

NAKAHIRA TAKUMA: BURN—OVERFLOW

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The National Museum of Modern Art, Tokyo

no.	[author/artist], title, title of publication, publisher	year of production	collection	technique
Chapter 1: For a Language to Come				
1-1-1	[Under the pseudonym of Yuki Akira], Parade, <i>Gendai no Me</i> [Contemporary Eye], December 1964, Gendai Hyoron-sha	1964	private collection	
1-1-2	White Landscape—Shimousa National Sanatoria, <i>Gendai no Me</i> [Contemporary Eye], December 1966, Gendai Hyoron-sha	1966	private collection	
1-1-3	On the Road, <i>Gendai no Me</i> [Contemporary Eye], August 1967, Gendai Hyoron-sha	1967	private collection	
1-1-4	The Collapse of the Fixed Viewpoint—Ideas from William Klein's New York, <i>Foto Critica</i> , No. 1, December 1967, Student Association of the Department of Photography, Nihon University College of Art	1967	The National Museum of Modern Art, Tokyo	
1-2-1	Terayama Shuji, The Streets are a Battlefield 2: Letter to a Wandering Horse, <i>Asahi Graph</i> , September 23, 1966, Asahi Shimbun-sha	1966	private collection	
1-2-2	Terayama Shuji, The Streets are a Battlefield 4: Pinball Freaks, <i>Asahi Graph</i> , October 7, 1966, Asahi Shimbun-sha	1966	private collection	
1-2-3	Terayama Shuji, The Streets are a Battlefield 6: Erodition Symphony, <i>Asahi Graph</i> , October 21, 1966, Asahi Shimbun-sha	1966	private collection	
1-2-4	Terayama Shuji, The Streets are a Battlefield 7: Comedy, Millionaire, <i>Asahi Graph</i> , October 28, 1966, Asahi Shimbun-sha	1966	private collection	
1-2-5	Terayama Shuji, The Streets are a Battlefield 9: Lawrence of Shinjuku, <i>Asahi Graph</i> , November 11, 1966, Asahi Shimbun-sha	1966	private collection	
1-2-6	Terayama Shuji, The Streets are a Battlefield 11: What of Friendship, <i>Asahi Graph</i> , November 25, 1966, Asahi Shimbun-sha	1966	private collection	
1-2-7	Terayama Shuji, The Streets are a Battlefield 13: Philosophy of Infantry, <i>Asahi Graph</i> , December 9, 1966, Asahi Shimbun-sha	1966	private collection	
1-2-8	Terayama Shuji, The Streets are a Battlefield 16 (last issue): Guns, <i>Asahi Graph</i> , December 30, 1966, Asahi Shimbun-sha	1966	private collection	
1-2-9	Terayama Shuji, <i>Yugeki to sono hokori: Terayama Shuji hyoronshu</i> [Partisan and its Pride: Collection of Essays by Terayama Shuji], (Photo:Nakahira Takuma) , San-ichi Shobo	1966	private collection	
1-2-10	Terayama Shuji, <i>Aa kouya</i> [Ah, Wilderness], (Cover Photo: Moriyama Daido) , Gendai Hyoron-sha	1966	private collection	
1-2-11	Moriyama Daido, <i>Nippon Theater</i> , No. 52	1966	The National Museum of Modern Art, Tokyo	gelatin silver print
1-2-12	Terayama Shuji, <i>Machi ni senjo ari</i> [The Streets are a Battle Field], (Photo: Moriyama Daido, Nakahira Takuma), Tensei Shuppan	1968	private collection	
1-2-13	Terayama Shuji, <i>Terayama Shuji Zen Kashu</i> [Terayama Shuji Complete Collection of Tanka Poems], (Cover Photo: Nakhira Takuma), Fudo-sha	1971	private collection	
1-3-1	Bring Back the Blue Sky! : "The White Smog" Polluting the Atmosphere, (Photo: Moriyama Daido, Nakahira Takuma), <i>Asahi Graph</i> , March 24, 1967, Asahi Shimbun-sha	1967	private collection	
1-3-2	Image Nippon 68: Everyone is Torn Apart, <i>Asahi Graph</i> , January 12, 1968, Asahi Shimbun-sha	1968	private collection	
1-3-3	BIG AGE (9): Remnants of Summer <Shinjuku> , (Composition and Text: Okada Takahiko), <i>Gendai no Me</i> [Contemporary Eye], October 1968, Gendai Hyoron-sha	1968	private collection	
1-3-4	Japanese Phases Series (10): Last Local Train, <i>Asahi Camera</i> , October 1968, Asahi Shimbun-sha	1968	private collection	
1-3-5	Works '68: Town, <i>Bijutsu Techo</i> , Special Issue December, 1968, Bijutsu Shuppan-sha	1968	private collection	
1-4-1	<i>A Century of Japanese Photography: A History of Photographic Expression by the Japanese</i> [Exh. cat], Japan Professional Photographers Society	1968	private collection	
1-4-2	1968, Summer, 3, <i>Provoke</i> , vol. 1, November 1968, Provoke-sha	1968	The National Museum of Modern Art, Tokyo	
1-4-3	[Untitled] (Special feature EROS), <i>Provoke</i> , vol. 2, March 1969, Provoke-sha	1969	The National Museum of Modern Art, Tokyo	
1-4-4	[Untitled], <i>Provoke</i> , vol. 3, August 1969, Provoke-sha	1969	The National Museum of Modern Art, Tokyo	
1-4-5	Taki Koji, Nakahira Takuma ed., <i>Mazu tashikarashisa no sekai o sutero: Shashin to gengo no shiso</i> [First, Abandon the World of Certainty: Thoughts on Photography and Language], Tabata Shoten	1970	private collection	
1-5-1	Fragment, Photography 1969: Abandon the Word "Photography"!, <i>Design</i> , No. 120, April 1969, Bijutsu Shuppan-sha	1969	private collection	
1-5-2	[Untitled] (Cover Photo), <i>CINEMA 69</i> , No. 1, January, 1969, <Cinema 68> Editorial Office	1969	private collection	

1-5-3	[Untitled] (Cover Photo), <i>CINEMA 69</i> , No. 2, April 1969, Cinema-sha	1969	private collection
1-5-4	Illusion and Mystery (3): A Dog's World, <i>Asahi Graph</i> , September 26, 1969, Asahi Shimbun-sha	1969	private collection
1-5-5	The Square / Anti War (Photo: Nakahira Takuma, Yanagimoto Naomi, Miyajima Hiroshi, Oikawa Tomoya), <i>Gendai no Me</i> [Contemporary Eye], November 1969, Gendai Hyoron-sha	1969	private collection
1-5-6	TPO '69 (44): Kawasaki, City of Industrial Saturation, <i>Asahi Journal</i> , November 2, 1969, Asahi Shimbun-sha	1969	private collection
1-5-7	TPO '69 (50): Ferryboat, <i>Asahi Journal</i> , December 14, 1969, Asahi Shimbun-sha	1969	private collection
1-6-1	From the Series <i>La Nuit</i> [The Night]	1969	The National Museum of Modern Art, Tokyo gravure print on paper
1-6-2	From the Series <i>La Nuit</i> [The Night]	1969	The National Museum of Modern Art, Tokyo gravure print on paper
1-6-3	Night, <i>Design</i> , No. 125, September 1969, Bijutsu Shuppan-sha	1969	private collection
1-6-4	<i>Kitarubeki kotoba no tameni</i> [For a Language to Come], Fudo-sha	1970	private collection

Chapter 2: Landscapes, Cities, and Circulation

2-1-1	Photo 1970 (2): Landscape 1, <i>Design</i> , No. 130, February 1970, Bijutsu Shuppan-sha	1970	private collection
2-1-2	Photo 1970 (4): Landscape 2, <i>Design</i> , No. 132, April 1970, Bijutsu Shuppan-sha	1970	private collection
2-1-3	Fire at the Limits of My Perpetual Gazing..., <i>Graphication</i> , June 1970, Fuji Xerox	1970	private collection
2-1-4	5 Images of the Post-1970 (1) : The Sea, <i>Asahi Journal</i> , August 9/16, 1970 (Merger Issue), Asahi Shimbun-sha	1970	private collection
2-1-5	Landscape 9, <i>The Photo Image</i> , No. 6, October 1970, Shashin Hyoron-sha	1970	private collection
2-1-6	Landscape (Text: Matsuda Masao), <i>Eiga Hihyo</i> [Cinema Critique], January 1971, Shinsen-sha	1971	private collection
2-1-7	Landscape (Text: Matsuda Masao), <i>Eiga Hihyo</i> [Cinema Critique], February 1971, Shinsen-sha	1971	private collection
2-1-8	Landscape (Text: Matsuda Masao), <i>Eiga Hihyo</i> [Cinema Critique], March 1971, Shinsen-sha	1971	private collection
2-1-9	Landscape (Text: Matsuda Masao), <i>Eiga Hihyo</i> [Cinema Critique], April 1971, Shinsen-sha	1971	private collection
2-1-10	Landscape (Text: Matsuda Masao), <i>Eiga Hihyo</i> [Cinema Critique], May 1971, Shinsen-sha	1971	private collection
2-1-11	Landscape (Text: Matsuda Masao), <i>Eiga Hihyo</i> [Cinema Critique], June 1971, Shinsen-sha	1971	private collection
2-1-12	Matsuda Masao, <i>Fukei no shimetsu</i> [The Extinction of Landscape], (Cover Photo: Nakahira Takuma) , Tabata Shoten	1971	private collection
2-2-1	The City 1 / The City 2 (Text: Nishida Keiichi), <i>The City</i> , No. 4, October, 1970, Toshi Shuppan-sha	1970	private collection
2-2-2	City, <i>Kozo</i> , December 1970, Keizai Kozo-sha	1970	private collection
2-2-3	Urbanization, <i>Asahi Camera</i> , July 1971, Asahi Shimbun-sha	1971	private collection
2-2-4	Self-Evident Space: City, <i>Design</i> , No. 154, November 1971, Bijutsu Shuppan-sha	1971	private collection
2-2-5	Fifth Dimension (11): if..... the Subway, <i>Asahi Journal</i> , March 15, 1970, Asahi Shimbun-sha	1970	private collection
2-2-6	Underground, <i>Asahi Camera</i> , May 1970, Asahi Shimbun-sha	1970	private collection
2-2-7	Discovered Japan, <i>Asahi Camera</i> , May 1972, Asahi Shimbun-sha	1972	private collection
2-2-8	A Perspective Diagram of Japan (30): Restricted Tour, <i>Asahi Journal</i> , December 22, 1972, Asahi Shimbun-sha	1972	private collection
2-3-1	The Word, <i>Ken</i> , No. 3, January 1971, Shaken	1971	The National Museum of Modern Art, Tokyo
2-3-2	Futon, <i>Sunday Mainichi</i> , Special Issue May 9, 1970, The Mainichi Newspapers Co., Ltd.	1970	private collection
2-3-3	Yamamoto Taro, Gentle Morning, (Photo: Nakahira Takuma) , <i>ikebana sogetsu</i> , No. 72, August, 1970, Sogetsu Publishing Office	1970	The National Museum of Modern Art, Tokyo
2-3-4	[Untitled], <i>ikebana sogetsu</i> , No. 76, May 1971, Sogetsu Publishing Office	1971	The National Museum of Modern Art, Tokyo
2-3-5	[Cover Photo] <i>10th Tokyo Biennale 1970: Between Man and Matter</i> [Exh. cat] , The Mainichi Newspapers Co., Ltd., The Japan International Art Promotion Association	1970	The National Museum of Modern Art, Tokyo
2-3-6	The Man Who Lives to Wrap-Christo, <i>Asahi Graph</i> , June 5, 1970, Asahi Shimbun-sha	1970	private collection
2-3-7	Akauma Witnessed, <i>Eiga Hihyo</i> [Cinema Critique], July 1971, Shinsen-sha	1971	private collection
2-3-8	Akauma Witnessed, <i>Eiga Hihyo</i> [Cinema Critique], August 1971, Shinsen-sha	1971	private collection
2-3-9	Akauma Witnessed, <i>Eiga Hihyo</i> [Cinema Critique], September 1971, Shinsen-sha	1971	private collection

2-3-10	Akauma Witnessed, <i>Eiga Hihyo</i> [Cinema Critique], October 1971, Shinsen-sha	1971	private collection	
2-3-11	Akauma Witnessed (Special Issue without Uma), <i>Eiga Hihyo</i> [Cinema Critique], November 1971, Shinsen-sha	1971	private collection	
2-3-12	Akauma Witnessed, <i>Eiga Hihyo</i> [Cinema Critique], December 1971, Shinsen-sha	1971	private collection	
2-4-1	<i>Circulation: Date, Place, Events</i>	1971 (printed 2012)	The National Museum of Modern Art, Tokyo	gelatin silver print
2-4-2a	<i>Circulation: Date, Place, Events</i> [Prints for reproduction installation at the Art Institute of Chicago (2017)]	1971 (printed 2016)	collection of Gen Nakahira	gelatin silver print
2-4-2b	<i>Circulation: Date, Place, Events</i> [Original prints in 1971]	1971	collection of Gen Nakahira	gelatin silver print
2-4-3	<i>Septieme Biennale de Paris, Japon, 1971</i> [Brochure for Representative in Japan at the 1971 Paris Biennale], Kokusai Bunka Shinkokai	1971	private collection	
2-4-4	<i>7e Biennale de Paris: Manifestation Biennale et Internationale des Jeunes Artistes</i> [Catalog of the 1971 Paris Biennale], Association française d'action artistique	1971	The National Museum of Modern Art, Tokyo	
2-4-5	Morocco, Postcard Landscape, <i>Graphication</i> , December 1971, Fuji Xerox	1971	private collection	
2-4-6	Special Feature: Circulation, Works Exhibited at the 7th Biennale de Paris, 1971.10.10–10.16, <i>Design</i> , No. 153, January 1972, Bijutsu Shuppan-sha	1972	private collection	
2-4-7	Is Film as Agitation Possible?, <i>Graphication</i> , August 1972, Fuji Xerox	1972	private collection	
2-4-8	[Untitled], <i>Asahi Camera</i> , Special Issue April 1973, Asahi Shimbun-sha	1973	The National Museum of Modern Art, Tokyo	
2-4-9	The Beatles Twenty Four: Sexy Sadie, <i>Asahi Camera</i> , January 1973, Asahi Shimbun-sha	1973	private collection	
2-4-10	Paris, <i>Canon Circle</i> , No. 189, March 1976, Canon Club	1976	private collection	
2-4-11	Ebisaka Takeshi, <i>Pari, bonaparutogai</i> [Paris/Bonaparte Street], (Cover and Inside Cover Photo: Nakahira Takuma), Shobun-sha	1975	private collection	

Chapter 3: An Illustrated Botanical Dictionary and Overflow

3-1-1	<i>Naze shokubutsu zukan ka : Nakahira takuma eizo ronshu</i> [Why an Illustrated Botanical Dictionary?: Takuma Nakahira's Collected Writings on the Image], Shobun-sha	1973	private collection	
3-1-2	Illusion of Records: From Document to Monument, <i>Bijutsu Techo</i> , July 1972, Bijutsu Shuppan-sha	1972	private collection	
3-1-3	Yoshikawa Tomoo, Toward Nakahira Takuma, <i>Bijutsu Techo</i> , August/September 1972 (Merger Issue), Bijutsu Shuppan-sha	1972	private collection	
3-2-1	A Perspective Diagram of Japan (8): Television, <i>Asahi Journal</i> , July 14, 1972, Asahi Shimbun-sha	1972	private collection	
3-2-2	Contemporary Forms (44): Wonderland, <i>Asahi Journal</i> , January 19, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-3	Contemporary Forms (49): WOLF VOSTELL Book Design — Wallraf-Richartz Museum, Cologne, <i>Asahi Journal</i> , February 23, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-4	City (8): City Monuments, Part 3: My Home, <i>Asahi Journal</i> , May 4, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-5	City (9): City Monuments, Part 4: My Car, <i>Asahi Journal</i> , May 11, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-6	City (10): City Monuments, Part 5: Giant Illusion, <i>Asahi Journal</i> , May 18, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-7	City (11): City Monuments, Part 6: Electro Graphic Architecture, <i>Asahi Journal</i> , May 25, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-8	City (12): City Geology, Part 1: The Maze, <i>Asahi Journal</i> , June 1, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-9	City (15): City Geology, Part 4: Sexual Information, <i>Asahi Journal</i> , June 22, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-10	City (16): City Geology, Part 5: Sexual Urbanity, <i>Asahi Journal</i> , June 29, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-11	City (17): City Geology, Part 6: Poverty, <i>Asahi Journal</i> , July 6, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-12	City (19): City Geology, Part 8: Underground Pass, <i>Asahi Journal</i> , July 20, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-13	"The Motion" that Dragged Down the Theatre Movement: Playwright Sato Makoto's Difficulties with Sensitivity, <i>Asahi Graph</i> , May 7, 1971, Asahi Shimbun-sha	1971	private collection	
3-2-14	Contemporary Forms (39): Black Tent, <i>Asahi Journal</i> , December 1, 1972, Asahi Shimbun-sha	1972	private collection	
3-2-15	City (24): City Semiology, Part 5: Traveling Tent Theatre, <i>Asahi Journal</i> , August 24, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-16	City (27): City Semiology, Part 8: National Highway, <i>Asahi Journal</i> , September 14, 1973, Asahi Shimbun-sha	1973	private collection	
3-2-17	City (30): City Semiology, Part 11: Trace 2 (Posters), <i>Asahi Journal</i> , October 5, 1973, Asahi Shimbun-sha	1973	private collection	

3-2-18	City (50): Publicness, Part 5: The Individual, Television, and the State, <i>Asahi Journal</i> , March 1, 1974, Asahi Shimbun-sha	1974	private collection
3-2-19	City (52): Publicness, Last issue: Identity Crisis, <i>Asahi Journal</i> , March 15, 1974, Asahi Shimbun-sha	1974	private collection
3-2-20	Dissolution of the Archipelago (2): Disrupted 'Life,' <i>Asahi Journal</i> , March 29, 1974, Asahi Shimbun-sha	1974	private collection
3-2-21	Dissolution of the Archipelago (33): Crisis of Entrapment, <i>Asahi Journal</i> , November 1, 1974, Asahi Shimbun-sha	1974	private collection
3-2-22	Kyoto (1): Signal is Red, <i>Asahi Camera</i> , April 1974, Asahi Shimbun-sha	1974	private collection
3-3-1	<i>Overflow</i> [Works exhibited at the "Fifteen Photographers Today," 1974]	1974	The National Museum of Modern Art, Tokyo chromogenic print
3-3-2	<i>Overflow</i> [Modern Prints in 2018]	1974 (printed 2018)	collection of Gen Nakahira chromogenic print
3-3-3	<i>Fifteen Photographers Today</i> [Exh. cat] , The National Museum of Modern Art, Tokyo	1974	private collection
3-3-4a	Condition Report of "Fifteen Photographers Today"	1974	The National Museum of Modern Art, Tokyo
3-3-4b	Venue Photographs of "Fifteen Photographers Today"	1974	The National Museum of Modern Art, Tokyo
3-3-5	For now, I'll take the Naked Eye Reflex, <i>Gendai no Me: Newsletter of the National Museum of Modern Art, Tokyo</i> , August 1974, The National Museum of Modern Art, Tokyo	1974	The National Museum of Modern Art, Tokyo
3-3-6	[Unsigned], Photography Exhibition: "Photographers Today" exhibition in 8 years, Fifteen Photographers Today at National Museum of Modern Art, <i>Asahi Camera</i> , September 1974, Asahi Shimbun-sha	1974	private collection
3-3-7	<i>Asahi Camera</i> , April Special Issue: Modern Photography '75, April 1975, Asahi Shimbun-sha	1975	The National Museum of Modern Art, Tokyo
3-3-8	Photography is a Fraud!! (Recording of the Seminar by Nakahira Takuma), <i>Workshop</i> , No. 2, December 1974, Workshop School of Photography	1974	The National Museum of Modern Art, Tokyo
3-3-9	Blue Sky / Toward the "Photography About Photography" Exhibition: My Own Memorandum, <i>Bijutsu Techo</i> , June 1974, Bijutsu Shuppan-sha	1974	The National Museum of Modern Art, Tokyo
3-4-1	New Japanese Aestheticism (3): Atami, <i>Asahi Camera</i> , March 1969, Asahi Shimbun-sha	1969	private collection
3-4-2	Another Country (3): Illustrated Botanical Dictionary, <i>Asahi Journal</i> , August 20/27, 1971 (Merger Issue), Asahi Shimbun-sha	1971	private collection
3-4-3	Another Country (7): Museum Picture Book, <i>Asahi Journal</i> , September 24, 1971, Asahi Shimbun-sha	1971	private collection
3-4-4	Another Country (19): City, <i>Asahi Journal</i> , December 17, 1971, Asahi Shimbun-sha	1971	private collection
3-4-5	Another Country (26): City II, <i>Asahi Journal</i> , February 11, 1972, Asahi Shimbun-sha	1972	private collection
3-4-6	Another Country (31): City III, <i>Asahi Journal</i> , March 17, 1972, Asahi Shimbun-sha	1972	private collection
3-4-7	Museum Picture Book (City), <i>Camera Mainichi</i> , August 1972, The Mainichi Newspapers Co., Ltd.	1972	private collection
3-4-8	A Perspective Diagram of Japan (18): City, Landscape, <i>Asahi Journal</i> , September 29, 1972, Asahi Shimbun-sha	1972	private collection
3-4-9	A Perspective Diagram of Japan (25): Urban Shades, <i>Asahi Journal</i> , November 17, 1972, Asahi Shimbun-sha	1972	private collection
3-4-10	Illustrated Botanical Dictionary, <i>A Quarterly Review of Design</i> , No. 2, July, 1973, Bijutsu Shuppan-sha	1973	private collection
3-4-11~22	[Untitled] (Cover Photo), <i>Kindai Kenchiku</i> , January – December 1974, Kindaikenchiku-sha	1974	Musashino Art University Museum & Library
3-4-23	Urban Shades, <i>Asahi Camera</i> , January 1975, Asahi Shimbun-sha	1975	private collection

Chapter 4: Islands and the Streets

4-1-1	Notes from the 8th Hearing of the Matsunaga Yu Court Trial, <i>Bijutsu Techo</i> , September 1973, Bijutsu Shuppan-sha	1973	private collection
4-1-2	The Bad Illusion of Objectivity: Thinking about the Matsunaga Case, <i>Asahi Journal</i> , January 25, 1974, Asahi Shimbun-sha	1974	private collection
4-1-3	Considering the Evidentiary Value of Photographs: On the Judgment of Matsunaga Yu in Okinawa, <i>Asahi Camera</i> , June 1974, Asahi Shimbun-sha	1974	private collection
4-1-4	Dissolution of the Archipelago (7): Displayed Poverty, <i>Asahi Journal</i> , May 3, 1974, Asahi Shimbun-sha	1974	private collection
4-1-5	Dissolution of the Archipelago (8): The Outflow of Young Labor, <i>Asahi Journal</i> , May 10, 1974, Asahi Shimbun-sha	1974	private collection
4-1-6	Dissolution of the Archipelago (16): CTS [Central Terminal Station] – Plundered Nature and Human Being, <i>Asahi Journal</i> , July 5, 1974, Asahi Shimbun-sha	1974	private collection
4-1-7	Dissolution of the Archipelago (17): Okinawa-The Forgotten Existence of Bases, <i>Asahi Journal</i> , July 12, 1974, Asahi Shimbun-sha	1974	private collection

4-2-1	Eugène Atget: The Gaze toward the City or, the Gaze from the City, <i>Asahi Camera</i> , November 1973, Asahi Shimbun-sha	1973	private collection	
4-2-2	Things Crouching in Silence: On Walker Evans, <i>Asahi Camera</i> , July 1975, Asahi Shimbun-sha	1975	private collection	
4-2-3	Duel on Photography (1), (Photo: Shinoyama Kishin), <i>Asahi Camera</i> , January 1976, Asahi Shimbun-sha	1976	private collection	
4-2-4	Duel on Photography (8), (Photo: Shinoyama Kishin), <i>Asahi Camera</i> , August 1976, Asahi Shimbun-sha	1976	private collection	
4-2-5	Duel on Photography (12), (Photo: Shinoyama Kishin), <i>Asahi Camera</i> , December 1976, Asahi Shimbun-sha	1976	private collection	
4-2-6	Shinoyama Kishin, Nakahira Takuma, <i>Ketto shashinron</i> [Duel on Photography], Asahi Shimbun-sha	1977	private collection	
4-3-1	Amami Oshima: Waves, Tombs, Flowers, and Sun, <i>Asahi Camera</i> , February 1976, Asahi Shimbun-sha	1976	private collection	
4-3-2	<i>Amami Oshima</i>	1975 (printed 2023)		inkjet print
4-3-3	Tokara Islets, <i>Asahi Camera</i> , March 1977, Asahi Shimbun-sha	1977	private collection	
4-3-4	<i>Tokara</i>	1976 (printed 2023)		inkjet print
4-3-5	Observation Point '77: Southern limit of Yamato, <i>The Ryudo</i> , March 1977, Ryudo Shuppan	1977	private collection	
4-3-6	<i>Southern limit of Yamato</i> [Prints used as printed manuscripts]	1976	collection of Gen Nakahira	gelatin silver print
4-3-7	Tokara Islets, <i>Canon Annual 1976-77</i> , December 1977, Canon Club	1977	private collection	
4-4-1	[Untitled] (Cover Photo), <i>The Nishi Igaku</i> [Nishi System of Medical Science], December 1976, Nishi-kai	1976	private collection	
4-4-2	[Untitled] (Cover Photo), <i>The Nishi Igaku</i> [Nishi System of Medical Science], January 1977, Nishi-kai	1977	private collection	
4-4-3	[Untitled] (Cover Photo), <i>The Nishi Igaku</i> [Nishi System of Medical Science], February 1977, Nishi-kai	1977	private collection	
4-4-4	[Untitled] (Cover Photo), <i>The Nishi Igaku</i> [Nishi System of Medical Science], May 1977, Nishi-kai	1977	private collection	
4-4-5	[Untitled] (Cover Photo), <i>The Nishi Igaku</i> [Nishi System of Medical Science], July 1977, Nishi-kai	1977	private collection	
4-4-6	[Untitled] (Cover Photo), <i>The Nishi Igaku</i> [Nishi System of Medical Science], December 1977, Nishi-kai	1977	private collection	
4-4-7	[Untitled] (Cover Photo), <i>The Nishi Igaku</i> [Nishi System of Medical Science], February 1978, Nishi-kai	1978	private collection	
4-4-8	[Untitled] (Cover Photo), <i>The Nishi Igaku</i> [Nishi System of Medical Science], March 1978, Nishi-kai	1978	private collection	
4-5-1	Nakagami Kenji, The Town! (1): Hong Kong, <i>Playboy Japanese Version</i> , July 1976, Shuei-sha	1976	private collection	
4-5-2	Nakagami Kenji, The Town! (2): Singapore, <i>Playboy Japanese Version</i> , November 1976, Shuei-sha	1976	private collection	
4-5-3	Nakagami Kenji, The Town! (3): Spain, Tears of Gitanos, <i>Playboy Japanese Version</i> , November 1977, Shuei-sha	1977	private collection	
4-5-4	Nakagami Kenji, The Town! (4): Morocco, Rain in Tangier, <i>Playboy Japanese Version</i> , May 1978, Shuei-sha	1978	private collection	
4-5-5	Nakagami Kenji, <i>Juhassai, umi e</i> [Eighteen to the Sea], (Cover Photo: Nakahira Takuma), Shuei-sha	1977	private collection	
4-6-1	<i>Décalage</i> [Works exhibited at the ADDA Gallery, Marseille, France, 1976]	1976	collection of Gen Nakahira	gelatin silver print
4-6-2	Material for " <i>Décalage</i> " (2 Photos of the Venue and the Exhibition flyer), ADDA Gallery	1976	private collection	
4-6-3	The Streets, or Traces of Terror, <i>Gendaishi Techo</i> , May 1977, Shicho-sha	1977	private collection	
4-6-4	<i>The Streets, or Traces of Terror</i> [Prints used as printed manuscripts]	1976	The National Museum of Modern Art, Tokyo	gelatin silver print
4-6-5	The Streets (1): Once Again, a Demand for the Rights of the Grumbling, <i>Gendaishi Techo</i> , July 1977, Shicho-sha	1977	private collection	
4-6-6	The Streets (2): 'Politics' of Our Time, <i>Gendaishi Techo</i> , August 1977, Shicho-sha	1977	private collection	
4-6-7	The Streets (3): To the Streets What belongs to the Streets!, <i>Gendaishi Techo</i> , September 1977, Shicho-sha	1977	private collection	
4-6-8	The Streets (4): The Ghost of the 'Public,' <i>Gendaishi Techo</i> , October 1977, Shicho-sha	1977	private collection	
4-7-1	Miyauchi Katsu, Spaces of Thought and Action, <i>The Ryudo</i> , November 1977, Ryudo Shuppan	1977	private collection	
Chapter 5: Degree Zero of Photography				
5-1-1	Okinawa, Photography Origin 1, <i>Asahi Camera</i> , December 1978, Asahi Shimbun-sha	1978	The National Museum of Modern Art, Tokyo	
5-1-2	<i>Okinawa, Photography Origin 1</i>	1978 (printed 2023)	collection of Gen Nakahira	chromogenic print
5-1-3	Takuma Nakahira: Shooting Okinawa!, (Otake Akiko: Portraits of Eye Hunters Extra Edition), <i>Geijutsushincho</i> , September 1993, Shincho-sha	1993	The National Museum of Modern Art, Tokyo	

5-1-4	<i>Ryukyu Retsuzou - Okinawa in Photographs: Photonessia / Memories of Light, Fruits of Time: Waves of the 30th Anniversary of Okinawa's Return to Japan</i> [Exh. cat: July 3-14, 2002, Naha Civic Gallery, Maejima Art Center], Ryukyu Retsuzou Exhibition Executive Committee	2002	private collection	
5-1-5	<i>Okinawa, Amami, Tokara 1974-1978</i> (Okinawa Photographer Series "Ryukyu Retsuzou", Vol. 8, Supervised by Nakazato Isao, Kuraishi Shino), Mirai-sha	2012	private collection	
5-1-6	<i>OKINAWA</i> , Rat Hole Gallery	2017	private collection	
5-2-1	Photography Origins 1981, <i>Shashin Sochi</i> , No. 4, March 1982, Shashin Sochi-sha	1982	private collection	
5-2-2	My Young Friends, <i>Asahi Camera</i> , November 1982, Asahi Shimbun-sha	1982	The National Museum of Modern Art, Tokyo	
5-2-3	<i>A New Gaze</i> , Shobun-sha	1983	private collection	
5-2-4	<i>A New Gaze</i>	c.1978-1982 (color works: printed 2023)	collection of Gen Nakahira	chromogenic print / gelatin silver print
5-2-5	Special Feature: On Nakahira Takuma, <i>Camera Mainichi</i> , April 1983, The Mainichi Newspapers Co., Ltd.	1983	The National Museum of Modern Art, Tokyo	
5-2-6	<i>Adieu à X</i> , Kawade Shobo Shin-sha	1989	private collection	
5-2-7	<i>Adieu à X</i>	c.1983-1989	collection of Gen Nakahira	gelatin silver print
5-2-8	Postcard for <i>Nakahira Takuma Photo Exhibition: Adieu à X</i> , [May 3-10, 1989, FOTO DAIDO]	1989	private collection	
5-2-9	Why the Short Hope?, <i>Kikan Shicho</i> , No. 5, July 1989, Shicho-sha	1989	private collection	
5-3-1	Exhibition brochure for "Everyday Life: The Present of Takuma Nakahira," [June 16-July 12, 1997, Chukyo University Art Gallery C-Square]	1997	private collection	
5-3-2	<i>Everyday Life</i> [Works exhibited at Chukyo University Art Gallery C-Square's exhibition, "Everyday Life"]	1997	collection of Gen Nakahira	chromogenic print
5-3-3	[Untitled (Hachinohe/Yokohama)], <i>MEGANEURA / ICANOF 2005</i> [Exh. cat: September 17-October 2, 2005, Hachinohe Art Museum], ICANOF	2005	private collection	
5-3-4	<i>Untitled (Hachinohe)</i>	2005 (printed 2023)	collection of Gen Nakahira	chromogenic print
5-3-5	Sato Hidekazu, <i>Document (excerpt) from the exhibition "MEGANEURA/ICANOF 2005" (curated by Toshima Shigeyuki, Hachinohe Art Museum), April 9 and 10, 2005 in Hachinohe, Aomori</i>	2005	private collection	video, sound, 6 min. 20 sec.
5-3-6	<i>kirikae</i> [Exh. cat: March 19-May 29, 2011, Six], Six	2011	private collection	
5-3-7	<i>kirikae</i> [Works exhibited at "kirikae"]	2011	The National Museum of Modern Art, Tokyo, Gift of Comme des Garçons Co., Ltd.	chromogenic print
5-4-1	Diary of Nakahira Takuma	c.1978-1990s	private collection	
5-5-1	Feature1: The 'Provoke' Era: Turning Point in Post-war Japanese Photography, <i>Déjà-Vu</i> , No. 14, October 1993, Photoplanet	1993	private collection	
5-5-2	<i>Japanese Photographer 36: Nakahira Takuma</i> , Iwanami Shoten	1999	The National Museum of Modern Art, Tokyo	
5-5-3	<i>hysterie Six NAKAHIRA Takuma</i> , Hysterie Glamour	2002	The National Museum of Modern Art, Tokyo	
5-5-4	<i>Degree Zero - Yokohama</i> [Exh. cat: October 4-December 7, 2003, Yokohama Museum of Art; April 21-May 2, 2004, Naha Civic Gallery], Osiris	2003	private collection	
5-5-5	<i>To dismantle self-consciousness, to willingly undertake it, that is what I think, and to willingly undertake the dismantling and rebirth of that self-consciousness, that is what I will continue to think and undertake as a photographer</i> , Osiris	2008	private collection	
5-5-6	<i>Toshi Fukei Zukan</i> [City Landscapes Illustrated Book], Getsuyo-sha	2011	private collection	
5-5-7	<i>Documentary</i> , Akio Nagasawa Publishing	2011	The National Museum of Modern Art, Tokyo	
5-5-8	<i>Circulation: Date, Place, Events</i> , Osiris	2012	private collection	
5-5-9	<i>Takuma Nakahira 1000</i> , 1000BUNKO	2014	private collection	
5-5-10	<i>Overflow</i> , Case Publishing	2018	private collection	
5-6-1	Moriyama Daido, <i>Portrait of Nakahira Takuma</i> [A print handed out at Nakahira's farewell party, 2015]	n. d.	private collection	gelatin silver print
5-6-2	<i>Untitled (Okinawa)</i>	2009-2011 (printed 2023)	collection of Gen Nakahira	chromogenic print