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Trigger Warning*

Tadanori Yokoo

RESPONSE

Tadanori Yokoo 'Made in Japan, Tadanori Yokoo, Having Reached a Climax at the Age of 29, I Was Dead'
Visual Response

Tadanori Yokoo

Cultural and Historical Context

Post-war Japan was in a tumultuous period after the Atom Bomb was dropped on Hiroshima [REDACTED]

The Japanese Government was seeking to rebuild Japan as a nation rich in culture, the Japanese Communist Party striving towards a cultural revolution and a subversive and irreverent culture which rejected both.

- Yokoo emerged as a radical, countercultural figure
- Shared sense of defeat and struggle of Japan's youth
- Anti-nationalist, radical views
- Distate for commercialism



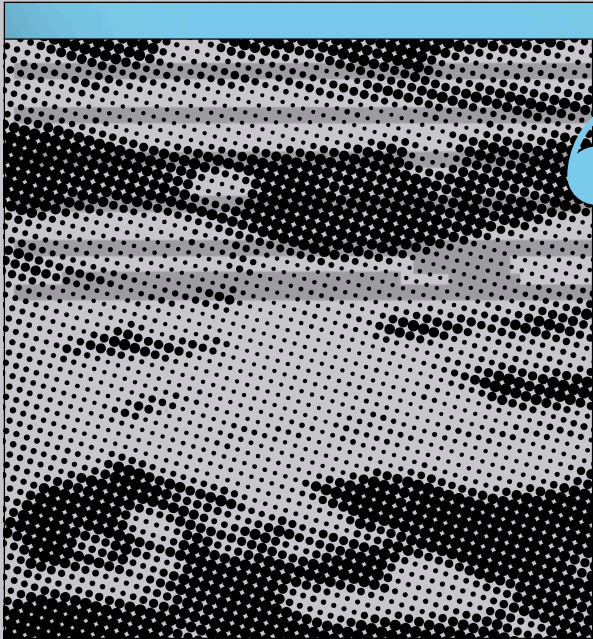
The Asahi Shimbun. (1968). Tadanori Yokoo [Photograph]. In Getty Images. https://encrypted-tbn2.gstatic.com/licensed-image?q=tbn:ANd9GcSZD4NGjFMwK6WbApJWfXV5ovDe6SXBw4-Y_Gh1r7GAsUAC7PiuxNh-OVBtVNNYJkLZ8ZWXX9ZWCwYs



Made in Japan, Tadanori Yokoo, Having Reached a Climax at the Age of 29, I Was Dead' Tadanori Yokoo 1967

- Psychedelic style which was synonymous with antiestablishment views, with psychedelic posters sharing political and social content
- Dense in symbolism and semiotics with the Atom Bomb smoke cloud, Mt. Fuji, red sun, fig sign, hanging man.
- Symmetrical composition also the 'two cell narrative'
- Collage in incorporation of black and white photos insert a sense of realism contrasting the bright saturated colour

Yokoo, T. (1965). Made in Japan, Tadanori Yokoo, Having Reached a Climax at the Age of 29, I Was Dead [Silkscreen]. In MOMA. <https://www.moma.org/collection/works/7953>



“I think the group of designers who wear the label of ‘graphic designer’ with such pride these days are aware only of the realm of design itself, so they’re only grasping a fragment of the massive beast of commercialism. They stand at the foot of this monster with zero sense of danger.”

Tadonori Yokoo

The slide features a light blue header bar at the top. Below it, several horizontal grey bars of varying lengths are arranged in a staggered, descending pattern from left to right, creating a modern, layered background.

Relevancy

The Designers Role

- Evolution of commercialism
- The role of the designer

Context

The Massive Beast of Commercialism

- Fast Fashion
- Sweatshops
- Child Labour
- Environmental Concerns

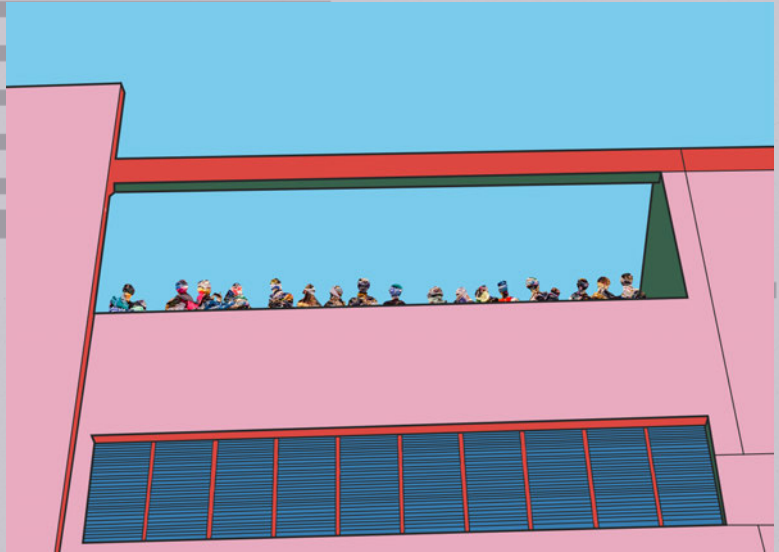
150 Chinese workers at Foxconn, threatened to commit suicide by leaping from their factory roof in protest of their working conditions



Club.china.com. (2012). 150 Chinese workers at Foxconn [Photograph]. In The Telegraph. <https://www.telegraph.co.uk/news/worldnews/asia/china/9006988/Mass-suicide-protest-at-Apple-manufacturer-Foxconn-factory.html>

Visual Response

- Colour Palette and Collage
- Workers silhouettes collaged with images of fast fashion landfill
- The bright colours represent designers and companies hiding the harsh reality of commercialism
- Consistent themes



Reflection

What does Yokoo think?

- The role of the designer

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08

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