

Manabe Hiroshi: Seeing the Past, Seeing the Present, Seeing the Future List of Works

Date : September 6 sat. -October 22 wed., 2025

※Closed : September 8 mon. 16 tue. 22 mon. 29 mon. October 7 tue. 14 tue. 20 mon.

Organizer : The Museum of Art, Ehime

Cooperation : Ehime / Matsuyama Museum Street Liaison Council

Supprt : Ehime Prefectural Board of Education, Matsuyama City Board of Education

※In cases where a work was named by Manabe during his lifetime, that name has been used as the title. In other cases, the source has been referenced.

Titles in brackets [] are provisional titles given by the museum.

※Works marked with ○ next to the location are in the collection of the Ehime Prefectural Library. All other works are in the collection of our museum.

※Items that are left blank are currently unknown.



Message from Manabe Makoto, a dinosaur expert, the eldest son of Manabe Hiroshi

Among life on Earth, there is something humans alone possess: the ability to learn about and imagine things not personally experienced through text and images. Eighty years after the end of the war, war and poverty still persist. New pasts and new futures are born in every era. Manabe Hiroshi once said, "The future is not something to divine but to create" in his *Miraigaku no teisho* ("Proposals for future studies," 1973). How about making a visit to our exhibition space this fall to engage in conversations with others about the futures that exist in your hearts and minds? You might even discover "gateways" to those futures...!

Greetings

Originally from Niihama City, Ehime Prefecture, Manabe Hiroshi (1932-2000) was a leading figure in postwar Japan, active in a variety of fields. Manabe's view of the future as something to "create" rather than to "imagine" led him to express visions of the future informed by close examinations of the past and present. Our museum houses approximately 22,000 original drawings by Manabe, who was one of the earliest artists to recognize the importance of communicating his work to a wider audience through reproducible media such as books and animation. Scheduled concurrently with Expo 2025 Osaka, Kansai, the exhibition will feature a selection of works conveying Manabe's thoughts and perspectives on the future, including his work for the Expo 1970 Osaka and 2001-nen no Nihon ("Japan in 2001," 1969).

With his sharp, penetrating thought and stunning descriptive ability, Manabe expressed diverse worlds as if he were a time traveler able to travel freely through time. We hope that the world of Manabe Hiroshi will provide visitors with opportunities to consider what kinds of future we may be able to create.

Finally, we wish to acknowledge that this exhibition, which draws on works from the museum's collection as well as the Ehime Prefectural Library's collection, would not have been possible without the foresight of Manabe Hiroshi himself, who meticulously preserved, classified, and managed his own works and related materials starting from the early days of his career.

We are grateful for the late artist's efforts and intellect in building this collection and would also like to express our sincere appreciation for his wife Reiko and sons, Makoto and Yu, who supported his career and collection.

September 2025, The Museum of Art, Ehime

Introduction Time Travel

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
1	<i>Jikan</i> (Time)	Poster color, cel sheet		Cel sheet	1963			
2	<i>Sannin no animeshon</i> (Three People Animation) 3, Sogetsu Cinematheque 6th	Print, paper		Poster	1963			
3	<i>Jikan</i> (Time)	35mm film, black and white, 7min 34s		Data (Film duplication)	1963			
4	<i>Shonen no tokei</i> (Boy's watch)	Ink, watercolor, collage on paper			1960			
5	<i>Mirion homu</i> magazine Vol.4 No.8	Poster color, paper	<i>Mirion homu</i> magazine Vol.4 No.8	Cover original illustration	1974		Mirion Home Center	
6	<i>Taimu mashiin</i> (Time Machine), <i>Saiensu</i> (Science) magazine May 1979 issue	India ink, poster color, collage on paper	<i>Saiensu</i> (Science) magazine May 1979 issue	Original illustration	1979		Ai Electronics, Ltd.	
7	<i>Toki o tabisuru</i> (Travel through time)	India ink, poster color, collage on paper		Original illustration	1974			
8	<i>Mamiru</i> magazine July 1972 issue, <i>Boku no asobi tetsugaku</i> (My philosophy of play)	India ink, poster color on paper	<i>Mamiru</i> magazine July 1972 issue	Original illustration	1972		Koseishuppan	

Chapter 1 The Manabe Hiroshi Collection — Time Capsule

Time capsules hold precious items to be opened decades or even centuries later. The EXPO '70 Time Capsule was buried as part of the 1970 Osaka World Exposition, in which Manabe Hiroshi took part, scheduled to be opened in the year 6970. Serving to minimize temporal and environmental impacts to its contents to preserve them for future generations, such time capsules exhibit similarities to the functions of museum storage vaults.

Manabe was an artist deeply committed to the archival and preservation of his work. Paintings, original illustrations, and related materials in the museum's collection number around 22,000 pieces. Furthermore, the adjoining Ehime Prefectural Library houses an approximately 30,000-item collection with a focus on books and other printed materials, along with personal effects related to his work and creative endeavors.

The majority of the collection was donated to Manabe's native Ehime Prefecture by his family in 2004 following his passing, with donations to the library having begun in 1980 during his lifetime. Opening this capsule will offer insights into what Manabe had set his focus on and what sort of mindset guided his work in each era.

First, selections from this pair of collections will serve to introduce the artistic career and character of Manabe, a great time traveler. Though it may be on the brief side, it represents the start of a very rich journey.

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
9	[Plaster drawing]	Pencil, paper			1951			
10	[<i>Jinbutsu, dokusho</i> (Person, reading)]	Pencil, watercolor on paper			1950			
11	[<i>Zazo</i> (Sitting figure)]	Wire, plaster			c.1956			
12	<i>Shicchiku</i> (Marsh area)	Oil painting, canvas			1953			
13	<i>Futon</i> (Futon)	Oil painting, canvas			1955			
14	<i>Jitsuzai</i> Group, Notification of formation and withdrawal	Print, paper			1955			○
15	<i>Tokaishugisha</i> (Urbanite)	Oil painting, canvas			1955			
16	<i>Dobutsu A</i> (Animal A)	Oil painting, plate			1956			
17	<i>Rokusaizu [kanbatsu]</i> (Diagram of six disasters [drought])	Oil painting, canvas			1956			
18	<i>The Complete Works of Lautreamon</i>			Book	1959	Lautréamont, trans. by Kurita Isamu	Shoshi Eureka	○
19	<i>The Complete Works of Inagaki Taruho</i>			Book	1959	Inagaki Taruho	Shoshi Eureka	○
20	<i>Shokuminchi nippon</i> (Food colony Nippon)			Book	1957	Manabe Hiroshi	Shoshinsha	○
21	<i>Shindai to jujika</i> (Bed and cross)			Book	1958	Manabe Hiroshi	Shoshi Eureka	○
22	<i>Doubutsuen</i> (Zoo)			Book	1959	Manabe Hiroshi	Shoshi Eureka	○
23	<i>Kureopatora no me</i> (Cleopatra's Eye)			Book	1961	Tsuzuki Michio	Shoshi Eureka	○
24	<i>Kureopatora no me</i> (Cleopatra's Eye)	India ink, collage, paper	<i>Kureopatora no me</i> (Cleopatra's Eye)	Original illustration	1961	Tsuzuki Michio	Shoshi Eureka	
25	<i>Shindai to jujika</i> (Bed and cross)	India ink, paper	<i>Shindai to jujika</i> (Bed and cross)	Cover original illustration	1958	Manabe Hiroshi	Shoshi Eureka	
26	<i>Shindai to jujika</i> (Bed and cross)	India ink, collage, poster color on paper	<i>Shindai to jujika</i> (Bed and cross)	Original illustration	1958	Manabe Hiroshi	Shoshi Eureka	
27	<i>Doubutsuen</i> (Zoo)	India ink, paper	<i>Doubutsuen</i> (Zoo)	Original illustration	1959	Manabe Hiroshi	Shoshi Eureka	
28	<i>Keshigomu</i> (Eraser)	India ink, collage, paper	<i>Keshigomu</i> (Eraser)	Original book design illustration	1959	Alain Robbe-Grillet, trans. by Nakamura Shinichiro	Kawade Shobo Shinsha	

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
29	<i>Keshigomu</i> (Eraser)			Book	1959	Alain Robbe-Grillet, trans. by Nakamura Shinichiro	Kawade Shobo Shinsha	○
30	<i>Asahi Journal</i> April 3, 1960 issue			Magazine clippings	1960		The Asahi Shimbun	○
31	<i>Reberu seibun dainana chikago</i> (Level Seven)			Book	1960	Mordecai Marceli Roshwald, trans. by Onodera Ken	Yayoi Shobo	○
32	<i>Reberu seibun dainana chikago</i> (Level Seven)	India ink, screen-tone, poster color on paper	<i>Asahi Journal</i>	Title illustration, original illustration	1960	Mordecai Marceli Roshwald, trans. by Takiguchi Naotaro	The Asahi Shimbun	
33	<i>Sannin no animeshon</i> (Three People Animation) 3, Sogetsu Cinematheque 5th	Print, paper		Poster	1960			
34	<i>Gekidan shiki dai 24 kai kouen "Beketto aruiwa bara to jyujika"</i> (The 24th performance of the theater company Shiki "Beckett or the rose and the cross")	India ink, pencil, poster color, collage on paper		Rough sketch	1961			
35	<i>Kokokubijyutsu</i> (Advertizing art) magazine No.46, <i>Nyuyoku sekai haku</i> (New York World's Fair)	India ink, poster color on paper	<i>Kokokubijyutsu</i> (Advertizing art) magazine No.46	Cover original illustration	1964	Manabe Hiroshi	Orikomi	
36	[<i>Nyuyoku sekai haku</i> (New York World's Fair)]	India ink, paper						
37	Cover for <i>Misuteri magajin</i> (Mystery magazine) December 1969 issue	Photography, postercolor on paper	<i>Misuteri magajin</i> (Mystery magazine) December 1969 issue	Cover original illustration	1969		Hayakawa Publishing	
38	Cover for <i>Misuteri magajin</i> (Mystery magazine) November 1974 issue	Poster color on paper	<i>Misuteri magajin</i> (Mystery magazine) November 1974 issue	Cover original illustration	1974		Hayakawa Publishing	
39	Cover for <i>Misuteri magajin</i> (Mystery magazine) February 1968 issue	Photography, postercolor on paper	<i>Misuteri magajin</i> (Mystery magazine) February 1968 issue	Cover original illustration	1968		Hayakawa Publishing	
40	Cover for <i>Misuteri magajin</i> (Mystery magazine) July 1971 issue, Doll	India ink, poster color, screen-tone on paper	<i>Misuteri magajin</i> (Mystery magazine) July 1971 issue	Original illustration	1971		Hayakawa Publishing	
41	<i>Oidetekoi</i> (Can anyone hear me?)	Ink, paper	<i>Hoseki</i> (jewelry) magazine October 1958 issue	Original illustration	1958	Hoshi Shinichi	Hosekisha	
42	<i>Bokko-chan</i> (Pretty android Bokko) (Shincho Bunko)	India ink, ink, poster color, photocopy on paper	<i>Bokko-chan</i> (Pretty android Bokko)	Cover, original illustration	1987	Hoshi Shinichi	Shinchosha	
43	<i>Youkoso chikyu-san</i> (Welcome, Mr. or Ms. Earth) (Shincho Bunko)	Poster color, airbrush on paper		Cover original illustration	1972	Hoshi Shinichi	Shinchosha	
44	<i>48 oku no mousou</i> (4.8 billion delusions)	Indian ink, paper	<i>48 oku no mousou</i> (4.8 billion delusions)	Cover original illustration	1972	Tsutsui Yasutaka	Hayakawa Publishing	
45	<i>Nanase futatabi</i> (Nanase once again)	India ink, poster color on paper	<i>Nanase futatabi</i> (Nanase once again)	Cover original illustration	1975	Tsutsui Yasutaka	Shinchosha	
46	<i>Engineers</i> magazine April 1975 issue	India ink, ink, collage on paper	<i>Engineers</i> magazine April 1975 issue	Cover original illustration	1975		Union of Japanese Scientists and Engineers	
47	<i>Point, Yamato manekin</i> news November 1989 issue	India ink, photocopy on paper	<i>Point, Yamato manekin</i> news No.39 November 1989 issue	Cover original illustration	1989		Yamato Manekin (Yamato Creation)	
48	<i>Point, Yamato manekin</i> news February 1991 issue	India ink, photocopy on paper	<i>Point, Yamato manekin</i> news No.44 February 1991 issue	Cover original illustration	1991		Yamato Manekin (Yamato Creation)	

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
49	<i>Jidosha</i> (Cars, cars), Sports car	India ink, poster color, collage on paper		Original illustration	1971		Shufu to Seikatsu Sha	
50	<i>Jidosha</i> (Cars, cars), Future transportation	India ink, poster color, collage on paper		Original illustration	1971		Shufu to Seikatsu Sha	
51	<i>Jitensha sanku</i> (In praise of bicycles), <i>Gakubuchi jitensha</i> (Picture Frame Bicycle)	Poster color, photocopy, collage on paper		Original illustration	1973		Perikansha Publishing	
52	The 9th Tokyo International Trade Fair, Poster	Print, paper		Poster	1971			
53	<i>Evening Fuji</i> , December 18, 1980, <i>Kokoku 21 seiki ni kakeru hashi honshu shikoku renrakukyo taidan Manabe Hiroshi vs Murakami Keizo</i> (Advertisement: Bridges to the 21st Century Honshu-Shikoku bridge, Dialogue: Manabe Hiroshi vs Murakami Keizo)	Photocopy, paper	<i>Evening Fuji</i> , December 18, 1980	Original illustration	1980		The Fuji Shimbun	
54	<i>The Ehime Shimbun</i> , 1982 New Year Edition, <i>21 seiki no yume, nishi seto keizai ken</i> (Dreams for the 21st Century: The West Seto economic zone)	India ink, poster color, photocopy on paper	<i>The Ehime Shimbun</i> 1982 New Year Edition	Original illustration	1982		The Ehime Shimbun	
55	<i>Manabe Hiroshi no ashiura essei; nigiyaka ni fukeiron</i> (Manabe Hiroshi's foot-sole essays: Lively landscape theory), <i>Walk</i> magazine April 1989 issue	India ink, ink, photocopy on paper	<i>Walk</i> magazine April 1989 issue	Original illustration	1989	Murakami Susumu, Manabe Hiroshi	Yama-Kei Publishers	
56	<i>Asa no gasuparu</i> (Gaspere in the morning)	Pencil, color pencil on paper	<i>The Asahi Shimbun</i> , October 18, November 25, 1991, January 29, March 16, 1992	Original illustration	1991-1992	Tsutsui Yasutaka	The Asahi Shimbun	
57	<i>The Ehime Shimbun</i> , December 28, 1979, page 13		<i>The Ehime Shimbun, December 28, 1979</i>	Newspaper clippings	1979		The Ehime Shimbun	○
58	<i>The Ehime Shimbun</i> , May 5, 1979, page 5		<i>The Ehime Shimbun</i> , May 5, 1979	Newspaper clippings	1979		The Ehime Shimbun	○
59	Illustrated postcard commemorating the International Year of the Child			Post card	1979		Yubin Tomonokai Union, Aichi	○
60	Miniature stamp sheet commemorating the International Year of the Child			Stamp sheet	1979		Japan Philatelic Society, Foundation	○
61	<i>Evening Fuji</i> December 18, 1980, page 6		<i>Evening Fuji</i> , December 18, 1980	Newspaper clippings	1980		The Fuji Shimbun	○
62	<i>Hashi o musubu - yume to bunka</i> (Connecting by bridges - Dreams and culture)	Color pencil, photocopy on paper		Rough sketch				
63	<i>The Ehime Shimbun</i> , January 1, 1982, page 2			Newspaper clippings	1982		The Ehime Shimbun	○
64	<i>Tokyo kokusai suride machi</i> (Tokyo International Three-Days March) 1st, <i>hanamizuki torai 80 nen</i> (80 years since the introduction of dogwood) Telephone card	Poster color, india ink on paper / Telephone card		Original illustration / Telephone card	1996		Japan Walking Association	
65	<i>Tokyo kokusai suride machi</i> (Tokyo International Three-Days March) 3rd Telephone card			Telephone card	1998		Executive Committee Secretariat of the 3rd Tokyo International Three-Days March	○

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
66	<i>Tokyo kokusai suride machi</i> (Tokyo International Three-Days March) 3rd Telephone card	Poster color, paper		Original illustration	1998		Japan Walking Association	
67	<i>Asa no gasuparu</i> (Morning's Gaspard)			Book	1992		The Asahi Shimbun	○
68	Cover and cut for <i>Eureka</i> magazine			Magazine	1956-1961		Shoshi Eureka	○
69	<i>Eureka</i> lighter			Lighter			Shoshi Eureka	○
70	Cover for <i>Misuteri magajin</i> (Mystery magazine)			Magazine	1966-1979		Hayakawa Publishing	○
71	Cover for Hoshi Shinichi works			Paperback		Hoshi Shinichi	Shinchosha	○
72	Cover, table of contents, and illustrations for <i>Hoseki</i> (Jewelry) magazine			Magazine	1958-1992		Hosekisha, Kobunsha	○
73	<i>48 oku no mousou</i> (4.8 billion delusions)			Book	1972	Tsutsui Yasutaka	Hayakawa Publishing	○
74	<i>Nanase futatabi</i> (Nanase once again)			Book	1975	Tsutsui Yasutaka	Shinchosha	○
75	Cover for <i>Tsutsui Yasutaka</i> works Hayakawa SF series			Paperback		Tsutsui Yasutaka	Hayakawa Publishing	○
76	Cover for <i>Engineers</i> magazine			Magazine	1967-2001		Union of Japanese Scientists and Engineers	○
77	Cover for <i>Point</i> , <i>Yamato manekin</i> news			Magazine	1980-1994		Yamato Manekin (Yamato Creation)	○
78	Cover for Sherlock Holmes series (Hayakawa Mystery Bunko)			Paperback	1981		Hayakawa Publishing	○
79	Cover for Agatha Christie series (Hayakawa Mystery Bunko)			Paperback	1976-1990		Hayakawa Publishing	○
80	Set of art supplies							○
81	Designed products							○
82	Work notes, diary							○

Chapter 2 Bringing the past to life in the present moment

Almost as soon as he embarked on his career as an artist, Manabe began to question what he could communicate, to whom, and in what manners through painting. Meeting “friends like glittering stars” active in a diverse range of fields, he expanded his artistic horizons to encompass theater and animation. His discovery of the power of printing, with its potential to reach large audiences led him to hone his expressive techniques as well, taking into consideration the reproducibility of colors and lines.

The earliest period of his work with books, which would span his life, characterized by staggering levels of volume and quality, includes works depicting scenes from the past, such as *Ehime no mukashi-gatari* (“Old-Time Tales of Ehime”). Having thoroughly researched past times, which lay beyond what he might be able to view with his own eyes, Manabe would develop them into unique impressions all his own, incorporating his own unique brand of humor and thought.

Professing to find “a novel quality reminiscent of science fiction” in folktales, in works such as his Reviving Driving series, signifying revival or resurrection, he demonstrates the fascinating conceptual approach of not simply reproducing the past as is, but instead incorporating fresh, new interpretations as an artist living in the present day, transforming them into forms of expressions that he wished to convey at that moment.

Manabe’s aptitude for research, which he built on to seemingly enable free travel through time, paired with his ability to portray images that seem to transport viewers right into scenes, are represented in his pieces that effectively condense long spans of time into single frames, inviting viewers on delightful journeys through time.

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
83	<i>Gogo no kyoryu</i> (Afternoon dinosaur)			Book	1968	Hoshi Shinichi	Hayakawa Publishing	○
84	<i>Gogo no kyoryu</i> (Afternoon dinosaur) (Hayakawa SF series)	Photocopy, color ink, poster color on paper	<i>Gogo no kyoryu</i> (Afternoon dinosaur)	Cover original illustration	1968	Hoshi Shinichi	Hayakawa Publishing	
85	<i>Ehon oiran monogatari</i> (Picture book the tale of the courtesan)			Book	1959	Iwata Hiroshi	Shoshi Eureka	○
86	<i>Oiran monogatari</i> (The tale of the courtesan)	India ink, poster color, screen-tone on paper	<i>Ehon oiran monogatari</i> (Picture book the tale of the courtesan)	Cover original illustration	1959	Iwata Hiroshi	Shoshi Eureka	
87	<i>Oiran monogatari</i> (The tale of the courtesan)	India ink, poster color, screen-tone on paper	<i>Ehon oiran monogatari</i> (Picture book the tale of the courtesan)	Cover original illustration	1959	Iwata Hiroshi	Shoshi Eureka	
88	<i>Oiran monogatari</i> (The tale of the courtesan)	India ink, paper	<i>Ehon oiran monogatari</i> (Picture book the tale of the courtesan)	Cover original illustration	1959	Iwata Hiroshi	Shoshi Eureka	
89	<i>Ehime no mukashigatari</i> (Ehime folk tales)			Book	1960	Manabe Hiroshi	Asahi Press	○
90	<i>Ehime no mukashigatari</i> (Ehime folk tales) Serialised in <i>the Ehime Shimbun</i> from January 1959 to August 1960	India ink, screen-tone, poster color photocopy on paper	<i>Ehime no mukashigatari</i> (Ehime folk tales)	Original illustration	1960.	Manabe Hiroshi	Asahi Press	
91	<i>Meisaku emonogatari: Amazake uri</i> (Illustrated stories of masterpieces: Amazake seller)	India ink, poster color on paper	<i>Hoseki</i> (jewelry) magazine October 1961 issue	Original illustration	1961	Okamoto Kido dramatization by Inaba Yuki	Hosekisha	
92	<i>Ribaibing doraibingu</i> (Reviving driving), <i>Kantori hani sutandado</i> (Country honey standard)	India ink, ink, poster color watercolor on paper	<i>Mangatohon</i> (Manga reading book) October 1962 issue		1962	Manabe Hiroshi	Bungeishunju	
93	<i>Ribaibing doraibingu</i> (Reviving driving), <i>Geisha supotsu haiburu</i> (Geisha sports highblue)	India ink, ink, poster color watercolor on paper	<i>Mangatohon</i> (Manga reading book) October 1962 issue		1962	Manabe Hiroshi	Bungeishunju	
94	<i>Ribaibing doraibingu</i> (Reviving driving), <i>Kobaruto genji supa derakkusu</i> (Cobalt Genji super deluxe)	India ink, poster color color pencil on paper	<i>Mangatohon</i> (Manga reading book) October 1962 issue		1962	Manabe Hiroshi	Bungeishunju	
95	<i>Monogatari Nihon no shinwa</i> (“Stories of Japanese mythology”) <i>Kuni-umi</i> (Creation of the Japanese nation) part 1, <i>Ne-no-kuni</i> (Otherworld) part 1, <i>Kuni-umi</i> part 4, <i>Ama-no-iwato</i> (“Heaven’s rock cave”) part 1, <i>Ne-no-kuni</i> part 2, <i>Yamata-no-orochi</i> part 3, <i>Kuni-umi</i> part 3	India ink, ink, poster color on paper	<i>The Mainichi Shimbun for Elementary school students</i> April 6 to July 13, 1965		1965	Manabe Hiroshi	The Mainichi Newspapers	
96	<i>Meiji no jinbutsushi</i> (Bibliography of Meiji-period notables) (Shincho Bunko)	India ink, paper	<i>Meiji no jinbutsushi</i> (Bibliography of Meiji-period notables)	Cover original illustration	1998	Hoshi Shinichi	Shinchosha	

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
97	<i>Meiji no jinbutsushi</i> (Bibliography of Meiji-period notables) (Shincho Bunko)	Photocopy, paper	<i>Meiji no jinbutsushi</i> (Bibliography of Meiji-period notables)	Proof print	1998	Hoshi Shinichi	Shinchosha	
98	<i>Meiji no jinbutsushi</i> (Bibliography of Meiji-period notables)			Book	1998	Hoshi Shinichi	Shinchosha	○
99	<i>Hanatsubaki</i> magazine November 1962 issue, <i>Josei fuzoku 90 nen</i> (90 years of women's fashion)	India ink, poster color on paper	<i>Hanatsubaki</i> magazine November 1962 issue	Original illustration			Shiseido Publishing Department	
100	<i>The Asahi Shimbun</i> , October 10, 1972, [History of railways]	India ink, poster color on paper	<i>The Asahi Shimbun</i> , October 10, 1972	Original illustration	1972		The Asahi Shimbun	

Chapter 3 Envisioning and contemplating the present moment

Manabe not only created visualizations of others' stories and words, but offered critical observations of his era in his own words in book form as well.

In 1960, the year he won the Kodansha Illustration Award for *Dainana chikago* (the Japanese translation of *Level Seven* by Mordecai Marcell Roshwald [1921–2015] depicting life in an underground military complex), and the last year that he exhibited at the group exhibition he belonged to, Manabe stated, "It's true that the tableau form is not conducive to expressing what one really wishes to. This is due to its lack of a satirical outlook."

Seeming to substantiate this point of view, he continued with publishing efforts highlighting humorous qualities of society and humanity, such as in his *Shokuminchi Nippon* ("Colonial Japan" [1957]) manga collection.☒

In the afterword to *E de miru nijunen-go no Nippon* ("An Illustrated Vision of Japan 20 Years in the Future"), published around a decade later in 1966, he would write, "I would like to devote all my energy, however humble my abilities may be, to work that draws that future closer in to us, and not simply in words or on the page."

It was around this time that Manabe set to work in earnest on the Japan World Exposition, publishing work combining clear words addressed to society as a whole with illustrations incorporating more unexpected metaphorical portrayals of islands, insect life, flora, and so on.

Manabe Hiroshi no tori no me ("Manabe Hiroshi's Bird's-Eye Perspective"), a record of the era and one of his representative works, presents bird's-eye views of the Showa era (1926–1989) — at a point also imagined as "the 100th year of the Meiji era" (1968–1912) — with elaborate descriptions providing bases for conceptual analyses and reconstructions of cities throughout Japan. No matter the commission or form his work might take, the worlds Manabe was uniquely capable of conjuring through his earnest observations and contemplations of his era and its landscapes and people seem to ask how one might navigate life in the present moment that will turn into the past in the blink of an eye.

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
101	<i>Manabe Hiroshi no fukugan ningen ron</i> (Manabe Hiroshi's compound-eyed human theory)	India ink, paper	<i>Manabe Hiroshi no fukugan ningen ron</i> (Manabe Hiroshi's compound-eyed human theory)	Original illustration of the wraparound band	1971	Manabe Hiroshi	Jitsugyo no Nihon Sha	
102	<i>Manabe Hiroshi no fukugan ningen ron</i> (Manabe Hiroshi's compound-eyed human theory)	India ink, poster color on paper	<i>Manabe Hiroshi no fukugan ningen ron</i> (Manabe Hiroshi's compound-eyed human theory)	Original illustration including the table of contents	1971	Manabe Hiroshi	Jitsugyo no Nihon Sha	
103	<i>Manabe Hiroshi no fukugan ningen ron</i> (Manabe Hiroshi's compound-eyed human theory), <i>Sozoryoku sei kougai manga</i> (Imagination gender pollution manga)	India ink, poster color, screen-tone photocopy collage on paper	<i>Manabe Hiroshi no fukugan ningen ron</i> (Manabe Hiroshi's compound-eyed human theory)	Original illustration	1971	Manabe Hiroshi	Jitsugyo no Nihon Sha	
104	<i>Manabe Hiroshi no fukugan ningen ron</i> (Manabe Hiroshi's compound-eyed human theory)			Book	1971	Manabe Hiroshi	Jitsugyo no Nihon Sha	○
105	<i>Boku no katei kakumei</i> (My household revolution)	India ink, poster color on paper	<i>Boku no katei kakumei</i> (My household revolution)	Cover original illustration	1971	Manabe Hiroshi	Bungeishunju	
106	<i>Boku no katei kakumei</i> (My household revolution)	India ink, paper	<i>Boku no katei kakumei</i> (My household revolution)	Original illustration for the title page	1971	Manabe Hiroshi	Bungeishunju	

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
107	<i>Boku no katei kakumei</i> (My household revolution)			Book	1971	Manabe Hiroshi	Bungeishunju	○
108	<i>Chohatsumeï</i> (Super invention) <i>Onsei-inji/hatsumeiki, okuzuke/ido-gankyu</i> (Voice printing/invention machine, colophon/moving eyeball)	India ink, poster color, collage, screen-tone on paper	<i>Chohatsumeï</i> (Super Invention)	Original illustration	1971	Manabe Hiroshi	Kodansha	
109	<i>Chohatsumeï</i> (Super Invention)			Book	1971	Manabe Hiroshi	Kodansha	○
110	<i>Yujinto</i> (Inhabited island), <i>Hakken no shima, saigo no hijyohokukan</i> (Island of discovery, the last non-information space)	India ink, poster color on paper	<i>Yujinto</i> (Inhabited island)	Original illustration	1972	Manabe Hiroshi	Kodansha	
111	<i>Yujinto</i> (Inhabited island)			Book		Manabe Hiroshi	Kodansha	○
112	<i>Shiko no oboegaki</i> (Memo of thoughts), <i>Kori keikaku, ukishima keikaku, meiro keikaku</i> (Ice project, floating island project, maze project)	India ink, poster color on paper	<i>Shiko no oboegaki</i> (Memo of thoughts)		1976	Manabe Hiroshi	Hayakawa Publishing	
113	<i>Shiko no oboegaki</i> (Memo of thoughts)			Book	1976	Manabe Hiroshi	Hayakawa Publishing	○
114	<i>Hoko bunmei</i> (Walking civilization) (Chuko Bunko)	India ink, poster color, tracing paper on paper	<i>Hoko bunmei</i> (Walking civilization)	Cover original illustration	1985	Manabe Hiroshi	Chuokoronsha	
115	<i>Hoko bunmei</i> (Walking civilization)			Book	1985	Manabe Hiroshi	Chuokoronsha	○
116	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	India ink, paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Cover original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
117	<i>Nengajo tori no me</i> (New Year's card The bird's-eye-view) 1933	Color pencil, tracing paper on paper		Original illustration	1992			
118	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi), Sapporo	India ink, poster color on paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
119	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi), Tokyo International Airport	India ink, poster color on paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
120	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi), Shinjuku	India ink, poster color on paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
121	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi), The Japanese Alps	India ink, paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
122	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi), Kobe	India ink, poster color on paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
123	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi), Matsuyama	India ink, paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
124	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi), Kagoshima	India ink, paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
125	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi), Onomichi	India ink, poster color on paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
126	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi), Kokyo(Imperial palace)	India ink, paper	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)	Original illustration	1968	Manabe Hiroshi	The Mainichi Newspapers	
127	<i>Manabe Hiroshi no tori no me</i> (The bird's-eye-view of Manabe Hiroshi)			Book	1968	Manabe Hiroshi	The Mainichi Newspapers	○
128	Cover for <i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden)	Color pencil, tracing paper	<i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden)	Cover original illustration	1976	Manabe Hiroshi	Chuokoronsha	

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
129	<i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden), <i>Heiwanoki</i> (Tree of peace), <i>Yukiwariso</i> (Bird's-eye primrose)	India ink, paper	<i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
130	<i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden), <i>Shokubutsu shinjidai</i> (New era of plants)	India ink, paper	<i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
131	<i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden), <i>Mugen-ne</i> (Infinite roots), <i>Rakkashiko</i> (Falling thoughts)	India ink, paper	<i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
132	<i>Hanshoku jiban</i> (Breeding ground), <i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden)	India ink, paper	<i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
133	<i>Manabe Hiroshi no shokubutsuen</i> (Manabe Hiroshi's botanical garden)			Book	1976	Manabe Hiroshi	Chuokoronsha	○
134	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects), <i>Hyo mushi</i> (Label bug)	India ink, paper	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
135	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects), <i>Kikyu mushi</i> (Balloon bug)	India ink, collage on paper	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
136	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects), <i>Takujo sugaku mushi</i> (Desktop math bug)	India ink, photocopy, screen-tone, collage, poster color on paper	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
137	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects), <i>Mukashi tonbo</i> (Ancient dragonfly)	India ink, photocopy, collage, poster color on paper	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
138	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects), <i>Yakochu</i> (Noctilucous insect)	India ink, photocopy, poster color on paper	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
139	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects), <i>Hodo mushi</i> (News coverage bug)	India ink, screen-tone, poster color, photocopy on paper	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects)	Original illustration	1976	Manabe Hiroshi	Chuokoronsha	
140	<i>Manabe Hiroshi no konchuki</i> (Manabe Hiroshi's record of insects)			Book	1976	Manabe Hiroshi	Chuokoronsha	
141	Niigata Nippo, <i>Asu no Nigata no tameni</i> (For the Niigata of tomorrow)	India ink, paper	<i>Niigata Nippo</i> July-September 1964	Original illustration	1964		Niigata Nippo	
142	<i>Niigata Nippo</i> July 14, July 18, 1964			Newspaper clippings	1964		Niigata Nippo	○
143	<i>Hanatsubaki</i> (Camellia flower) magazine October 1964 issue, Ginza 1964	India ink, poster color on paper	<i>Hanatsubaki</i> (Camellia flower) magazine October 1964 issue	Original illustration	1964		Shiseido Publishing Department	
144	<i>Hanatsubaki</i> (Camellia flower) magazine Vol.15 No.10(No.172) October 1964 issue			Magazine	1964		Shiseido Publishing Department	○
145	<i>The Mainichi graphic</i> magazine May 1, 1972 issue, <i>Taso toshi Tokyo eki</i> (a multi-layered city Tokyo Station)	India ink, poster color on paper	<i>The Mainichi graphic</i> magazine May 1, 1972 issue	Original illustration	1972		The Mainichi Newspapers	
146	<i>Taso toshi Tokyo eki</i> (a multi-layered city Tokyo Station)		<i>The Mainichi graphic</i> magazine special edition, <i>100 Years of Japanese railways</i> Vol.13 No.1, 1972	Magazine	1972		The Mainichi Newspapers	○

Chapter 4 Animation: Making artwork out of time

The natural air Manabe brought to his attempts to express time through animated works must surely have been informed by his consciousness of the temporal axis.

While steadily advancing his career as a painter following attainment of his university degree, he also began venturing into the field of moving imagery along with his efforts in book publishing. In 1960, he screened *Boku wa kamisama* ("I Am God"): A Musical Projection at the Sogetsu Art Center, a forum for artists to interact and exhibit work, established in 1958. In November of the same year, he formed the Animation sannin no kai (The

Animation Group of Three) with manga artist Kuri Yoji and designer Yanagihara Ryohei "to explore and discover new imagery," presenting *Marine Snow*, an animation for the stage.

Regarding this work, Manabe explained, "While I had been working with the static imagery of painting, I have now chosen to try my hand at animation as a method of introducing motion to the patterns I work with."

With his interest in stage design as well in this period, Manabe's approach to animation not as standalone imagery but as an element to be incorporated into the stage setting reveals his vision of pursuing the fullest potential of moving imagery. Subsequently, he would continue his efforts with animated works at the Center, on an individual basis as well as with his Group of Three, exploring different combinations of painting media, materials, and so on, until 1966.

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
147	Musical projection, <i>Boku wa kamisama</i> (I am God)	10min 7s (Digest version)		Data (Film duplication)	1960			
148	<i>Umi no yuki - marin sunou</i> (Snow on the sea – Marine snow)	16mm film, black and white, 22min 30s		Data (Film duplication)	1960			
149	<i>Takarajima</i> (Treasure island); Episode 1	16mm film, black and white, 4min 25s		Data (Film duplication)	1962			
150	March	16mm film, color, 2min 50s		Data (Film duplication)	1963			
151	Manabe Hiroshi work: <i>Sensuikan Kashiopea</i> (Submarine Cassiopeia)	16mm film, color, 5min 30s		Data (Film duplication)	1964			
152	<i>Uchudori</i> (Space bird)	16mm film, color, 2min 50s		Data (Film duplication)	1965			
153	<i>Uchudori</i> (Space bird) [Script]			Script	1965			○
154	<i>Sensuikan Kashiopea</i> (Submarine Cassiopeia) [Script]			Script	1964			○
155	<i>Jikan</i> (Time) [Script]			Script	1963			○
156	<i>Boku wa kamisama</i> (I am God)	India ink, paper		Original illustration	1960			
157	<i>Yama no ohanashi futatsu</i> (Two mountain stories) (Fuji Television); Title	India ink, poster color on paper		Original illustration	1961			
158	<i>Takarajima</i> (Treasure island); storyboard	Pencil, paper		Script	1962			
159	March	Color pencil, india ink on paper		Original illustration	1963			
160	<i>Sensuikan Kashiopea</i> (Submarine Cassiopeia)	Poster color, paper		Original illustration	1964			
161	<i>Uchudori</i> (Space bird)	Photocopy, poster color, feather on cel sheet		Sel sheet	1965			
162	<i>Uchudori</i> (Space bird)	India ink, poster color, feather on paper		Original illustration	1965			

Chapter 5 Realizing future visions: Focusing on Expo '70-related work

The Japan World Exposition, Asia's first international exposition, was held in Osaka over fifty-five years ago. Presenting a theme of "Progress and Harmony for Mankind," the Expo attracted approximately 64 million visitors from around the world.

In just his 38th year at the time, Manabe's involvement with the Expo preceded its opening. An Expo Study Group was established in July 1964, with members including science fiction author Komatsu Sakyo and sociologist Kato Hidetoshi, and at its first general meeting held in September of the following year, Manabe was present among the 35 members, alongside Okamoto Taro, Yoshizaka Takao, and Hoshi Shinichi. Many of the group's members would go on to be involved in drafting themes and designing venues envisioning "cities of the future."

In addition to conveying ideas through his illustrations, Manabe also joined Hoshi in the drafting group for the Expo's Mitsubishi Miraikan (Future Pavilion). Manabe's forte was designing and illustrating science fiction novels, particularly science-based fantasy, an aspect thought to have enabled his depictions of viable futures at the Expo.

Following the Expo, Manabe would continue envisioning futures with his vibrant color-oriented sensibilities. With his mind and his hands, Manabe traced visions of times when the children of the day would be living as adults, at this time when the 21st century had yet to arrive but was just around the corner. While he passed away just before the advent of the new century himself, his work has not become a thing of the past; rather, it seems to continue providing inspiration to those who encounter it with the strength and hope to make future visions into reality.

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
163	<i>Energy</i> magazine vol.4 , <i>Miraigaku no teisho</i> (Proposals for future studies)	India ink, poster color on photographic paper	<i>energy</i> Vol.4 No.2 (No.13)	Original illustration for the frontispiece	1967		Eso Standard Oil, Ltd.	
164	<i>E de miru 20 nengo no nihon</i> (Japan in 20 years visual guide); A panel for TV station studio	India ink, color ink, collage on paper		Original illustration	1965			
165	<i>E de miru 20 nengo no nihon</i> (Japan in 21 years visual guide); Poster	Print, paper		Poster				
166	<i>2001-nen no nihon</i> (Japan in 2001); Poster	Print, paper		Poster				
167	<i>2001-nen no nihon</i> (Japan in 2001)	India ink, paper	<i>2001-nen no nihon</i> (Japan in 2001)	Original illustration for the title page	1969	ed. by Kato Hidetoshi, Manabe Hiroshi, the Asahi Shimbun	The Asahi Shimbun	
168	<i>2001-nen no nihon</i> (Japan in 2001), <i>Computer, Library, Space travel, Advertisement, Films, Religion, Electricity, Kimono</i>	Poster color, india ink, collage on paper	<i>2001-nen no nihon</i> (Japan in 2001)	Original illustration	1969	ed. by Kato Hidetoshi, Manabe Hiroshi, the Asahi Shimbun	The Asahi Shimbun	
169	<i>The Sankei Shimbun</i> August 5, 1969, <i>Tokushu irasuto: Nippon ento</i> (Feature illustration: Japanese round islands)	Poster color, photographic paper	<i>The Sankei Shimbun</i> August 5, 1969	Original illustration	1969		The Sankei Shimbun	
170	<i>Umi o hiraku</i> (Opening the sea)	Poster color, photocopy on paper		Cover original illustration	1969			
171	Osaka Expo '70 overview, <i>Shinboru zon sozozu sochi doro yoso</i> (Symbol zone conceptual drawing, installation road conceptual drawing)	Poster color, paper		Original illustration	1969		Japan Association for the 1970 World Exposition	
172	<i>Nippon bankoku hakurankai ekusupo gaidobukku</i> (Osaka Expo '70 guidebook), <i>Sekai no matsuri no daikyoen</i> (A grand competition between festivals of the world)	Poster color, paper		Original illustration	1969		Japan Association for the 1971 World Exposition	
173	<i>Nippon bankoku hakurankai ekusupo gaidobukku</i> (Osaka Expo '70 guidebook), <i>Omatsuri hiroba</i> (Festival square), <i>Kaijo ha utsukushii mirai toshi</i> (The venue is a beautiful futuristic city), <i>Sekaino matsuri de odorou</i> (Let's dance at festivals around the world)	Poster color, paper	<i>Ekusupo gaido</i> (Osaka Expo '70 guidebook)	Original illustration	1969		Japan Association for the 1972 World Exposition	
174	<i>Nippon bankoku hakurankai kaiho</i> (Newsletter of the Expo '70 in Osaka) vol.6, <i>Minzokushoku yutakana omatsuri no onpareedo</i> (A parade of festivals rich in ethnic flavor)	Ink, poster color on paper	<i>Nippon bankoku hakurankai kaiho</i> (Newsletter of the Expo '70 in Osaka) vol.6	Original illustration	1967		Japan Association for the 1973 World Exposition	

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
175	<i>Nippon bankoku hakurankai kaiho</i> (Newsletter of the Expo '70 in Osaka), <i>Robotto-gata ido-kureen no sho</i> (Robotic mobile crane show)	Ink, poster color on paper	<i>Nippon bankoku hakurankai kaiho</i> (Newsletter of the Expo '70 in Osaka) vol.6	Original illustration	1967		Japan Association for the 1974 World Exposition	
176	<i>Nippon bankoku hakurankai kaijo zenkei</i> (The Expo '70 in Osaka, Panoramic view of the venue)	Ink, poster color on paper			1967		Japan Association for the 1975 World Exposition	
177	<i>Expo '70 sekai no hito ga kokoni atsumaru nippon bankoku hakurankai</i> (People from around the world gather here the Expo '70 in Osaka), <i>Expo '70 yume no kaijo 21 seiki no tobira o hiraku nippon bankoku hakurankai</i> (Expo '70 the venue of dreams, opening the door to the 21st century the Expo '70 in Osaka)	India ink, paper		Original illustration				
178	(<i>Nippon bankoku hakurankai</i> [the Expo '70 in Osaka])	India ink, poster color on paper		Original illustration	later 1960s			
179	(<i>Nippon bankoku hakurankai</i> [the Expo '70 in Osaka]) (Map of Japan with Expo)	India ink, paper						
180	(<i>Nippon bankoku hakurankai</i> [the Expo '70 in Osaka]) (<i>Taiyo no to</i> [The tower of the Sun])	India ink, paper						
181	<i>Kokoku bijyutsu</i> (Advertising art) No.54	India ink, ink, poster color on paper	<i>Kokoku bijyutsu</i> (Advertising art) No.54	Cover original illustration	1967		Orikomi	
182	<i>Nippon bankoku hakurankai kaiho</i> (Newsletter of the Expo '70 in Osaka) vol.6, <i>Suijo suteji no sho</i> (Water stage show)	Ink, poster color on paper	<i>Nippon bankoku hakurankai kaiho</i> (Newsletter of the Expo '70 in Osaka) vol.6	Original illustration			Japan Association for the 1970 World Exposition	
183	(<i>Nippon bankoku hakurankai</i> [the Expo '70 in Osaka])	India ink, ink, poster color on paper		Original illustration	later 1960s			
184	(<i>Nippon bankoku hakurankai</i> [the Expo '70 in Osaka])	India ink, color ink, poster color, collage on paper		Original illustration	later 1960s			
185	(<i>Nippon bankoku hakurankai</i> [the Expo '70 in Osaka])	India ink, poster color on paper		Original illustration	later 1960s			
186	<i>Expo '70 bankokuhaku</i> (the Expo '70 in Osaka), Sanwa Bank Poster	Print, paper		Poster	1970			
187	<i>Expo '70 asutororama</i> (the Expo '70 in Osk, dome-shaped screening theater), Sanwa Bank Poster	Print, paper		Poster	1970			
188	<i>Expo '70 midorikan</i> (the Expo '70 in Osk, Green pavilion), Sanwa Bank Poster	Print, paper		Poster	1970			
189	<i>Nippon bankoku hakurankai</i> (the Expo '70 in Osk), Children's News Poster	Print, paper		Poster	1970			
190	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Color pencil, poster color, collage on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration for the title page	1970	Manabe Hiroshi	Kodansha	
191	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Color pencil, india ink on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Cover original illustration	1970	Manabe Hiroshi	Kodansha	
192	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy), <i>Omatsuri hiroba</i> (Festival square), <i>Oyane</i> (Grand roof), <i>Robotto</i> (Robot), <i>Bankokuhaku horu</i> (Hall of the Expo '70 in Osaka)	Color pencil, ink, poster color, india ink, photocopy, collage on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration	1970	Manabe Hiroshi	Kodansha	

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
193	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy), <i>Denkitsushin kan</i> (Telecommunications pavillion), <i>Sangyoseikatsu kan</i> (Industrial life pavillion), <i>Nippon kan</i> (Japan pavillion), <i>Niji no to</i> (Rainbow tower)	Color pencil, ink, poster color, india ink on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration	1970	Manabe Hiroshi	Kodansha	
194	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy), <i>masshurumu barun</i> (Mushroom balloon), <i>gemu raido</i> (Game ride), <i>raido senta</i> (Ride center)	Color pencil, ink, poster color, india ink on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration	1970	Manabe Hiroshi	Kodansha	
195	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy), <i>Takara byutirion</i> (Takara beauty pavillion), <i>Kagaku kogyo kan</i> (Chemical industry pavillion), <i>Rico pavillion</i> , <i>Tekko kan</i> (Steel pavillion), <i>Mitsubishi Mirai kan</i> (Mitsubishi pavillion), I.B.M. pavillion, Kubota pavillion	Color pencil, ink, india ink, poster color, collage on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration	1970	Manabe Hiroshi	Kodansha	
196	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy), Matsushita pavillion, Moving walkway, <i>Ekusupo takushi (the Expo taxi)</i> , Monorail, Car pavillion	Color pencil, ink, poster color, india ink, photocopy, collage on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration	1970	Manabe Hiroshi	Kodansha	
197	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy), Greek pavillion, Ceyron pavillion, Algeria pavillion...	Color pencil, ink, poster color, india ink, collage on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration	1970	Manabe Hiroshi	Kodansha	
198	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy), <i>Yume no ike</i> (Pond of dreams), <i>Nihon mingei pavillion</i> , <i>Nihon teien</i> (Japanese garden)	India ink, poster color, color pencil on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration	1970	Manabe Hiroshi	Kodansha	
199	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy), (<i>Taiyo no to</i> [The tower of the Sun])	India ink, poster color, color pencil on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration	1970	Manabe Hiroshi	Kodansha	
200	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy), Alaska pavillion, Mitsui Group pavillion, Toshiba pavillion, U.S.A. pavillion	India ink, ink, color pencil on paper	<i>Manabe Hiroshi no ekusupo fantaji</i> (Manabe Hiroshi's Expo fantasy)	Original illustration	1970	Manabe Hiroshi	Kodansha	
201	<i>Mirai no purofiru</i> (Profile of the future)	Poster color, paper	<i>Mirai no purofiru</i> (Profile of the future)	Cover rough sketch	1966	Arthur Charles Clarke trans. by Fukushima Masami and others	Hayakawa Publishing	
202	<i>Mirai no purofiru</i> (Profile of the future)	Poster color, paper	<i>Mirai no purofiru</i> (Profile of the future)	Cover original illustration	1966	Arthur Charles Clarke trans. by Fukushima Masami and others	Hayakawa Publishing	
203	<i>Renzuman shirizu</i> (Lensman series)	India ink, poster color on paper	<i>Renzuman shirizu</i> (Lensman series)	Original illustration	1966	Edward Elmer Smith trans. by Konishi Hiroshi	Tokyo sogensha	
204	<i>Hitonigiri no mirai</i> (A handful of the future)	Poster color, photocopy on paper		Cover original illustration	1969	Hoshi Shinichi	Shinchosha	
205	<i>Hitonigiri no mirai</i> (A handful of the future)	Poster color, photocopy on paper		Original illustration for the title page	1969	Hoshi Shinichi	Shinchosha	
206	[<i>Irasuto taimu kapuseru SF</i> (Illustration time capsule: S.F.)]	India ink, poster color, photocopy on paper		Cover (part) original illustration		Manabe Hiroshi	Hayakawa Publishing	
207	Hayakawa SF series: Tokyo 2065	India ink, poster color on paper	Hayakawa SF series: Tokyo 2065	Cover original illustration	1966	Ikushima Jiro	Hayakawa Publishing	

No	Title	Material, Technique	Publication name	Category	Year	Author	Publisher	Collection
208	Hayakawa SF series: <i>The Great Time Machine Hoax</i> by John K. Laumer	India ink, poster color on paper	<i>The Great Time Machine Hoax</i> by John K. Laumer	Cover original illustration	1967	John K. Laumer tans. by Hirai Isaku	Hayakawa Publishing	
209	<i>Do Androids Dream of Electric Sheep?</i> by Philip K. Dick	airbrush, photographic paper	<i>Do Androids Dream of Electric Sheep?</i> by Philip K. Dick	Cover original illustration	1969	Philip K. Dick	Hayakawa Publishing	
210	<i>The Yomiuri Shimbun, Nihon taimu toraberu</i> (Japan time travel)	India ink, paper		Original illustration	1969	Komatsu Sakyo	The Yomiuri Shimbun	
211	<i>SF Magazine</i> October 1971 special issue, SF Space Locomotive SF SL	India ink, poster color, screen-tone, collage on paper	<i>SF Magazine</i> October 1971 special issue	Original illustration	1971		Hayakawa Publishing	
212	<i>The Asahi Shimbun, Watashitachi wa dokoe? Mirai eno kosatsu</i> (Where are we headed? Considerations for the future)	India ink, photocopy, screen-tone, collage on paper etc.	<i>The Asahi Shimbun</i> March 24 to May 12, 1979	Original illustration	1979	Kenneth Ewart Boulding	The Asahi Shimbun	
213	<i>Kindai shobo</i> (Modern firefighting) August 1973 issue, <i>Shobo mirai zo</i> (The future vision of firefighting)	India ink, poster color on paper	<i>Kindai shobo</i> (Modern firefighting) August 1973 issue	Original illustration	1973		Zenkokuakajoh ourei Shuppan	
214	<i>Eigyo shunpo</i> (Sales magazine) No. 260, January 16, 1981 issue, Illustration series "Mirai e no sekkei (Designing for the future)"	Photograph, poster color, adhesive film	<i>Eigyo shunpo</i> (Sales magazine) No. 260, January 16, 1981 issue	Original illustration	1981		Nippon Steel Sales Management Department	
215	<i>Eigyo shunpo</i> (Sales magazine) No. 251, September 1, 1980 issue, Illustration series "Mirai e no sekkei (Designing for the future)"	Color photocopy, poster color, dhesive film	<i>Eigyo shunpo</i> (Sales magazine) No. 251, September 1, 1980 issue	Original illustration	1980		Nippon Steel Sales Management Department	
216	<i>Mirai e no haiwei</i> , [Highway to the future]	India ink, poster color, ink, collage on paper		Original illustration				
217	<i>Erekutoronikusu</i> (Electronics) magazine April 1979 issue, <i>Uchu ni ikiru</i> (Living in outer space)	Ink, poster color on paper	<i>Erekutoronikusu</i> (Electronics) magazin April 1979 issue	Cover original illustration	1979		Ohmusha	
218	<i>Nijuisseiki e no isan</i> (A legacy for the 21st century) Poster	Ink, poster color, photographic paper on paper		Original illustration	1978			
219	<i>Nijusseiki e ikiru</i> (Living into the 21st century)	Poster color, photocopy on paper		Cover original illustration	1987		Private School Teachers Union	
220	<i>Tanjo, mirai e!</i> (Birth, into the future!)				1987			
221	<i>The Ehime Shimbun</i> , 1979	India ink, poster color, photocopy on paper		Original illustration	1979		The Ehime Shimbun	
222	<i>Ehime sora to nami to kaze</i> (Ehime, sky and waves and wind)	India ink, poster color, ink, photocopy on paper		Original illustration	1993			
223	<i>Kaiyo bunmeikyo</i> (Ocean civilization bridge)	India ink, poster color on paper		Original illustration				
224	<i>Nigayaka na mirai</i> (Bustling future)	India ink, color ink, poster color on paper		Original illustration for the frontispiece	1978			
225	<i>The Asahi Shimbun</i> Company TV commercial "Ironna mirai o kangaeru (Considering All Kinds of Futures)"	Pencil, color pencil on paper		Rough sketch	1989		The Asahi Shimbun	
226	<i>The Asahi Shimbun</i> Shumatsu no fukei (Weekend scenery), Company TV commercial "Ironna mirai o kangaeru (Considering All Kinds of Futures)"	Anime color, cel sheet		Cel sheet	1989		The Asahi Shimbun	
227	<i>The Asahi Shimbun</i> Hana tori hito (Flowers, birds, people), Company TV commercial "Ironna mirai o kangaeru (Considering All Kinds of Futures)"	Anime color, cel sheet		Cel sheet	1989		The Asahi Shimbun	