

Akira Tanno's "Circus": an Undividable History

The circus had already existed before the Second World War in Japan. This is what photographer Akira Tanno referred to as the "Japanese circus". Its origin was *Sangaku*; the gymnastic entertainment practiced during ancient China which had been in Japan as far back as the Nara period (710-794). In the Edo period (1603-1868) it became more developed, whilst integrating domestic juggling, weightlifting and magic, to what is now known as the original form of Japanese circus. This first form of Japanese circus became a popular source of entertainment, and was further developed in the Meiji era, inspired by the circus from western countries. In 1864 the Lesley Circus from the United States came to Japan to perform in Yokohama. In 1886 the Charine Circus from Italy drew a wide audience, which inspired a *kabuki* star Kikujiro V with a modern taste, to bring the circus programmes into his performance. People saw traveling circuses across Japan from the end of the 1880s onward. Nevertheless, it was in the 1930s when they started to be literally called "circus". At that time Tanno was still an elementary school child, and only saw the show by looking through the curtains from the outside.

In those days the wave of photographic realism was spreading through Japan under the influence of *Neue Sachlichkeit* or New Objectivity. Photography was growing in popularity, and to amateur photographers, quite progressive, experimental works were delivered via books and magazines. It was also when *Kohga* a magazine by Kozo Nomura, Ihei Kimura, and Iwata Nakamura was first published. From avant-garde photography such as photogram, photomontage to images that practiced precisionism which claimed photography's role as being documentary, to record social events as well as daily lives. From this period one can see a variety of photographic practices and movements influencing Japanese photographers of the time. From the end of the 1930s onward, there were active investigations in documentary photography in Japan, inspired by *Life* magazine. It was a dazzling, fruitful season that made great progressions in Japanese photography, in which Tanno, a young photographer, acquired every possible insight into photography.

Soon after this period, however, Japanese society was increasingly involved in wars. The circus gradually disappeared. The first battle of the Second World War erupted in 1939, and the Pacific War theatre, in which Japan became heavily involved, began in 1941. Still, while Japan was winning battles, photographic activities were not distracted. There were even anti-war messages carried in the photographic works. However, as it became clearer that Japan would be defeated, photographic activities were restricted, and some prominent photographers had no choice but to use their images for national propaganda. Cultural activities were declining, including photography. In February of 1945, Tanno was conscripted into the army and sent to Manchuria, the north-eastern periphery of today's China, but strangely enough he was called home after two months. He spent the day of defeat in Kasumigaura in Ibaragi where a defensive line of the Japanese military was located. There were some detours before his return to Tokyo but he eventually returned home safely. All kinds of infrastructure had been destroyed along with it the government; the city and its possessions had been burned up in the air raids. Still, there was a clear blue sky when he looked up. He restarted photography at that time.

The history of Japanese photography was thus divided

into two parts. 1945 separates a thick book of "Japanese Photographic History" into two volumes. These divisions built a conception: pre-war photography and post-war photography. However, like other photographers who already started their activities in the pre-war period, such as Ken Doman, Ihei Kimura, and Hiroshi Hamaya, 1945 was not a start from zero for Tanno, but a restart, as his photography rests upon a continuous development from the pre-war period. He has carried the memory of the "magic box" that he saw in front of a Tohgo Camera store throughout his life, dedicating his life's work to photography. The contemporary photography, or *shinko-shashin*, from the pre-war flows into the post-war photographic realism movement. Subjective photography is the major reference of contemporary photography. Documentary photography and avant-garde photography, all originate in this stream. Photography was and is a vast stream which includes tributaries and currents, which continue up to the present day. Having been touched consciously or unconsciously by this stream in his adolescence, Tanno's photography has gained a knack of joyfully and playfully riding the wave of photographic movements in the later period in which rejection, break or cut, or recurrence was claimed.

In 1956, eleven years after the end of the war, the circus suddenly came into Tanno's view. It happened whilst Tanno, as a freelance photographer, was working as a stage photographer for music magazines. Tanno entered the circus tent with his heart filled with the childhood memory of a glimpse of the show. The circus, whose development was interrupted by the war, looked the same as before, as if a frozen point in time melted into his present world. Tanno ran about the inside of the tent during the show, shooting from anywhere he wanted; sometimes he took photographs sitting down on the front row with children looking up at elephants; sometimes he climbed the scaffold to reach closer to the ceiling, in order to take photographs of performers from above.

It was when the photographic realism movement led by Ken Doman and Ihei Kimura was reaching and struggling with a deadlock. Still photographers, including amateur photographers, were searching for motifs, or what we might call the debris and shadows of the war on the streets. Tanno, on the other hand, took photographs of residuals or traces of the pre-war in the circus tents. For Tanno, things and events from the pre-war were not dismissed even though they had passed through the destruction of the war. He quite often visited circus tents with a Leica lent to him by his professor, using film of low sensitivity to light. Photographs taken in these conditions reflect the reality that is ahistorical, or super-historical of Tanno, which differs from what was shared in the photography realism of that time, which sought to capture post-war reality through critical views.

The stage is entirely artificial but at the same time is what is most real for me.

Akira Tanno, from *Ballet: Bolshoi Theater in Tokyo*

In these images of the circus we see "eyes", which are somewhat unique to Tanno's "Circus". They might also be called "transparent" eyes and "multiple" eyes. A horse joyfully runs through a fire ring on one hand. A lion during the same programme has sad eyes on the other hand. Eyes of a performer at the middle of a stunt are fixed upon us, the viewers,

in a state of a self-oblivion. The view looking down upon the performer at the top of a ladder captures eyes of those in the galleries from the ground. The eyes of the photographer are melted into those of "many" and capture the joyful atmosphere of the show, allowing the viewer to feel thick layers of air with warmth filling the photographs. The photographing subject and photographed objects, such as the photographer, audience, performers and animals, interact and penetrate each other, softly and gently.

In such a way photographer Tanno sinks into obscurity within the mass of the audience, running around inside the tent as if he were a *ninja*. "I take pictures freely, and you too can perform as you wish without caring about me." By distancing himself from the photographic motif and being one of the passive spectators, Tanno escapes the tension between the subject and object and avoids inducing in any way the intent to take control over the image. However, the photographs of Tanno's "Circus" are not cold, mechanical observations that cancel the subjectivity of the photographer, whom inevitably is trying to be involved in the work. Tanno's "Circus" is what we might call "subjective documentary", which would refer to the attempt that Tanno's contemporary Ikko Narahara made in his exhibition "Human Land". It would also be discussed with works of the later generation such as Takuma Nakahira's effort specifically around his harsh critique of subjectivization of the world, or possession of the world by the photographing subject. Nakahira himself worked on his photography with this critique, and produced the series of "Okinawa", "A New Gaze", and "Degree Zero - Yokohama", in which we see the void of the photographic subject or what we might call "pure photography". Photographers who emerged following Tanno's generation, tended to aim at grasping the reality between "the world" and "I", and through the course of these efforts the critique was directed upon themselves, as the photographing subjects. It led to exhaustion of the "self", or the surrender to the impossibility of the self being completely banished from the photography. There is always some sense of agony in these photographic activities and works. However, if we focus on the work of Tanno, which was taken inside the circus tent of the post-war—as if it were a vacuum left behind the acceleration of society—there are images without anguish and grief, without tensions of the subject-object dichotomy.

The bodies of circus performers or animals are not captured as perfect forms, such as at the completion of the programme. Rather, they tend to be in the middle of movements; when their bodies are trying to keep a balance; a moment when a bow releases an arrow and itself from the tension; or a moment when storing power for the next leap. There is an odd form that attracts viewers in its own right. If a photograph requires a beauty in perfection, the camera would grasp the middle of the tension at the very climax of the event. But he deliberately shot such imperfect moments.

His incisive eyes and feet quick in action capture this "in-between" moment. Examining this "in-between image" encourages us to further approach Tanno's insight in photography. Take, for instance, the two photographs entitled "Dancing Out" and "Running Out". Both works capture a ballerina stepping out from the wing of the stage. With this subject Tanno was following and trying to capture the very moment of transformation, when a person is transforming into a performer, yet

not as a sequence of transformation (whose example can be seen in Yonosuke Natori's photographic method *kumi-shashin* theory which directed photographers of the time to make a set of photography as an illustration of a story so that photographs can be "read" rather than "seen". This theory encompassed the Japanese graphic journalism of the time). With this charge we see his conception that the photographs have to bear the "change" itself in the image, and it should be "not a girl nor a ballerina" or "a girl and a ballerina", as the genuine change captured in photography does not rely on the sequence with which we recognize the change from a difference based on the context. This idea of photography reflects his sense of reality that every single existence, or being, is in a continuous transformation or is itself polyhedral. Based on this concept what is considered to be real and fictional are both aspects of being. Still, Tanno's photography does not merely affirm "everything in this world". The photographs still acquire criticality insofar as it approaches the real in his own right. This aspiration is, as Tanno expresses, quite simply, his interest in existence, being, or perhaps, becoming.

The urgent, blurred and grainy style of photography seen in "Circus" was produced because he did not use the flash and because of the distance from the photographic objects. He became, nevertheless, quite affirmative on these images. When he took photographs of Helen Traubel singing on stage from the upper gallery of the Hibiya Open-Air Concert Hall barely three shots out of seventy shots showed her face. Tanno enlarged them and submitted the printed images to the magazine, with some hesitation. But in 1953 when he saw blurred and grainy image of Niklaus Äschbacher conducting an orchestra, he found himself fond of it as his photographic style. The first or foremost emergence of these styles called "*are-bure-boke*" (rough, blurred and out-of-focus) in Japanese photography are those from photographers of *Provoke* such as Daido Moriyama and Takuma Nakahira, utterly inspired by William Klein's *New York* and Robert Frank's *Americans*. However, it can be said that Tanno had already introduced this style into his photography as if he played with the limitation of the photographic technique. He is not a follower of his contemporary Klein nor Frank. Neither did he challenge the "existing photographic reality" nor the limitation of other media such as language that *Provoke* members claimed to be insufficient to reflect our genuine reality. Nevertheless, this trait allows the photographer's bodily sensations or subjectivity to be inscribed into the photographic image (and his realist photography), as those other harbingers strived for.

Tanno's sense of reality seen in the photographs echoes what can be discovered in works produced in the 1970s and 1980s. These works include *Sentimental Journey* of Nobuyoshi Araki and *Yugi* and *Yoko* by Masahisa Fukase, in which "I", "others" and "society", or the notion of the world, is first emerging, or formed (thus not as a pre-existing kind), through photographic activities and works. The line between real and fictional is most indiscernible there; the two realms overlap, with two way traffic. However, the reason that enables us to assert the uniqueness and significance of such characteristics of Tanno's works is not precisely because they were already taken in the 1950s and thus earlier than these masterpieces of the 70s and 80s. It is rather because these works were produced in a time when the sense of the crisis of subjectivity were

so commonly shared among his contemporaries that strongly influenced the entire art and cultural production. Nevertheless, Tanno's "Circus" was not produced through the nihilism corresponding to, or as a reaction to, the crisis, nor as what we might call "happy photography" of amateur photography such as of Jacques-Henri Lartigue, Saburo Ishizuka, and Tatsuo Yoshikawa, whose works remained in the private realm. What surprises us is, after all, because they were produced by a photographer who lived in the culture based on the modern subjectivity which created antagonism among "I", "others" and "the world" and increasingly fragmented the vernacular subjectivity which has had been more immanent to the collective subject. The photographs of "Circus" serve, as we now see the images, as points of convergence of these fragments, which let them touch each other and merge into one again. Tanno's eyes of pure fascination and joy, combined with his genuine interest in seeking to "see" (neither for possession nor scrutiny) the object, and his sense of truly capturing absolute change or transformation, have perhaps opened a pathway for another photographic realism, and without doubt flows into the subsequent movement that the emergent photographers' group VIVO created.

If the history of Japanese photography were rewritten, and if it were by Tanno's hand, the end of pre-war photography would be located in 1959. It was when he left the circus, and opened his photography up to socio-political subjects. Around 1960 Tanno gradually lost interest in the circus which was becoming lavish and acrobatic, and eventually stopped taking photographs of it altogether. For Tanno there is a sharp difference between photographs taken in late 50s and in the early 60s. Indeed we see a more modernised, refined, kinetic circus in images taken in the 60s. The light has changed, Tanno says. "This is a new circus," he observed of one work that he suggested excluding (this photograph is included in this book on fig. 34). Japan was on the road to recovery from defeat and was joining the major economic powers, following the nationwide effort in promoting westernisation, economic development and capitalism.

Simultaneously, in 1959 a new photographers' community, or agency, VIVO was established. All members of VIVO, including Tanno, Eiko Hosoe, Kikuji Kawada, Ikko Narahara, Akira Sato and Shomei Tomatsu, had previously participated in the "Eyes of Ten" exhibition and agreed with Tanno's suggestion to continue this movement of creating something new in the photographic world of Japan. From "Eyes of Ten" to VIVO—critic Tatsuo Fukushima, the organiser of the exhibition puts this series of movements created by the emergent photographers as a "break from the existing photography" and "towards the creation of new photography". The next year 1960 saw the ANPO revolts; the nationwide protests against the revision of the US-Japan security treaty. VIVO petitioned the Japanese Photographers Association to taking protest actions and involved the whole Japanese photographic world. The time is known as the beginning of the "era of politics" encompassing the whole of the arts and cultural fields of Japan.

Tanno's subjects following the "Circus" series were the US military bases, Okinawa, coal mines, environmental pollution, and industrial areas, which were major issues for society and politics of the time. 1959 is the beginning of the second chapter for the photographer Akira Tanno.

From "Circus" to "The Eyes of Ten" to VIVO

Encounter with the Circus

All of a sudden a circus met my eyes, where I never would have expected to see the tent. It was in the Ebara-cho shopping district just five minutes from my home, and not a place where a circus tent would fit into the townscape. I have totally forgotten about the circus, as it had been twenty years since I had last seen a circus tent. It was the 31st year of the Showa Era (1956).

My earliest memory of seeing a circus was when I was in the First Grade of elementary school. Although at that moment the circus was seen as part of Showa modernism, adults tended to call it *kyokuba-dan* (equestrian feats group) instead of using the western name of circus.

The temporary, yet well-built tent was situated in part of the Musashi-Koyama shopping district, where I also saw the moving pictures, or *kinema* for the first time. But the most important of my early experiences in this town was my first purchase of a camera, which was a toy-camera made by Tohgo Camera.

The tent looked very large. Although I have no memory of entering the tent, I remember that a girl slightly older than me, with make-up, peered down through a high window of the tent.

I must have stayed there for quite a while, as I remember that from time to time the barker at the entrance opened the curtain to let the audience have a glimpse of the inside. The popular *jinta*-tune "Natural Beauty" was being played.

The Era of Warfare

Until the tenth year of the Showa Era, Japan had a peaceful atmosphere. Now I think back, it was a time when Taisho Romanticism (a modernist, idealistic movement inspired by European Romanticism) slowly decayed. It was also a time when the circus was disappearing. My age was the same number as the Showa year, as I was born in Showa 1. As the number accumulated, the country became increasingly involved in wars. This situation perhaps influenced my father to disagree with my will to be a photographer, saying that photography is meant to be done as a hobby. I thus enrolled in a junior high school specialising in engineering, as I still had some interest in the subject. The dean of the school was a General of the Army, and we students wore pure wool, substantial uniforms in khaki, and solid leather shoes which looked like military boots. But the next year the materials used for freshmen's outfits were changed to flimsy rayon and pigskin shoes. Showa 13, or 1938, began an era of material shortages.

上: VIVOメンバー集合写真 2001年 桜井秀撮影

前列左から:川田喜久治、佐藤明、東松照明

後列左から:奈良原一高、細江英公、丹野章

右下:VIVOメンバー集合写真 「VIVO」展(写大ギャラリー、1981年)にて撮影

前列左:都築弘雄、福島辰夫

Top: Photo of VIVO members taken by Shu Sakurai in 2011

In the clock-wise order from the top left: Ikko Narahara, Eiko Hosoe, Akira Tanno, Shomei Tomatsu, Akira Sato and Kikuji Kawada

Bottom: Photo of VIVO members taken at the "VIVO" exhibition (Shadai Gallery, Tokyo, 1981)

In the front from left to right: Hiroh Tsuzuki, Tatsuo Fukushima

After the Defeat, a Photographer's Path

In the winter of Showa 20 (1945) I was conscripted and sent to Manchuria, at the North-East periphery of today's China, almost on the border with the U.S.S.R. (today's Russia). I was soon called home, at the end of April, which saved my life. The Japanese military decided to defend the islands of Japan, rather than extending the war overseas.

The day of defeat soon came. This event disempowered the Emperor as the highest authority, and the same thing happened to my father's authority within our family. It was time for me to follow a photographer's path. In those days classes at the photography college were often cancelled, as the post-war chaos affected education too. Nevertheless, in the second year a proper photography professor came to teach us and I was recruited to be his assistant. After that I rarely went to the college, and barely managed to graduate. After acquiring certain skills and experience in advertising photography, I got married, albeit a bit sooner than I had expected. On the occasion of my marriage I decided to become a freelance photographer. I started with jobs for a music magazine that I had worked for from time to time when I was assistant to my professor.

My teacher and former boss Eigo Ouchi lent me his favourite Leica, saying "you can use it for a while". I used the camera for most of my work in those days. One of my classmates from the photography college named Jiro Sato, who specialised in baseball photography, also lent me his Telyt 200mm wide-angle Leica lens. I was so grateful, but the lens did not help me to produce sharp images, as it had myriad scratches due to the conditions in which it had been used.

Photographing the Circus

I had been a freelance photographer for five years when I encountered the circus again for the first time since before the war. Japan was still trying to recover from the defeat eleven years earlier. Nostalgia overwhelmed me, "ah, such a thing still

exists in Japan!" and I started to photograph the circus.

I entered the circus tent with the Leica in my hand. I remember only the moment when I photographed "Horse in Fire Ring". I sit down by the fire-ring with the fast Summar 50mm prime lens. The fearless horse passed through the ring three times, drawing big curves, and I made three shots. One of them is my favourite from the entire circus series. As the country recovered from defeat, the circus audience grew. I spotted big tents built on vacant lots along the Tamagawa River. I called "The Traveling Performance Association" to find out the location of future circus performances, and a man named Senosuke Hirayama was very kind to give me the information. Judging from his old-fashioned name, I thought he was much older than me. But one day he turned up as a photographer and I realised that he was much younger than I thought. We became good friends and drank together often.

At the entrance of the big tent built in a vacant field twenty minutes walk from Keio-Tamagawa Station, there were two or three elephants, within touching distance, delighting visitors with the adorable movement of their trunks.

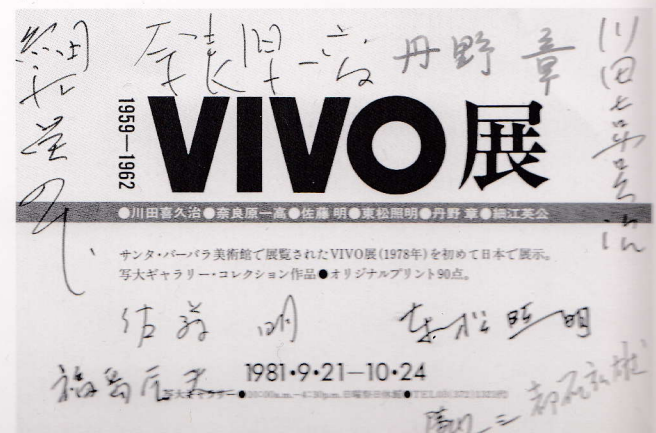
The shows, in which a variety of animals such as elephants, tigers and lions appeared, were no longer called "kyokuba-dan". Children sat in the front row, as if they occupied special seats, with no fence between them and the animals. Looking at such scenes, I was reminded of the kyokuba-dan.

I used to ask the head of the circus for permission to take photographs of the show and they all welcomed me: "You can shoot from anywhere you want. Don't worry about using the flash."

From "Eyes of Ten" to VIVO

In the next year, Showa 32 (1957), the "Eyes of Ten" exhibition of emerging photographers was organized and I participated in the exhibition with this "Circus" series.

Although most of the members were little known in the Japanese photography world, many people came to view



the exhibition, as it was a time open to new talent. Strangely enough, three well-known photographers and critics gave me the same comment about my work: "As photography these works are great, but I think you should shoot not only the circus stage, but also behind the circus, the life of the circus performers."

It was at the height of Domon photography realism, and such a conception was the norm across the photography field. But I was not interested at all in photographing something like circus stars barbecuing sardines behind the tent.

I was happy with an article about the exhibition on the Yomiuri Newspaper as it featured my photograph of the tiger at the circus show.

"Eyes of Ten" came to an end when its third edition was held in 1959. Having the persistent streak of people from the North, I thought it premature to end the movement, but the director Tatsuo Fukushima was not willing to continue.

I asked some fellow members of the exhibition if they agreed with my idea of establishing a Magnum of Japan. Six of us, all different in personality as well as in the characteristics of our photography, united to start VIVO. These were Shomei Tomatsu, Eikoh Hosoe, Ikko Narahara, Kikuji Kawada, Akira Sato and myself. After half a year running a shared-studio, we established a company, or photographers' agency named VIVO. Although I did not have a clear idea about what "Magnum of Japan" would mean and how it would work, I had some idea on the management, so answered, in response to the members' question on how to run the agency: "VIVO is an agency whose activities range from management of the members to developing films and printing all the members' works. VIVO will take 60% of our sales of photography and in return pay two thousand yen salary to the members. What do you think of this system?" There were some discussions, for example, over the rate: "40% would be more appropriate considering we need to earn a living" and so on, but the members eventually agreed with the original idea.

Although the members did not appear active in the man-

agement of VIVO, they turned out to be quite good at project development. One of them recruited a salesperson from a foreign company, and he became our company's CEO. Another found a graduate from a photography university, Shu Sakurai, who was in charge of development and printing for all the members. He was struggling to meet our various orders, all different and demanding, but after a while he managed to handle these works very well.

One day in 1960 the members of VIVO gathered and discussed the ANPO issue all night, and decided to protest against the revision of the US-Japan security treaty. Although we were not sure "how to protest" at that moment, we petitioned the Japan Professional Photographers Society, which we had just joined, to take protest actions. A week later the association replied: "As the Japan Professional Photographers Society, we decided to start to work together to protest against the ANPO treaty. Accordingly, we would like you to run the administration office. We have a budget of five thousand yen for it." VIVO's office then became the base camp of the anti-ANPO campaign of the Society and, as a result of this commitment our own photographic activities were cut in half. Nevertheless, throughout the campaign the Japan Professional Photographers Society and VIVO nurtured a good relationship. From then on they tended to ask us to do various jobs for them.

Break-up of VIVO

VIVO as a company was barely profitable, with the members' and the CEO's efforts to find opportunities in advertising and so on. After three years we decided to break-up. This time I had no objection. The problem, after the break-up, was that I could not make prints as well as I had before starting VIVO.

More and more circuses came from abroad to tour in Japan; the shows became more fabulous and larger in scale, but I lost interest in taking photographs of such circuses. I was becoming more inclined towards the socio-political issues of the time.

VIVO 展ポストカード (写大ギャラリー、1981年)

The image of the postcard of the "VIVO" Exhibition (Shadai Gallery, Tokyo, 1981)

Akira Tanno was born in 1925 in Tokyo, Japan. In 1932 he moved to Nihon-Matsu and Aizu-Wakamatsu in Fukushima prefecture where his mother was originally from and spent one year there. In 1949 he graduated from the Department of Photography, College of Art, Nihon University. From 1947 he worked in advertising photography as assistant to Eigo Ohno from the University, and in 1951 became a freelance photographer. Since then his photographs of musicians on stage regularly appeared in the music magazine *Ongaku-no Tomo* (Friends of Music). He started to take photographs of ballet and circus performers during this period. In 1957 he exhibited the "Circus" series in the first edition of the "Eyes of Ten" exhibition (Konishiroku Photo Gallery, Tokyo) organized by the art critic Tatsuo Fukushima. In 1956 he established the photography agency VIVO along with Kikuji Kawada, Akira Sato, Shomei Tomatsu, Ikko Narahara and Eiko Hosoe. The company ran until 1961. In 1962 he participated in the "NON" exhibition organized by Tatsuo Fukushima. He started to take photographs with his interest in socio-political issues during this time, including Okinawa, the US military bases, coalmines, and metropolitan pollution. In 1972 he established a photography competition "Shiten" (Perspective) as a project of the Japan Realist Photographers Association where he had run the administration office since 1972. In 1978 he participated in the "VIVO: Contemporary Photography" exhibition (Santa Barbara Museum of Art, USA). Alongside these photography activities, since 1956 he has put an enormous effort into establishing copyright for photographic works in Japan which had been in a pre-modern condition. In 1960 he initiated a copyright campaign on behalf of the Japan Professional Photographers Society, which made a significant contribution to the revision of the photography copyright laws in 1970. In 1982 he started "Antinuclear Photographers' Action" for the abolition of nuclear weapon along with Shomei Tomatsu and other photographers. In 2013 with Takeyoshi Tanuma he developed the "Photographers Group for Study of the Constitution of Japan" that has gained many advocates and continued its activity up to today. His solo-exhibitions include "Two Ballerinas" (Gekko Gallery, Tokyo, 1959), "Mino-Kyogen" (Canon Salon, Tokyo, 1975 and 1992), "The Post-War Japan Photographed by Akira Tanno" (Canon Gallery S, Tokyo, 2009), and "Heroes of the Underground" (Canon Gallery, Ginza, Sapporo, Fukuoka, 2013). His publications include *Ballet: Bolshoi Theater in Tokyo* (Ongaku no Tomo-Sha, 1958), *Mino-Kyogen* (Koyo Shuppan-Sha, 1992), *The World Ballet in Japan* (Ongaku no Tomo Sha, 1995), and *Rights to Photograph* (Hon-no Izumi Sha, 2009). Akira Tanno passed away on 5th August, 2015, as this book went to press.

Tanno Akira

Profile

丹野章 ボリショイ・バレエ公演にて1957年撮影

Akira Tanno at the Bolshoi ballet performance, 1957