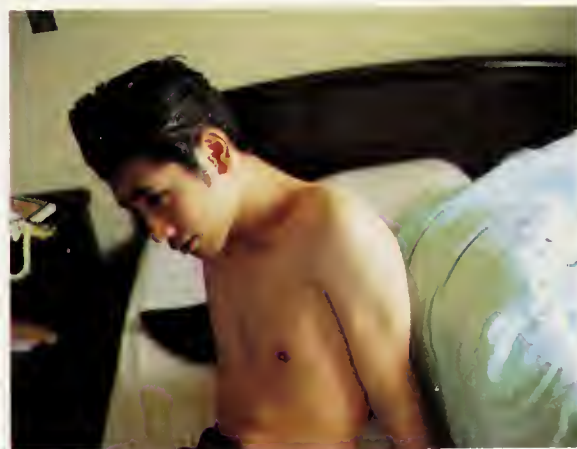


T O K Y O
L O V E

N O B U Y O S H I
A R A K I



N A N
G O L D I N



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Special Thanks from Nan Goldin

Yasuko Takahashi
Makiko Endo
Christine Fenzl
Shigeo Goto
Keiko Hirayama
Keiko Toyoda
Yoko Sawada
Takashi Homma
Marina Berio
Yasumasa Yonehara
Takaho Inoue
Chiga Ogawa
Hideoki Okanari
Chikashi Kasai
Kæramel
Shigenobu Umeki
Yurie Nagashima
Kiyohiko Tanaka
Kana Kirishima
David Armstrong
Jenna Ward
Kazuo Miyabe
Izumi Oigo
Pink Soda
Todd's Copy Shop, New York
Yukihiro Kato
Terumi Kawaguchi
Sonoko Nishikawa
Yuko Mizuta
Isao Tsuge
Kyoji Takahashi

Nobuyoshi Araki, Nan Goldin: *Tokyo Love*

Editing: Shigeo Goto
Design: Masayoshi Nakajo
Production: Shiseido (Keiko Hirayama)
Hon-Hon-Do (Ryuichi Sakamoto)
Co-operation: Noriko Fuku
Color Separations: Koho Co., Ltd., Tokyo
Printing: Steidl, Göttingen

© 1995 Nobuyoshi Araki

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© 1995 for this edition: Scalo Zurich – Berlin – New York

Head Office: Weinbergstrasse 22a, CH-8001 Zurich / Switzerland

Phone 41 1 261 0910, fax 41 1 261 9262

Distributed in North America by D.A.P., New York City

Distributed in Europe and Asia by Thames and Hudson, London

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First Scalo Edition, 1995

ISBN 1-881616-57-6 (E)

ISBN 3-931141-04-7 (G)

Printed in Germany

**NAN
GO L D I N
NO B U Y O S H I
A R A R K H I**

I want to capture the joys of life. Not “AIDS” or “cancer” or “suffering” but joy. Closing my eyes to those realities, I want to bubble over with pleasure in these pictures. I know that the minute you let go, death comes creeping up from behind. But I want to have a ball anyway. That’s exactly what I thought it would be like to work with Nan Goldin. Not to depict death.

Nan has lost so many of her best friends through AIDS. I wanted her to forget these experiences along with all the other sorrows of life and to take pictures in Tokyo. “I will help you get over the death of your wife,” she said to me at the very beginning. That was the love between Nan and me.

In short, we wanted to stand on happier shores. You can make a name for yourself by dealing with sorrow and pain—in life, in photography, in literature. But we wanted to throw this suffering overboard and head for life’s joys. *Tokyo Love* was a good opportunity to devote ourselves to joy. I want to do more of this kind of photography. I will no longer have any qualms about including laughing faces and open mouths in my repertoire.

Working with Nan on this book, I started doing something I had barely done before: portraits. Together we did about one hundred teenagers. Nan played the melody and I was the percussion. A phenomenon of our age? In any case it was spring when we took the pictures, and the girls were in the throes of adolescence — their first Tokyo spring. You can’t simply expose and dismiss what they think and feel. Naturally they have no inhibitions about wearing intimate jewelry and having themselves tattooed; that, too, is a form of self-expression. Looking at these girls we learn what a face is, what fashion is. That is what I wanted to depict: the nude, and how teenagers say, “Wouldn’t it be great to make love.” Unlike Nan, I wanted to work on the principle of “nonchalance.” Without being selective, I wanted to photograph all of them, indiscriminately, whether beautiful or ugly, well-dressed or not. In this sense I want to dedicate this book to *them* as a homage that announces: you are the stars of the day!

N O B U Y O S H I
A R A K I

When I first saw Nobuyoshi Araki's photographs, I was astounded to discover a man on the other side of the world who is working from the same obsessions as I am. Both of us have made visual diaries of our lives for decades. I came to Japan in 1992 to meet him and realized I wanted to collaborate with him. In Tokyo I was amazed by the beauty of the faces. For the first time in my life I photographed strangers on the street. I sensed change in the air, things boiling up from underground, people coming out, and women emerging with new attitudes.

I came back to Tokyo in the Spring of 1994 to photograph the new Japanese youth and managed to track down my own tribe. I met kids who were so like my own friends and I were in our late teens. I met young women 20 years old who are tougher than me. I found a household of kids who are living by the same beliefs that I did as a teenager, and who have transcended any definitions of hetero or homosexual. I was deeply touched, I fell in love with face after face.

What started as a documentary project emerged as a journey back into my own adolescence, a rebirth of innocence, a time before my community was plagued by AIDS and decimated by drug addiction, a return to the garden.

**N A N
G O L D I N**

NAN GOLDIN

- | | | | | | |
|----|---------------------------------------|-----|--|-----|------------------------------------|
| 9 | Cherry blossoms festival | 80 | Hidero's make up case | 141 | Kee in the Morning |
| 12 | Naho at a Love hotel | 81 | Hidero at a rehearsal at ZIP | 148 | Mika in her mirror |
| 13 | Naho at Café de Bore | 84 | Kanako at Le Petit Chateau | 149 | Chika in his room |
| 16 | Kaori and Kaoru in her room | 85 | Bunko at Damian | 152 | Chika and Mika at home |
| 17 | Kaori and Kaoru on her bed | 88 | Ume (Araki's girl friend) | 153 | Chika and Mika at home |
| 20 | Sojiroh and Kumiko at home | 89 | Ume dancing | 156 | Chika and Mika at home |
| 21 | Sojiroh at Yurie's house | 92 | Kana w/her customer | 157 | Chika and his father, Akira Kasai |
| 24 | Akira in his room | 93 | Kana at work | 160 | Takaki at the Betty Page Party |
| 25 | Akira on his bed | 96 | Kana w/slave | 161 | Takaki w/his mother, Yumi |
| 28 | Chisato in the bath | 97 | Kana after work | 164 | Yumi at Azzlo |
| 29 | Chisato at a Love Hotel | 100 | Kana w/her pet | 165 | Yuka on the phone |
| 32 | Mayumi and Nao at home | 101 | Kana and her boyfriend, Akihiro | 168 | The family at Azzlo |
| 33 | Nao dancing | 104 | Ryo and Taro | 169 | Shinji in the mirror |
| 36 | Nyoro on her sofa | 105 | Wayne and Toshi | 172 | Tomoyuki in the mirror |
| 37 | Nyoro and Raymond | 108 | Deborah at home | 173 | Tomoyuki in front of the TV |
| 40 | Akemi and Tamotsu kissing | 109 | Noa dressing for the Venus show
at Shogun | 174 | Tomoyuki in his room |
| 41 | Akemi at home | 112 | Deborah and Noa kissing | 175 | Tomoyuki w/Kimono |
| 44 | Tamotsu | 113 | Deborah and Noa at home | 180 | Takaho Inoue at Kæramel |
| 45 | Akemi and Tamotsu | 116 | Honda Brothers w/falling
Cherry blossoms | 181 | Takaho and Kaori at home |
| 48 | Akiko and Naoko at home | 117 | Pablo and Hikaru Honda at home | 182 | Takaho in kimono |
| 49 | Akiko and Naoko at home | 120 | Yurie in shinjuku | 183 | Takaho putting on make-up |
| 52 | Daisuke and Yuji at home | 121 | Yurie at home | 188 | Kyoko |
| 53 | Daisuke and Yuji at home | 122 | Yurie in her mirror | 189 | Kaori |
| 56 | Ohishi from Occur at home | 123 | Yurie and Kuniaki | 190 | Kyoko and Kaori kissing |
| 57 | Yoji with his Barbie dolls | 128 | Tokiko in her mirror | 191 | Kyoko and Kaori after kissing |
| 60 | Two girls in Harajuku | 129 | Tokiko at home | 192 | Mutsumi putting on make-up |
| 61 | Satomi Ozawa and Kaie | 132 | Tokiko dressing | 193 | Mutsumi and Kaori embracing |
| 64 | Boy in Yoyogi park | 133 | Tokiko and Yoshuko | 198 | Takaho on his bed |
| 65 | Nagase at home | 136 | Kee at Pachinko | 199 | Takaho after kissing |
| 68 | Umeki in Shinjuku 2chome | 137 | Kee in the dressing room | 200 | Takaho and Kaori kissing |
| 69 | Umeki and Shijimi | 138 | Kee w/a cigarette | 201 | Takaho and Kaori embracing |
| 72 | Shijimi w/lip-stick | 139 | Kee in the window | 206 | Araki dancing |
| 73 | Shijimi w/her idol Yui Asaka | 140 | Kee on the bed | 208 | Cherry blossoms fallen on the road |
| 76 | Shijimi at Damian | | | | |
| 77 | Shijimi after the AIDS cabaret at ZIP | | | | |

NOBUYOSHI ARAKI

- | | | | | | |
|----|-------------------|-----|-------------------|-----|--------------------|
| 10 | Maho Watanabe | 79 | Keiko Iwabuchi | 150 | Yukie Tanaka |
| 11 | Yukiyo Yoshinaga | 82 | Kaori Fujitomi | 151 | Eiko Yoda |
| 14 | Noriko Sato | 83 | Shino Suganuma | 154 | Yuka Tanaka |
| 15 | Kyoko Takaya | 86 | Mayumi Sato | 155 | Yumi Ishikawa |
| 18 | Shiho Matsue | 87 | Yuka Ishii | 158 | Aoi Katayama |
| 19 | Mikiko Kashiwagi | 90 | Aki Suzuki | 159 | Miki Asai |
| 22 | Seiko Saito | 91 | Tamae Yanagibashi | 162 | Emiri Iwata |
| 23 | Ayami Arai | 94 | Maki Ariyama | 163 | Satoko Yahagi |
| 26 | Shinobu Baba | 95 | Junko Sekiguchi | 166 | Yukino Itsukida |
| 27 | Yuko Hiromasu | 98 | Masayo Senoo | 167 | Yuka Tabei |
| 30 | Naomi Nakamura | 99 | Yoshimi Ono | 170 | Toshiko Hagiwara |
| 31 | Mayumi Abe | 102 | Atsuko Konta | 171 | Haruka Saito |
| 34 | Tomoko Ogawa | 103 | Serika Motono | 176 | Miki Namioka |
| 35 | Maiko Shinozawa | 106 | Sakiko Matsumoto | 177 | Tomoko Sasaki |
| 38 | Nanae Kusano | 107 | Makiko Sato | 178 | Yoko Sato (Left) |
| 39 | Mihoko Tamaki | 110 | Hiromi Yamaguchi | | Nanae Sato (Right) |
| 42 | Akira Horie | 111 | Masayo Ariga | 179 | Hitomi Takahashi |
| 43 | Yuki Takeuchi | 114 | Aya Kawai | 184 | Miwa Saito |
| 46 | Miho Matsuura | 115 | Akiko Yamazaki | 185 | Ayami Ishihara |
| 47 | Yoshie Matsuda | 118 | Eiko Takagi | 186 | Ayumi Seto |
| 50 | Kaori Seino | 119 | Natsuko Inaba | 187 | Motoko Inayama |
| 51 | Emi Iwanaga | 124 | Saeko Yoshida | 194 | Akane Wakita |
| 54 | Saeko Matamura | 125 | Shoko Suzuki | 195 | Arisa Minegishi |
| 55 | Chiharu Takahashi | 126 | Mayumi Honda | 196 | Mayumi Sato |
| 58 | Ikue Iwasa | 127 | Makoto Suzuki | 197 | Emi Nakajima |
| 59 | Naoko Hajime | 130 | Sayo Mori | 202 | Ai Miyazawa |
| 62 | Hiromi Toshikawa | 131 | Mihoko Uemura | 203 | Megumi Arimoto |
| 63 | Misuzu Watanabe | 134 | Maki Yamada | 204 | Etsuko Ishikawa |
| 66 | Yu Asahina | 135 | Keiko Yonemori | 205 | Mie Tsukahara |
| 67 | Tomoko Saito | 142 | Kazue Iseki | 207 | Nan Goldin |
| 70 | Akiko Kashiwagi | 143 | Junko Akutsu | | |
| 71 | Chiyoko Suzuki | 144 | Mitsue Ohtsubo | | |
| 74 | Junko Ito | 145 | Takako Kimoto | | |
| 75 | Miho Tsuruya | 146 | Yuka Washizu | | |
| 78 | Machiko Tanaka | 147 | Maki Omata | | |



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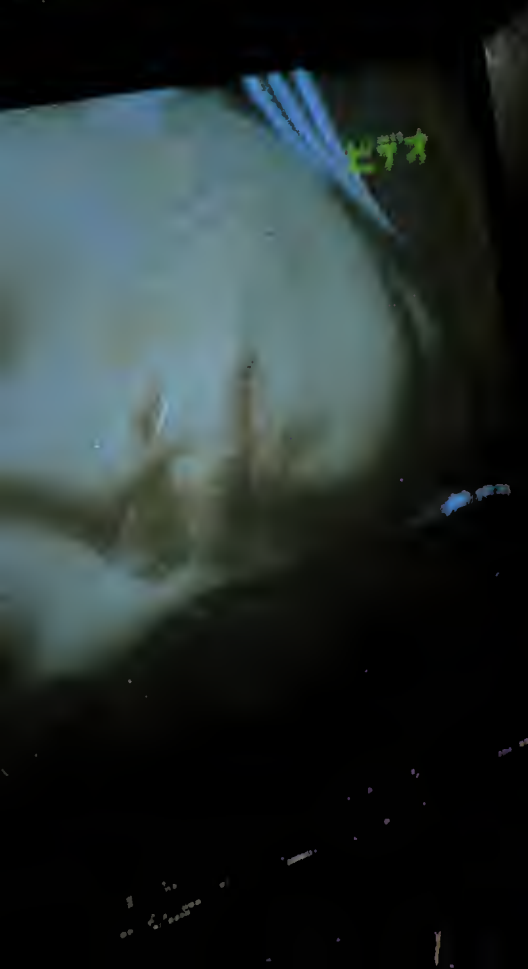
































































































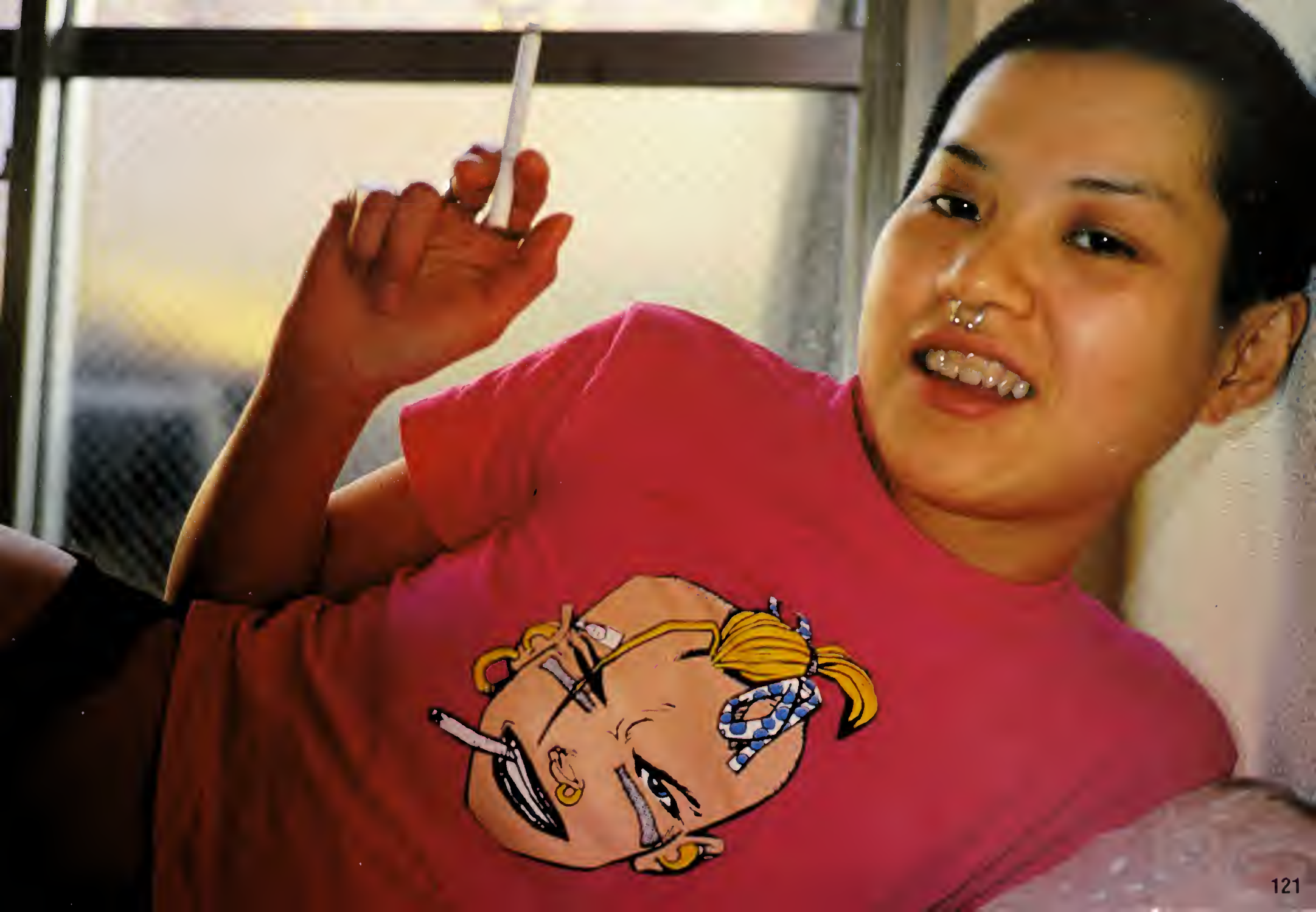




























































































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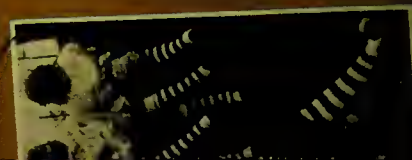




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