

Eikoh Hosoe

Japanese, born 1933

**A Collection of Photographs by Eikoh Hosoe
Presented to Tatsumi Hijikata, 1960**

(reprinted in 2012 by Akio Nagasawa)

Minol Araki, designer, for NOL

With essays by Yukio Mishima, Kazuo Ohno, and
Tatsumi Hijikata

Anonymous lender

Within a year of launching his first design studio, NOL, Araki oversaw the design of promotional print material for a series of groundbreaking dance festivals organized by Tatsumi Hijikata (1928–1986), the founder of the avant-garde Japanese dance form known as *butoh*. In addition to Araki, collaborating with Hijikata on the festival and accompanying print material were

the photographer Eikoh Hosoe, dancer Kazuo Ohno (1906–2010), and author Yukio Mishima (1925–1970), all core members of the avant-garde scene in postwar Tokyo. This 1960 festival saw the premiere of the first-ever public *butoh* performance, an adaptation of Mishima's novel *Forbidden Colors* (*Kinjiki* 禁色), which explored male same-sex love.

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A Collection of Photographs by Eikoh Hosoe Presented to Tatsumi Hijikata (program for “Hijikata Tatsumi Dance Experience no kai 2”), 1961
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Minol Araki, designer, for NOL

With an essay by Yukio Mishima

Anonymous lender

Minol Araki, designer

Japanese (born China), 1928–2010

Telescopic desk lamp, c. 1960

Plastic, metal, electrical components

Nanbu Industrial Company, manufacturer

Lent by David T. Frank and Kazukuni Sugiyama

This three-way telescopic desk lamp was one of Araki's first product designs. The lamp was manufactured by the Nanbu Industrial Company (Nanbu Kōgyō), which went on to sell more than 20 million units. Although Araki personally turned his attention to designing high-end housewares and painting in later years, the studios he established in the 1960s continued to design electronics for a variety of companies, including Radio Shack and YORX.

Minol Araki, designer, for PIPa
Japanese (born China), 1928–2010

Perpetual desk calendars, c. 1969
Plastic and metal

Lent by David T. Frank and Kazukuni Sugiyama

The two desk calendars here were some of the earliest products sold by PIPa, a design studio for high-end housewares headquartered in New York that Araki established in the late 1960s.

PIPa

Promotional photograph for a series of modular housewares, c. 1969

Gelatin silver print

Lent by David T. Frank and Kazukuni Sugiyama

Unlike the mass-market electronics equipment designed by Araki's other studios, PIPa's products were decidedly upmarket, and its designs were closer to Araki's heart and his personal aesthetic. The interest in modularity, seen in this series of housewares based on modules of 10 centimeters, is also apparent in the multipanel paintings he began producing in the 1980s.

Minol Araki, designer, for PIPa
Japanese (born China), 1928–2010

Set of cobalt blue mugs and creamer,
c. 1969
Glazed stoneware

Lent by David T. Frank and Kazukuni Sugiyama

Products in Araki's PIPa line were functionally innovative and aesthetically pleasing housewares geared toward upmarket consumers. These included desk calendars, ceramic coffee drippers and pots, brightly colored ashtrays, and desk organizers, all made in Japan and sold at high-end stores like Bloomingdale's and Georg Jensen.

Minol Araki, designer, for PIPa
Japanese (born China), 1928–2010

**Multifunction table setting, bud vase, and
pitcher, from a set of modular housewares,**
c. 1969
Glazed stoneware

Lent by David T. Frank and Kazukuni Sugiyama

Although Araki's design studio PIPa proved successful at attracting buyers from several high-end stores in the early 1970s, sales were unremarkable and the brand ultimately folded in 1976. PIPa's failure was difficult for Araki, and it forced him to rationalize the down-market stereo equipment that had so enriched him financially. Design, for Araki, could no longer be about beauty but instead only about sales. He once

even cautioned his design partners that creating beautiful, upmarket products, of which no more than a mere handful might sell, would be dishonorable as it meant less work for laborers.

Minol Araki, designer, for PIPa
Japanese (born China), 1928–2010

Pivotray, c. 1970
Japanese zelkova wood and metal

Lent by David T. Frank and Kazukuni Sugiyama

The Pivotray was one of PIPa's most successful products. Made of luxurious zelkova (*keyaki*) wood from Japan, it continued to be distributed even after PIPa's collapse in 1976.

Minol Araki, designer, for PIPa
Japanese (born China), 1928–2010

Desk organizer set, c. 1970
Japanese zelkova wood and metal

Lent by David T. Frank and Kazukuni Sugiyama

Bada Shanren (Zhu Da)

Chinese, c. 1626–1705

Birds in a Lotus Pond, c. 1690

Handscroll; ink on satin

Lent by The Metropolitan Museum of Art, Bequest of John M. Crawford Jr., 1988 (1989.363.135)

This short handscroll offers a curious, surface-level view of a lotus pond. It begins at right with a dramatic lotus leaf, bent, torn, and sodden, before introducing two chicks on a white boulder followed by a pair of adult mynah birds, atop one of which is perched a third chick.

Zhang Daqian (1899–1983), Minol Araki's mentor, once owned this painting, evidenced by his personal seals on the painting and an inscription on the outside of the scroll. A flurry of

depictions of Bada-inspired birds in Araki's work from the mid- to late 1970s proves his familiarity with this painting—look for Bada's humanlike mynahs to appear again and again in Araki's paintings—though it is unclear whether he saw Bada's actual handscroll or, more likely, gained access through Zhang to a reproduction or copy of it. Zhang had sold the painting to a collector in the United States several years before he and Araki first met.