



天野龍一 / Amano Ryuichi, 寒夜(オ-トグラム)/Cold Night (Autogram), 1938/ -

Chromogenic Print, 26.3 x 20.6cm / 26.3 x 20.6cm

Reproduction from the unique gelatin silver print by the artist.

The Third Gallery Aya | | +81-6-6445-3557 | | [info@thethirdgalleryaya.com](mailto:info@thethirdgalleryaya.com)



26040902



天野龍一 / Amano Ryuichi, 脈拍/Pulse, 1938/ -

Chromogenic Print, 37.1 x 27.9cm / 37.1 x 27.9cm

Reproduction from the unique hand-colored gelatin silver print by the artist.

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天野龍一 / Amano Ryuichi, 代謝/Metabolism, 1938/ -

Chromogenic Print, 29.3 x 39.3cm / 29.3 x 39.3cm

Reproduction from the unique hand-colored gelatin silver print by the artist.

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26040904



天野龍一 / Amano Ryuichi, 細胞/Cell, 1938/ -

Chromogenic Print, 37.1 x 28.6cm / 37.1 x 28.6cm

Reproduction from the unique hand-colored gelatin silver print by the artist.

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天野龍一 / Amano Ryuichi, 籠/Cage, 1947-60/ -

Gelatin Silver Print/ RC, 16.5 x 23.4cm / 16.5 x 23.4cm

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天野龍一 / Amano Ryuichi, 聖像/Holy Icon, 1947-60/ -

Gelatin Silver Print, 25.1 x 19.4cm / 25.1 x 19.4cm

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天野龍一 / Amano Ryuichi, 創生(ペンデュラム フォト)/Creation (Pendulum Photo), 1950/ -

Gelatin Silver Print, 26.2 x 24.2cm / 26.2 x 24.2cm





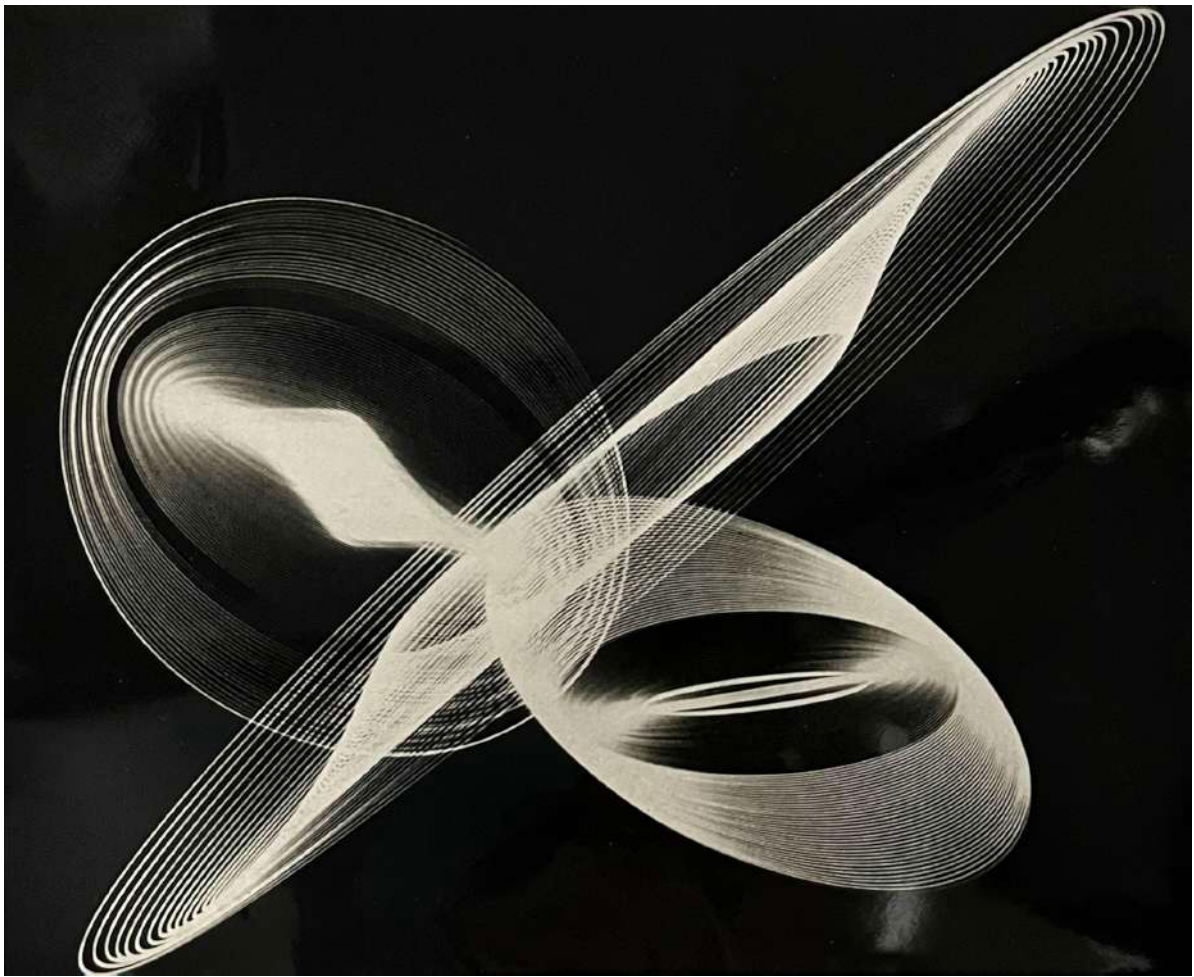
天野龍一 / Amano Ryuichi, パラグラム/Para-gram, 1950/ -

Gelatin Silver Print, 21.9 x 26.9cm / 21.9 x 26.9cm

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26040909



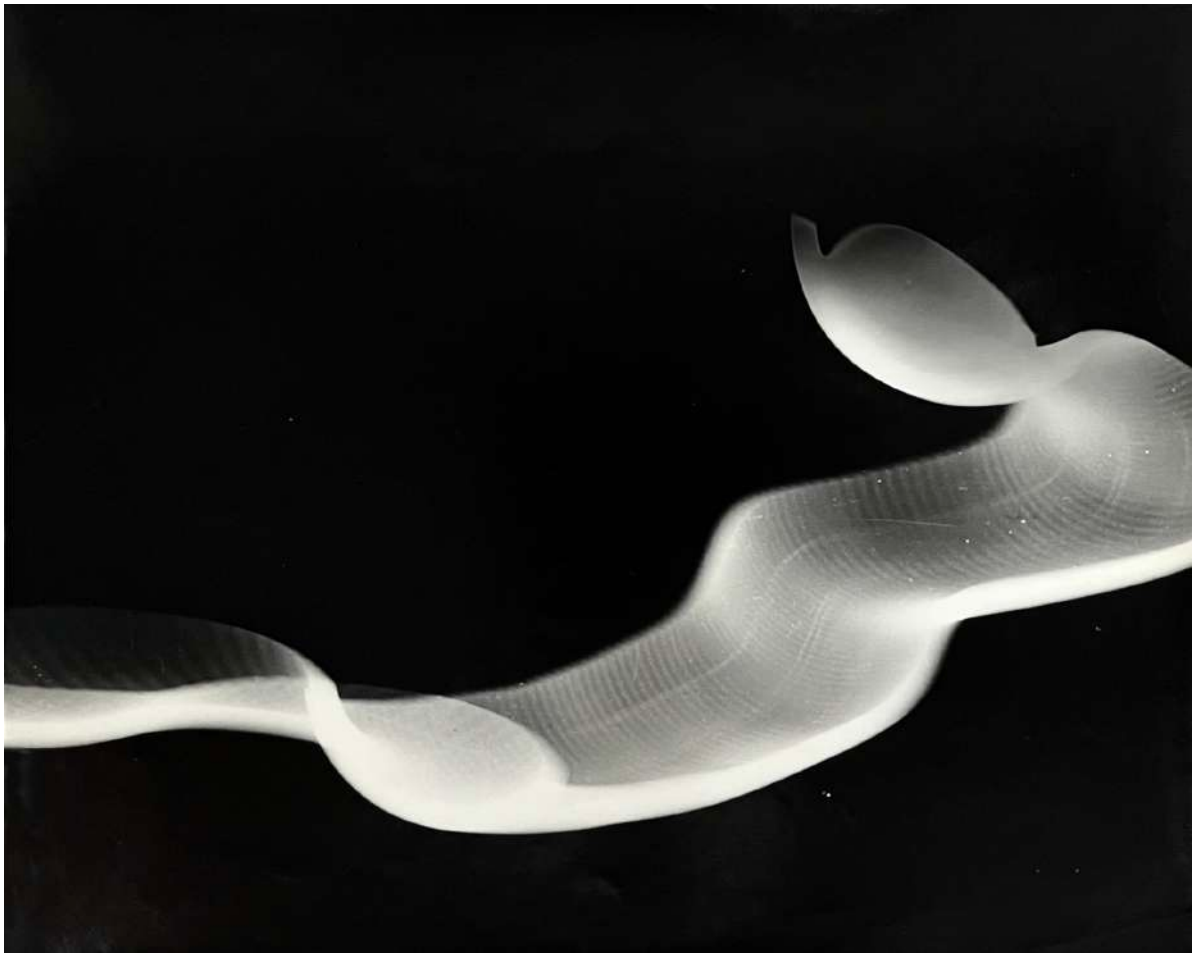
天野龍一/ Amano Ryuichi, ペンデュラム ライト パタ-ン(US年鑑)/Pendulum Light Pattern, 1952/ -

Gelatin Silver Print, 19.5 x 24.3cm / 19.5 x 24.3cm

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26040910



天野龍一 / Amano Ryuichi, ライトグラム(裸像)/Lightgram (Naked), 1960/ -

Gelatin Silver Print, 20.3 x 25.4cm / 20.3 x 25.4cm

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天野龍一/ Amano Ryuichi, 題不詳 (ライトグラム)/Title Unknown (Light-gram),  
1980s/ -

Chromogenic Print, 18.8 x 12.6cm / 18.8 x 12.6cm

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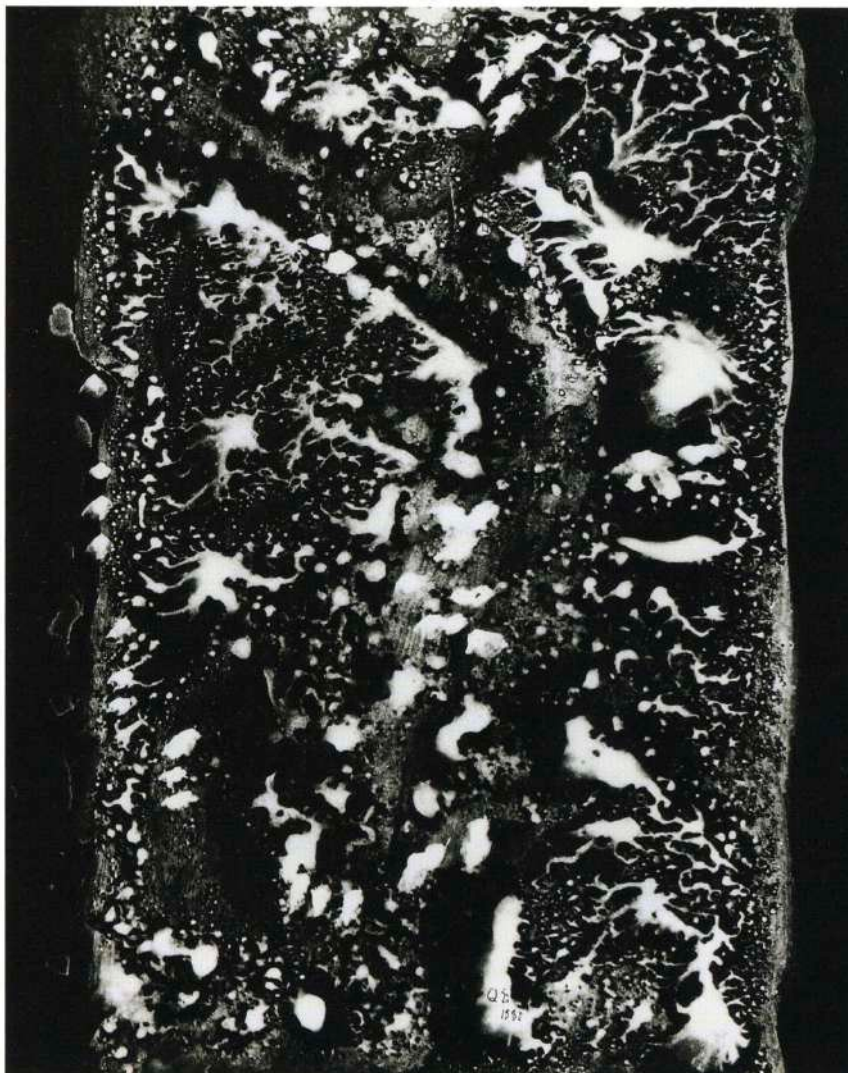


天野龍一/ Amano Ryuichi, 題不詳 (ライトグラム)/Title Unknown (Light-gram),  
1980s/ -

Chromogenic Print, 18.9 x 12.7cm / 18.9 x 12.7cm

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瑛九/ Ei-Q, Unknown, 1958/ -

Photo-dessin (Photogram), 25.3 x 20.2cm / 25.3 x 20.2cm

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瑛九/ Ei-Q, Unknown, Production year unknown/ -

Photo-dessin (Photogram), 54.8 x 44.4cm / 54.8 x 44.4cm

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瑛九/ Ei-Q, Unknown, Production year unknown/ -

Photo-dessin (Photogram), 28 x 21.5cm / 28 x 21.5cm

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瑛九/ Ei-Q, Unknown, Production year unknown/ -

Photo-dessin (Photogram), 25.4 x 20.2cm / 25.4 x 20.2cm

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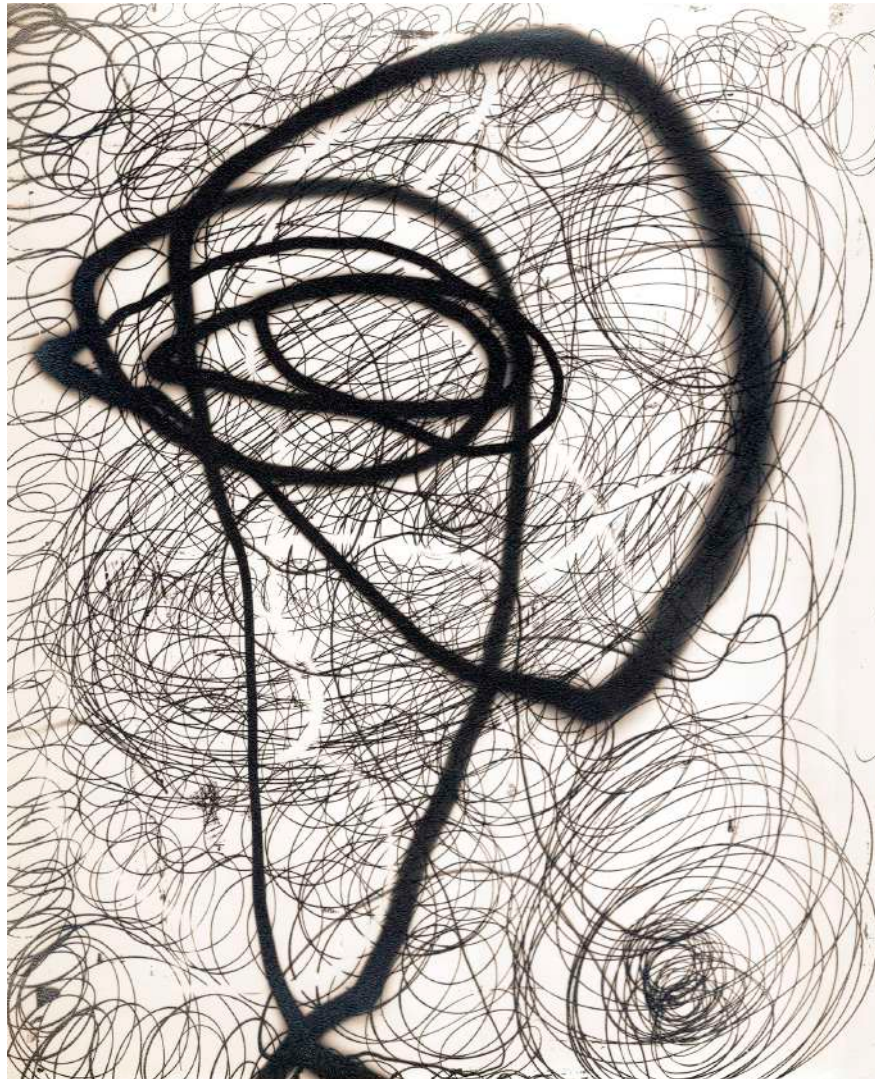


瑛九/ Ei-Q, Unknown, Production year unknown/ -

Photo-dessin (Photogram), 27.4 x 21.8cm / 27.4 x 21.8cm

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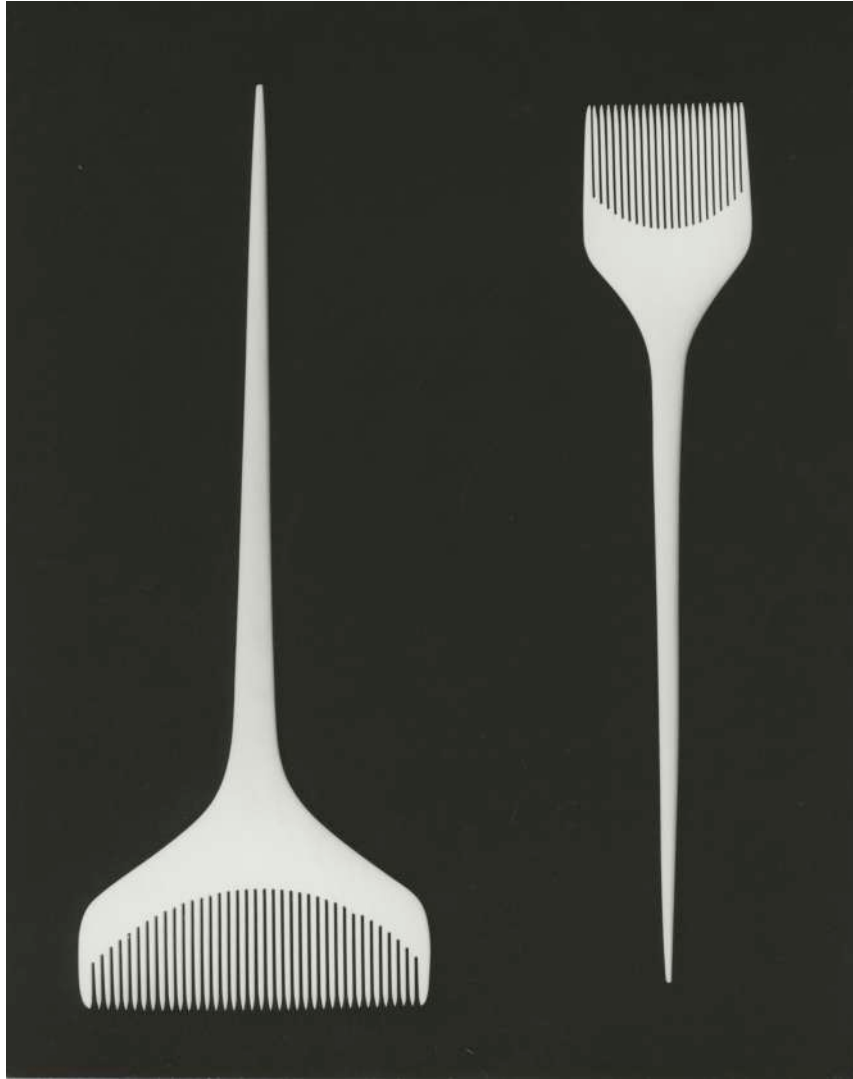


瑛九/ Ei-Q, Unknown, Production year unknown/ -

Photo-dessin (Photogram), 28.2 x 22.8cm / 28.2 x 22.8cm

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岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 23.8 x 19cm / 23.8 x 19cm

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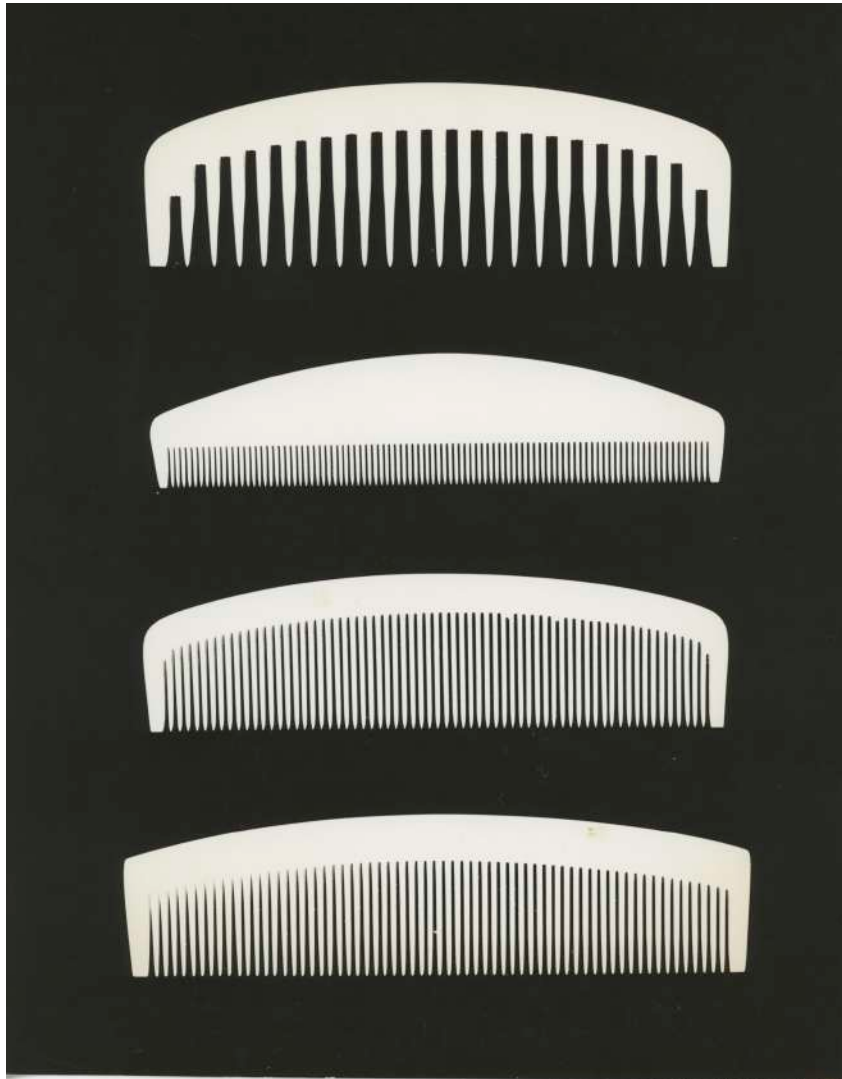


岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 24.4 x 19cm / 24.4 x 19cm

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岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 24.3 x 19.4cm / 24.3 x 19.4cm

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岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 24.3 x 19.3cm / 24.3 x 19.3cm

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岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 23.9 x 19.2cm / 23.9 x 19.2cm

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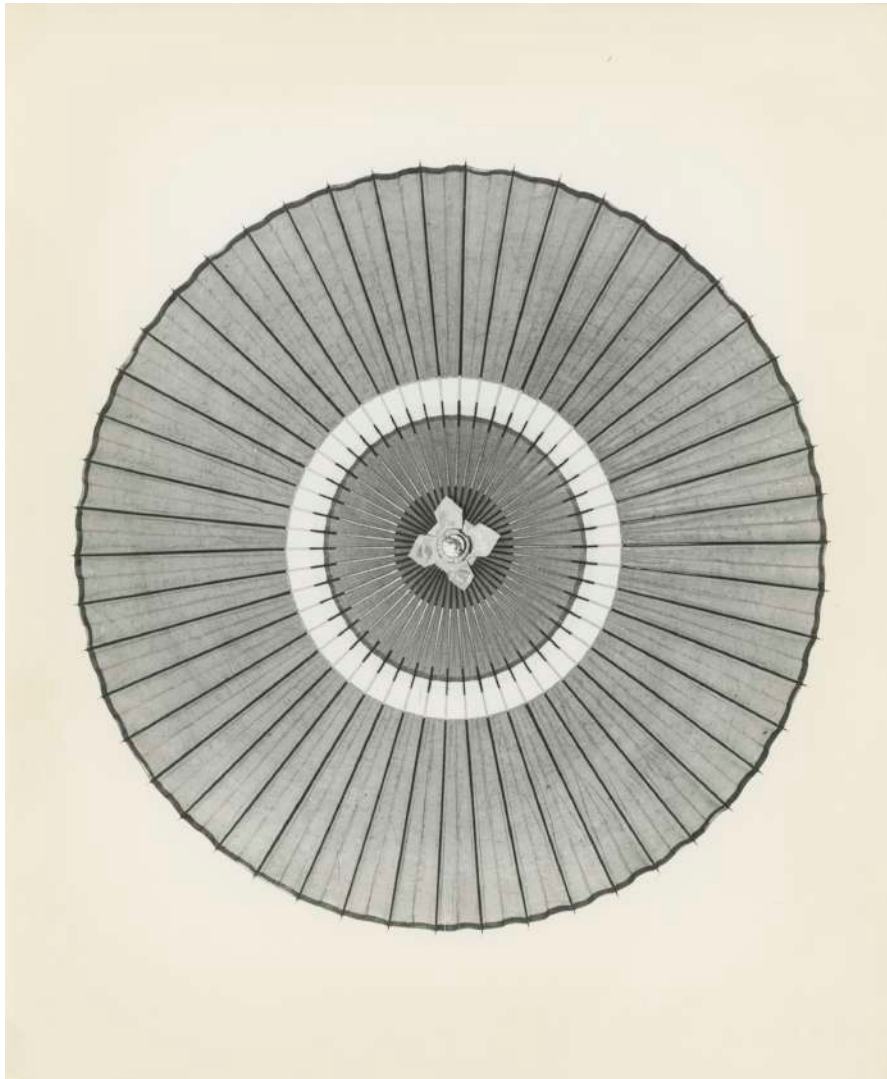


岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1957/ -

Gelatin Silver Print, 17.8 x 24.7cm / 17.8 x 24.7cm

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岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 24.3 x 20.3cm / 24.3 x 20.3cm

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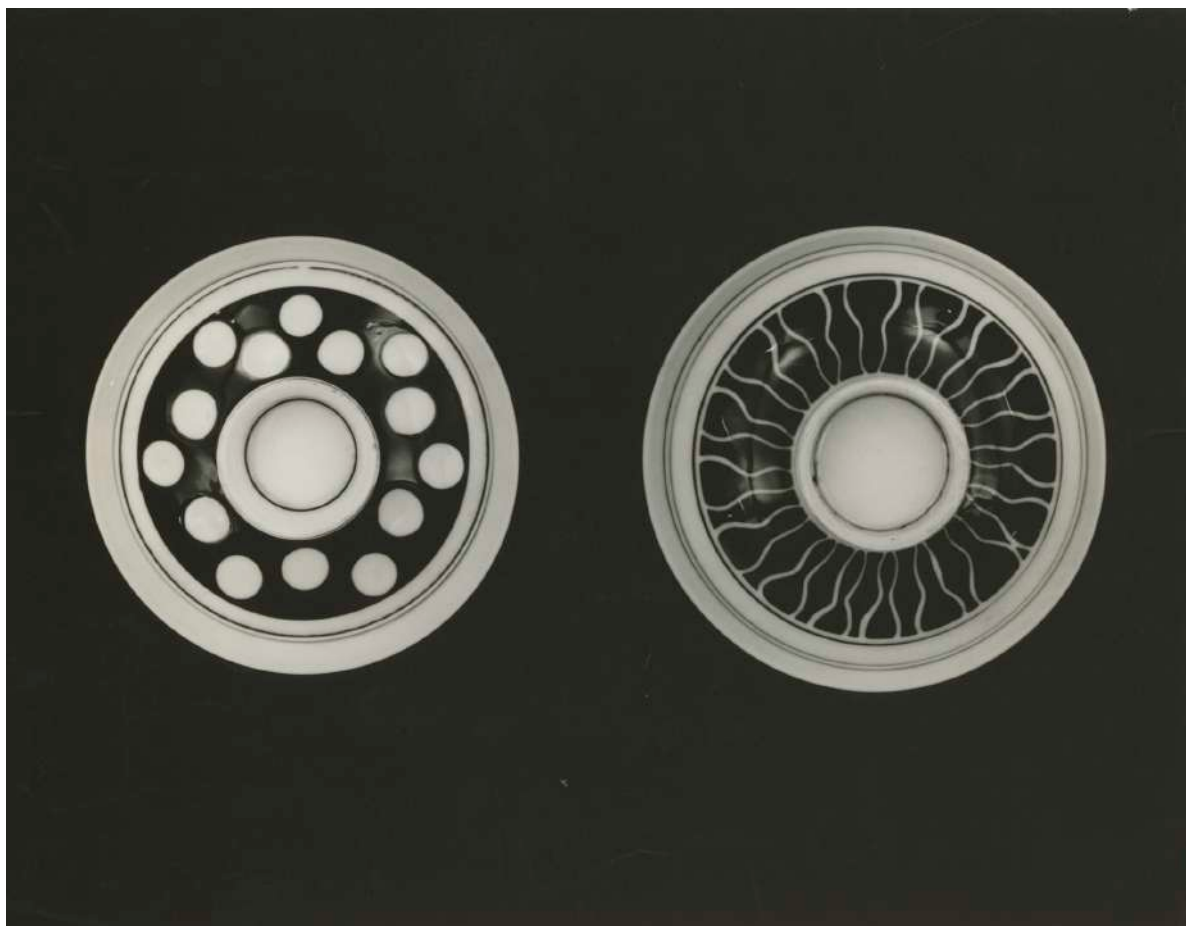


岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 19.3 x 24.4cm / 19.3 x 24.4cm

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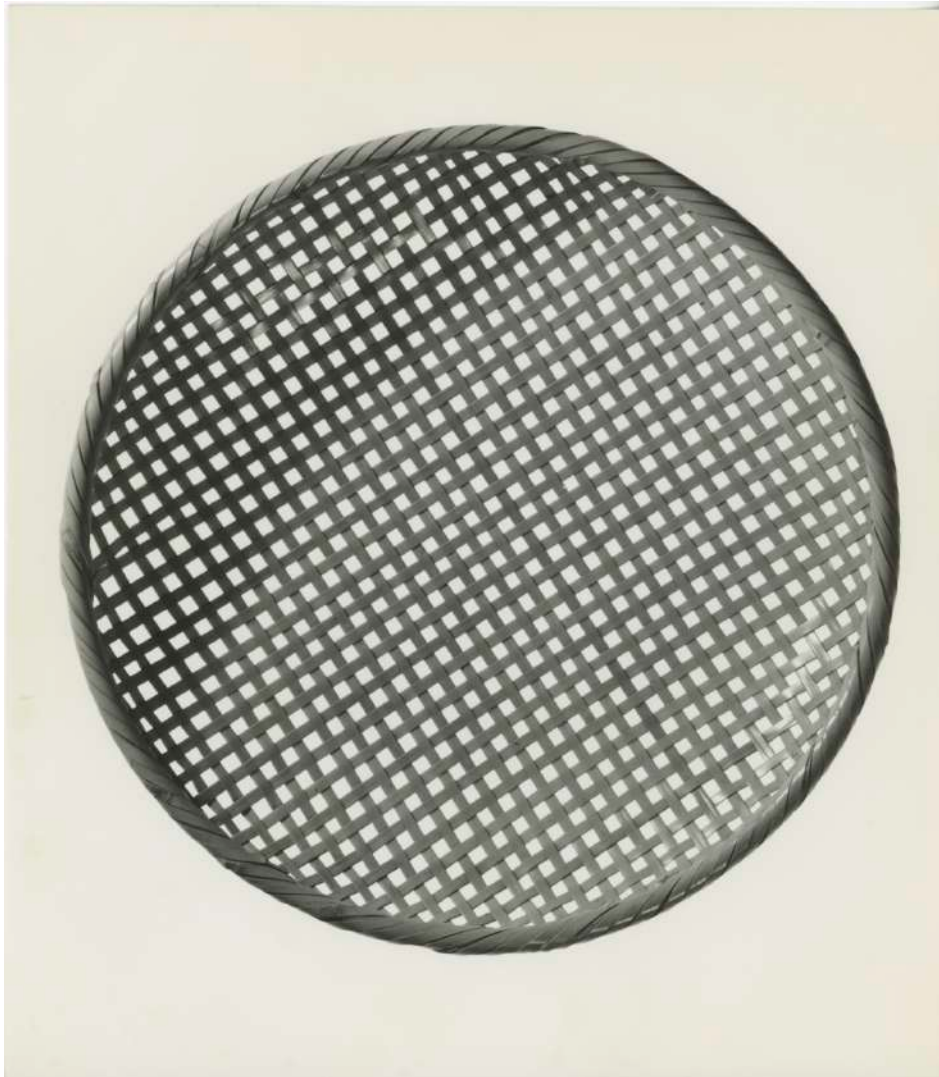


岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 18.9 x 24.2cm / 18.9 x 24.2cm

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岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 22.4 x 19.8cm / 22.4 x 19.8cm

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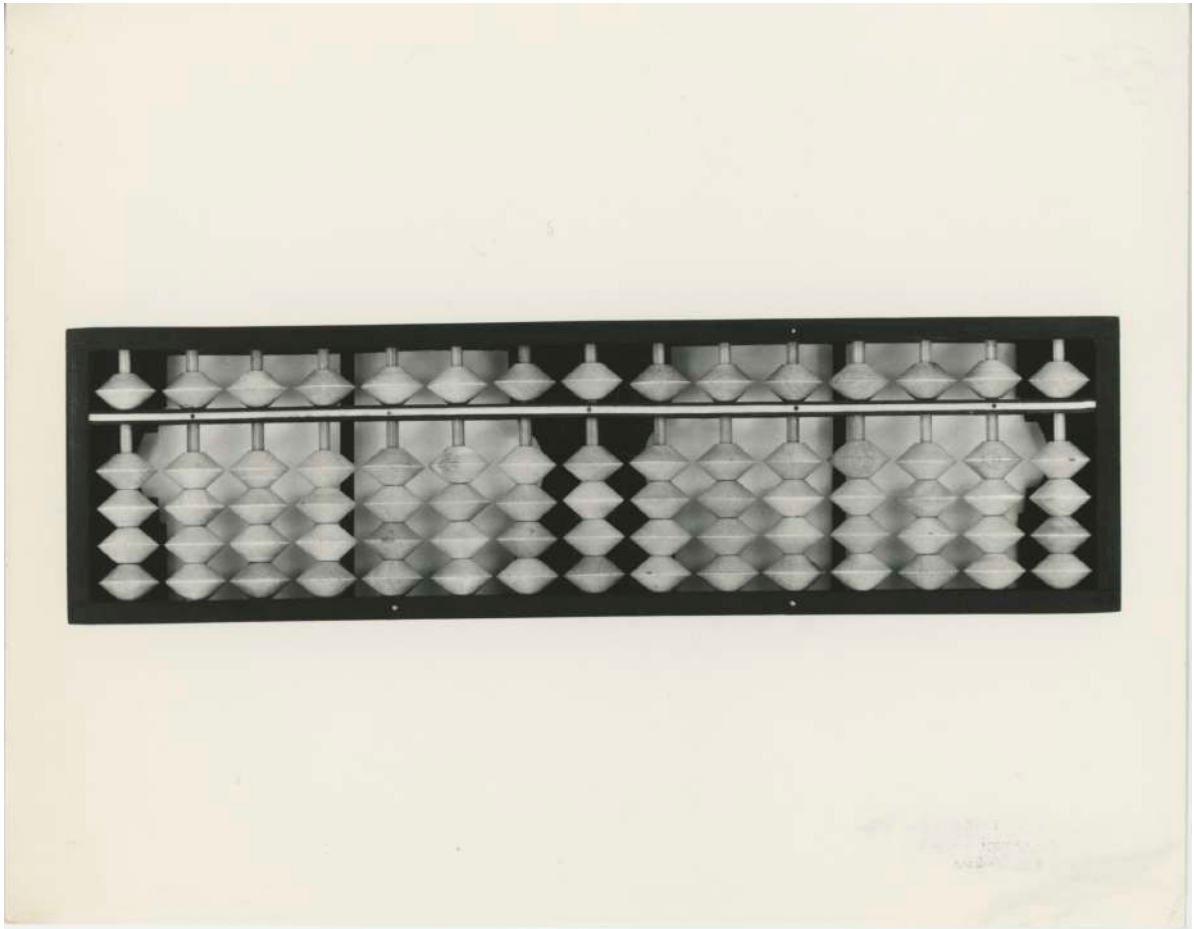


岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1957/ -

Gelatin Silver Print, 24.1 x 18.7cm / 24.1 x 18.7cm

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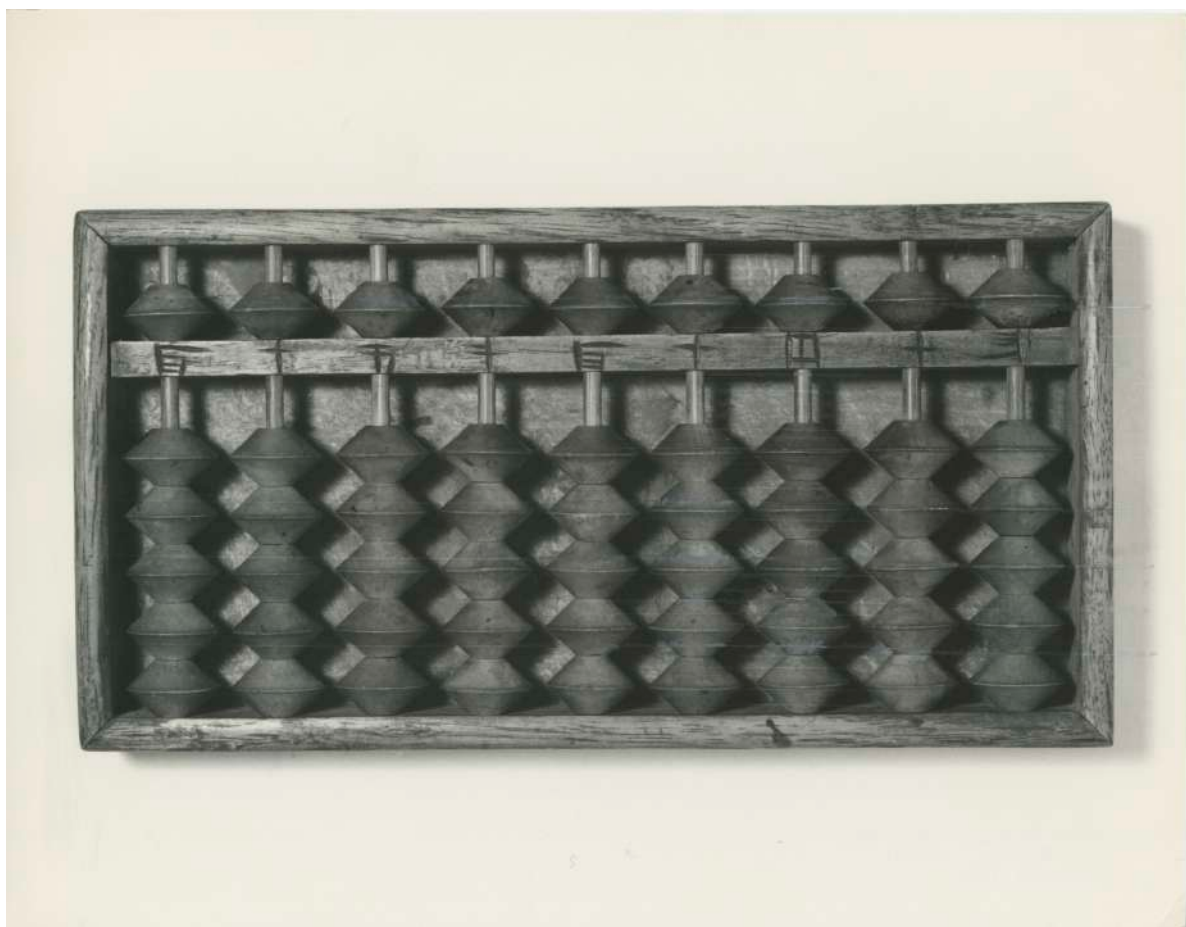


岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 18.3 x 23.2cm / 18.3 x 23.2cm

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岩宮武二/ Iwamiya Takeji, かたち/Katachi/ Form, 1959/ -

Gelatin Silver Print, 18.1 x 23.2cm / 18.1 x 23.2cm

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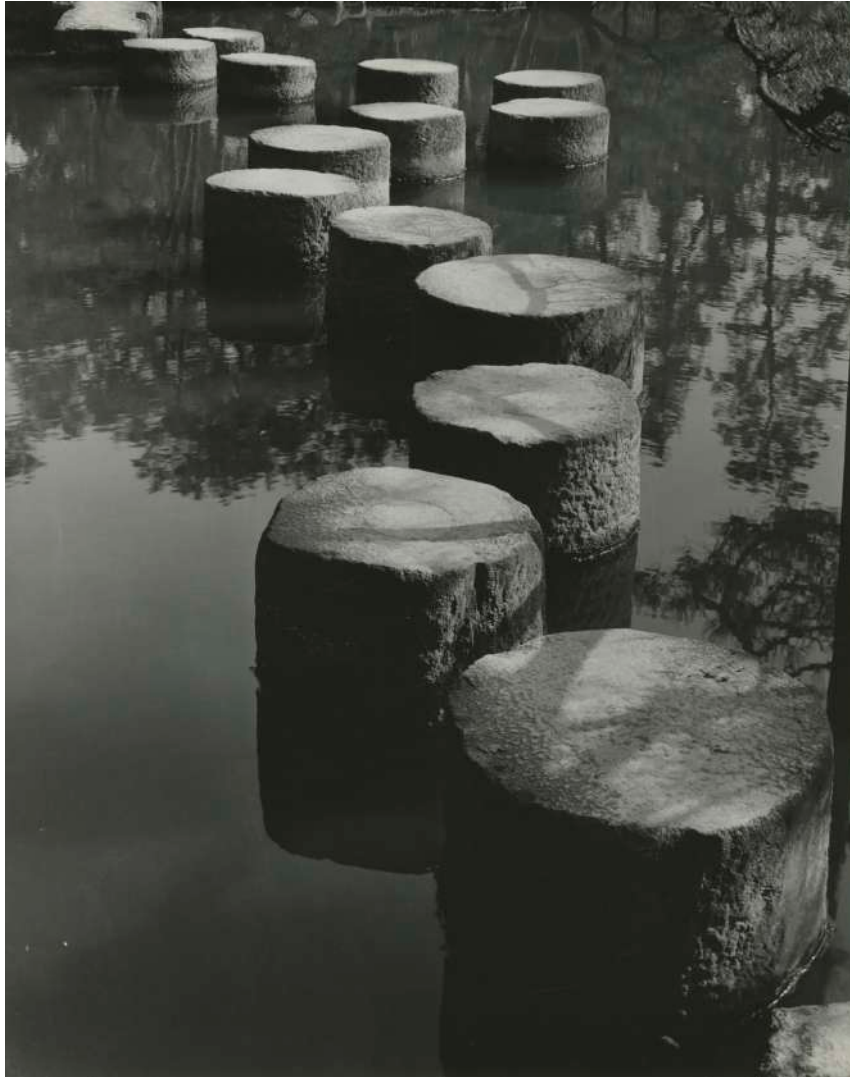
岩宮武二/ Iwamiya Takeji, 京のいろとかたち/Katachi/ Form, 1957/ -

Gelatin Silver Print, 23.9 x 16.9cm / 23.9 x 16.9cm

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岩宮武二/ Iwamiya Takeji, 京のいろとかたち/Katachi/ Form, 1957/ -

Gelatin Silver Print, 24.2 x 19.2cm / 24.2 x 19.2cm

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岩宮武二/ Iwamiya Takeji, 京のいろとかたち/Katachi/ Form, 1957/ -

Gelatin Silver Print, 25.4 x 20.6cm / 23.5 x 16cm





岩宮武二/ Iwamiya Takeji, アルフォト/Alu-photo, - / 1970

Photo-anodized Aluminum Print, 40 x 30cm / 40 x 30cm

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岩宮武二/ Iwamiya Takeji, アルフォト/Alu-photo, - / 1970

Photo-anodized Aluminum Print, 40 x 30cm / 40 x 30cm

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# The Third Gallery Aya

The Third Gallery Aya presents works by Ei-Q, Amano Ryuichi, and Iwamiya Takeji. Through the photography of these three artists, this exhibition explores aspects of Japanese avant-garde art during the 1950s.

The thread connecting them is the Demokrato Artists Association (Demokrato), founded in Osaka in 1951 by Ei-Q and nine others. Emerging from resistance to the authoritarianism of established art organizations and especially public open-call exhibitions, the group numbered around sixty participants active in oil painting, printmaking, photography, and dance until its dissolution in 1957. *Demokrato* is the Esperanto word for democracy. By tracing the activities of these three artists, each associated with Demokrato, the exhibition offers a glimpse into the movement's formation and evolution.

Ei-Q (real name Sugita Hideo, 1911–1960) made a striking debut in 1936 with his photo-dessin collection *Reason for Sleep* and went on to pursue a distinctive visual language in printmaking, oil painting, and other media. Alongside his prolific practice, he also wrote critical texts that left an important mark on Japanese art of the 1950s. Photo-dessin is a technique in which objects or cut paper are placed directly on photographic paper, exposed to light, and then developed without a camera. Convinced of photography's potential as an innovative art medium, Ei-Q produced an extensive body of photo-dessin, a selection of which are on view here.

Ei-Q was also central to establishing Demokrato, and maintained ties with photographers from Osaka's Tanpei Photography Club from the time of its founding.

Amano Ryuichi (1902–1995), a member of the Tanpei Photography Club, pursued wide-ranging experimental approaches, including photograms, "pendulum patterns," and autograms. Born in Osaka, he was active as a photographer while also running a machinery-related business. The Tanpei Photography Club, founded in 1930 at Tanpei House in Osaka's Shinsaibashi district, was the locus of his practice. In April 1951, a study session by Tanpei members was held in Osaka, and records note that subsequent meetings were attended by Ei-Q, Amano, and others. As Demokrato was established shortly afterward, the group is thought to have grown out of these discussions. This exhibition presents a diverse lineup of Amano's photographic works.

Iwamiya Takeji (1920–1989) was born in Tottori and became interested in photography through his uncle, who ran a camera shop. He joined the minor-league division of the professional baseball team Nankai Hawks, but left due to injury. While working at a shipping company, he began taking photographs and joined the Tanpei Photography Club. After serving in the war, he opened a camera shop in Kobe. In 1951, he joined Demokrato and embarked on his signature series *Forms* and *Kyoto*. In 1954, he established the photography studio Iwamiya Photos, which became one of Osaka's leading studios, producing many professional photographers and employing a young Moriyama Daido. In 1963, Iwamiya became a professor at Osaka University of Arts. In later years, he traveled widely to destinations including China, India, and Nepal and worked extensively on the *Buddhist Statues* series, which drew high acclaim. This exhibition focuses mainly on his early *Forms* series, featuring a modernist photographic aesthetic distinct from those of Amano and Ei-Q.

In the postwar years, Japanese photography was dominated by a documentary approach that emphasized fieldwork and arose from a rejection of prewar modes. As a result, avant-garde photographic works that carried on the practices of the prewar era, in dialogue with Germany's New Photography and French Surrealism, remain largely unknown outside Japan. This exhibition sheds light on the achievements of this movement and the underlying currents that propelled it.