise liqueur
figs and green grapes

grey freighter
juts out from Canale della Guidecca

she is on the pier concerned about lice
she is Andre's lover

below shoes, the cobalt green ocean

here at Harry's Bar in Venice⁴

CAFE FLORIAN

Café Florian window pushed:
the night San Marco Plaza light
Mozart-minuet like is dancing

CARAPACCIO

Carapaccio's sketch of women: are those pearl necklaces they're wearing, or black laced garters
they're wearing...I wonder

⁴ Translation by John Solt, printed here gratefully with his permission.

CARNAVAL DE VENISE

San Marco Plaza

On days of falling snow
and days of soaking water
there's no woman in Malarmé's fan but
underneath the mask, Elizabeth must be nice

Cirque Cruss

Circus of horses at Canpo Sanjero the circus of horses
everyone's horseback a man's already dreaming
the circus spot is like a flower in the mouth of a bottle⁵

Born in 1929, Dr. Kuroda, physician by profession, was a member of the coteries Attack and VOUE. His best known volume is *Something Cool* (1958) and his most recent is *Cocaine* (1994). *Cocaine* is one volume of a three booklet set published on identical paper and design by Torii Shozo.

The other two are *Ichijiku no seibutsu* (A fig's still life [1993]) and *Benisu no furinso* (Venus' bell-shaped corolla). The four poems following "Cobalt Green" above are from *Venus' Bell-shaped Corolla*, also published in 1993.

Like Shiraishi, Kuroda evaluated the work of the Beats highly. The poetry written by two Black Mountain school poets, Robert Creeley and long-time Kyoto resident Cid Corman, are also respected by Kuroda. (Corman's journal *Origin* became an influential American avant-garde journal where, among other poems and prose by those outside the American literary establishment, he published his translations of Basho and Kusano Shimpei.) Like Corman's work, Kuroda writes short poems which gracefully capture the moments when images come alive. It's no coincidence that Kuroda admires Corman's famous volume *Sun Rock Man* which Corman had written in Matera, Italy.⁶ Kuroda too exhibits a love of Italy as indicated by the titles and subjects of his poems presented above. Corman's titles and subjects from *Sun Rock Man* include "No Way: Via di Sette Dolori," "Casbah (Tricarico)," and "La Signorina" sharing a kinship of elegant sophistication found in Kuroda's poetry.

⁵ Encouragement by Kuroda Iri to translate the original poems is appreciated, as is editor Shima Yufuko's permission to reprint my English versions here.

⁶ Private letter from Kuroda Iri, March 30, 2000.

Four Poems by TORII Shozo**NUDE FANTASIA**

dried moon falls

so dark
blue striped
profile

eternity's whiteness
curved line's heaviness
shade's wound

inside
cut glass
one and only
time

burning parafin

sunlight fragment
picked up by
wind's shaking hands

then
color fading
black hydrographic chart⁷

⁷ Translation by Solt, permission for reprint gratefully received.

NEGATIVE SCENERY

Facing southward,
 an overpass extends.
 At dusk
 Bosch's town
 is a mask of
 melted fish bones.
 Wingless birds
 falling into disorder
 float, frolic...
 The inner blinking desire of a glass door
 of an underground cavern
 in an old cracked castle
 while its labyrinth's shadow
 is disappearing:
 to become small segments of wind
 swirling uplifted.
*How can the world be tranquil?*⁸
 The man standing on the overpass.
 It's hardly possible:
 Shining from the headlight, René Magritte.
 There's a boundless desert through
 the guy's backside.

⁸ I am grateful to poet and translator Koriyama Naoshi who informed me that the line *How can we be tranquil with the world?* is a line of mnemonic verse to aid the learning of the hiragana. The full verse continues:
Though their colors are rich, the flowers are to fall.
How can we be tranquil with the world?
Today we are out of sync with life
We don't even dream shallow dreams
Can't get drunk on daily joys

THE GLASS NUDE

Once
 on the blue atmospheric pressure of the sea,
 floated one
 transparent conical figure;
 its shadow's

white
 ecstasy
 is black.

The inner black
 of the white
 with
 the inner white's
 black's
 tragic explosion
 now stretches
 for the time to die.
 Immortality's space is corroded.
 Only
 the reflected image of solitude:
 there was a parabola

SMOKE'S PORTRAIT

nude-of-man-spot
 and quietly sitting
 at blue space's motionless season's inside
 fingertips drip despair: black memory's innards expand
 wind—whip—like—rings
 Friday's weeping-wall together twilighted
 opal's winter

No Way!

Always intuitively there is an alabaster woman
 looking up, but the building's structure leans
 It is there, bleak, square

Why?

Gloomily deeply
 Scar smog is the armpit
 The table-topped pencil's wick wets⁹

⁹ I am grateful for Shima Yufuko's permission to reprint Torii's poems here as well as encouragement and support from Shozo's wife, Torii Fusako.

Torii Shozo edited and published the journal *Trap*, and was a book designer and collector. "Negative Scenery," his death poem (written in 1994), appeared in the second issue of *Electric Rexroth*. His original poetry is marked by ironical beauty, horrific humor, sharpness of image, eroticism and is peppered with the use of the plurisignative Japanese "no," a style much copied by Tamura Ryuichi (1923-1998), Yoshioka Minoru (1919-1990) and made popular by Kitasono.

Personification for humorous effect is a technique used by Torii. How can there be a fragment of sunlight which is not solid matter, and further, how can it be "picked up by wind's shaking hands?" The image of the wind shaking hands is so refreshingly personable and unexpected that the reader enjoys taking part in attempting visualization of this physical impossibility. In "Negative Scenery," Torii not only refers to the Netherlandish painter Bosch, whose work is considered a precursor to Surrealism, but Belgian René Magritte too. To speculate, since Torii stayed mostly in Shizuoka and Bosch strayed rarely from his home town of Brabant, the two may have felt a kinship in being solitary. Identification with one of the major practitioners of Surrealism seems pure with Torii's evocation of Magritte's name. Torii identified with the vast desert of the void with humor on his deathbed.

One Poem by TAKAHASHI Shohachiro

FIRE: NEGATION:

Hope
's steel bro-
ken

Flash
: search-light:

such a slender
Bone
: system

A
Needle
is that boom

flutter-
in'

duck-
like laugh

splend-
id
purple concrete:¹⁰

¹⁰ I am grateful for the support and permission by the author to translate and publish this poem.

Takahashi Shohachiro (b. 1933) is best known for his pioneering work in the field of visual poetry. In 1961 he had his first one-man exhibit in Tokyo. He contributed to the CD Audio/Rom *Poesie Concrete Japonaise* (Le reveu Son@rt) with other Japanese colleagues in 1998. His work was on exhibit at Gallery Oculus in Tokyo in the spring of 2000. In German, reference to his work is made in "Stuttgart-Tokyo und Zuruck" by Reinhard Dohl and Kamimura Hiroo (posted at reinhard-doehl.de/stgtokyo.htm). He is one of the more productive creators regularly appearing in *gui*, *Sei-en*, and δ . In *Sei-en* he designs the visual accent to John Solt's short poetic offerings; much like the Surreal parlor game the Exquisite Corpse, but comprised of both image and word for surprising, spontaneous, and often humorous effect. Shohachiro reserves his own current adventurous visual collage-like compositions in δ , whose inception is of historical interest relating to VOU (Figs. 7-13). Shohachiro fuses roman letters with kanji, hiragana, and katakana in unpredictable ways on a background of fragments of images. The titles themselves are integral parts of the artwork-poetry. They are often bilingual or in English only (rarely solely in Japanese), or at other times the kanji acquired in the piece are simply given its literal English equivalent in a few words, as in a legend in a map, to facilitate bilingual readings and exact expression. Similarly, Takiguchi's "Liberty Passports" (several of which are reproduced in *Shuzo Takiguchi and Toru Takemitsu*, Setagaya bungakukan [1999]), were booklets containing "fragments of Japanese, French, English and German, written by himself and other poets..." as a way to "transcend the boundaries of national language and of the traditional genres of literature." (Sas) Like Concrete or Visual Poetry, the liberty passports shared a similar accessibility since little translation if any, was necessary.

Iwamoto Shuzo and Kitasono collaborated on three magazines, *Hakushi* (Blank paper), *Madame Blanche*, and *VOU*. After splitting from Kitasono, he started his own coterie *Cenacle de Pan Poesie*. Tsuji Setsuko (1927-1993) was one of the more "uncompromising and dedicated contemporary avant-garde photographers of Japan." (Solt) In addition to *VOU* (though not necessarily overlapping), she was a member of *Pan Poesie*. The quarterly *Sei-en* has its lineage in the Iwamoto Shuzo side of the Kitasono connection. Kawamura Yoichi (1932-1995) who later founded *Sei-en*, was associated with the groups *Pan Poesie* and *Sakka* (Novel).¹¹ The new editor of *Sei-en*, Shima Yufuko publishes Shiraishi Kazuko's column on *VOU* and Modernism.

III. *An Introduction to Japanese "Visual Poetry"*

Kitasono Katue arguably made his most significant contribution to the international avant-garde through his particular brand of Visual Poetry. One of the co-founders of Concrete Poetry, Haroldo de Campos, invited Kitasono to send a poem for publication. Concrete poetry is a "type of verse in which words (or parts of words) are manipulated visually through the use of typography, color, or line arrangement to augment the intellectual and emotional content for esthetic effect." (Solt) Haroldo De Campos praised Kitasono's creation "Monotonous Space" as "the first concrete Japoem and the bridge for the movement in that country." In spite of the success of "Monotonous Space" (it was translated into several languages), he never

¹¹ Much gratitude to Shima Yufuko for instructing me on the antecedents of poetic Japanese avant-garde, especially in relation to *Sei-en*.

again sent a formal concrete poem, but instead would send poems as photographs (Plastic Poetry), which may be considered a sub-genre of Visual Poetry. His "Four Portraits of a Poet" is an example of this genre he created. It is a set of four images incorporating human-shape outlines of varying forms containing text in English and French. He preferred to use the camera for poetic creation instead because one can create poesy from everyday objects. Words, for Katue, were ambiguous modes of communication. The Plastic Poem facilitates a mode in which rhythm and logical meaning are not the primary concerns.

There were several sub-genres or categories of visual poetry listed in the contents of *VOU*. Among these types were: Plastic poems (Kitasono, et al), Popcrete poems (Shimizu), "Photo poems," "Poesie animation," "Block poem" (Takahashi), and "Paper poem." The Brazilian Noigrandes Group in 1957, according to Mary Ellen Solt, an early Concrete Poetry anthologist, "captured the interest of Kitasono Katue. Later, in 1960, Katue assisted in the presentation of an exhibition of Brazilian Concrete Poetry at the National Museum of Modern Art, Tokyo, organized by the Brazilian composer and poet L. C. Vinholes and the architect J. R. Stroetter."¹² The uniqueness of the Japanese language with its writing systems, in addition to the manipulation of French, German or English, into *VOU* members' visual arsenal facilitate Japan's practitioners to make original contributions to the international avant-garde.

Jazz critic-poet, Shimizu Toshihiko (b. 1929)¹³ produced many esthetically provocative and visually stunning poems. Shimizu would offer an ode to Augusto de Campos' "Eye for Eye" (1964) with his "Eye for Eye: A Popcrete Poem" in *VOU* (Fig. 6) four years later. Shimizu is the author of *Jazz tensei: Gendai jazz-no tenkai* (Transmigration of Jazz: The Development of Contemporary Jazz) published by Shobun-sha in 1987. As garnered from my small collection of *VOU* journals, his visual work in the late 1960s to the mid-1970s (sometimes called "Letter Pictures," for yet another sub-genre), deserve critical attention. An important theorist for *VOU*, he wrote extensively on the arts, especially on minimalism, Jazz, and the works of artists such as Andy Warhol (*VOU* 158). He also reviewed members' books of poetry, and his translations of Octavio Paz' essay "Marcel Duchamp or The Castle of Purity," was serialized in the mid-nineteen seventies in *VOU*. In his essay "The Historical Process of Visual Poetry and its New Aspects," Shimizu cites Guillaume Apollinaire's calligrammes, and works by Tristan Tzara and Stephane Mallarmé as progenitors of Visual Poetry. Shimizu was a member of the Retto (Archipelago) Group which intended to "unite artistic avant-gardism with socio-political avant-gardism." Former Retto member, poet, translator and editor Kijima Hajime notes "Poetic voices from citizens and laborers were collected and presented" in the *Retto* journal.¹⁴ But it was in *VOU* that Shimizu creatively and critically prospered.

Overseas visual poets Pierre Garnier and Julien Blaine are former *VOU* contributors. Kitasono translated Garnier's more prose-like verse from his "Perpetual Mobile" in *VOU* 118, 1969. Garnier founded the Spatialist movement in the 1960s. Spatialism sought to acquire the use of space as an aesthetic, in a formal and semiotically-charged field, that stressed the signifying power of the physical and literal space between letters. In the winter of 2000 he collaborated on an exhibition of younger Japanese counterparts showing their experiments

¹² Concrete Poetry -- A World View: Japan (1968, Indiana University Press) is online at <http://www.ubu.com/papers/solt/japan.html>

¹³ Poet Kijima Hajime first encouraged me to translate Japanese poetry and first informed me of the work of Shimizu Toshihiko for which I remain indebted.

¹⁴ Quoted in a letter from Kijima dated May 31, 2000.

with poems as objects provoking in the viewer-participant a variety of interpretations ("B & B: Book & Box," Tokyo, Gallery Oculus, Dec. 2000).

The most consistent overseas contributor to *VOU* was Julien Blaine, who now continues his prolific production of "Poeme Visual" in δ . As in Shohachiro's visual works, Blaine highlights the title as an integral part of the whole presentation. In several exhibitions held by VOU Group at Kinokuniya Gallery, sometimes called "Visual Activities," overseas members' artworks were presented and then published in the journal. So in a 1970 issue (no. 124), Yamamoto Kansuke, Takahashi, Kitasono and Julien Blaine are rejoined in poetic spirit in *VOU*. Another overseas participant in *VOU* was Jean-Francois Bory who also contributes to δ .

In the visual poetry field, Tanabe Shin (b. 1956, VOU pen name, Seki Shiro), is active along with fellow former member Sawada Shin'ichi (birthdate unknown). Tanabe became a VOU Club member in 1973. The group appealed to him because it was the "only little magazine for experimental poetry at that time."¹⁵ Tanabe continues one poetic stream of *VOU*'s lineage through his editing of δ . Tanabe wrote that after Katue Kitasono's death, "we had a little magazine *O* edited by Setsuko Tsuji... We picked out one word (letter) from '*VOU*.' It's pronunciation was left to the readers' preference. One could pronounce it "zero" or "oh." In general, we pronounced it "oh." After Setsuko Tsuji's death, we had the journal "d" (the Greek letter). I combined visually the number 0 and a hair..."¹⁶ Current *VOU* poets published in δ are Okunari Tatsu, Tanabe, Sawada Shinichi, J. F. Bory and Julien Blaine (Fig. 17).

Tanabe's own works are slick, steel-like surfaces at times cone-shaped as they curve down as the eye reaches the frame. With the addition of a few roman letters or at times kanji fused with a mathematical symbol or "equation;" the signs become animated in such bleak settings. The images are technically advanced through computer manipulation, so his work evokes an aura of Futurism. Seki Shiro's previous work too focused more on line and shapes rather than the word or letter. Tanabe's "Portrait of a Poet" (2001) and Kitasono's earlier "Four Portraits of a Poet" (1966) are similar overall in that both artists afford the poets, their subjects, with an ironical humor which is intensely esthetically-animated (Figs. 14-17). Radically different are the materials and approaches to using the visual image for poetic effect.

They are similar in that they both create a surface tension which hint at underlying strange and wonderful worlds. Tanabe's work is notable in its finished flannel (evident in apparel subjects), or a smooth steel veneer.

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¹⁵ In a letter from Tanabe Shin dated Sep. 4, 2001.

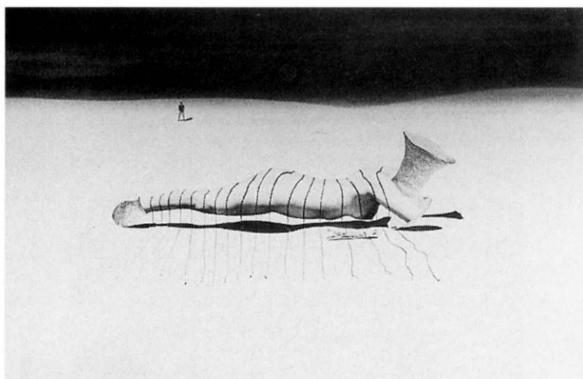
¹⁶ In a letter from Tanabe Shin dated Sep. 13, 2001.

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FIGURES

FIG. 2 YAMAMOTO KANSUKE (title unknown)



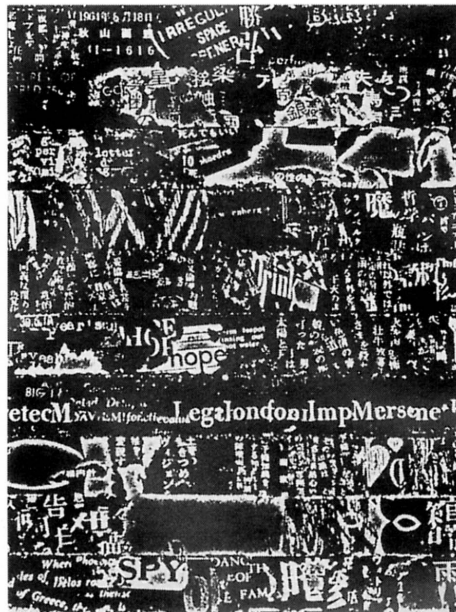
Note: 1937 Source: John Solt

FIG. 3 SHIMIZU TOSHIHIKO, "Variation"



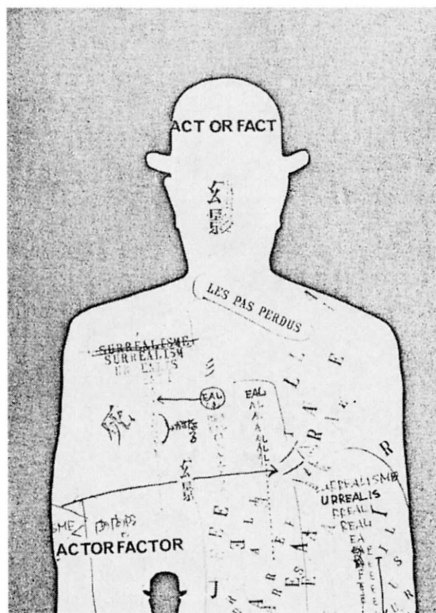
Note: 雨 = rain, 幽霊 = ghost Source: VOU 116, 1968, p. 22

FIG. 4 SHIMIZU TOSHIHIKO, "Letter Picture"



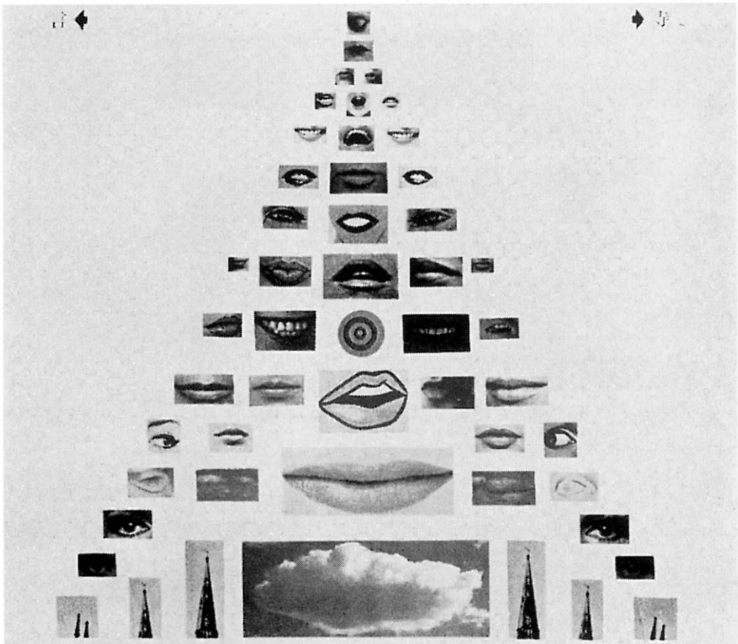
Source: *VOU* 116, 1968, p. 23

FIG. 5 SHIMIZU TOSHIHIKO, "Anti-illusion 2"



Source: *VOU* 128, 1971 p. 23

FIG. 6 SHIMIZU TOSHIHIKO, “Hommage a Augusto de Campos”



Note: 言 (word, say) – 詩 (poetry) – 寺 (temple) Source: *VOU* 115, 1968, p. 17

FIG. 7 TAKAHASHI SHOHACHIRO, “Tori - 2”



Source: *VOU* 115, 1968, p.21

FIG. 8 TAKAHASHI SHOHACHIRO, "Canto"



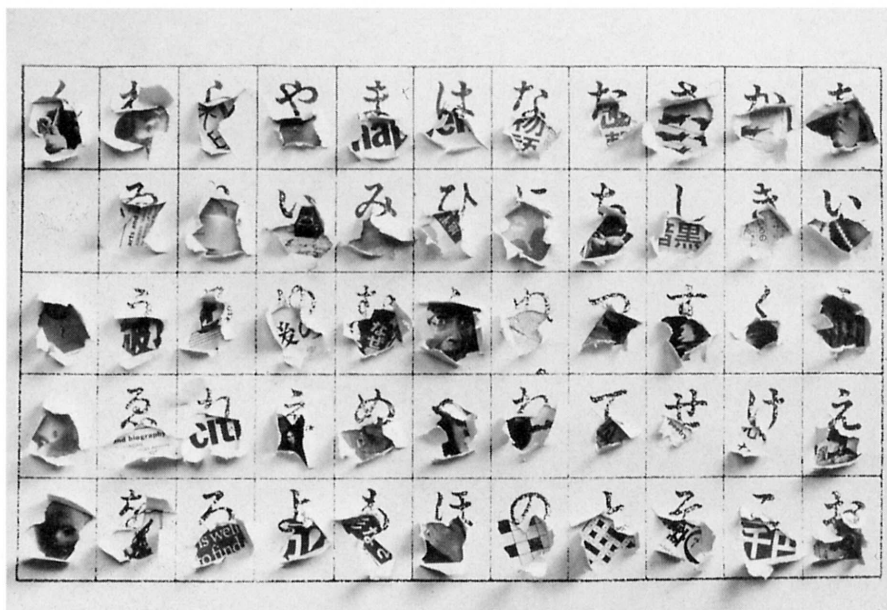
Note: □ mouth/entrance/exit/hole/speak/beginning/end...
 Source: *δ* 14, 2001, p. 24

FIG. 9 TAKAHASHI SHOHACHIRO, "Information Sculpture"



Source: *VOU* 151, 1976, p. 17

FIG. 10 TAKAHASHI SHOHACHIRO, "My Syllabary 3"



Note: 1977. Courtesy John Solt

FIG. 11 TAKAHASHI SHOHACHIRO, "My Syllabary"



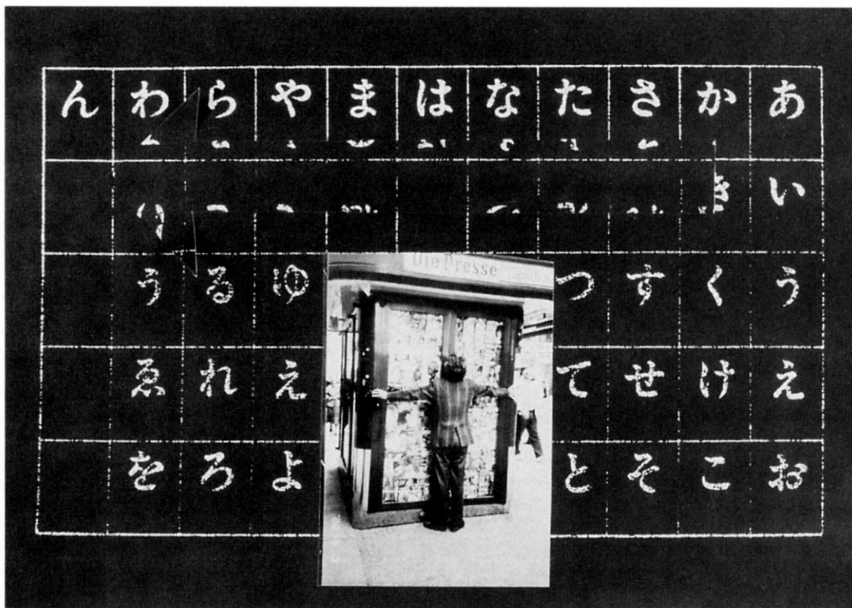
Note: 1988. Courtesy John Solt

FIG. 12 TAKAHASHI SHOHACHIRO, "My Syllabary"



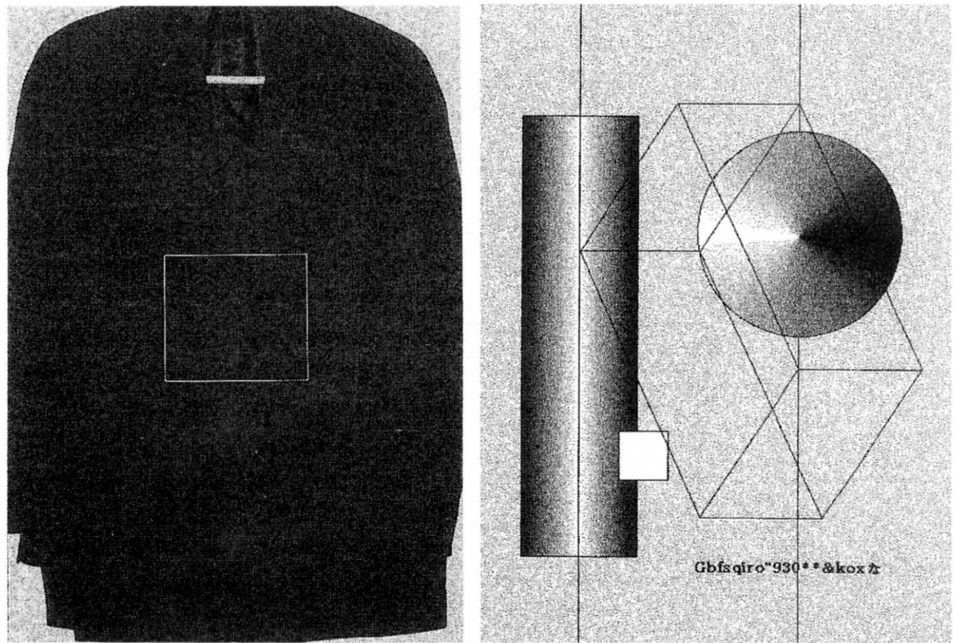
Note: 1988. Courtesy John Solt

FIG. 13 TAKAHASHI SHOHACHIRO, "My Syllabary"



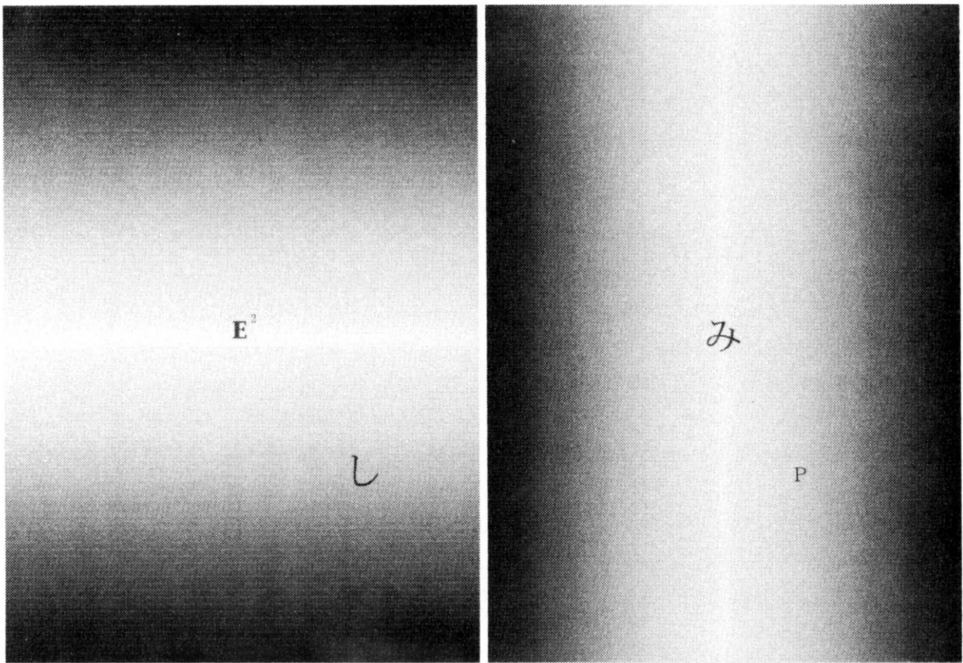
Note: 1988. Courtesy John Solt

FIG. 14 TANABE SHIN, "Portrait of a Poet"



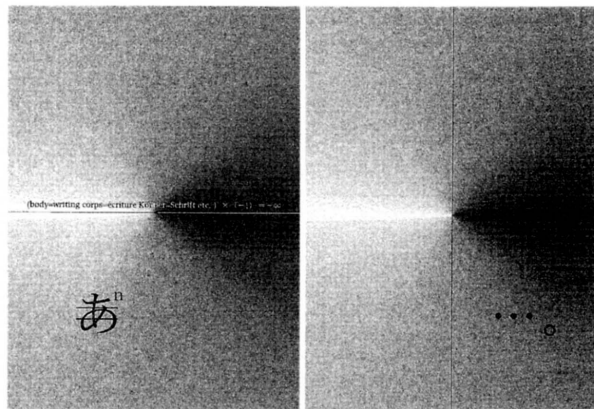
Source: δ 14, 2001, p. 6

FIG. 15 TANABE SHIN, "ce qu'll y a de contigu 5-6" (隣接するもの)



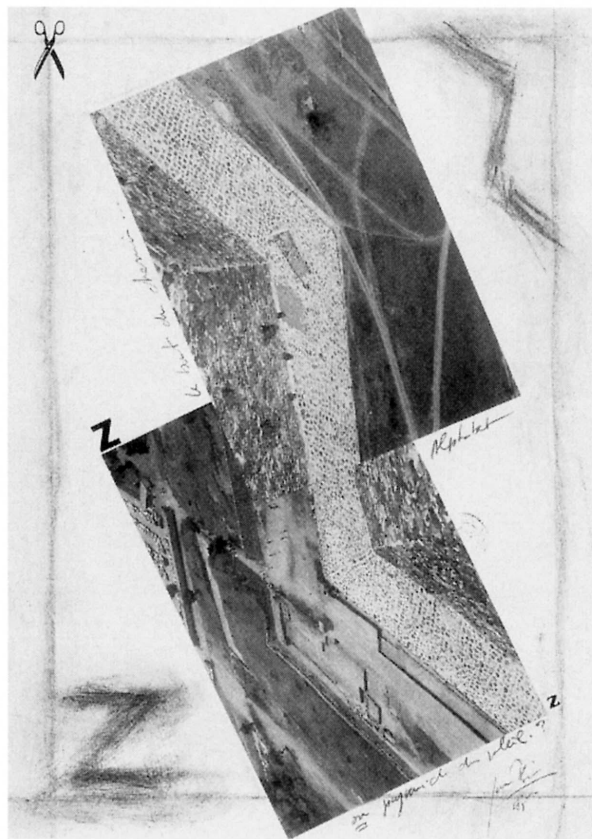
Source: δ 12, 2001, p. 28

FIG. 16 TANABE SHIN, “ce qu’il y a de contigu 7-8” (隣接するもの)



Source: *δ* 13, 2001, p. 25

FIG. 17 JULIEN BLAINE, “Le bout du chemin...
(alphabet ou pyramide du soleil ?)”, 1995



Source: 1995, *δ* 2, p. 15