**Takiguchi, Shūzō (瀧口修造)**

**(1903, Toyama – 1979, Tokyo)**

Shūzō Takiguchi was the most prominent figure in Japanese Surrealism. He penned ‘On the Poetics of Surrealism’ as early as 1928, and translated André Breton’s *Surrealism and Painting* in 1930. Foremost a poet, his impact on the visual arts was nonetheless vast. By the 1930s, he was supporting the growing number of artists working in a Surrealist manner in the face of hostility from the authorities. He collected art, wrote criticism, and organized exhibitions – most notably those of the Yomiuri Independents in the 1950s, and the Japanese pavilion at the 1958 Venice Biennale. He corresponded with Breton, and eventually met him as well as others, including Salvador Dalí, Henri Michaux, and Joan Miró, whilst in Europe in 1958. After the war, he was the inspiration behind Experimental Workshop and the Neo-Dada Organizers. At this time, he started creating his so-called *Liberty Passports,* and experimenting with the chance effects of decalcomania, for example in his work *Sphinx Leaving the Nest* (1962). The Takiguchi Archive at the Tama Art University is among the most important, and contains periodicals, posters, sketches, and books of poetry that he illustrated or designed, as well as assorted monographs on artists.

**Further Reading:**

Sas, M. (1999) *Fault Lines: Cultural Memory and Japanese Surrealism*, Stanford: Stanford University Press.

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