

Geisha With Hamburger

*Food, Sex, and Mirrors in the Narrative Art
of Teraoka Masami*

A Senior Honors Thesis by
Qi Niu

Department of the History of Art
University of Michigan
2015

Advisors: Jennifer Robertson and Howard Lay

*For mom and dad, who have indulged me in unconditional love and support;
For grandpa, who has inspired me with his legendary life;
For Alicia, who has tried to heal every wound in my soul;
And for David, who has made my fleeting youth an unsettling but beautiful dream.*

Acknowledgements

I would like to express my deepest gratitude to my thesis advisors, Professor Jennifer Robertson and Professor Howard Lay. They have guided me through every difficulty I have faced over the past year with their expertise, wisdom and patience. They have spent hours and hours editing my drafts, in order to lead me a step further on the road to perfection. I have learned from them not only the skills of research and writing, but also the life-long lesson of persistence and dedication to the work one loves. I would also like to thank my fellow honors thesis classmates, Yiyi Chen and Phyllis Lam. We have had wonderful times helping each other and learning from each other.

My sincere thanks also goes to the artist, Teraoka Masami, who has shared with me his brilliant art, poetry and life stories during my visit to his studio in Waimanalo, Hawaii. The time we spent together will be one of the most memorable moments in my life. I would also like to thank the Department of the History of Art and the Freer Committee for their generous funding.

Last but not least, I would like to thank my parents, who have encouraged me to pursue my dream and passion. I have missed you deeply over the last six years while studying abroad. I also want to express my love and gratitude to my dearest friend Alicia, who has always shined a light on my moments of darkness. *Esse Quam Videri.*

Table of Contents

| | |
|---|-----------|
| <i>Acknowledgements</i> | 3 |
| <i>List of Illustrations</i> | 6 |
| <i>Introduction: American Ukiyo-e</i> | 12 |
| <i>Part I: Hamburgers in Japan</i> | 16 |
| McDonald's Hamburgers Invading Japan..... | 16 |
| McDonald's Hamburgers Invading Japan: Geisha and Tattooed Woman (1975)..... | 18 |
| Deconstructing Femininity: Artifice and Nature | 20 |
| Visualizing Indulgences: Food and Sex | 22 |
| Performing Japaneseness: East and West..... | 23 |
| <i>Part II: Sushi in America</i> | 28 |
| L.A. Sushi Series | 29 |
| L.A. Sushi Series: Shoga Woman (1982) and Uni Woman (1982)..... | 29 |
| Mirrors Reflecting Thoughts | 33 |
| Mirrors Reflecting Identity | 34 |
| A Double-Sided Mirror | 36 |
| <i>Part III: Memento Mori</i> | 38 |
| AIDS Series..... | 38 |
| AIDS Series: Tattooed Woman and Flying Saucers (1988) | 39 |
| Cherry Blossoms: Bloom of Life and Death | 42 |
| Love is not a Disease | 43 |

| | |
|--|-----------|
| <i>Part IV: Androgyny</i> | 46 |
| The Double Meanings of Androgyny | 46 |
| <i>Ryō sei</i> Imagined in Teraoka Masami’s Art | 46 |
| <i>Chū sei</i> Performed in Japanese Theatres | 48 |
| <i>Conclusion: Reflecting Upon Reflection</i> | 52 |
| <i>Notes</i> | 56 |
| <i>Illustrations</i> | 68 |
| <i>Appendix</i> | 69 |
| <i>Bibliography</i> | 75 |

List of Illustrations

1. Studio Shot: Picture of geisha Momotaro. Photo taken by author. Apr. 4, 2015.
2. Studio Shot: *The Cloisters Last Supper/Eve and Pope's Walking Stick* in progress. Oil and gold leaf on panel in gold leaf frame, 119 x 122-1/2 x 2-2/3 inches. Photo taken by author. Apr. 5, 2015.
3. Nara Yoshitomo. "*In the Floating World*" Series: *Mirror*, 1999. 41.5 x 29.5 cm.
4. Akira Kurosaki. *Composition of the Darkness*, 1970. Woodblock Print, 79.6 x 54.8 cm.
5. Teraoka Masami. *AIDS Series/Geisha in Bath, 2008*. Forty-eight color woodblock print printed from thirty four blocks on paper, 19 1/2 x 13 1/2 inches.
6. Teraoka Masami. *Tattooed Woman At Sunset Beach II*, 2013. Jacquard Tapestry, Edition of 8, apprx. 115 x 76 inches published by Magnolia Editions. Oakland, CA
7. Teraoka Masami. *Form*, 1968. Lacquer on fiberglass resin, 14 x 14 x 2 1/2 inches.
8. Teraoka Masami. *Male and Female Form*, 1966-1970. Lacquer on fiberglass resin, approximately 8 x 8 x 24 inches.
9. Teraoka Masami. *Untitled*, 1968. Ink on paper, approximately 10 x 10 inches.
10. Teraoka Masami. *McDonald's Hamburgers Invading Japan/Geisha and Tattooed Woman*, 1975. Watercolor on paper, 14.25 x 21.5 inches. Private collection.
11. Teraoka Masami. *Los Angeles Sushi Series/Shoga Woman*, 1982. Watercolor on paper, 14.25 x 21.5 inches. Private collection.
12. Teraoka Masami. *Los Angeles Sushi Series/Uni Woman and Sushi Chef*, 1982. Watercolor on paper, 14.25 x 21.5 inches. Private collection.
13. Teraoka Masami. *AIDS Series/Tattooed Woman and Flying Saucers*, 1988. Watercolor on paper, 29.5 x 41.25 inches.

14. Teraoka Masami. *McDonald's Hamburgers Invading Japan/Self Portrait*, 1974. Watercolor on paper, 14.5 x 21.5 inches. Collection of Eric Saarinen, Los Angeles, California.
15. Teraoka Masami. *McDonald's Hamburgers Invading Japan/Flying Fries*, 1974. Watercolor on paper, 21 x 14 inches. Collection of Ray Mnich, Palm Desert, California.
16. Teraoka Masami. *McDonald's Hamburgers Invading Japan/Burger and Bamboo Broom*, 1980. Watercolor on paper, 22 x 14.75 inches.
17. Claes Oldenburg. *Floor Burger*, 1962. Acrylic on canvas, filled with foam rubber and cardboard boxes. 132.1 x 213.4 cm. Art Gallery of Ontario, Toronto, Canada.
18. Andy Warhol. *Hamburger*, 1985-1986. Acrylic on linen, 127 x 167.6 x 3.2 cm. The Andy Warhol Museum, Pittsburg.
19. Studio Shots: *Amagasaki no Dan* (尼崎の段). Photos taken by author, Apr. 4, 2015.
20. Utagawa Kunisada. *A tayu courtesan of Shimabara*, Edo period. Woodblock print.
21. Utagawa Kunisada. *A geisha in front of the Great Gate of the Yoshiwara*, Edo period. Woodblock print.
22. Tom Wesselmann. *Mouth, 7*, 1966. Oil on shaped canvas, 206.3 x 165.1 cm. The Sidney and Harriet Janis Collection.
23. Tom Wesselmann. *Bedroom Tit Box*, 1968-1970. Installation.
24. Claude Monet. *La Japonaise*, 1876. Oil on Canvas, 91.25 x 56 inches. Museum of Fine Arts Boston.
25. Teraoka Masami. *New View of Mt. Fuji/La Brea Tar Pits Amusement Park* (detail), 1979. Watercolor on paper, 29.2 x 139.7 cm. Private collection.
26. Teraoka Masami. *New Views of Mount Fuji/Falling Samurai*, 1979. Watercolor on paper, 120 x 6 inches. Private collection.

27. Teraoka Masami. *Los Angeles Sushi Ghost Tales/Sushi Chef and Futomaki*, 1981. Watercolor on paper, 8.25 x 11.75 inches.
28. Teraoka Masami. *Adam and Eve/Surge Protector*, 1995. Watercolor on paper, 92 x 42 inches.
29. Utagawa Kunisada. *Massage*, from the series *Thoughts Reflected in a Mirror*, Edo period, 1820s. Woodblock print, ink and color on paper, 15 3/8 x 10 3/8 inches.
30. Utagawa Kunisada. *Inshoku Yojo Kagami* (Rules of Dietary Life), 1850s. Woodblock print, 14.75 x 20.25 inches.
31. Utagawa Kunisada. *Boji Yojo Kagami* (Rules of Sexual Life), 1850s. Woodblock print, 14.75 x 20.25 inches.
32. Teraoka Masami. *American Kabuki/Oishiiwa*, 1986. Watercolor on paper, mounted as a four-panel screen. 77.5 x 155 inches. Private collection.
33. Teraoka Masami. *Tale of a Thousand Condoms/Geisha and Skeleton*, 1989. Watercolor and sumi on canvas. 133 x 82.5 inches. National Museum of American Art.
34. Teraoka Masami. *Study for AIDS Series/Black Ships and Geisha*, 1987. Watercolor on paper, 30 x 57 inches.
35. Teraoka Masami. *AIDS Series/Geisha and AIDS Nightmare*, 1989-1990. Watercolor on canvas, 106.5 x 74 inches.
36. Teraoka Masami. *AIDS Series/Hanging Rock*, 1990. Watercolor study on paper, 30 x 43 inches.
37. Teraoka Masami. *Tale of a Thousand Condoms/Mates*, 1989. Watercolor and sumi-e ink on unstretched canvas, 81.5 x 136 inches. Artist's collection.
38. Teraoka Masami. *Ready to Come*, 1973. Watercolor on paper, 14.25 x 21.5 inches. Private collection.

39. Teraoka Masami. *Venice Beach/Whale Watching*, 1979. Watercolor on paper, 11 x 55 inches. Private collection.
40. Teraoka Masami. *31 Flavors Invading Japan/Rocky Road* (detail), 1977. Watercolor on paper, 11 x 55 inches. Private collection.
41. Studio Shot: photo of the artist and the author. Photo taken by author, Apr. 4, 2015.
42. Teraoka Masami. *The Cloisters/Birth of Venus*, 2002-2005. Oil on canvas in gold-leaf frame, 90 x 94 inches.
43. Teraoka Masami. *31 Flavors Invading Japan/Reflection*, 1977. Watercolor on paper, 11 x 55 inches. Private collection.
44. Utagawa Toyokuni I. *Minzuki* (July), from the series *Imayo Junikagetsu* (The Twelve Months of Fashion), 1823. Woodblock fan print; *oban* size. Private collection.
45. Teraoka Masami. *Fuck You Series/Gail and Grey Hair*, 1972. Watercolor on paper, 14.5 x 9.5 inches. Private collection.
46. Studio Shot: Color proof of *Geisha and Tattooed Woman*, woodblock print version (in progress). Photo taken by author, Apr. 4, 2015.
47. Teraoka Masami. *Pussy Riot/Swan Lake*, 2015. Oil on panel in gold-leaf frame, 119-1/8 x 112-1/2 x 2-3/4 inches. Artist's collection.

Geisha With Hamburger

*Food, Sex, and Mirrors in the Narrative Art
of Teraoka Masami*

“It is out of the deepest depth that the highest must come to its height.”

—Nietzsche, Thus Spoke Zarathustra

Introduction: American Ukiyo-e

As I entered the studio of Teraoka Masami (1936-) in Waimanalo, Hawaii, a photo of a beautiful geisha caught my attention (fig. 1). Teraoka explained that she is geisha Momotaro, who currently works at the Nakanoya teahouse in Kanazawa after graduating from art school.ⁱ Her likeness appears again on the backside of a painting he keeps in his studio, *The Cloisters Last Supper/Eve and Pope's Walking Stick* (fig. 2). Like most of Teraoka's recent work, the triptych is executed in the manner of early Renaissance religious painting. The geisha appears to descend from heaven and "saves" the world by teaching the Catholic Church to adopt a healthier attitude towards sex, women, and gay and lesbian couples.

The figure of "geisha-as-cultural-observer" has appeared frequently in Teraoka's paintings, especially in those from the 1970s and 1980s. These images entail, above all, a skillful adaptation of *ukiyo-e* forms, motifs, and symbols. *Ukiyo-e*, literally translated as "pictures of the floating world," is a genre of the traditional Japanese woodblock prints. These prints depicted life in the theatre districts and so-called pleasure quarters during the Edo period of Japan (1603-1867).ⁱⁱ The successful completion of a woodblock print was no easy task. It required the collaboration of at least four experts—a designer, a wood carver, a printer and a publisher. Separate blocks were made for each color, and the printing process must be carefully controlled to prevent slippage or overlapping.ⁱⁱⁱ

Ukiyo-e prints have been frequently appropriated and reworked by contemporary Japanese artists. Take for example, Nara Yoshitomo (1959-), whose *Mirror* (fig. 3) includes a reproduction of an old print by Utamaro Kuniyoshi (1798-1861); Or Akira Kurosaki (1937-), who uses traditional woodblock print techniques to produce abstract modern images (fig. 4). What is original about Teraoka Masami is his simulation of *ukiyo-e* using watercolors and his deployment of the *ukiyo-e* symbolism. Some of these were later reworked as real woodblock prints or jacquard tapestries: For example, the print *AIDS series/Geisha in Bath* (fig. 5) consisting of forty-eight colors, and a tapestry called *Tattooed Woman At Sunset Beach II* (fig. 6). What is also original is his integration of American Pop art in his simulated *ukiyo-e* works. This radical juxtaposition of Japanese and American artists' techniques and forms generates a complicated visual experience.

Teraoka is fluent in both Japanese and American artistic conventions because he has lived and studied art in both countries. He was born in Japan and moved to Los Angeles in the heyday of American Pop art in the 1960s.^{iv} In those days, he fashioned sculptures made of lacquer on fiberglass resin in forms reminiscent of food and sex. Representative examples include *Form* (fig. 7), a white, square sculpture with wavy edges representing both volcanic lava and lasagna; Or *Male and Female Form* (fig. 8), a pink sculpture that simultaneously evokes shapes associated with male and female genitals. Two-dimensional works during this period

include abstract—but obviously vaginal in reference—ink paintings (fig. 9). Teraoka's move from abstraction to narrative art was influenced by the Netherlandish painter Hieronymus Bosch (1450-1516). Figurative painting, Teraoka thought, would permit him to center his practice on the human condition. He was also inspired to integrate the *ukiyo-e* prints with American Pop culture by way of embracing a new curiosity during the 1960s and 70s about cross-cultural exchange.^v

Not surprisingly, Teraoka explores the encounters between American and Japan culture in the majority of his works. Like the Edo-period *ukiyo-e* print masters, Teraoka works in series in order to explore fully issues like cultural imperialism, say, or international tourism, or HIV/AIDS. My thesis will examine Teraoka's understanding of cultural exchange in the context of modern consumerism (particularly of food and sex) by looking closely at three works from two of the artist's series: *Geisha and Tattooed Woman* (fig. 10) from *McDonald's Hamburgers Invading Japan*, and *Shoga Woman* (fig. 11) and *Uni Woman and Sushi Chef* (fig. 12) from *L.A. Sushi Series*. I will also elaborate on another side of consumerism, the "consumption" of human body by disease, by analyzing Teraoka's reworking of *Geisha and Tattooed Woman* in a related work, *AIDS Series/Tattooed Woman and Flying Saucers* (fig. 13).

Part I: Hamburgers in Japan

McDonald's Hamburgers Invading Japan

"I had a dream last night that a hamburger was eating ME."

—*Seinfeld* (Sitcom from 1989-1998)^{vi}

When Teraoka Masami first tried a McDonald's hamburger in America, he thought it tasted terrible. So he was disappointed when a friend told him that McDonald's had opened a number of restaurants in Tokyo. He had hoped that better-tasting hamburgers would be introduced to Japan.^{vii} The fast food empire, established in 1948, had opened a restaurant in every state by 1970. It went international in 1967, when it opened restaurants in Canada and Puerto Rico.^{viii} Teraoka saw a McDonald's when he visited Canada. His fear was that homogenized taste might eventually lead to homogenized culture.^{ix} The first McDonald's in Japan opened in 1971.^x Now the company has branches in 119 countries, and American cultural imperialism has brandished itself in the form of fast food.^{xi}

Teraoka created his *McDonald's Hamburgers Invading Japan series* during the sixties and seventies. He expressed his distaste of hamburgers without hesitation. In a self-portrait from 1974 (fig. 14), he seems to be so disgusted with a hamburger that he throws it away. In *Flying Fries* (fig. 15) from the same year, he depicted a blonde woman throwing away a handful of French fries in distaste. In the 1980 watercolor, *Burger and Bamboo Broom* (fig. 16), a hamburger and some French fries are swept away by a large broom. The beef, tomato, lettuce

and buns of the hamburger are depicted in gloomy colors and appear rather unsavory. One is reminded of Pop artist Claes Oldenburg's giant soft sculpture, *Floor Burger* (fig. 17), which points to the excessiveness of American fast food culture. It was exhibited together with two other sculptures, a large piece of cake and an elongated ice-cream cone, at the Green Gallery in New York City in 1962.^{xii} When Oldenburg visited the Gemini G.E.L gallery in Los Angeles back in the sixties, Teraoka was having his first solo show right next door, where he exhibited the *31 Flavors Invading Japan* series. Oldenburg is still one of Teraoka's favorite Pop artists.^{xiii}

Andy Warhol also explored fast food culture and he created the print *Hamburger* (fig. 18) in 1985-86. Back in 1981, he shot a four-minute video of himself eating a hamburger from Burger King. He did not utter any words until near the end, when he said, "My name is Andy Warhol and I just finished eating a hamburger."^{xiv} I read this video as a meditation on the lackluster consumption of the most mundane of prepared foods. Both Oldenburg and Warhol evocatively demonstrated the significance of consumerism in American culture, and expressed a love-hate attitude towards it. Teraoka understood their art as a reaction to the dominant capitalist lifestyle in America. He focused on the same subject, but reflected upon the prevalence of the hamburger on a global stage.^{xv} The theme of cultural interactions is vividly illustrated in the landmark piece from 1975, *McDonald's Hamburgers Invading Japan Series/Geisha and Tattooed Woman*.

McDonald's Hamburgers Invading Japan: Geisha and Tattooed Woman (1975)

Geisha, "Are you really going to eat that Japanese noodle soup?"

Tattooed woman, "Yes, I'm starved. I hope you don't mind me slurping."

Geisha, "How am I supposed to eat this (the hamburger)? Should I just bite into it?"

This conversation between the two figures is written on the background of the painting in *sōsho* ("grass script") tradition, marked by very stylized and free-flowing characters. Teraoka was inspired by the calligraphic style of a Kabuki theatre libretto, *Amagasaki no Dan* (尼崎の段), given to him by a relative. Teraoka showed me this text in his studio (fig. 19).^{xvi} Occupying the center of the canvas is a redheaded woman wearing a full body tattoo, similar to that of the *yakuza*, or gangster-style tattoo. The cherry blossom motif is a symbol of the transience of beauty (on which I will elaborate later), and echoes with the poem written on her arms.^{xvii} This is a beautifully written Japanese poem of fifty-five characters, and the first line is, "time goes by so fast like a dream."^{xviii} The redhead sticks out her elongated, snake-like tongue in an erotic, but also grotesque manner, to slurp from a bowl of Japanese noodle soup. The soup is delicately depicted in a fashion similar to the handling of waves in Japanese woodblock prints. In his *Wave Series*, Teraoka did several studies of water in the manner of Katsushika Hokusai (1760-1849). The bowl and the chopsticks appear to be Chinese. And on the table, there is a fish-shaped chopstick holder and a small plate holding some mustard. The figure uses the chopsticks so awkwardly that the noodles fall to the table.

An elegant geisha is depicted on a folding paper screen to the left. She seems astonished by the tattooed woman's crude behavior. Upon first impression, the geisha looks almost as if she is hiding behind the wall to spy on the tattooed woman. Her position is similar to a voyeur's of a sexual scene in Japanese *shunga* erotic prints.^{xxix} This was Teraoka's original intention, but he was not satisfied with the effect, and he made the geisha part of a folding screen (*byōbu*) instead.^{xxx} The geisha clutches a hamburger in one hand, and a crumpled tissue in the other. Tissues symbolize the aftermath of sex in *shunga*. Indeed, Teraoka has drawn many references from traditional woodblock prints. The two red boxes adjacent to the screen are his signature seals, modeled after Utagawa Kunisada (1786-1865), Teraoka's favorite woodblock print master. However, Teraoka paints some mustard on top of the boxes.^{xxxi} This is a good example of Teraoka's frequently humorous alterations to the conventions of woodblock printmaking. The geisha is also reminiscent of Utagawa, whose characteristic prints include renderings of eyes in which the pupils look in different directions (an expression that Kabuki actors mastered during their training). Also typical of Utagawa is the way in which the fingertips of a figure's hand are pressed down in order to signify erotic tension (fig. 20). As for clothing, the pattern of the red Japanese *chirimen* (wrinkled silk crepe) around the neck of the geisha in Teraoka's painting seems to be a direct adaptation of the old master's work (fig. 21). The white motif on the yellow kimono is in fact Utagawa's family *mon*, or crest.^{xxxii}

This geisha, in other words, represents the entertainment and sex industry controlled by the feudal Shogunate in the Edo period, a world very different from Teraoka's own. The artist was imagining the response his geisha would have had were she exposed to American culture in the sixties and seventies. Nothing represented that culture better than a hamburger, a symbol routinely deployed by American Pop artists. Like Teraoka, the geisha is surprised by people's insatiable desire to consume. The tattooed woman, modeled after a friend of Teraoka's, is representative of the cultural scene the artist experienced while living in Los Angeles. This figure obviously has a healthy appetite for food, but that is only the most obvious of the various orders of consumption explored in this picture.

Deconstructing Femininity: Artifice and Nature

Being a woman or a man in a given society often implies following a set of normative rules and conventions. A geisha, for example, represents ideal femininity during the Edo period. "Geisha" translates literally to "art person."^{xxiii} She is not only a skilled artist of music, dance and conversation, but she is also, in Lesley Downer's words, "a walking work of art." She typically wears heavy makeup and several layers of kimono that allow her to assume a meticulously constructed identity.^{xxiv} As a much sought-after object of desire from the pleasure quarters, she appears frequently in *ukiyo-e* prints along with famous kabuki actors and courtesans.^{xxv}

Accordingly, Teraoka's geisha functions in the painting as a reference both to a "real live" geisha and to her representation in *ukiyo-e* prints.

To facilitate the understanding of "ideal femininity," I will first clarify the difference between "sex" and "gender". Gender denotes social, historical, and cultural conventions attributed to male or female bodies: clothes, for example, or gestures, or manners of speaking. These conventions often generate binaries like masculinity/femininity or man/woman. This is different from sex, which signifies biological and physical bodies distinguished by male or female genitalia.^{xxvi} A geisha, in other words, plays the role of an ideal woman. One does not need to be female to successfully perform such a role. A male can sometimes do a better job. In fact, a good *onnagata*, the woman role-player in the all-male Kabuki theatre, could be a viable model for a geisha to emulate.

Now imagine a geisha, or an *onnagata*, looking at the tattooed woman in Teraoka's painting. These professional performers of the feminine role are likely to be surprised by this figure, who very much abandons the conventional rules of femininity. Teraoka's geisha has carefully-groomed hair, wears tidy layers of clothing, and hesitates daintily with the hamburger in her hand. The tattooed woman is the exact opposite. She has disheveled hair, some of which carelessly dips into the noodle soup. She is half naked, and seems to ignore her robe as she eats. She is not at all concerned about adopting a ladylike demeanor, and slurps her noodles insatiably.

Gender norms break down further because of her full-body tattoo and her unshaved armpits. The armpit hair is no accident. Teraoka mentions that the friend, who paused for the redheaded figure was intentionally unshaven. As a young woman during the sixties and seventies, she felt that the female body should be presented in its natural state. Indeed, female body hair has been discussed politically in feminist theory. In many Euro-American societies, it is typically taken to be unsightly. Deciding to let it grow, therefore, functions as a liberating challenge to “fashion-magazine” femininity.^{xxvii}

Visualizing Indulgences: Food and Sex

The redhead reminds us of the sexual revolution. *Geisha and Tattooed Woman* makes many erotic references in addition to the crumpled tissue mentioned earlier. Consider the *matsutake* mushrooms in the noodle soup, for example, which are popular phallic symbols in Japan. Or observe the tattooed woman’s half-naked body, her agile tongue, and her voluptuous lips. Her mouth is reminiscent of *Mouth 7* (fig. 22), a 1966 painting by one of Teraoka’s favorite Pop artists, Tom Wesselmann. Food and sex, in the Pop idiom, are closely related. They are most desired by the human body, and they bring great pleasure when consumed. Sexualized bodies (or body parts) are frequently depicted with food in Pop art. Wesselmann’s *Bedroom Tit Box* (fig. 23) is a typical example. An actual breast can be lowered into the box, which already holds a fake orange and a fake cigarette. Or consider Mel Ramos, whose works depict nude pin-up

girls posing with, and sometimes caressing boxes of Ritz biscuits, Snickers bars, Campbell's cans, bottles of Coca Cola, and needless to say, McDonald's hamburgers. To these (male) Pop artists, food and the objectified female body are both things to be desired and consumed.

Teraoka's geisha, therefore, is taken aback by the hamburger, the redhead, and the sexist American consumer culture in general. In contrast to these examples of an unimpeded quest for food and sex, the geisha serves as Teraoka's preferred symbol of cross-cultural critiques.

Performing Japaneseness: East and West

The McDonald's hamburger, as discussed above, is representative of a certain aspect of American culture. Around the time that the first McDonald's opened in Japan, Den Fujita, the president of the company's Japanese operation, declared:

The reason Japanese people are so short and have yellow skin is because they have eaten nothing but fish and rice for two thousand years. If we eat McDonald's hamburgers and potatoes for a thousand years, we will become taller, our skin will become white, and our hair will be blonde.

This, of course, is both a preposterous statement and a clumsy attempt at marketing. If burgers have changed the bodies of Japanese people in any way, they have most likely lead to obesity.^{xxviii} My point here is that the hamburger has been fetishized and endowed with magical powers it does not in fact possess.^{xxix} One of these powers is to convince Japanese citizens that

by eating a McDonald's hamburger, they are tasting genuine American culture—despite the fact that the processed foods are prepared right behind the counter by Japanese workers. Marketing experts like Den Fujita make it their business to traffic in this kind of mystification.

With the concept of the commodity fetish in mind, let us reconsider the tattooed woman. As previously discussed, she was modeled after an American, but she sports a Japanese tattoo as she slurps her Japanese noodles. By identifying with stereotypically Japanese products, she may imagine herself to be consuming “Japaneseness,” rather than just soup. In this regard, she is reminiscent of Claude Monet (1840-1926)'s wife, Camille, as she appears in *La Japonaise* (fig. 24), a painting in which Monet represented her wearing a kimono. She is surrounded by Japanese fans and poses like a Japanese courtesan. Similar to the tattooed woman, she is awkwardly trying on a foreign identity. Monet, needless to say, never visited Japan, nor does the kimono in the picture look particularly authentic. The artist's attempt to transform his French wife into a *japonaise* on canvas is typical of the *japonisme*—a fed for things Japanese—which was omnipresent in Paris after 1955. The woodblock prints, for example, were especially influential among progressive French artists such as Edgar Degas (1834-1917), Henri de Toulouse-Lautrec (1864-1901), Vincent van Gogh (1853-1890), Édouard Manet (1832-1883) and Berthe Morisot (1841-1895).^{xxx}

Monet's *La Japonaise* invites meditation upon the delicate relationship between fantasy and reality in representation. It's obvious that this blonde (in fact, she wears a wig), white woman is not Japanese, nor do her "Japanese accouterments" appear genuine. In terms of color, for example, her fan seems to refer directly to the French tri-colored flag—a clue that, along with the over-embroidered kimono, leads modern art historians to view this painting as a witty commentary on the *Japoniste* fad itself.^{xxx1} *La Japonaise*, in other words, seems to suggest that when Europeans sought to import Japanese culture, they were in fact imagining a Japan that they had never experienced. This fantasy was aptly described by Oscar Wilde in 1891:

The whole of Japan is a pure invention. There is no such country. There are no such people. If you desire to see a Japanese effect, you will stay at home and steep yourself in the work of certain Japanese artists.^{xxx2}

Wilde, of course, refers here to voyeuristic cultural appropriation, a phenomenon not unrelated to the commodity fetish. The tattooed woman in Teraoka's painting, like Monet's portrait of his wife, represents a zealous desire to possess the trappings of a fetishized cultural identity—one that at best stands in as an illusory surrogate for legitimate attempts to arrive at cross-cultural understanding. The tattooed woman's gluttonous noodle slurping demonstrates an unsuccessful attempt to comprehend Japanese culture—if, in fact, it can be called an attempt at all. She is the very personification of the marriage of capitalism and imperialism, a union that never fails to

generate false consciousness around the same cultural exchanges it pretends to enact. Small wonder that the geisha hesitates before eating her hamburger. Her role in the painting, after all, is to allude to the possibility of intercultural understanding, even though her dialogue with the tattooed woman amounts to nothing more than a banal exchange about noodles and hamburgers.^{xxxiii}

Part II: Sushi in America

L.A. Sushi Series

“L.A., it’s nice, but I think of sunshine and people on rollerblades eating sushi.”

—Jimmy

Fallon^{xxxiv}

Cultural interaction is often a reciprocal process. Just around the time when the hamburger was “invading” Japan, Japanese sushi was also making its way to America. In 1964, Kawafuku, a restaurant in Little Tokyo, Los Angeles, opened a popular sushi bar. Many young Japanese sushi chefs saw an opportunity to make a fortune, and migrated to L.A. to live their American dreams.^{xxxv} What drove the demand for good sushi and sashimi was the increasing numbers of Japanese businessmen traveling to the city.^{xxxvi} In fact, Teraoka was uncomfortable with these businessmen’s increasing greediness in the 60s and 70s and was satirical in his art. His work from 1979, *New View of Mt. Fuji/La Brea Tar Pits Amusement Park* (fig. 25), mocked them by creating a fantastic narrative of Japanese businessmen purchasing La Brea Tar Pits in Los Angeles and shipping the fossils of ancient animals it preserves back to Japan to build an amusement park. A sign warns the businessmen, “Don’t pee in the tar pits.”^{xxxvii} Teraoka, however, had no problem with the introduction of sushi in America. During the late 70s and early 80s, sushi gained great popularity and many restaurants were opened.^{xxxviii} Teraoka successfully captured the moment in his *L.A. Sushi* series, in which we will see depictions of adventurous Euro-American consumers trying out the new cuisine.

L.A. Sushi Series: Shoga Woman (1982) and Uni Woman (1982)

Shoga Woman and *Uni Woman and Sushi Chef*, both from the *L.A. Sushi Series*, vividly illustrate two women's fascination over the Japanese food—*shoga* (pickled ginger) and *uni* (sea urchin). The *shoga* woman wears a kimono decorated in cherry blossom motifs. She holds a piece of sushi in one hand, and a pink pickled ginger in another. She looks at the restaurant owner, or sushi chef, depicted as, in Teraoka's words, a "samurai" figure to the upper right. The model for this figure was Teraoka's nephew, and his rope is decorated with the artist's family crest (a square within a circle). Teraoka has seamlessly incorporated important personal experiences, family and friends from his life into his paintings. In the triptych mentioned in the introduction, *The Cloisters Last Supper/Eve and Pope's Walking Stick*, he paints his daughter Eve along with Pope Francis. In other words, his narratives often lead from the personal to the societal.

The samurai figure is placed in an insert, which is a form adopted from the *ukiyo-e* prints. It is frequently used to juxtapose, or compare things happening simultaneously at two different locations. The calligraphy written next to the samurai reads, "This businessman is always trying to come up with some new product."^{xxxix} In fact, the "businessman" as updated samurai was a popular analogy, especially in the 1980s and 1990s. The businessman was expected to be loyal to his company, just like the samurai was expected to dedicate his life to his

lord. Teraoka also explored the idea of a “samurai businessman” in the *New View of Mt. Fuji* series mentioned above. For example, the 1979 watercolor *Falling Samurai* (fig. 26) depicts a samurai jumping off a cliff with a camera and golf clubs on his back. He holds Buddhist prayer beads in his hands, suggesting his hope to escape from the material world and working pressures through death.^{xl}

A branch of cherry blossoms, the symbol of transience of life and beauty, is painted next to the samurai insert in *Shoga Woman*. It echoes with the kimono motifs of the female figure. In traditional sushi bars, the interaction between the customer and the sushi chef is an important part of the dining experience. The calligraphy written on the background recounts the *shoga* woman addressing the samurai: “As long as I have ginger, I’m in paradise. Excuse me, but keep serving me ginger, please.”^{xli} Ginger is used as a palette cleaner when tasting different flavors of sushi. It is served on the side, as demonstrated by the sushi plate depicted in a parallel work, *Uni Woman and Sushi Chef*.

Like the *shoga* woman and the tattooed woman from *McDonald’s Hamburgers Invading Japan*, the *uni* woman has a voracious appetite. The calligraphy describes a conversation between her and the sushi chef (a self-portrait of Teraoka), who is also painted in an insert to the upper right. Teraoka has depicted himself as a sushi chef more than once. In the 1981 watercolor, *Sushi Chef and Futomaki* (fig. 27) from the same series, he becomes a sushi chef cross-dressed in

a pink floral kimono and wears the hairstyle of a geisha. This again, is an example of how Teraoka transgresses gender norms in his paintings.

Let us return to *Uni Woman and Sushi Chef*. The blonde woman, who has already emptied a plate and holds an *ikura* (salmon-egg) sushi in her hand, says to the chef, “Mr. Chef, after this one, I’d like to get five more *uni* sushi, please.” The exhausted chef refreshes himself with a towel and a fan, and responds with surprise, “Yes, Ma’am, are you sure you are going to be okay with five sushi?” “Oh, don’t worry, please make some more.”^{xlii} The *uni* woman obviously has an insatiable desire for food, and implicitly, for sex. Her body is barely covered, and on the table is a crumpled tissue, an erotic symbol, as discussed earlier. The *uni* sushi and the salmon-egg sushi are both made with the reproductive organs of sea animals (*uni* are the gonads of sea urchins). Interestingly, they are also among the most expensive types of sushi. This painting, therefore, depicts the consumption of exotic food and metaphorically sex made possible by the market economy.

The adventurous indulgence depicted in *Shoga Woman* and *Uni Woman and Sushi Chef* are similar to that from the earlier painting, *Geisha and Tattooed Woman*. The actual business transactions involved, however, are now made more visible. These include the interaction between the consumer and the labor, i.e., the blondes and the sushi chefs. Another is the depiction of business computers in the inserts. In *Shoga Woman*, the samurai is plugging in a

computer. In *Uni Woman and Sushi Chef*, a computer, an abacus, and an old-style receipt book are juxtaposed. Teraoka recalls that Los Angeles sushi restaurants still used traditional Japanese-style accounting methods. As the businesses expanded, they started to adopt computers, which allowed faster and more accurate recording of transactions. In fact, when computers were first introduced, many people double-checked the finances using an abacus, often attached to the computer. Now, of course, everyone relies on digital technology.

Teraoka has experienced these changes in his lifetime. In 1982, he depicted the advent of newly introduced artificial intelligence (AI). In the late 1990s and early 2000s, he further explored this theme in *Adam and Eve* series. These paintings depict biblical ancestors being frequently entangled and trapped in a world of emails, keyboards, and world-wide-webs.^{xliii} For the 1995 work, *Surge Protector* (fig. 28), he wrote, “They [Adam and Eve] enjoy this virtual life, but when the mouse no longer moves and the computer shuts down, they panic. They are Americans now!”^{xliiv} Indeed, as a Japanese immigrant, Teraoka’s paintings are very much his own reflections of what it means to become an American at different historical periods. These same reflections, in my view, are signaled by the mirrors that Teraoka so often incorporates in his paintings.

Mirrors Reflecting Thoughts

Mirrors are depicted in both *Shoga Woman* and *Uni Woman and Sushi Chef*. In the first image, a large, oval mirror is placed right behind the blonde. She is reflected, however, as a Japanese woman. In the second image, a small, round mirror is depicted behind the *uni* woman, overlapping with the insert. Two pieces of *uni* sushi are shown in it. The question arises: Why aren't the mirrors reflecting the actual figures?

Understanding the meaning of these mirrors requires going back again to the *ukiyo-e* tradition, and to the Edo-period master Utagawa Kunisada. In the 1820s, Utagawa created a series of woodblock prints titled *Omoigoto Kagami Utsushi-e* (Thoughts Reflected in a Mirror). Small mirrors are depicted in the corners to reflect how the figures think, functioning like thought bubbles. The print *Massage* (fig. 29), for example, seems to suggest that the woman wants the monk to give her a massage. Similarly, the mirrors in Teraoka's paintings reflect how the two blonde figures think. Teraoka explains the reflection of the *shoga* woman, "She is so familiar with Japanese culture, that she thinks like a Japanese." He recalls that in those days he met many Americans who understood Japanese culture better than he did.^{xlv} This is what I meant at the end of the last section when I commented that a global consumer experience is not always superficial. It could be a manifestation of, even a gateway, towards deeper cultural

understanding. As for *Uni Woman and Sushi Chef*, it is pretty straightforward that the figure is thinking about what she desires the most: the *uni* sushi.

Mirrors Reflecting Identity

I want to develop further the meaning of mirrors. What does one remember about the first time one saw oneself in a mirror? In psychoanalysis, there is a term coined by Jacques Lacan (1901-1981) as the “mirror stage.” Some time between six and eighteen months, an infant recognizes itself in a mirror, and understands itself as a separate and whole individual.^{xlvi} The mirror, therefore, can help one affirm his or her independent existence and unique identity. This identity often has two sides, which can be articulated by two Japanese words, *tatema*e and *honne*. *Tatema*e is the face everyone sees, while *honne* represents one’s true feelings and intentions.^{xlvii} The latter is often hidden behind the former. Teraoka’s mirrors can also be interpreted as reflecting the two figures’ *honne*—their true identities and desires. The *shoga* woman and *uni* woman have become so fond of ginger and *uni* sushi that they are taking on Japanese identities. You are what you eat, the pictures seem to say, except that the protagonist in each has yet to learn Japanese table manners. Food and eating, therefore, have culturally transformative powers.

My point here is also supported by the metaphors of mirror in traditional Japanese religion, literature, and art. The three divine treasures of the imperial family are the mirror, the sword and the jewel. To the mirror is attributed the function of looking, into both the nature of

things and oneself in order to make wise decisions.^{xlviii} Sometimes, one uses the mirror placed in the household shrine to inspect the self. In anthropologist Ruth Benedict's words, the Japanese mirror "reflects the depths of the soul."^{xlix} *Kagami* means "mirror" in Japanese, but it also refers to the behavioral norms by which one can lead a proper and healthy life. There are a series of four historical books named *kagami mono*,¹ recording the history from the late Heian to the Muromachi period.^{li} ^{lii} These books are meant for readers to contemplate, or reflect upon historical events and archetypes. In art, two woodblock prints designed by Utagawa Kunisada are related to this philosophical function—*Inshoku Yojo Kagami* (Rules of Dietary Life) (fig. 30) and *Boji Yojo Kagami* (Rules of Sexual Life) (fig. 31). The former image depicts a man eating and drinking, and the latter a courtesan smoking. Their transparent bodies are composed of images representing the way their inner organs operate. These didactic pictures were intended to educate people on the functions of their organs and to admonish them against excessive eating, drinking, smoking, and sexual intercourse, which were considered to be harmful to their health.^{liii}

Consumption, therefore, is transformative in both positive and negative terms. The mirror, in short, has two sides, as I elaborate below.

A Double-Sided Mirror

The Japanese understanding of the mirror as both a reflective object and a didactic model is shared in Chinese culture.^{liv} A story of from a Chinese literature can be used to explain the concept of a double-sided mirror. It is the famous *Dream of the Red Chamber*, also known as *The Story of the Stone*. Written in 18th century, the book is one of the four most important novels (四大名著) in Chinese literature. The book was introduced to Japan in 1793, and has been studied by Japanese scholars ever since.^{lv} One chapter recounts the death of Jia Rui. Jia Rui is so obsessed with his sister-in-law, Wang Xifeng that he becomes ill. No doctor or medicine is able to help him. One day, a Taoist priest comes by and lends him a double-sided healing mirror, named “the mirror for the amorous.” The priest says the mirror is from the Hall of Emptiness in the Land of Illusion, and cautions him to only look into the back of the mirror so that he can be cured. Jia Rui follows the order, and sees in the back a skull.^{lvi} He is scared and cannot suppress his curiosity to look at the other side. He flips the mirror, and sees the beautiful Wang Xifeng. His soul flies into the mirror and makes love with her. After indulging his desire several times, he dies. His family is angry and they want to burn the mirror. The priest stops them, saying (of Jia Rui): “He’s the one to blame, he who takes the illusory as the real.”^{lvii}

Illusion and reality, pleasure and death, are two sides of the same mirror. In keeping with this analogy, Teraoka’s *McDonald’s Hamburgers Invading Japan* series and *L.A. Sushi*

series correspond to the side with Wang Xifeng. Utagawa's admonishing prints, and much of Teraoka's later work, correspond to the side with the skull. Thirteen years after he completed *Geisha and Tattooed Woman*, Teraoka created an "evolutionary" continuation and a mirror image (in Latin, an *enantiomorph*) of the work, now titled *AIDS series/ Tattooed Woman and Flying Saucers*.

Part III: Memento Mori

AIDS Series

“Your body is a battleground.”

—Barbara Kruger, *Untitled* poster

“Ignorance=Fear. Silence=Death. Fight Aids. Act Up.”

—Keith Haring, *Ignorance=Fear* poster

In 1986, Teraoka began to incorporate issues surrounding HIV/AIDS in his works. That year, his friend’s baby contracted the disease in a blood transfusion. Teraoka found heartbreaking their misfortune and their subsequent isolation, and depicted the tragedy in his first AIDS-themed work, a four-panel screen from the same year titled *American Kabuki/Oishiiwa* (fig. 32).^{lviii} The blue color surrounding the woman’s eyes represents ill health and disease. This is in contrast to the red color around the figures’ eyes from *McDonald’s Hamburgers Invading Japan* and *L.A. Sushi Series*, which symbolize good health.^{lix} The calligraphy in the background, written in the manner of a Kabuki play, reads: “So many people are dying of this epidemic. On a moonlit night, as the waves pound the shore, dark clouds spread across the sky. A woman’s voice wails, ‘Who can help us now?’ ”^{lx}

Teraoka incorporated elements of traditional *ukiyo-e* ghost stories to evoke the world of death. For example, *Geisha and Skeleton* (fig. 33) from his *Tale of a Thousand Condoms* series depicts a skeleton of a former customer who died of AIDS and comes back from the dead to visit

a geisha. The customer feels bad about how everyone in the train he took to visit her was afraid of him.^{lxi} The AIDS epidemic was brought into public attention in the United States in the early 1980s. The lack of medical knowledge and government funding resulted in fear towards AIDS patients, and subsequently, their ostracism and isolation.^{lxii} Teraoka recalls that the government did not support research for cure, and many patients were discriminated against by doctors. If, in the 1960s, Teraoka perceived the body as a playground for various sensual indulgences, he clearly recognized it as a battleground against diseases and prejudices in the 1980s. This change is manifested in the 1988 watercolor, *Tattooed Woman and Flying Saucers*.

AIDS Series: Tattooed Woman and Flying Saucers (1988)

The painting depicts the same two figures from *Geisha and Tattooed Woman*, but here their experiences of food and sex are completely different. The tattooed woman no longer slurps the noodles ravenously. The mushrooms in her soup appear rotten. She spills the noodles and appears to be disgusted. On her wrist are a digital watch and a titanium sports bracelet.^{lxiii} Since titanium is believed to have healing powers, it seems as if something health-related is addressed in this image. The geisha has become more accustomed to American fast food. She reaches for a Big Mac and sips from a can of Coca Cola. The interior structure of the 1975 painting has now collapsed, leaving the two figures half buried in ruins. The geisha has become a “real” figure instead of a representation on the paper screen as in *Geisha and Tattooed Woman*. The collapsed

interior references an earthquake—and the chlorine gas leak it caused—that occurred in Los Angeles in the late 1960s. Written in the two overlapping text boxes on the right is Teraoka's personal reflection, "Fifteen years have passed since my first work on the *McDonald's Hamburgers Invading Japan* series, and L.A. is such a mess now."^{lxiv} What follows is a translation of the conversation that appears in the background, recorded in Teraoka's Kabuki-libretto calligraphic style:

Komachi (the geisha): "When you compare now to fifteen years ago, so much has changed in L.A. I heard someone was killed."^{lxv}

Tattooed woman: "Did you hear about this? In eastern Los Angeles chlorine gas was leaked and people were hurt."

Komachi: "My friend who often visits me told me that lately he does not feel great. He is afraid of the possibility of having contracted AIDS."^{lxvi}

The fear of AIDS is visualized by the condoms scattered across Teraoka's watercolor.

Both figures are tearing open condom wraps with their teeth. Two diaphragms float, like flying saucers, around the tattooed woman and the geisha.^{lxvii} The requisite tube of spermicide appears on the lower right next to the usual crumpled tissues. On the face of things, the juxtaposition of the male and female contraceptive devices seems to suggest an obsession with birth control. In fact, however, the condoms, and the fact that the women are preparing to use them points to a greater concern with sexually transmitted diseases. Condoms, not diaphragms, are needed to prevent the contraction of HIV/AIDS. Teraoka placed great emphasis on the condoms in both *AIDS* series and *Tales of a Thousand Condoms* series. As in this work, the condoms often appear

in great numbers. They may also appear in huge sizes, as in the 1987 study for *AIDS* series, *Black Ships and Geisha* (fig. 34).^{lxviii} The prevalence of condoms in Teraoka's works is a direct critique of the Reagan administration's policy at the time. Reagan, backed by the Catholic Church (which has been directly targeted by Teraoka in his most recent work), advocated for abstinence and monogamy as preventive methods for AIDS, instead of the more effective use of condoms.^{lxix}

I believe that the two paintings discussed, *Geisha and Tattooed Woman* and *Tattooed Woman and Flying Saucers* are *enantiomorphic*—that is, a distorted mirror image of each other—in both structure and content. The two pictures seem to operate, once again, like the double-sided mirror from *Dream of the Red Chamber*. The image from 1975 corresponds to the front side of that mirror, a world of insatiable desires and pleasurable consumption. The 1988 picture represents the back side, a realm of dissipation and death. Teraoka's *Tattooed Woman and Flying Saucers*, in other words, is his version of the skull. A fear of HIV/AIDS and natural disaster come together here to invoke misfortune and mortality. This thematic shift is reinforced formally by Teraoka's adoption of darker tones. The *Geisha and Tattooed Woman* seems luminous and serene in comparison.

Two interesting details, both of which help to articulate the *enantiomorphic* relationship of these pictures, need to be addressed here. The first is the design on the noodle bowls held by

the tattooed woman in both images. In the earlier picture, the noodle bowl is adorned with a dragon, and in the later one, a phoenix. In East Asian cultures, generally speaking, these mythological creatures are the unmistakable symbols of *yang* and *yin*, the constituent and opposing elements of the universe. Teraoka brings similarly opposing elements—noodle and hamburger, pleasure and disease, East and West—under the umbrella of consumerism, and demonstrates that these are just flip sides of the same coin. In terms of artistic techniques, he also fuses two seemingly incompatible tools—Japanese *ukiyo-e* and American Pop—in order to engineer a vehicle for social commentary. Teraoka’s works are simultaneously chaotic and harmonious, unruly and serene. Opposing elements, like *yang* and *yin*, are juxtaposed both to embody and to define each other.

Cherry Blossoms: Bloom of Life and Death

Because they fall, we love them—the cherry blossoms.

In this floating world, does anything endure? —Ariwara no Narihira (823-880)^{lxx}

The second detail involves the redheaded woman’s cherry blossom tattoos. A close observation reveals that the tattoos have undergone transformation from 1975 to 1988. In the earlier picture, the blooming flowers are depicted in a healthy, light pink color. In the later work, however, the petals wilt and fall, and their color is dull. In nature, cherry blossoms only appear in their fullest beauty for a day or two, and then fall at the height of their beauty. “Die young, stay pretty,” the cherry blossom seems to suggest. The short lifespan of cherry blossoms

serves here as a metaphor for the ephemerality of unmediated pleasure, and the inevitability of the decay it portends. This meaning is reaffirmed by wearing such a symbol on the fragile and transient material of the human skin. In fact, tattoos were considered to function like a talisman in Edo period Japan. They served to prevent death by acknowledging it, not unlike the *memento mori* reminder on the back of “the mirror for the amorous.”^{lxxi}

The before and after depictions of the cherry blossoms are also reminiscent of the two sides of the mirror. Blooming cherry flowers have been associated with reproduction and life force, while falling petals invoke impermanence and death.^{lxxii} During the Edo period, they were closely associated with courtesans, geisha and the pleasure quarters. The famous Yoshiwara pleasure district had cherry trees transplanted there every spring for viewing. Of course, both the flowers themselves, and the flower-like women, were objects of desire during the event.^{lxxiii} However, there is an end to the life of each flower, and of each person. In *Geisha and AIDS Nightmare* (fig. 35), a 1989-90 work by Teraoka from the *AIDS* series, a geisha whose lesions suggest late-stage AIDS observes falling cherry petals, as if to reflect upon the pleasures of the past and their consequences. Her wristwatch alludes to the unstoppable passage of time.

Love is not a Disease

Cherry blossoms are not only associated with geisha, but also (putting it in a more contemporary term) with *bishonen*, the beautiful and androgynous youths who are often the

subject of same-sex fantasies.^{lxxiv} Japan has never been a monotheistic culture and the Christian notion of sin is not an issue. During the Edo period, same-sex relationships between men were socially accepted and were prevalent among Buddhist priests and samurai, who regarded love between men as ideal and pure.^{lxxv} Indeed, the notion of pure love (and not simply sexual attraction) did not exist as a tradition, with the exception of love between males.^{lxxvi} Marriage, at least theoretically, was not about love or sexual pleasure. It was merely an institution devised to promote and protect family alliances.^{lxxvii}

American society in the 1980s clearly had very different attitudes regarding same-sex love, which was considered by many conservative pundits as a “disease.” AIDS was, at that time, known as “gay-related immunodeficiency disorder” (GRID).^{lxxviii} This attribution of AIDS as a “gay problem” has made the body not only a battleground fighting against disease, but also a focus of prejudices associated with one’s sexuality. Homosexual artists who contracted AIDS were at the forefront of various political contestations, such as Keith Haring (1958-1990) and Robert Mapplethorpe (1946-1989). In *AIDS/Hanging Rock* (fig. 36), Teraoka depicts Mapplethorpe (the figure on the right) fighting against an angry government official.

Although not directly dealing with gay rights in his AIDS-themed paintings, Teraoka’s often androgynous figures open much space for interpretation. Consider the 1989 watercolor *Tale of a Thousand Condoms/Mates* (fig. 37), which depicts two figures embracing each other at

the back of a London taxi. Teraoka describes the figure on the left a “punk boy” and the one on the right as “London woman.”^{lxxix} Upon first impression, however, I imagined the figures as representing a gay couple. The dominant “London woman” holds the “punk boy,” who is in a submissive position. Given her short hair and enormous left arm, the only stereotypical evidence of femininity she retains are her long, red fingernails—which suggest, at the very least, a blurring of the masculine and the feminine.

Part IV: Androgyny

“What is most beautiful in virile men is something feminine; what is most beautiful in feminine women is something masculine.”

—Susan Sontag, *Notes on Camp*^{lxxx}

The Double Meanings of Androgyny

There are two ways of interpreting the double meanings of androgyny. First, androgyny can be defined in terms of gender and/or sex, the difference between which is elaborated under Part I. When discussing *Tale of a Thousand Condoms/Mates* in the last paragraph, I used the word “androgyny” to signify gender ambiguity. Of course it can also describe a biological condition. Second, the English word was imported to Japan as *andorojenii*, which denotes two types of androgyny— *ryōsei* (embodying both sexes/genders) and *chūsei* (between sexes/genders).^{lxxxii} *Ryōsei* refers to a person in possession of both male and female sexual organs, or of both masculine feminine gender markers. *Chūsei*, on the other hand, means a person is “neutral” and disturbs the traditional set of binary gender-sex expectations (man-male and woman-female).^{lxxxii}

Ryōsei Imagined in Teraoka Masami’s Art

Teraoka has dealt with *ryōsei* in both sexual and gender terms. He has depicted intersexed bodies in his works. For example, in his 1973 watercolor *Ready to Come* (fig. 38), a female is depicted as having sex with a hermaphrodite, who has both male and female sexual

organs. The oversized penis featured here belongs to the tradition in *shunga* erotic prints. During the Edo period, this stylized representation served as a symbol for exorcism and a celebration of fertility.^{lxxxiii} Teraoka has also explored *ryōsei* in terms of juxtaposing different elements of masculinity and femininity. The artist often cross-dresses in his self-portraits, as he did in *L.A. Sushi Series/Sushi Chef and Futomaki* mentioned earlier. Similar examples include the 1979 painting, *Venice Beach/Whale Watching* (fig. 39) and *31 Flavors Invading Japan/Rocky Road* (fig. 40) of two years earlier. In all three cases, both masculine and feminine gender markers exist. Teraoka's signature goatee indicates that he is a male, but he also displays feminine characteristics by wearing the hairstyle and kimono of Edo-period women. Over the years, the artist has kept the goatee and long hair as his personal style (fig. 41), thereby asserting his right to present himself as embracing different gender possibilities both in art and in life.

Beyond hairstyle and costume, Teraoka has also deployed body languages, gestures and deportments to blend stereotypical masculine and feminine elements. In his pastiche of Botticelli's *The Birth of Venus* (fig. 42), he replaces the figures of Zephyr and Chloris on the left with those of himself and his wife Linda. Teraoka has masculine facial features, but he appears shorter, skinnier and wears longer hair than Linda. He seems to be frightened and is embraced protectively by her. In this case he subverts the clichéd relations between a dominant husband and a docile wife. Given his gender-blending actions, it may be easier to understand my

uncertainty regarding *Tale of a Thousand Condoms/Mates*. Teraoka traffics in gender ambiguity in terms of *ryōsei*, or the mixing of elements across gender norms. In fact, representations of gender ambiguity are common in Japanese art and culture, whose agents have treated gender and sexuality as spectrums of possibilities. I would like to discuss the concept of *chūsei* by examining Teraoka's favorite all-male Kabuki theatre, as well as its modern counterpart, the all-female Takarazuka Revue.

Chūsei Performed in Japanese Theatres

In 1603, the female dancer Izumo no Okuni dressed as a man and performed the first Kabuki dance.^{lxxxiv} Female performers were banned in 1629, however, due to the fear of unregulated prostitution. Young boys substituted for their roles, but soon created similar problems and were banned twenty-three years later. This gave birth to the *onnagata*, adult males who specialize in women's roles.^{lxxxv} The reason that so many actors were adept at playing women was probably that a population of males who did not conform to sex/gender binaries already existed.^{lxxxvi} What the Kabuki *onnagata* personified was an idealized image of women. This is not so different from pre-modern geisha assuming the role of ideal femininity, inspired in the performances of Kabuki *onnagata*.

A contemporary parallel of the Kabuki theatre is the all-female Takarazuka Revue, founded in 1913. Students in the theatre are assigned, in anthropologist Jennifer Robertson's

words, “secondary genders.” They are selected as *otokoyaku* (man’s role players) and *musumeyaku* (woman’s role players) based on their bodily features. A tall, muscular and square-faced girl with a low voice tone, for example, will be assigned to the *otokoyaku* role.

Stereotypical masculinity is therefore reinforced in the process of selection, and accentuated by continued trainings on how to move and speak like a “perfect” man. Such masculinity is further constructed through careful makeup and costume choices on stage.^{lxxxvii} In other words, just as an *onnagata* is performing the ideal woman, an *otokoyaku* is playing the ideal man. These stylized gender roles in the Kabuki and the Takarazuka Revue continue to ensure the popularity and profitability of both theatres today.

A modern, Eurocentric viewer might associate this Japanese phenomenon with the notion of camp. Susan Sontag writes in *Notes on Camp*, “The most refined form of sexual attractiveness and sexual pleasure consists in going against the grain of one’s sex.”^{lxxxviii} The difference is that the Japanese audience does not experience these theatres with a sense of irony. Whereas in Sontag’s view camp entails laughing at the attempt to reach an impossible state, in Kabuki and Takarazuka such states are not only realized, but are also awarded and applauded.

Androgyny as *ryōsei* (“both sexes”) in Teraoka’s works is represented in opposition to naturalized gender constructions. The juxtaposition of seemingly incongruent gender markers disturbs the viewing experience, and thus offers spectators a sense of irony similar to that

operating in camp, as defined by Sontag. Teraoka radically challenges what in his view is the problematic structuring of normative gender roles. He does so by creating visual representations that include—but that are not limited to—the transsexual or transgendered individual: a goatee blended with a woman’s kimono; and short hair paired with red nail polish. Such incongruence is comparable to the awkward noodle slurping in *Geisha and Tattooed Woman*, which reminds us that the redheaded woman is not Japanese. Instead, she simply incorporates the stereotypical symbols of Japan. To borrow Roland Barthes, what Teraoka does is to unmask the fabricated “myth” of gender construction and commodity fetishism, which otherwise appear natural and innocent.^{lxxxix}

Conclusion: Reflecting Upon Reflection

In 1977, Teraoka made a watercolor called *Reflection* (fig. 43), which belongs to the *31 Flavors Invading Japan* series. A geisha eating an ice cream cone appears in the picture turned upside down. There are three layers of reflection inscribed in this work. First, it is a reflection of the geisha's image in water. Second, the geisha, according to Teraoka himself, reflects upon the homogenization of global food culture represented by the ice cream. Third, because the figure is depicted upside down, the ice cream cone seems to be transformed into a phallus, which is aimed directly at the geisha's mouth. She seems to reflect not only upon food, but also upon sex.

Similar themes are rehearsed in *Geisha and Tattooed Woman* and *Tattooed Woman and Flying Saucers*. In those two pictures, the protagonists remain the same, but their experience of consumption is transformed from self-gratification into disease; an excess of food and sex gives way to the horror of HIV/AIDS. The later work, in other words, serves as a reflective revisiting of the former, which, of course, was already a reflection on profligacy. In Teraoka's art, the concept of reflection is frequently evoked in the form of mirrors, as observed in *Shoga Woman* and *Uni Woman and Sushi Chef* from *L.A. Sushi Series*. In these pictures, the mirrors reflect the thoughts and identities of the figures. I then employed the concept of mirror image/*enantiomorph* to illustrate the relationship between *Geisha and Tattooed Woman* and *Tattooed Woman and*

Flying Saucers. The two images together function like the double-sided mirror from the novel *Dream of the Red Chamber*, illustrating both the pleasure and danger of indulgence.

There is, however, an irregularity in the double-sided mirror analogy. The two sides of the mirror, of course, do not face each other. The two pictures are mirror-like up to a point, but their relationship also functions in a manner similar to that of *yin* and *yang*. In the *yin-yang* symbol, the two constituent parts oppose, but also embody each other. In the Japanese tradition, this concept can be visualized in the double mirror genre of the *bijin-ga* (beautiful women) woodblock prints. Utagawa Toyokuni I (1769-1825), another *ukiyo-e* master from the Utagawa school, designed *Minzuki* (fig. 44) in 1823. The print depicts a woman holding a mirror behind the nape of her neck (an area of the body historically considered in Japanese culture to be particularly sexy). She checks the appearance of her neck by projecting the mirror image onto the second mirror in front of her.^{xc} Teraoka adapts this *ukiyo-e* tradition, and depicts a blonde woman observing her grey hair in a similar manner in his 1972 watercolor *Fuck You Series/Gail and Grey Hair* (fig. 45). This relationship can be described as a reflection upon a reflection. *Geisha and Tattooed Woman* and *Tattooed Woman and Flying Saucers* are each a reflection upon contemporary culture, but they also reflect each other in order to convey deeper meanings. Viewers are encouraged to read the images in a way that makes possible an endless production of meaning.^{xci}

This *mise en abyme* of reflection and signification, in my view, points towards the emergence of a better society. Teraoka Masami is both an artist and an activist. In his artworks, he actively combats prejudices and taboos, while engaging in the ongoing struggle for civil liberties. His most recent painting, *Pussy Riot/Swan Lake* (fig. 47), for example, portrays Nadezhda Tolokonnikova and Maria Alyokhina, two members of the Russian feminist punk band, Pussy Riot being tortured by Putin, who is depicted as a sadistic ballerina. The binary constructions of man/woman, male/female, high culture/popular culture, technology/tradition, America/Japan all collapse in Teraoka's work. He thus challenges viewers to meditate upon both the fraudulence and the power of these ideological structures. Viewers are similarly challenged, I suspect, by his choice to imitate *ukiyo-e*. These woodblock prints emerged and were popularized among the merchant class during the Edo period. They celebrated a rising consumer culture, and at the same time, were considered subversive by the Shogunate, who advocated for strict social hierarchies consisting of samurai, farmers, artisans and merchants in descending order.^{xcii} What was once an oppositional cultural form aimed at the Shogunate later has become a complicit part of the merchant class's dominant ideology. Teraoka deploys the language of consumer culture to criticize the twentieth century counterparts of Edo-period pleasure seekers. The excesses he represents operate by exploring the boundaries between restraint and debauchery, between reflection and self-indulgence.

In his later works, Teraoka similarly employs the conventions of early modern Christian painting in order to question the dogmas of the Church itself. Many of his works function as subversive (and sometimes humorous) parodies, and question the legitimacy of institutional bigotry promoted by Church and State alike. Teraoka's works are provocative, but also deeply reflective. Viewers are encouraged to move beyond mere provocation, and to reflect profoundly upon the artist's renderings of societies wounded by global consumerism, institutionally generated prejudice, and the HIV/AIDS epidemic. These are hard lessons. Nevertheless, they point to the possibility of societies healed, in turn, by wisdom, respect, and compassion.

ⁱ Teraoka Masami, personal communication, Apr. 4, 2015. Teraoka also explained that the geisha took a man's name because the government used to tax less on male geisha.

ⁱⁱ Gian Carlo Calza, *Ukiyo-e* (London: Phaidon, 2005), 6. During the Edo period, *ukiyo-e* celebrated the hedonism of the merchant class, and represented its decorations, indulgences and beauties. The word *ukiyo* first appeared in Buddhist context, alluding to the impermanence and transience of this world. In Edo period, it developed to a word denoting ever-changing sensual pleasures, specifically those available at the pleasure quarters and theatre districts. A quote from *Ukiyo Monogatari (Tales of the Floating World)* by the 17th century novelist Asai Royi provides a good illustration for this cultural phenomenon: "Living only for the moment, turning our full attention to the pleasures of the moon, the snow, the cherry blossoms and the maples; singing songs, drinking wine, and diverting ourselves just in floating, floating;refusing to be disheartened, like a gourd floating along the river current: this is what we call the floating world." This world, of course, was only available to the rich. The pleasure quarters, for example, were both distant from the town centers and expensive.

ⁱⁱⁱ Department of Asian Art, "Woodblock Prints in the Ukiyo-e Style", *The Metropolitan Museum of Art*, Oct. 2003, Accessed Apr.1, 2015.

http://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm.

For a detailed description on woodblock printmaking, see: Kanada, Margaret Miller. *Color Woodblock Printmaking: The Traditional Method of Ukiyo-e*. Tokyo, Japan: Shufunotomo, 1989.

^{iv} Teraoka Masami was born in Onomichi, Japan in 1936. When he was nine years old, he saw the atomic bomb exploding above Hiroshima, which was just miles away. Teraoka received BA in Aesthetics from Kwansai Gakuin University in Kobe, Japan in 1959. He completed BA and MFA in Otis Art Institute in Los Angeles in 1968. The artist then moved to Waimanalo, HI in 1980. For complete biography and resume, see the artist's website:

<http://www.masamiteraoka.com/archive/>

^v Teraoka Masami, personal communication, Apr. 4, 2015. Teraoka also attributed his interest in *ukiyo-e* to his family background. He grew up in a merchant family (Teraoka's family owned a kimono shop), and thus he favored art that depict lives of ordinary people.

vi Darin Henry, "The Van Buren Boys," *Seinfeld Scripts*, Feb. 6, 1997, Accessed Apr. 15, 2015.
<http://www.seinfeldscripts.com/TheVanBurenBoys.htm>

vii Teraoka Masami, personal communication, Apr. 4, 2015.

viii McDonald's has altered its menu in each country/regional location to add "local" flavors to appeal to the customers. Teriyaki McBurger, Ebi Filet-O and McPork, for example, are catered specially for Japanese consumers. McDonald's has also paid attention to different eating habits. The serving sizes of their products in Japan, for example, are generally smaller than those in America.

ix Teraoka Masami, personal communication, Apr. 4, 2015.

x "A Brief History of McDonald's," *McSpotlight*, Accessed Apr. 12, 2015.
http://www.mcspotlight.org/company/company_history.html

xi "History of McDonald's Restaurants," *AboutMcDonalds.com*, Accessed April 12, 2015,
http://www.aboutmcdonalds.com/mcd/our_company/mcdonalds_history_timeline.html

xii Judith A. Barter, Annelise K. Madsen, Sarah K. Oehler, and Ellen E. Roberts. *Art and Appetite: American Painting, Culture, and Cuisine* (Chicago: Art Institute of Chicago, 2013), 213.

xiii Teraoka Masami, personal communication, April 4, 2015.

xiv Hidden Below. "Andy Warhol Eating a Hamburger," *YouTube*, October 7, 2011, Accessed April 29, 2015, <https://www.youtube.com/watch?v=Ejr9KBOzQPM>.

xv Interestingly, the word "hamburger" has an international origin. It is derived from the German city Hamburg.

xvi Teraoka was not referencing to the content of the Kabuki play, just the type of calligraphy it deploys.

^{xvii} Donald Richie and Ian Buruma, *The Japanese Tattoo* (New York: Weatherhill, 1980), 40-41.

^{xviii} Teraoka Masami, personal communication, April 4, 2015.

^{xix} Masami Teraoka and Howard A. Link. *Masami Teraoka* (New York: Whitney Museum of American Art, 1979). The major consumers for *shunga* erotic prints during the Edo period were single males and carefree ladies. They purchased the prints for masturbation, which was considered natural and not to feel ashamed of. See Calza, 22-25.

^{xx} Teraoka Masami, personal communication, April 4, 2015.

^{xxi} Teraoka Masami, personal communication, April 4, 2015.

^{xxii} Teraoka Masami, personal communication, April 4, 2015.

^{xxiii} Lesley Downer, *Women of the Pleasure Quarters: The Secret History of the Geisha* (New York: Broadway Books, 2001), 12.

^{xxiv} Downer, 9, 10. It is important to clarify between geisha and courtesans during the Edo period. Geisha were artists who could support themselves with their skills, while courtesans were high-class prostitutes. Courtesans can be understood as sex slaves who were sold into prostitution by their poor families at young ages. They had to work hard to pay back the enormous debts they owed to the brothel owners. They were often displayed like objects behind the fences during the night, as illustrated in the woodblock print, *Night Scene in the Yoshiwara* by *Katsushika Oi* (1800-1866). For more information on the hierarchies and lives of Edo-period courtesans, see: Saikaku Ihara and Ivan I. Morris, *The Life of an Amorous Woman, and Other Writings* (Norfolk, Conn.: New Directions, 1963). The appendix of this book mentions that a first visit to the highest-ranking *tayu* courtesan would cost about 550 *momme*, which is about \$3,300 in today's currency.

Even though geisha were not forced into prostitution, they had to be supported by wealthy patrons, which often meant a sexual relationship. Not to mention that the transition from a *maiko* (apprentice geisha) to a full geisha was marked by *mizuage*—a ritual in which a girl (usually around thirteen years old) loses her virginity to the highest bidder.

The cosmetics and costumes of geisha were plainer than those of the courtesans. They became popular in the mid-eighteenth century, when many merchants had been rich for generations and developed a taste for elegant and understated beauty. Prostitution was officially banned in Japan in 1958. The geisha profession still exists today, but the selection and training processes are much less stringent.

^{xxv} Ian Buruma, *A Japanese Mirror: Heroes and Villains of Japanese Culture* (London: Cape, 1984), 75.

^{xxvi} Jennifer Robertson, *Takarazuka: Sexual Politics and Popular Culture in Modern Japan* (CA: University of California Press, 1998), 17.

^{xxvii} Karin Oberstein, *The Last Taboo: Women and Body Hair* (Manchester: Manchester University Press, 2006), 1, 2, 4.

^{xxviii} Deirde Barrett, *Waistland: A Revolutionary View of Our Weight and Fitness Crisis* (New York: W. W. Norton, 2007), 48.

^{xxix} See Chapter 1, Section 4 of *Capital* by Karl Marx, "The fetishism of commodities and the secret thereof."

^{xxx} Susan Jolliffe Napier, *From Impressionism to Anime: Japan as Fantasy and Fan Cult in the Mind of the West* (New York: Palgrave Macmillan, 2007), 30-31, 37.

^{xxxi} "La Japonaise (Camille Monet in Japanese Costume)," *Museum of Fine Arts Boston*, Accessed Apr. 29, 2015, <http://www.mfa.org/collections/object/la-japonaise-camille-monet-in-japanese-costume-33556>.

^{xxxii} Napier, 25-27.

^{xxxiii} The understanding of *japonisme* and *La Japonaise* can be advanced by considering them in the context of Orientalism. Orientalism is a large concept, and I will narrow it down to the field of visual arts, and more specifically, to the "picturesque" aspect of Orientalist paintings articulated by Linda Nochlin (her theoretical support comes from Edward Said's *Orientalism*). In *The Imaginary Orient*, she looks at Gérôme's realism-style depiction of the

imaginary Arabian world in his *Snake Charmer*. She argues that in this work, the traces of artifice are absent, as well as the Western tourist. This voyeuristic look on the “Other” permits the otherwise inhibited desires of possession and manipulation. *La Japonaise*, in contrast, disturbs such fantasy. It discloses the artifice by showing the fracture. The large blonde wig and the unauthentic clothes and fans remind the viewer that the portrait is not depicting a real *japonaise*, but a cos-play version. Same analysis applies to Teraoka’s tattooed woman. The figure is painted in bold *ukiyo-e* lines, stylized and caricature-like (the figure reminds me of the *nanban* caricatures Japanese artists created to depict the Portugese in the sixteenth century). She slurps the noodle awkwardly, and her clumsiness forms stark contrast with the dainty geisha on her left. Artifice and the Western consumer are both present in *Geisha and Tattooed Woman*. Together, they reveal the inelegant reality of an imperialist consumer experience. Arguments can also be made using the complimentary theory of Occidentalism, which is equally pernicious.

^{xxxiv} "Jimmy Fallon Quote," *BrainyQuote*, Accessed April 30, 2015.

<http://www.brainyquote.com/quotes/quotes/j/jimmyfallo593144.html>

^{xxxv} Just like McDonald’s, which caters its menu for different countries, sushi chefs in Los Angeles attempted to appeal to the taste of American customers. The most illustrative example is the California roll created by Ichiro Mashita. Raw fish was too challenging for many Californians, so he replaced it with cucumber, crabmeat and avocado. The roll was also made inside out, because many Americans did not like the seaweed. See: Andrew F. Smith, *American tuna: The Rise and Fall of an Improbable Food* (CA: University of California Press, 2012), 91.

^{xxxvi} Andrew F. Smith, *Food and Drink in American History: A “full course” encyclopedia* (Santa Barbara, California: ABC-CLIO, 2013), 883, 884.

^{xxxvii} Masami Teraoka, James T. Ulak, Alexandra Munroe, and Lynda Hess, *Paintings by Masami Teraoka* (Washington, DC: Arther M. Sackler Gallery/Smithsonian Institution, 1996), 42, 43.

^{xxxviii} Alison Bing, Eleanor Heartney, Kathryn A. Hoffmann, and Catharine Clark. *Ascending Chaos: The Art of Masami Teraoka* (San Francisco: Chronicle Books, 2006), 78.

^{xxxix} Bing et al., 69.

^{xi} Masami Teraoka and John Stevenson, *Masami Teraoka: From Tradition to Technology, the Floating World Comes of Age* (Seattle, Wash.: University of Washington Press, 1997), 20-21.

^{xli} Bing et al., 69.

^{xlii} Bing et al., 78.

^{xliii} Teraoka is very interested in the story of Adam and Eve. In fact, he named his son Adam and his daughter Eve. He views Eve as an empowered, healthy and happy woman who asserts her human rights (Teraoka, personal communication, March 1, 2015).

It is also interesting to compare the story of Adam and Eve with the Japanese creation myth of Izanami and Izagani. The Shinto gods enjoy sex and then give birth to the Japanese islands. Sex is presented as natural instead of sinful.

^{xliv} Teraoka and Stevenson, 50.

^{xlv} Teraoka Masami, personal communication, April 4, 2015.

^{xlvi} Mary Klages, *Key Terms in Literary Theory* (London: Continuum International Publishing Group, 2012), 53-55. If interested in reading Lacan's original work, please see: Jacques Lacan, "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience," *Écrits*, trans. Bruce Fink (NY: Norton & Company Inc., 2006), 75-81.

^{xlvii} Roger Davis, Osamu Ikeno, *The Japanese Mind: Understanding Contemporary Japanese Culture* (Boston: Tuttle Pub., 2002).

^{xlviii} Kurt Singer, *Mirror, Sword and Jewel: A Study of Japanese Characteristics* (London: Croom Helm, 1973), 25.

^{xlix} Ruth Benedict, *The Chrysanthemum and the Sword* (Boston: Houghton Mifflin, 1989), 288.

^l The four works are also called *shikyō* (四鏡, “four mirrors”). They are: *Ōkagami* (*The Great Mirror*), *Imakagami* (*Today’s Mirror*), *Mizukagami* (*The Water Mirror*) and *Masukagami* (*The Clear Mirror*).

^{li} Earl Roy Miner and Hiroko Odagiri, *The Princeton Companion to Classical Japanese Literature* (Princeton, NJ: Princeton University Press, 1985), 281.

^{lii} Jeffery P. Mass, *The Origins of Japan’s Medieval World: Courtiers, Clerics, Warriors, and Peasants in the Fourteenth Century* (CA: Stanford University Press, 1997), 441.

^{liii} Etsuo Shirasugi, "Envisioning The Inner Body During The Edo Period In Japan: Inshoku Yojo Kagami (Rules Of Dietary Life) and Boji Yojo Kagami (Rules Of Sexual Life)," *Anatomical Science International*, no. 82 (2007): 46-52.

^{liv} Utagawa Kunisada titled his works mentioned previously in kanji characters. For example, the *Omoigoto Kagami Utsushi-e* (Thoughts Reflected in a Mirror) was written as 思事鏡写絵 and the *Inshoku Yojo Kagami* (Rules of Dietary Life) was written as 飲食養生鑑. These characters were introduced to Japan in 6th century from China. In Chinese corresponding characters have very similar meanings. 鏡 simply means “mirror,” while 鑑 has the extended philosophical meaning of “rules” or “moral lessons.” Just like *kagami mono*, there were Chinese historical literatures using the latter concept. For example, 资治通鉴, a history book published in 1084, is literally translated as “Comprehensive Mirror/Model to Aid in Governing.”

^{lv} Wenbin Hu, "The Dream of Red Chamber in Japan," *A Hundred Years of The Dream of Red Chamber*, 1979. Accessed April 30, 2015. <http://hlm.literature.org.cn/Article.aspx?id=22995>

^{lvi} The skull symbolizes death. It is also related to the Buddhist meditations upon skulls and corpses. By contemplating the impermanence of human body, one may relinquish excessive earthly desires. This is similar to the Latin theory of *memento mori*.

^{lvii} Xueqin Cao and David Hawkes, *The Story of the Stone: A Chinese Novel*, Vol. 1 (Harmondsworth: Penguin, 1978).

lviii Teraoka and Stevenson, 110.

lix Teraoka Masami, personal communication, April 4, 2015.

lx Teraoka and Stevenson, 110.

lxi Teraoka et al., 90.

lxii Judith Landau-Stanton, Collen D. Clements, *AIDS, Health, and Mental Health: A Primary Sourcebook*, Vol.1 (New York: Brunner/Mazel Publishers, 1993), 9.

lxiii Teraoka Masami, personal communication, April 4, 2015.

lxiv Teraoka Masami, personal communication, April 19, 2015. The earliest picture from the *McDonald's Hamburgers Invading Japan* series was *Flying Fries*, which was finished in 1974 on Teraoka's birthday, January 13. He started the work in 1973, which was exactly fifteen years before 1988.

lxv The name of the geisha, Komachi, is derived from the Heian-period female poet Ono no Komachi (825-900). "Someone was killed" refers to Teraoka's personal experience when an anonymous guy called him. The guy said that he was watching and preparing to shoot Teraoka from two blocks away.

lxvi Teraoka Masami, personal communication, April 19, 2015. Texts written in this watercolor was translated by Teraoka and sent to me via email. He couldn't recall the exact words, and some parts were not legible to him due to the small size of the reproduced image. Overall, Teraoka was referring to a few cultural and environmental issues happening in L.A. during the 1980s.

lxvii Teraoka depicted the diaphragms as flying saucers/flying discs because of an incident when his friend's son misidentified the contraceptive as a frisbee.

^{lxxviii} “Black Ships” refer to the warships commanded by Commodore Perry on his 1853 visit to Japan to “convince” the Tokugawa government to open trade with the United States. Teraoka appropriates the historical event to visualize his fear of AIDS traveling to the world, including Japan.

^{lxxix} Teraoka and Stevenson, 115.

^{lxxx} Downer, 25. The poet was a bisexual Heian per. courtier.

^{lxxxi} Buruma, 68-72.

^{lxxxii} Emiko Tierney, *Kamikaze, Cherry Blossoms, and Nationalisms: The Militarization of Aesthetics in Japanese History* (Chicago: University of Chicago Press, 2002), 39. This book also focuses on the political dimension of the cherry blossom symbolism. The symbol was employed by the emperor to promote imperial nationalism. The *kamikaze* soldiers during the Second World War, for example, were encouraged to die for the emperor like beautiful cherry blossoms. Moreover, cherry trees were planted in all Japanese colonies to mark the region as belonging to Japan. Tierney applies the theory of *meconnaisance*, or false recognition to explain the power of naturalized symbolic meanings.

^{lxxxiii} Nicole Coolidge Rousmaniere, *Kazari: Decoration and Display in Japan, 15th-19th Centuries* (New York: Japan Society, 2002), 70. Page 64 of this work introduces that beginning in the mid-eighteenth century, top-ranked courtesans were also referred to as *Oiran*, or “the most splendid of flowers.”

^{lxxxiv} Buruma, 125. On page 15 of this book, Buruma notes that homosexual prostitution was banned in 1648, but not because of it was considered sinful. Rather, the Tokugawa government, following the Neo-Confucian ideology, was concerned about class transgressions.

^{lxxxv} Downer, 39. I use the word “same-sex” instead of “homosexual” to avoid being ahistorical. The terms “homosexual” (*homosekushuaru/dōseiai*) and

“heterosexual” (*heterosekushuaru/iseiai*) were not adopted Japan until the translations of Austro-German psychiatrist Richard von Krafft-Ebing’s (1840-1902) *Psychopathia Sexualis* (1886) in 1894 and 1913. Jennifer Robertson, “Sexology” (Lecture, University of Michigan, Ann Arbor, MI, Feb 13, 2014).

lxxvi Buruma, 77. Same-sex practices were frequently depicted in *shunga* erotic prints during the Edo period.

lxxvii Downer, 35, 36.

lxxviii Stanton and Clements, 5.

lxxix Teraoka et al., 92.

lxxx Susan Sontag, "Notes on Camp," In *A Susan Sontag Reader* (New York: Farrar, Straus, Giroux, 1982).

lxxxi Robertson, 48-50.

lxxxii Robertson, 50.

lxxxiii Buruma, 9.

lxxxiv Calza, 10.

lxxxv Robertson, 217-218. The successful *onnagata* master, Yoshisawa Ayame (1673-1729) insisted on living off-stage as a woman as well. The *onnagata* were sometimes allowed to bathe with females in public baths.

lxxxvi Jennifer Robertson, personal communication, January 2015.

lxxxvii Robertson, 4-5, 11-12.

lxxxviii Sontag.

lxxxix Roland Barthes, and Annette Lavers, "Myth Today," In *Mythologies* (New York: Hill and Wang, 1972).

xc Penelope E. Mason, *History of Japanese Art* (New York: Abrams, 1993), 314.

xcii Teraoka is currently reworking *Geisha and Tattooed Woman* into a woodblock print. See a color proof of the print in process (fig. 46). He has changed several details, including the tattooed woman's hair and the geisha's clothing and facial features. The most interesting change is that now the geisha is inside a mirror instead of on a paper screen. The mirror is depicted after the style of Utagawa Kunisada, and it certainly has the symbolic meaning of reflection. In this case, it could be a reflection of both American consumer culture and of Teraoka's own artistic path.

xciii Sarah E. Thompson and Harry D. Harootunian, *Undercurrents in the Floating World: Censorship and Japanese Prints* (New York: Asia Society Galleries, 1991), 3. Among the four classes, the samurai only represented less than eight percent of the population. As the merchant class became increasingly more wealthy than the samurai, however, the hierarchy was greatly challenged. For more information, See: Saikaku Ihara and Ivan I. Morris, *The Life of an Amorous Woman, and Other Writings* (Norfolk, Conn.: New Directions, 1963).

The Shogunate government had carefully controlled the woodblock prints since the seventeenth century, and directly censored them beginning in the eighteenth century. The law banned publishing pornographic prints, prints advocating for Christianity and prints commenting upon the Tokugawa family. The censor placed on pornography was the least stringent, while that on the ruling family being the most. The famous *ukiyo-e* master Utamaro Kitagawa (1753-1806) was arrested just for portraying the government's historical enemy in a positive light. The print designers and publishers often engaged in "veiled dissent," which means they used coded languages, puns etc. to convey their messages. This struggle can be seen as a contestation between the merchant class and the feudal government, and between the popular culture and the dominant ideology.

Illustrations



Fig. 1

Studio Shot: Picture of geisha Momotaro

Photo taken by author, Apr. 4, 2015



Fig. 2

Studio Shot: *The Cloisters Last Supper/Eve and Pope's Walking Stick* in progress

Oil and gold leaf on panel in gold leaf frame, 119 x 122-1/2 x 2-2/3 inches

Photo taken by author, Apr. 5, 2015



Fig. 3

Nara Yoshitomo

"In the Floating World" Series: Mirror, 1999

41.5 x 29.5 cm



Fig. 4
Akira Kurosaki
Composition of the Darkness, 1970
Woodblock Print, 79.6 x 54.8 cm



Fig. 5

Teraoka Masami

AIDS Series/Geisha in Bath, 2008

Forty-eight color woodblock print printed from thirty four blocks on paper

19 ½ x 13 ½ inches



Fig. 6

Teraoka Masami

Tattooed Woman At Sunset Beach II, 2013

Jacquard Tapestry

Edition of 8, apprx. 115 x 76 inches published by Magnolia Editions.

Oakland, CA

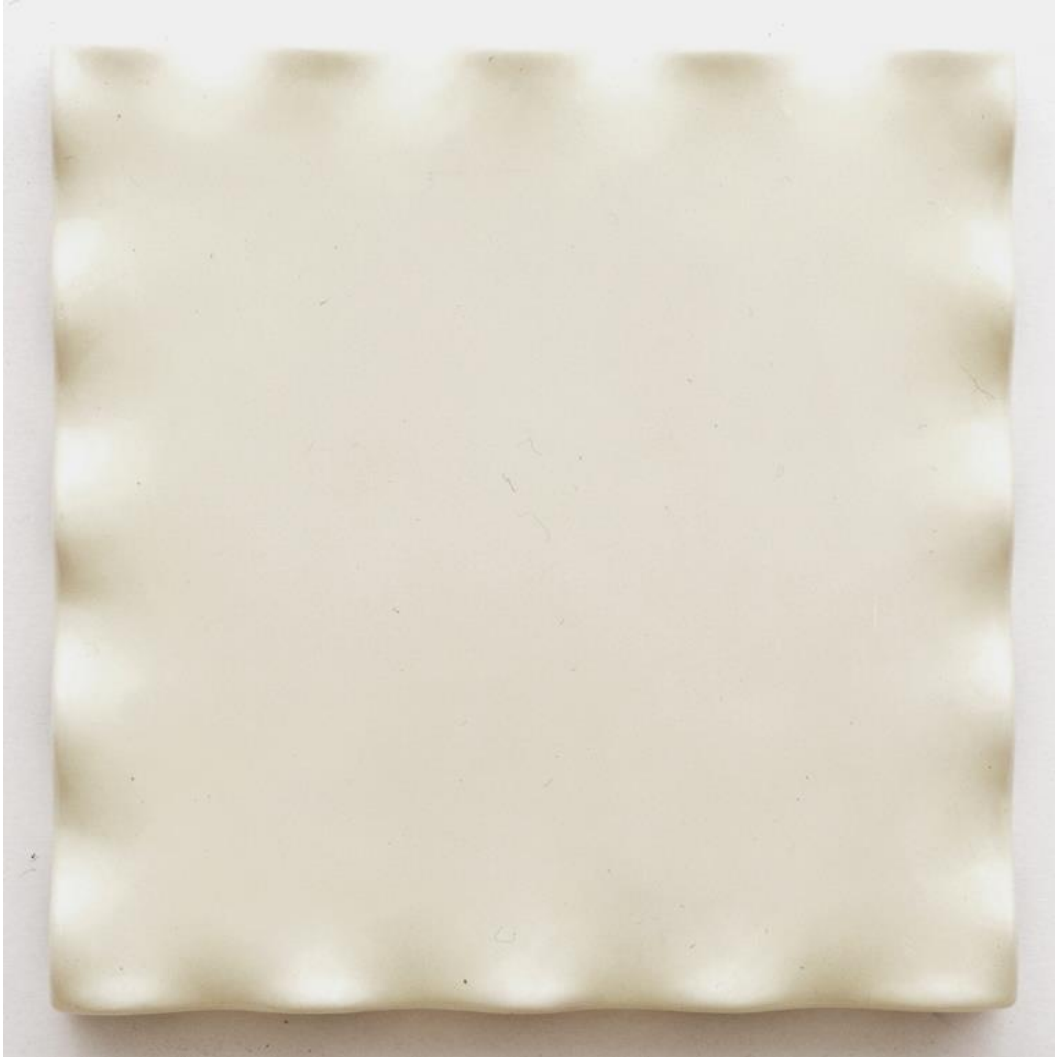


Fig. 7

Teraoka Masami

Form, 1968

Lacquer on fiberglass resin, 14 x 14 x 2 ½ inches



Fig. 8

Teraoka Masami. *Male and Female Form*, 1966-1970

Lacquer on fiberglass resin, approximately 8 x 8 x 24 inches

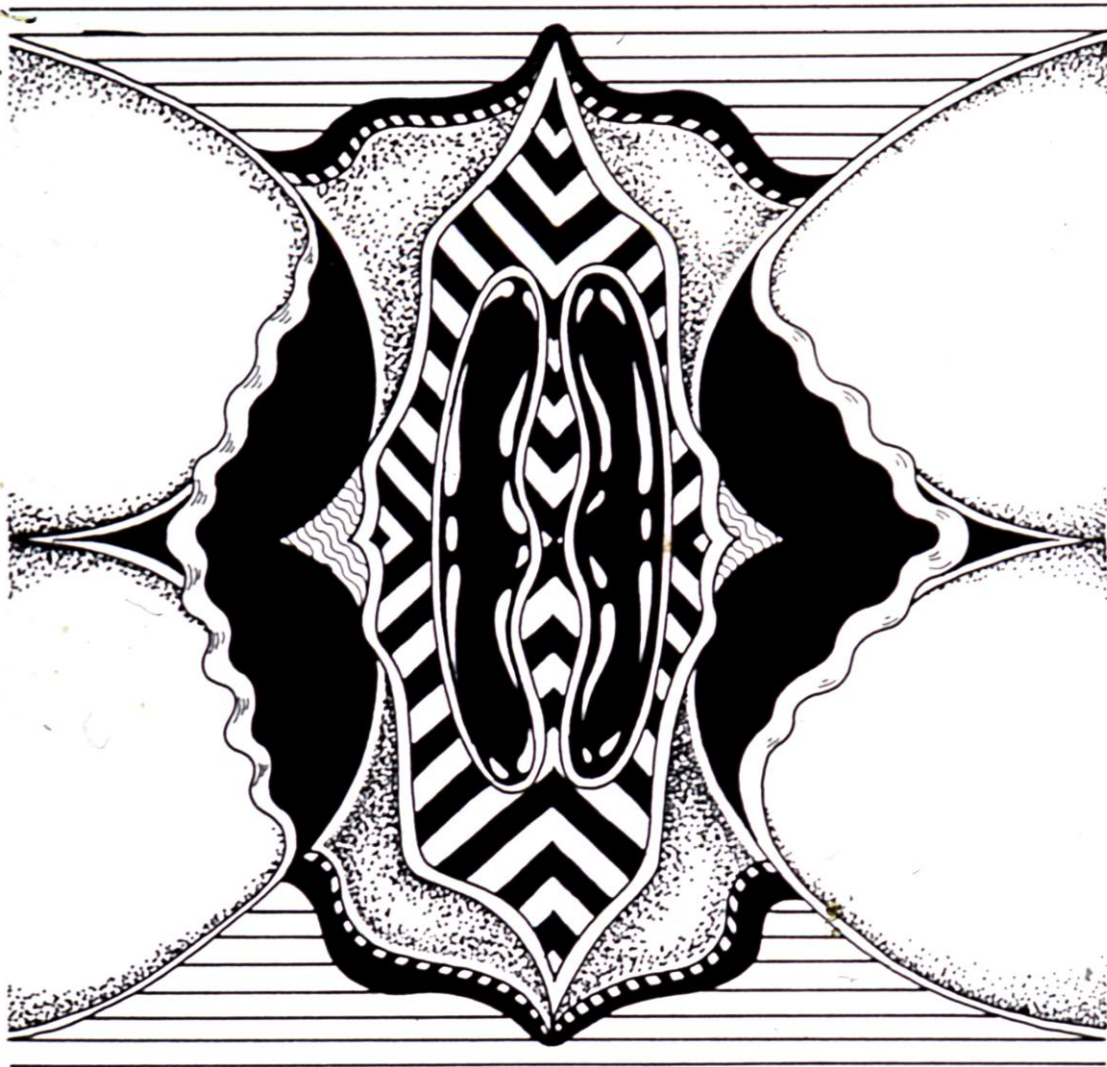


Fig. 9

Teraoka Masami

Untitled, 1968

Ink on paper, approximately 10 x 10 inches



Fig. 10

Teraoka Masami

McDonald's Hamburgers Invading Japan/Geisha and Tattooed Woman, 1975

Watercolor on paper, 14.25 x 21.5 inches

Private collection



Fig. 11

Teraoka Masami

Los Angeles Sushi Series/Shoga Woman, 1982

Watercolor on paper, 14.25 x 21.5 inches

Private collection



Fig. 12

Teraoka Masami

Los Angeles Sushi Series/Uni Woman and Sushi Chef, 1982

Watercolor on paper, 14.25 x 21.5 inches

Private collection



Fig. 13
Teraoka Masami
AIDS Series/Tattooed Woman and Flying Saucers, 1988
Watercolor on paper, 29.5 x 41.25 inches



Fig. 14

Teraoka Masami

McDonald's Hamburgers Invading Japan/Self Portrait, 1974

Watercolor on paper, 14.5 x 21.5 inches

Collection of Eric Saarinen, Los Angeles, California



Fig. 15

Teraoka Masami

McDonald's Hamburgers Invading Japan/Flying Fries, 1974

Watercolor on paper. 21 x 14 inches

Collection of Ray Mnich, Palm Desert, California



Fig. 16

Teraoka Masami

McDonald's Hamburgers Invading Japan/Burger and Bamboo Broom, 1980

Watercolor on paper, 22 x 14.75 inches



Fig. 17

Claes Oldenburg

Floor Burger, 1962

Acrylic on canvas, filled with foam rubber and cardboard boxes

132.1 x 213.4 cm

Art Gallery of Ontario, Toronto, Canada



Fig. 18

Andy Warhol

Hamburger, 1985-1986

Acrylic on linen

127 x 167.6 x 3.2 cm

The Andy Warhol Museum, Pittsburg

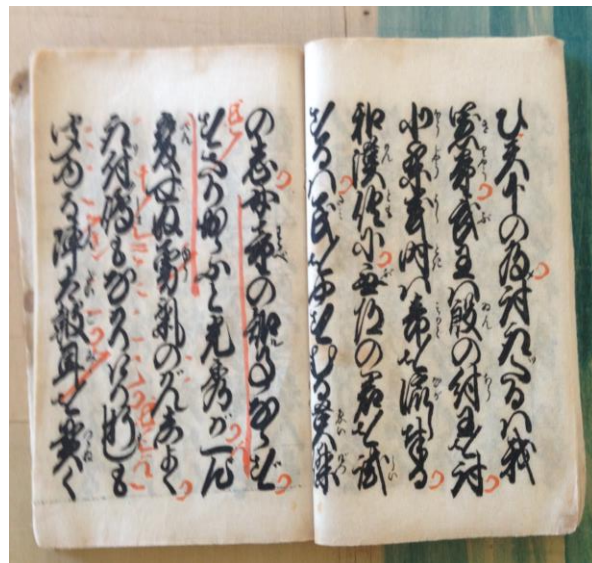
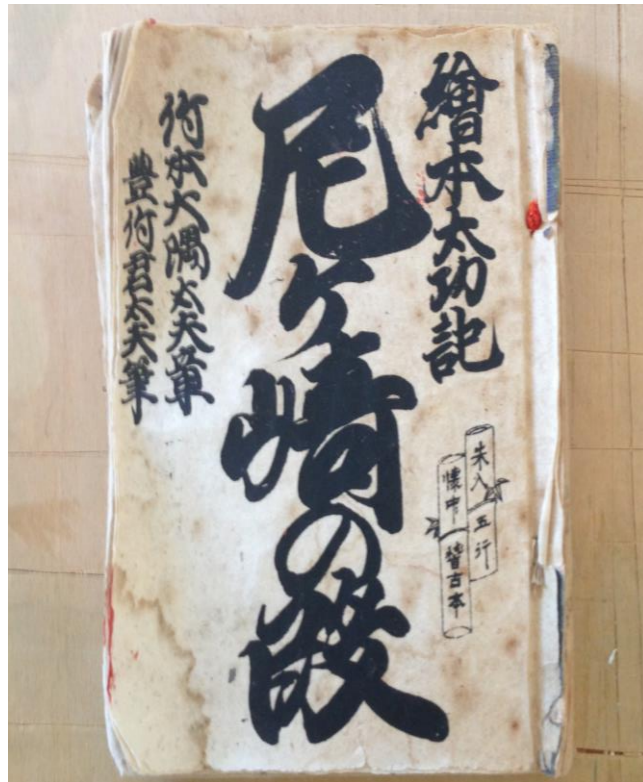


Fig. 19
Studio Shots: Amagasaki no Dan (尼崎の段)
Photos taken by author, Apr. 4, 2015



Fig. 20
Utagawa Kunisada
A tayu courtesan of Shimabara, Edo period
Woodblock print



Fig. 21

Utagawa Kunisada

A geisha in front of the Great Gate of the Yoshiwara, Edo period

Woodblock print



Fig. 22

Tom Wesselmann

Mouth, 7, 1966

Oil on shaped canvas, 206.3 x 165.1 cm

The Sidney and Harriet Janis Collection

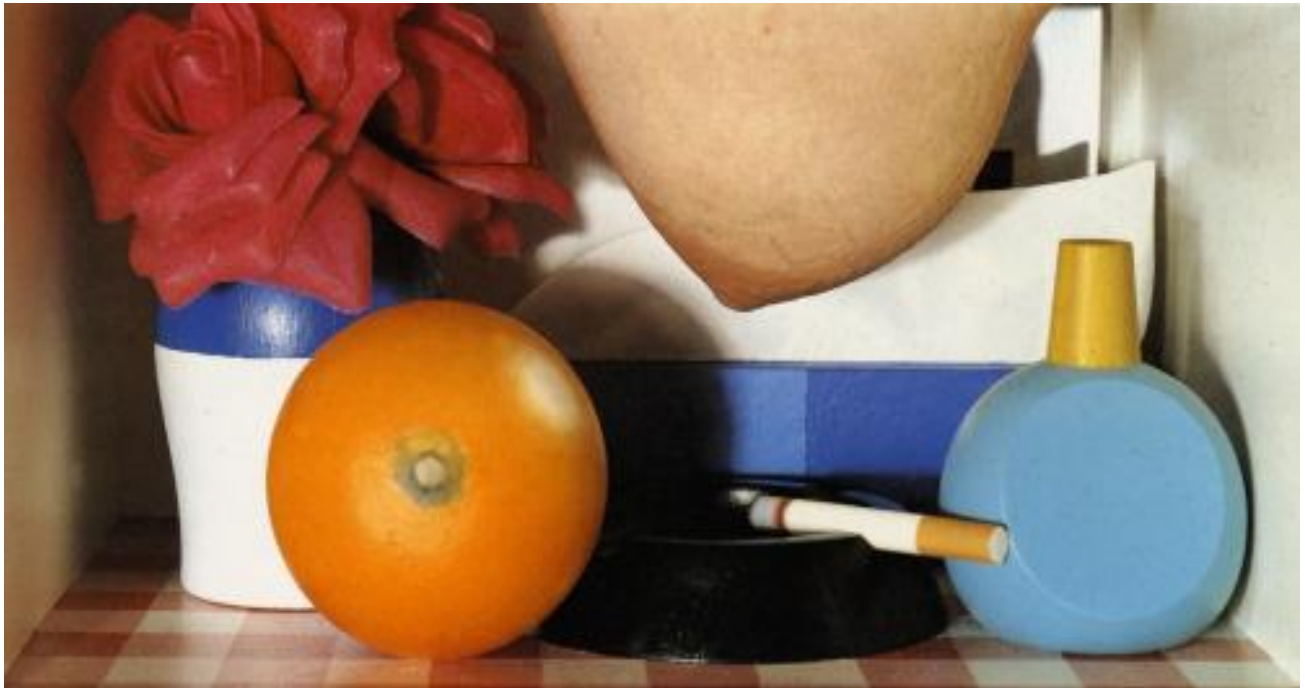


Fig. 23

Tom Wesselmann

Bedroom Tit Box, 1968-1970

Installation



Fig. 24

Claude Monet

La Japonaise, 1876

Oil on Canvas, 91.25 x 56 inches

Museum of Fine Arts Boston



Fig. 25

Teraoka Masami

New View of Mt. Fuji/La Brea Tar Pits Amusement Park (detail), 1979

Watercolor on paper, 29.2 x 139.7 cm

Private collection



Fig. 26

Teraoka Masami

New Views of Mount Fuji/Falling Samurai, 1979

Watercolor on paper, 120 x 6 inches

Private collection



Fig. 27

Teraoka Masami

Los Angeles Sushi Ghost Tales/Sushi Chef and Futomaki, 1981

Watercolor on paper, 8.25 x11.75 inches

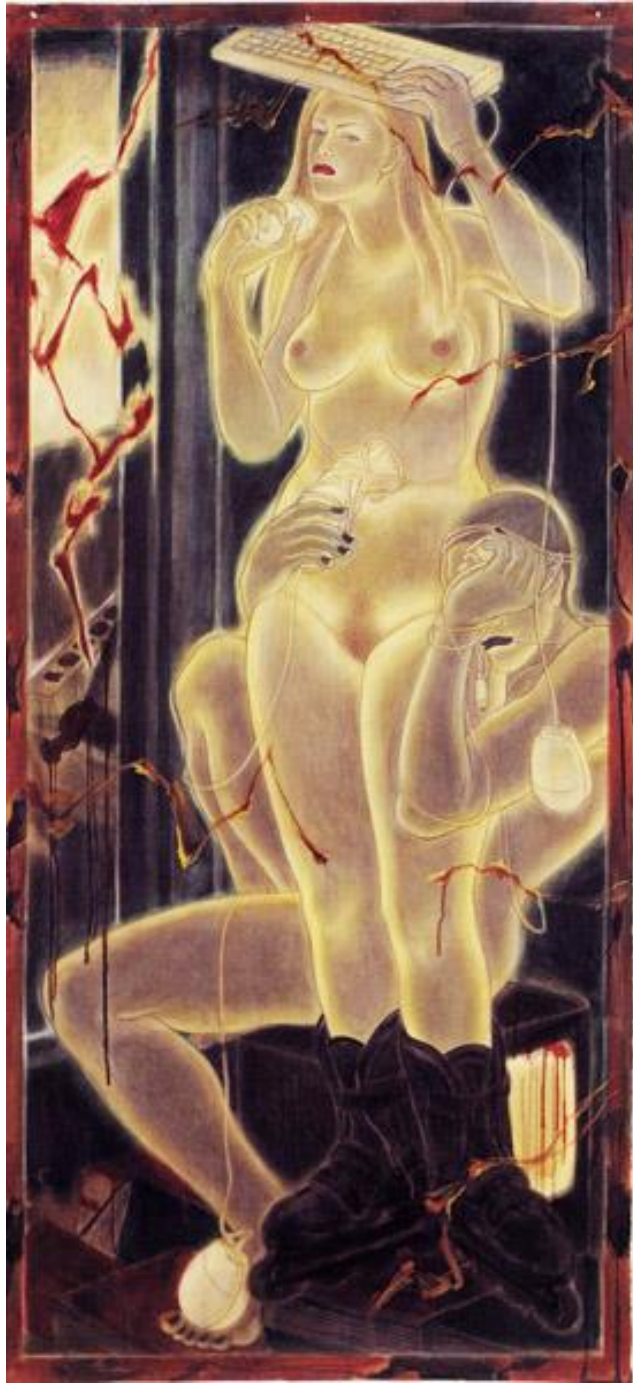


Fig. 28

Teraoka Masami

Adam and Eve/Surge Protector, 1995

Watercolor on paper, 92 x 42 inches



Fig. 29

Utagawa Kunisada

Massage, from the series *Thoughts Reflected in a Mirror*, Edo period, 1820s

Woodblock print, ink and color on paper

15 3/8 x 10 3/8 inches



Fig. 30

Utagawa Kunisada

Inshoku Yojo Kagami (Rules of Dietary Life), 1850s

Woodblock print, 14.75 x 20.25 inches



Fig. 31

Utagawa Kunisada

Boji Yojo Kagami (Rules of Sexual Life), 1850s

Woodblock print, 14.75 x 20.25 inches



Fig. 32

Teraoka Masami

American Kabuki/Oishiiwa, 1986

Watercolor on paper, mounted as a four-panel screen, 77.5 x 155 inches

Private collection



Fig. 33

Teraoka Masami

Tale of a Thousand Condoms/Geisha and Skeleton, 1989

Watercolor and sumi on canvas, 133 x 82.5 inches

National Museum of American Art



Fig. 34

Teraoka Masami

Study for AIDS Series/Black Ships and Geisha, 1987

Watercolor on paper, 30 x 57 inches



Fig. 35

Teraoka Masami

AIDS Series/Geisha and AIDS Nightmare, 1989-1990

Watercolor on canvas, 106.5 x 74 inches



Fig. 36

Teraoka Masami

AIDS Series / Hanging Rock, 1990

Watercolor study on paper, 30 x 43 inches



Fig. 37

Teraoka Masami

Tale of a Thousand Condoms/Mates, 1989

Watercolor and sumi-e ink on unstretched canvas, 81.5 x 136 inches

Artist's collection



Fig. 38

Teraoka Masami

Ready to Come, 1973

Watercolor on paper, 14.25 x21.5 inches

Private collection.



Fig. 39

Teraoka Masami

Venice Beach/Whale Watching, 1979

Watercolor on paper, 11 x 55 inches

Private collection



Fig. 40

Teraoka Masami

31 Flavors Invading Japan/Rocky Road (detail), 1977

Watercolor on paper, 11 x 55 inches

Private collection



Fig. 41

Studio Shot: photo of the artist and the author

Photo taken by author, Apr. 4, 2015



Fig. 42

Teraoka Masami

The Cloisters/Birth of Venus, 2002-2005

Oil on canvas in gold-leaf frame, 90 x 94 inches



Fig. 43

Teraoka Masami

31 Flavors Invading Japan/Reflection, 1977

Watercolor on paper, 11 x 55 inches

Private collection



Fig. 44

Utagawa Toyokuni I

Minzuki (July), from the series *Imayo Junikagetsu* (The Twelve Months of Fashion), 1823

Woodblock fan print; *oban* size

Private collection



Fig. 45

Teraoka Masami

Fuck You Series/Gail and Grey Hair, 1972

Watercolor on paper, 14.5 x 9.5 inches

Private collection



Fig. 46

Studio Shot: Color proof of *Geisha and Tattooed Woman*, woodblock print version (in progress)

Photo taken by author, Apr. 4, 2015



Fig. 47

Teraoka Masami

Pussy Riot/Swan Lake, 2015

Oil on panel in gold-leaf frame, 119-1/8 x 112-1/2 x 2-3/4 inches

Artist's collection

Appendix

Below are notes selected from emails exchanged between Teraoka Masami and the author during March and April 2015.

On personal life:

Niu: What made you decide to come to the United States (and LA) after graduating from Kwansei Gakuin University in Japan? How did your time spent in the Otis Art Institute make you think about art differently?

Teraoka: When I was a high school student, my sister had talked about getting a grant to go to America. The reason was that she wished I could pursue my passion for painting. My dad was the leader of it. He had talked about how if one can live an artist life. He talked about his experience with his dad. My grandpa did not allow him to go to America when he wanted to become a musician. My dad was spiritually an artist. He had this dream for his son. I don't have to inherit his kimono store business since it is boring and meaningless, meaning not rich enough.

As soon as I had walked in at Otis, I had decided to become a professional artist. Actually before that. When I was almost drowned, I had decided to become an artist. That was when I was 13 year old.

On androgyny:

Niu: It's interesting to see you cross-dress yourself in the self-portraits (ex. *Sushi Chef and Futomaki*), and a variety of androgyny figures you have painted. What made you interested in challenging existing gender norms?

Teraoka: I have depicted myself as a geisha as well in *31 Flavors Invading Japan/Self-Portrait*. It meant that I have the right as equally as well as women to grow long hair and I could dress like a geisha, if I had wanted, sort of the attitude — coming from liberated flower child era having been nurtured the 60's and 70's. I felt anything you could imagine had been possible and respected then.

Long hair guy was not fashionable, if I'm not mistaken, before hippy time or flower child era. My wife had thought I should grow long hair. I felt quite odd about it at first since I had a flat top before I had met her.

Teraoka: What androgynous figures are you referring to?

Niu: You might not have meant the figures to be androgynous, or I might have misused the word...but for example, in *Tale of A Thousand Condoms Series/Mates*, before reading the

explanation in a catalog, I thought the London woman was a boy and you were depicting a homosexual couple. I thought the gender ambiguity echoed with the government blaming HIV/AIDS as a gay disease in the 80s.

Teraoka: That is amazing. I like the way you reviewed the painting. This is why sometime I better not tell anything about my narrative. Giving the description could have limited your interpretation. Or it would enhance sometime.

On working methods/artistic development:

Niu: Why are you working in series? How does that influence the ways you think and create?

Teraoka: To explore one issue, doing one painting would not give me enough time to absorb or understand. Since one issue would have many aspect of history and cultural meanings that I hope to understand. While I am into one thematic series, I learn a lot. After I digested the theme, then I can take off and go for creating visual poetry. Reflecting time in the context of cultural and historical framework I eventually sort out and focus on the essence of the issue. Basically I am open to learn more about what human longs and what we are all about.

Niu: Why did you choose to use watercolors to imitate *ukiyo-e* instead of using the traditional print -making method?

Teraoka: Actually there had been the technical issues. Plus funding issues to have prints made by master *ukiyo-e* carver and printer in Japan.

Niu: Why did you decide to go from abstract forms in the 1960s to more complex narratives?

Teraoka: When I wanted to say something about human sexuality in a specific way, the concept demanded me to consider figurative painting. That's the strength figurative painting has. Plus when I wanted to address specific human sexuality, history and culture, this has to reflect many people who had been involved. Not just one sort of a view being so compartmentalized approach in American art. Speaking about human history, many figures appeared in my painting like an epic painting.

Niu: Do you think the complexity has helped you to better express your stories?

Teraoka: It has been the way to go, that I had thought. That was the way I had visualized. This vision perhaps had a lot to do with Hieronymus Bosch's paintings' influence. His greatness is he had seen all about human activities and history and plus imaginative vision he had created. There was a paradise, hell and secular genre society scenes. All comes up to a great human history vision.

Niu: I observed that during a certain period of time (90s-00s) many of your canvases were really dark, bloody and violent. For example *Burqa Inquisition/Chicken Torture*, in which female bodies are chopped off like animals. I wonder what happened during those times, either in the world or in your life that has inspired you to create these images?

Teraoka: Definitely those bloody works are the reflection of a time during Osama bin Laden was active and 911 happened. During the Afghanistan war women victims who had lost their husbands for the war became peasants. Some Al-Quaeda soldiers fed them for sex but eventually many women committed suicide by hanging themselves. Or women caught on adultery were shot in the public plaza. It was such a chaotic bloody time. Unfortunately Chicken Torture painting still makes sense even today. Now things are even worse than before. I can hardly resist reading news about kidnapped African women these days. Such a wicked time is right here now.

Niu: You've said that as an artist, you wish to transcend and come back to look at American culture like Adam and Eve. How are you able to do this so successfully while living in this culture? How have you cultivated this mindfulness?

Teraoka: Having jumped into a new culture when I came to America, there have been many unexpected experiences that have revealed continuously. When I serve a fish fillet with skin on a plate, Japanese serve it with the skin side up, whereas my partner, an American woman, wants to have it fillet-side up. When you see a water drip on the floor you avoid it. But don't blame that it is someone else's fault. Americans tend to blame someone else first. This may be different individually. A little thing like that piles up to make culture. I wonder? Japanese tend to solve issues like that by: Ok, there is a water drip on the floor. You just have to be careful. But you won't make a big deal to blame who has dropped the water. It seem there is always one way then the other way must exist that sort of a logic. I have the right to have long hair as the way women do.

Niu: It's one thing to talk about politics, it's another thing to visualize them poetically on canvas. What are some thinking processes/preparation works that you go through to find the best symbols/narratives for your political statements?

Teraoka: Visually creating statement based on a social/cultural issues with historical context—all had been huge challenges. It takes a lot of thinking like a Kabuki scenario writer.

Niu: What is the ultimate goal that you set for yourself as an artist?

Teraoka: I hope to challenge the viewer but aesthetically take them to another level of experience. When you view a powerful artwork, listen to great music or attend wonderful performances, you can hardly think in terms of what you are going to cook for the family tonight. I expect to inspire myself by creating a challenging work.

On recent works:

Niu: You have criticized the doctrines of the Catholic Church in your more recent works, how do you describe your general attitude towards religion and its functions in our society?

Teraoka: [I have criticized] How they practice their doctrine as got themselves into such chaos.

This [attitude towards religion] is a tough question. Having a belief is basic individual right. Respecting each other should come first. I feel so degrading to see what's going on globally recently that human value seems to have been reduced to nothing. The globe is so volatile.

Niu: You've painted many works about Eve, and you named your daughter Eve as well. What about Eve that you are so interested in?

Teraoka: The most simple reason is how a man would feel if he had been told in the last two thousand years that he had been the sinner of the whole world? Let's give Eve a break. She is an empowered, healthy and happy woman who asserts her human rights. Eve has lived in a misogynist world for too long. That vision had not been even Jesus' vision. What a shame! I have Twittered to Pope Francis. I had told him I'm doing Catholic clergy Sex abuse series. He has not called me yet.

Teraoka on Pussy Riot:

I am exploring lately with Pussy Riot and geisha Momotaro as I already mentioned. It is going to be perhaps the most challenging thematic series since the upcoming Kabuki style narrative including Pope Francis and Putin. This may be a new challenge that I have not yet fully conceived. There is jarring emotion that goes through my body due to the seriousness of the theme. Since I feel that energy coming from creativity is what I will focus on, if I could approach the theme in a way perhaps a brilliant Heian period poetess from a royal family would come up, I might reach out a subtle, evocative, powerful, obvious, evasive unique visual statement. Regarding the actual physical framework, and thematic wise Pussy Riot seems to fit perfectly to the newly excavated path.

A list of books/articles Teraoka read during his research:

1. "Words Will Break Cement: The Passion of Pussy Riot" by Masha Gessen

http://www.nytimes.com/2014/01/10/books/masha-gessens-words-will-break-cement.html?_r=0

2. *The Man Without A Face: The Unlikely Rise of Vladimir Putin* by Masha Gessen.

3. *The Dark Box: A Secret History of Confession* by John Cornwell.

4. *Sexuality in the Confessional* by Stephen Haliczer.

Bibliography

"A Brief History of McDonald's." McSpotlight. Accessed April 12, 2015.

http://www.mcspotlight.org/company/company_history.html.

Barrett, Deirdre. *Waistland: A Revolutionary View of Our Weight and Fitness Crisis*. New York: W. W. Norton, 2007.

Barter, Judith A., Annelise K. Madsen, Sarah K. Oehler, and Ellen E. Roberts. *Art and Appetite: American Painting, Culture, and Cuisine*. Chicago: Art Institute of Chicago, 2013.

Barthes, Roland, and Annette Lavers. "Myth Today." In *Mythologies*. New York: Hill and Wang, 1972.

Baudelaire, Charles, and Jonathan Mayne. *The Painter of Modern Life, and Other Essays*. London: Phaidon, 1964.

Below, Hidden. "Andy Warhol Eating a Hamburger." YouTube. October 7, 2011. Accessed April 29, 2015. <https://www.youtube.com/watch?v=Ejr9KBQzQPM>.

Benedict, Ruth. *The Chrysanthemum and the Sword: Patterns of Japanese Culture*. Boston: Houghton Mifflin, 1989.

Bing, Alison, Eleanor Heartney, Kathryn A. Hoffmann, and Catharine Clark. *Ascending Chaos: The Art of Masami Teraoka*. San Francisco: Chronicle Books, 2006.

Buruma, Ian. *A Japanese Mirror: Heroes and Villains of Japanese Culture*. London: Cape, 1984.

Calza, Gian Carlo. *Ukiyo-e*. London: Phaidon, 2005.

Cao, Xueqin, and David Hawkes. *The Story of the Stone: A Chinese Novel. Vol. 1, the Golden Days*. Harmondsworth: Penguin, 1978.

Clark, T. J. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. New York: Knopf, 1985.

Davies, Roger J., and Osamu Ikeno. *The Japanese Mind: Understanding Contemporary Japanese Culture*. Boston: Tuttle Pub., 2002.

Department of Asian Art. "Woodblock Prints in the Ukiyo-e Style." The Metropolitan Museum of Art. October 1, 2003. Accessed April 29, 2015.

http://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm.

Downer, Lesley. *Women of the Pleasure Quarters: The Secret History of the Geisha*. New York: Broadway Books, 2001.

Hardacre, Helen. *The Postwar Developments of Japanese Studies in the United States*. Leiden: Brill, 1998.

Harvey, David, and Karl Marx. *A Companion to Marx's Capital*. London: Verso, 2010.

Henry, Darin. "The Van Buren Boys." SeinfeldScripts. February 6, 1997. Accessed April 29, 2015. <http://www.seinfeldscripts.com/TheVanBurenBoys.htm>.

"History of McDonald's Restaurants." AboutMcDonalds.com. Accessed April 12, 2015.

http://www.aboutmcdonalds.com/mcd/our_company/mcdonalds_history_timeline.html.

Horkheimer, Max, and Theodor Adorno. *Dialect of Enlightenment*. NY: Herder & Herder, 1972.

Hu, Wenbin. "The Dream of Red Chamber in Japan." A Hundred Years of The Dream of Red Chamber. 1979. Accessed April 30, 2015.

<http://hlm.literature.org.cn/Article.aspx?id=22995>.

Ihara, Saikaku, and Ivan I. Morris. *The Life of an Amorous Woman, and Other Writings*. Norfolk, Conn.: New Directions, 1963.

"Jimmy Fallon Quote." BrainyQuote. Accessed April 30, 2015.

<http://www.brainyquote.com/quotes/quotes/j/jimmyfallo593144.html>.

Kanada, Margaret Miller. *Color Woodblock Printmaking: The Traditional Method of Ukiyo-e*. Tokyo, Japan: Shufunotomo, 1989.

Klages, Mary. *Key Terms in Literary Theory*. London: Continuum, 2012.

"La Japonaise (Camille Monet in Japanese Costume)." Museum of Fine Arts, Boston. Accessed April 29, 2015. <http://www.mfa.org/collections/object/la-japonaise-camille-monet-in-japanese-costume-33556>.

Lenin, Vladimir Il. *Imperialism, the Highest Stage of Capitalism: A Popular Outline*. New, Rev. Translation. ed. New York: International Publishers, 1939.

Marx, Karl, and Friedrich Engels. *Capital: A Critique of Political Economy*. New York: International Publishers, 1967.

Mason, Penelope E. *History of Japanese Art*. New York: Abrams, 1993.

Mass, Jeffrey P. *The Origins of Japan's Medieval World: Courtiers, Clerics, Warriors, and Peasants in the Fourteenth Century*. CA: Stanford University Press, 1997.

Miner, Earl Roy, and Hiroko Odagiri. *The Princeton Companion to Classical Japanese Literature*. Princeton, NJ: Princeton University Press, 1985.

Napier, Susan Jolliffe. *From Impressionism to Anime: Japan as Fantasy and Fan Cult in the Mind of the West*. New York: Palgrave Macmillan, 2007.

Nochlin, Linda. "The Imaginary Orient." In *The Politics of Vision: Essays on Nineteenth-century Art and Society*. New York: Harper & Row, 1989.

Oberstein, Karin. *The Last Taboo: Women and Body Hair*. Manchester: Manchester University Press, 2006.

-
- Richie, Donald, and Ian Buruma. *The Japanese Tattoo*. New York: Weatherhill, 1980.
- Robertson, Jennifer Ellen. *Takarazuka Sexual Politics and Popular Culture in Modern Japan*. Berkeley: University of California Press, 1998.
- Rousmaniere, Nicole Coolidge. *Kazari: Decoration and Display in Japan, 15th-19th Centuries*. New York: Japan Society, 2002.
- Said, Edward W. *Orientalism*. New York: Vintage Books, 1979.
- Shirasugi, Etsuo. "Envisioning The Inner Body During The Edo Period In Japan: Inshoku Yojo Kagami (Rules Of Dietary Life) and Boji Yojo Kagami (Rules Of Sexual Life)." *Anatomical Science International*, no. 82 (2007): 46-52.
- Singer, Kurt. *Mirror, Sword and Jewel: A Study of Japanese Characteristics*. London: Croom Helm, 1973.
- Smith, Andrew F. *Food and Drink in American History: A "full Course" Encyclopedia*. Santa Barbara, CA: ABC-CLIO, 2013.
- Sontag, Susan. "Notes on Camp." In *A Susan Sontag Reader*. New York: Farrar, Straus, Giroux, 1982.
- Stanton, Judith, and Colleen D. Clements. *Aids, Health, and Mental Health: A Primary Sourcebook*. Vol. 1. New York: Brunner/Mazel Publishers, 1993.
- Teraoka, Masami, and Howard A. Link. *Masami Teraoka*. New York: Whitney Museum of American Art, 1979.
- Teraoka, Masami, James T. Ulak, Alexandra Munroe, and Lynda Hess. *Paintings by Masami Teraoka*. Washington, DC: Arthur M. Sackler Gallery/Smithsonian Institution, 1996.
- Teraoka, Masami, and John Stevenson. *Masami Teraoka: From Tradition to Technology, the Floating World Comes of Age*. Seattle, Wash.: University of Washington Press, 1997.

Thompson, Sarah E., and Harry D. Harootunian. *Undercurrents in the Floating World: Censorship and Japanese Prints*. New York: Asia Society Galleries, 1991.

Tierney, Emiko. *Kamikaze, Cherry Blossoms, and Nationalisms: The Militarization of Aesthetics in Japanese History*. Chicago: University of Chicago Press, 2002.

Tucker, Robert C. *The Marx-Engels Reader*. 2d ed. New York: Norton, 1978.