

**Hirohiko Araki's *JoJo's Bizarre Adventure*
World Premiere of New Lithograph & Lenticular Works
+
Keiichi Tanaami's *TANAAMI!! AKATSUKA!!*
Japan's Pop-Art Pioneer**



**Minnesota Street Project; San Francisco
September 27 – October 25, 2025**

September 18, 2025, San Francisco, CA. – In conjunction with the *Art of Manga* exhibition at the de Young Museum in San Francisco, **Shueisha Manga Art Heritage** is pleased to present the world premiere of new art prints by **Hirohiko Araki**, [*JoJo's Bizarre Adventure*](#), and [*TANAAMI!! AKATSUKA!!*](#) by acclaimed artist **Keiichi Tanaami**, on view in San Francisco at Minnesota Street Project (MSP) from **September 27 – October 25, 2025**.

Hirohiko Araki, *JoJo's Bizarre Adventure*, on exhibit in the MSP atrium, will present nine lithographic works and nine lenticular works by Araki, all of which are being shown to the world for the first time in San Francisco.

Araki started publishing his series *JoJo's Bizarre Adventure* in *Weekly Shonen Jump* in 1986. The ninth part, titled *The JOJOLands*, is currently being published in the monthly magazine *Ultra Jump*. A "Stand" appears in the third part, *Stardust Crusaders*. It always remains at its owner's side as it fights. They can take various forms, including liquids, gases, and machines, as well as humanoid forms.

Starting in June 2025, Araki illustrated nine lithographic prints. At the request of Shueisha Manga-Art Heritage, he produced his first-ever works for lithographic plates. The main story pages of manga are usually illustrated in black and white. In the plate-making process, the illustrations are converted into clear black-and-white binary data and printed by letterpress. In other words, the subtle shading of pencil and ink is not captured.

These new works by Araki were made with lithographic pencils and chalk, and the lines drawn by the artist are faithfully rendered. Once drawn, lines cannot be removed with an eraser or anything else. As such, the artists move their hands with a sense of pressure. However, this allows us to feel the boldness of slowly drawn lines, the precision and comfort of the faster ones, and the rhythm of the rough shadows. The prints were made by Satoru Itazu (Itazu Litho TOKYO). A hundred copies will be produced for each of the nine works and will be available to purchase in January 2026 via Shueisha Manga Art Heritage website, mangaart.jp.

For his first lithographic work, Araki chose to depict the following characters and "Stand".

- Jotaro Kujo / Star Platinum
- DIO / The World
- Josuke Higashikata / Shining Diamond
- Giorno Giovanna / Golden Wind
- Cujoh Jolyne / Stone Ocean
- Funny Valentine / D4C
- Rohan Kishibe / Heaven's Door
- Yasuho Hirose / Baisley Park
- Dragona Joestar / Smooth Operators

For Araki's lenticular prints, he selected impressive scenes featuring the main characters from Parts 1 to 9.

- Part 1. Jonathan Joestar
- Part 2. Joseph Joestar
- Part 3. Jotaro Kujo / Star Platinum

- Part 4. Josuke Higashikata / Shining Diamond
- Part 5. Giorno Giovanna / Golden Wind
- Part 6. Cujoh Jolyne / Stone Ocean & Ermes Costello / Smack
- Part 7. Johnny Joestar / Tusk Acts 4
- Part 8. Josuke Higashikata / Soft & Wet
- Part 9. Jodio Joestar / November Rain

As visitors move closer or farther away from Araki's lenticular works, or walk left or right, they can view a momentary scene in an extended stretch of time. The fusion of manga as an expressive medium with the technique of lenticular printing offers a new experience for manga fans and art enthusiasts alike.

Following the San Francisco exhibition, a traveling exhibition will come to the Shiroshoin of Higashi Hongan-ji Temple in conjunction with ACK 2025 in Kyoto in November 2025. Lottery sales of these works are also planned to begin in November on Shueisha Manga-Art Heritage (<https://mangaart.jp>).

In addition to the world premiere of Araki's lithographic and lenticular works, the Minnesota Street Project exhibition will include **Keiichi Tanaami's exhibition *TANAAMI!!! AKATSUKA!!***

Keiichi Tanaami (1936–2024)), known worldwide as one of the pioneers of pop art, which symbolizes postwar Japan, created a series of unique works by referencing, distorting, and transforming characters created by Fujio Akatsuka (1935–2008), who was known as the king of gag manga. In 2021, Tanaami created a series of massive gravure art prints based on a proposal from Shueisha Manga-Art Heritage. The series was titled *TANAAMI!!! AKATSUKA!!* Tanaami followed the series with one creation after another, including folding screens, a tearoom, kimonos, and tarot cards.



Keiichi Tanaami, Tea Ceremony (Tea House)

Originally presented under the title *TANAAMI!!! AKATSUKA!! / Tanaami Tea Ceremony* (2023) in Tokyo at Epson Square Marunouchi epSITE Gallery, Tanaami conceptualized the inflatable tent as a teahouse that once inside feels like you are surrounded by colorful stained glass.

Iyami smiles with his bobbed hair, narrow eyes, and protruding teeth. The word “iyami” could be translated as either “sarcasm” or “bad taste.” The entire face of this Akatsuka character has been decorated with flower patterns by Tanaami.

In a large black tent, bizarre characters hold cloths with both hands. On the cloths are the Picasso-style woman depicted by Fujio Akatsuka, which Tanaami colored and transformed. To create the impression that the artwork is flowing into a vortex, Tanaami placed a line drawing on a copy machine and rotated it as it was being read by the machine.

Although Fujio Akatsuka’s characters do not appear on the yellow teahouse tent, the composition is based on works included in the art book titled, *TANAAMI!!! AKATSUKA!! / That's All Right* (2023, Shueisha Manga-Art Heritage).



Keiichi Tanaami, *Kimono*



Kimonos created by Keiichi Tanaami.

Four *furisode* (long-sleeved kimonos) and one *haori* (formal coat) created by Keiichi Tanaami will be on display in the Minnesota Street Project's atrium.

Tanaami designed numerous kimonos throughout his career, some of which were tailored by Shueisha Manga-Art Heritage. A furisode is a special kimono worn by women for important occasions in Japan. The exhibits at the *Art of Manga* exhibition at the de Young Museum include a furisode featuring a silhouette of the character Iyami from Fujio Akatsuka's manga and various sound effects in the center. Four garments made during the same period will also be hung from Minnesota Street Project's ceiling rafters and will be rotated for display throughout the run of the show.

Tanaami's haori is inspired by the *jinbaori* (battle surcoat) used in kabuki theater. The design features bamboo strips on the shoulders to maintain straight lines. Typical haori are vest-like garments that extend to the waist, but this haori is tailored like a long coat. A spider with two human-like eyes is depicted on the inside and outside of the haori.

On view in the Minnesota Street Project exhibition will also be three videos, which include a work featuring scenes of the gravure printing process mixed with factory sounds, a documentary of the *TANAAMI!!! AKATSUKA!! / That's All Right!!* exhibition held at Shibuya Parco in 2023, and live footage from the retrospective exhibition *Keiichi Tanaami: Adventures in Memory* held at the National Art Center, Tokyo in 2024.

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About Hirohiko Araki

b. June 7, 1960 Birthplace: Miyagi Prefecture.

In 1980, Araki received the runner-up prize at the 20th Tezuka Award for his debut work *Poker Under Arms*, which was published in *Weekly Shonen Jump*. In 1986, he started the series *JoJo's Bizarre Adventure* in the same magazine. In Japan, cumulative circulation of the series has surpassed 120 million copies. As of 2025, he is currently serializing *The JOJOLands* in the monthly magazine *Ultra Jump*.

In 2009, he participated in an exhibition at the Louvre Museum, where *Rohan Kishibe Goes to the Louvre (Rohan au Louvre)* was unveiled. In 2013, collaborative works he created with Gucci were showcased worldwide in the fashion brand's directly operated stores. In 2018, the *Hirohiko Araki JoJo Exhibition: Ripples of Adventure* was held in the National Art Center, Tokyo. This was the first time that a solo exhibition of an active manga artist has been held at a national art museum.

About Keiichi Tanaami

b. July 21, 1936 ~ September 8, 2024

Birthplace Tokyo, Japan

Tanaami was born in Tokyo in 1936, graduated from Musashino Art University, and awarded a special prize by the Japan Advertising Artists Club in 1958. Having immersed in American counterculture and pop art since the 1960s, he is an independent artist who has been actively crossing boundaries to pursue his creative endeavors, which range from animation to silk screens, manga-like illustrations, collages, experimental films, paintings, three-dimensional works, and more, without restricting himself to any medium or genre. Inspired by his encounter with Andy Warhol, he has continued to experimentally challenge the major themes tackled by contemporary art today, such as art and design, art and products, everyday beauty, and the public and art, while using the design methodology of editing to the present day. Through more than half a century of creative activities, he has gained a high reputation worldwide as one of the pioneers of pop art, which symbolizes postwar Japan.

Tanaami's recent major exhibitions include the solo exhibitions Keiichi Tanaami: Adventures in Memory (2024, The National Art Center, Tokyo), Manhattan Universe (2022, Venus Over Manhattan, New York), A Mirror of the World (2022, Nanzuka, Tokyo), Tokyo Pop Underground (2019, Jeffrey Deitch, New York), and Keiichi Tanaami (2019, Kunstmuseum Luzern, Lucerne, Switzerland); as well as the group exhibitions Tokyo: Art & Photography (2021, Ashmolean Museum, Oxford), The World Goes Pop (2015, Tate Modern, London), International Pop (2015, Walker Art Center, Minneapolis, USA), and many others. His work is in the permanent collections of MoMA (New York), Walker Art Center (Minneapolis), Art Institute of Chicago, M+ (Hong Kong), National Portrait Gallery (Smithsonian Institution, Washington, D.C.), and Hamburger Bahnhof Museum for Contemporary Art (Berlin).

About Lithography Process

Lithography is a printing technique with a history dating back more than two centuries. The Japanese term for lithograph, *sekiban-ga*, literally translates to “stone plate picture.” As this term suggests, the medium originated as a technique to transfer images drawn on stones onto paper. Lithography began to be used as an industrial technique because it allows images to be reproduced more easily than etching (copperplate engraving), which requires a high level of skill from the artist. Starting in the 19th century, artists like Edgar Degas (1834–1917) began to explore the medium, working with printmakers to produce unique prints that were only possible with this technique. These prints gradually came to be recognized as works of art.

In modern printing, the original artwork is photographed or scanned to create a plate for printing, but in lithography, the artist draws the image directly on the plate. Nowadays, artists often draw on metal plates instead of stone ones, as Araki did for this series, but the practice of drawing images directly on the plate remains unchanged. The images are made with lithographic pencils or chalk and transferred to paper, and because of

this drawing technique, they have the same texture as artwork that has been drawn directly on paper.

About Lenticular Works

Lenticular printing is a technique in which sheets called lenticular lenses are affixed to create the illusion of motion or depth. For Araki's series, Shueisha uses the technique to make images appear three-dimensional.

Lenticular prints create the illusion of depth due to the parallax of human binocular vision, but this effect cannot be captured with a single-lens camera. The full effect is only revealed when the print is directly viewed with the human eye. This technique, which uses devices known as parallax barriers, is more than 100 years old. A U.S. patent application was filed in 1915, and a studio offering 3D lenticular printing services opened in Paris in the 1940s. In the 1960s, it became possible to mass-produce colored lenticular prints, sparking its explosive popularity. Many prints were made as picture postcards and other souvenirs, but when large-format printing became possible, the technique began to be used for fine art prints as well.

About Minnesota Street Project

Located in San Francisco's historic Dogpatch district, the Minnesota Street Project offers economically sustainable spaces for art galleries, artists and related nonprofits. Inhabiting three warehouses, Minnesota Street Project seeks to retain and strengthen San Francisco's contemporary art community in the short term, while developing an internationally recognized arts destination in the long term.

1275 is Minnesota Street Project's landmark location. Designed by Jensen Architects, this facility includes 11 permanent galleries, three spaces for rotating exhibitions, a 4,600-square-foot atrium available for programming and events, as well as a restaurant and bar space.

Minnesota Street Project consists of art galleries and pop-up exhibitions at 1275 Minnesota St. that are always free and open to the public 11AM to 5PM Tuesday-Saturday.

Minnesota Street Project
1275 Minnesota St. San Francisco, California
minnesotastreetproject.com

Hirohiko Araki

荒木飛呂彦



JOJO's bizarre adventure

**Lithograph
&
Lenticular
Works**

**Minnesota Street Project
San Francisco
Sept. 27 – Oct. 25, 2025**

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MANGA-ART
HERITAGE

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