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**UT GRAPHIC-T  
UNIVERSE**

UT magazine

ISSUE 13 SPRING / SUMMER 2026

UT 50th

©George Akumaru/SHUEISHA

# UT magazine

ISSUE 13 SPRING / SUMMER 2026

## 2026SS GRAPHIC-T LINE UP

UKIYO-E BLUE  
UKIYO-E ANIMALS

TOYOTA

MANGA UT  
SHUEISHA 100th

MUSICAL ICONS

THE LOUVRE

ELLIOTT ERWITT

JASON POLAN

MAGIC FOR ALL  
ICONS



UNIQLO

LifeWear

# DISCOVER A WORLD OF POP CULTURE

Art, manga, music, games, movies, characters.  
A world of culture coming together  
to create an energy like no other.  
A curated lineup that stretches from here to infinity.  
Find what makes you.

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# Y o u r Culture, Your Way

Creators in Their UT Style

Beyond Generations, Beyond Borders  
Cultures Unite in UT's New Collection  
Infuse Creativity into Your Everyday

A One-of-a-Kind Dark Fantasy  
Jujutsu Kaisen's Strongest Duo

UT x Shueisha 100th Anniversary. Featuring Gojo Satoru and Geto Suguru from Gege Akutami's  
*Jujutsu Kaisen* (*Weekly Shonen Jump*, 2018-2024), based on an illustration originally used as a manga cover.

©Gege Akutami/SHUEISHA



Tiye Amenechi  
Filmmaker / Actor

An Epic Adventure with Diverse Allies:  
HUNTER×HUNTER

From Yoshihiro Togashi's *HUNTER×HUNTER*, the epic adventure series running in *Weekly Shonen Jump* since 1998. Features Killua from the Zoldyck family—one of Gon's companions on his quest to become a Hunter—with his youngest sister Alluka and Nanika, the mysterious being that lives inside her.

©P1998-2026

Daisaku Hidaka Artist / Model



Snoopy Shines  
on Striped Style

Charles M. Schulz's comic strip *Peanuts*. The timeless adventures of Charlie Brown, Snoopy, and their friends—sprinkled with philosophy—are loved around the globe. A playful Snoopy patch sits on the chest of this preppy-striped tee.

©2026 Peanuts Worldwide LLC



Miffy Brings Spring in Pastels

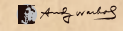
Miffy, the beloved picture book character created by Dutch author and graphic designer Dick Bruna, is a little rabbit girl cherished worldwide. This collection captures her in soft pastel colors that feel like spring, with gentle tone shifts from the body to the classic Miffy design.

© Mercis bv



### Andy Warhol's Iconic Masterpiece: Brillo Box

Andy Warhol – the American artist and pioneer of 20th-century pop art. In his studio known as "The Factory," he built a system that could replicate the uniformity and repetition of mass production, creating numerous silkscreen works. This design features the graphic from *Brillo Box* (1964), a wooden sculpture that precisely mimicked everyday product packaging, as a single accent on the front pocket.



©/®/™ The Andy Warhol Foundation for the Visual Arts, Inc. Brillo™ is a registered trademark of the Armaly Sponge Company. All rights reserved.

Carlisle Aikens  
Professional Skateboarder / Model



**A Heartwarming Moment with Linus & Snoopy**

A collection featuring the Peanuts Gang from the beloved comic strip *Peanuts*, which has captured hearts across generations worldwide. This design shows Charlie Brown's best friend Linus with Snoopy lounging on his head, rendered in a vintage-inspired style.

**Stanley Barna**  
Model

**Martin Parr's Vision of The Louvre's Treasures**

A project between UT and Paris's Louvre Museum, home to one of the world's largest collections. Photographer Martin Parr captures the Louvre's iconic artworks, along with the people enjoying the museum and appreciating the art—moments often overlooked in the daily crowds. He portrays the special atmosphere created by the works and the space with his signature sense of humor.

**Lulu Yao Gioiello**  
Publisher of FAR-NEAR / Creative Director

**Retro Touch of Colorful & Cute Care Bears™**

*Care Bears™*, created in 1982 as greeting card illustrations for an American card company, have captivated fans with their adorable expressions, vibrant colors, and charming belly badges.

**Sabrina Fuentes**  
Musician / Pretty Sick

**Playful Keith Haring: Pioneer of '80s Street Art**

A curated selection of iconic designs by Keith Haring, who dominated the New York street art scene in the 1980s. This tee features artwork from a postcard created for *SECRET PASTURES*, a 1984 dance performance by Bill T. Jones / Arnie Zane Dance Company for which Haring designed the stage.

**Adam Easterling**  
Artist / Designer

The "BAEMON"  
Logo Shines in Monochrome

BABYMONSTER is a K-pop girl group with members from Korea, Thailand, and Japan. They captivate fans worldwide with their overwhelming talent and presence in vocals, dance, rap, and visuals. This oversized cropped tee features their nickname 'BAEMON' in a bold logo.

Haze Kim  
Movement Director / Choreographer / Dancer



Elliott Erwit's Paris  
in Black & White

Magnum Photos photographer Elliott Erwit is known for his witty, humorous black-and-white snapshots capturing everyday scenes and subjects. This tee features his famous photo *FRANCE. Paris. 1989.*—known as the "Umbrella Jump"—from his book *Paris*, published in the year of the Eiffel Tower's 100th anniversary.

© Elliott Erwit / Magnum Photos



**Nathalie Nguyen**  
Artist / Designer

**America's Favorite Trio:  
The Powerpuff Girls**

Featuring *The Powerpuff Girls*, Cartoon Network's hugely popular animated series that has been beloved worldwide since its U.S. debut in 1998. Style it your way with this cute ringer tee showcasing the superhero kindergarteners Blossom, Bubbles, and Buttercup.

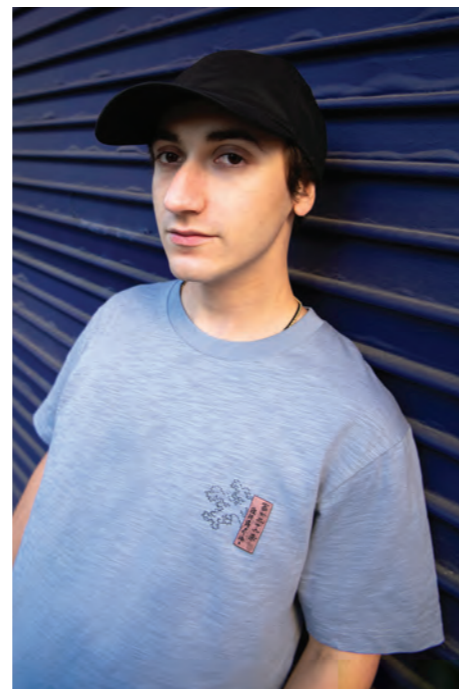
THE POWERPUFF GIRLS and all related characters and elements © & ™ Cartoon Network. (s26)

**Hiroshige's Blue World:  
Fuji Sanjurokkei From  
Thirty-six Views Of  
Mount Fuji**

UT teams up with Museum of Fine Arts, Boston and its world-class Japanese art collection. Spotting the "blue" worlds of Hokusai and Hiroshige, painted with "Bero blue"—the imported pigment that transformed ukiyo-e in the Edo period. This design shows Hiroshige's *Suruga Satta kaijō* from the series *Thirty-six Views of Mount Fuji* in shades of blue.

MFBoston

**Nolan Zangas**  
Photographer



**Limited Edition:  
Photo Print MOLLY  
from POP MART**

MOLLY is a character created by artist and toy designer Kenny Wong, known for big eyes and pouty lips. Celebrating her 20th anniversary, this tee features a photo print of the figure from *Twinkle Twinkle Little Moon*, the classical retro series released in 2016 for her 10th anniversary.

©POP MART

**Isabella Burley**  
Creative Consultant

**Adam Easterling**  
Artist / Designer



**Iron Man & MARVEL Logo  
in Classic Comic Design**

UNIQLO's MAGIC FOR ALL project brings to life the captivating worlds of Disney, Marvel, Pixar, and *Star Wars*™ characters. Marvel, which began as an American comics company, has been at the forefront of pop culture for more than 85 years, delivering stories of the mightiest Super Heroes including Iron Man and Spider-Man.

©2026 MARVEL

**Rachel Wayne**  
Floral Designer / Owner of BLXXM



**Featuring Snoopy in Traditional Style**

From *Peanuts*, the comic about Charlie Brown, his dog Snoopy, and their friends' daily lives—Snoopy all dressed up in a jacket and bow tie. This tee shines in the details with an embroidered *Peanuts* logo and striped ribbing at the cuffs and neckline.

©2026 Peanuts Worldwide LLC

**Basquiat's Trademark  
Crowned Dinosaur**

Jean-Michel Basquiat was an iconic artist in 1980s New York. Though his career was brief, he drew attention from his teenage years with works inspired by street art and unique imagery that referenced art history masterpieces. These tees capture the appeal of pop art through Basquiat's signature piece, *Petz Dispenser* (1984).

© Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.

**Tiye Amenechi**  
Filmmaker / Actor



**Stanley Barna** Model

**Cats' Signature  
Luminous Feline Eyes**

A collection designed around iconic poster art from four long-running hit musicals performed worldwide: *The Phantom of the Opera*, *Les Misérables*, *Cats*, and *Wicked*. The graphic features *Cats*' striking "glowing cat eyes"—look closely and you'll spot cats singing and dancing against a full moon inside the pupils.

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A Lobster & Phone!?  
Dalí's Surrealist Masterwork

A collaboration with Tate Modern in London, showcasing notable modern and contemporary art from around the world. Features the graphic from *Lobster Telephone* (1938), a masterpiece sculpture by Surrealist artist Salvador Dalí combining incongruous objects.

© Salvador Dalí, Gala-Salvador Dalí Foundation/ Artists Rights Society (ARS), New York © Tate 2026



### Gustav Klimt's Powerful The Kiss

The Museum of Modern Art (MoMA), New York, has mounted approximately 3,000 exhibitions since its founding in 1929. Poster designs reflecting MoMA's dynamic programming have been reconstructed and expressed on the canvas of T-shirts. This piece features the poster from the 1986 exhibition *Vienna 1900: Art, Architecture and Design*, showcasing Gustav Klimt's *The Kiss*.

The Museum of Modern Art, MoMA, and related elements are trademarks of The Museum of Modern Art.

### Victor Montalvo Bronze Medalist Olympian Breakdancer

## Kyoto: The Great Bridge at Sanjo

One image was often printed in multiple color variations, as seen in the depth of the MFA Boston's Ukiyo-e collection. Utagawa Hiroshige's landscapes, with their subtle gradations of Prussian Blue, leave a particularly strong impression. Here in the museum's entrance hall, Hiroshige's Kyoto: The Great Bridge at Sanjo from the series *Fifty-three Stations of the Tōkaidō*, quietly resonates with the blue tones of John Singer Sargent's murals overhead.

Since partnering with Museum of Fine Arts, Boston, in 2017, UNIQLO has continued to introduce a wide range of collections inspired by Japanese art. Among them, the series focusing on ukiyo-e, an area in which the museum holds one of the world's most distinguished collections, has been especially popular. This season, new T-shirts arrive under the themes of "Blue" and "Animals", expressed through striking graphics.



Museum

# A Journey into Ukiyo-e: Museum of Fine Arts, Boston

Under the Wave off Kanagawa Founded in 1870, Museum of Fine Arts, Boston relocated to the current location in 1909. Designed by Boston architect Guy Lowell, the Beaux Arts style façade is home to over 500,000 works, from prehistoric to contemporary. "The Great Wave" by Katsushika Hokusai is one of the most well-known Ukiyo-e prints at the MFA Boston.



Ukiyo-e Blue

## The War of Cats and Mice

An ukiyo-e print by Tsukioka Yoshitoshi depicts a mouse commander astride a large toy dog, trapping them in paper snack bags, leading his forces into battle, as outmatched cats scramble to retreat. Behind the museum's main entrance, its magnificent neoclassical architecture comes into view.



## The Great Elephant from India

Renowned for his depictions of animals, Ichiryusai Yoshitoyo (also known as Utagawa Yoshitoyo) portrays an elephant—rare in Japan at the time—with both raw power and playful charm. Displayed in the light-filled, modern space of the museum's new wing designed by Norman Foster, the work brings together past and present.



## Behind the Scenes: Ukiyo-e at the MFA Boston

Beloved as a form of popular culture during Japan's Edo period, ukiyo-e traveled across the seas in the 19th century and spread around the world, where it was collected by art enthusiasts. Museum of Fine Arts, Boston holds one of the world's leading ukiyo-e collections in terms of both quality and scale. Guided by curators, conservators, and researchers dedicated to ukiyo-e, this feature takes you behind the scenes of the museum.

Alongside these rare works, we uncover the untold stories of color.

### The hidden story of Ukiyo-e Blue

"Did you know that the earliest prints in *Thirty-six Views of Mount Fuji* by Katsushika Hokusai were all blue at first?" Joan Wright, Bettina Burr Conservator Emerita, draws us into the world of Ukiyo-e blue, by carefully placing 2 impressions of *Kajikazawa in Kai Province* side by side. Here in both images, the fisherman casts his line into the water from the protruding piece of vegetated rock, capturing the fine tension of the moment. The earlier print is rendered entirely in shades



of blue, and the other is a multi-colored impression. "The sole use of blue evokes the quietude of early morning perfectly. The colored version feels more like afternoon, and its varied colors create compositional depth with a spotlight on Mount Fuji. This is just my interpretation, but the way colors are used in a print can really affect the mood of the image." The colored series of *Views of Mount Fujis* was later, but the earlier edition in Prussian Blue was likely an outcome of "a craze for Prussian blue's novelty at that point in time" explains Joan.

Known as Aizuri-e, impressions entirely printed in blue are a popular genre of their own. Suggesting a surprisingly modern design sense, these blue images were first embraced in fan prints by Keisai Eisen, who was a contemporary of Hokusai's. "Shortly after Eisen's blue images came out, Hokusai starts to use that blue, designing the whole series *Thirty-six Views of Mount Fuji* to be printed in blue. It was an exciting way to celebrate the introduction of Prussian Blue into the printer's palette".

### The Great Blue by Hokusai

The latest UT collection takes its focus on this Ukiyo-e blue. Perhaps the most beloved print of all time, Hokusai's "The Great Wave" also features the blue in a prominent way. The layers and textures of the waves, the slope of Mount Fuji in the background and the robes of men – when you step in and look closely, you will be rewarded by noticing the array of blue tones used in this renowned piece. "We have 7 impressions of *Under the Wave off Kanagawa* (lovingly known more commonly as "The Great Wave") in our collection, and today we brought out the best conditioned print for your viewing." The Curator of Japanese Prints Sarah Thompson, proclaims with infectious excitement, and the artwork naturally commands the attention of everyone in the room. "With the largest collection outside of Japan, the Ukiyo-e collection at the MFA Boston has over 50,000 works and some of them are multiple impressions. One of our tasks, which constantly continues to this day,

is to catalog the vast amount of art in the collection, and we work closely with Conservators like Joan. On top of that, her special dedication to Ukiyo-e Colorant Research (which started in 1999), exploring the materials and methods of colors in Japanese woodblock prints, makes her point of view regarding colors especially profound. Perhaps now, let's talk about the color blue with Conservators."

### The Progression of Blue

"Looking at the prints from around 1805, we found that two blues were used. One was dayflower, collected from the petals of the spiderwort family plants, and the other was indigo. Each has its own unique characteristics. dayflower blue is grayish and highly water soluble. Although this feature made it easy to print, it can be easily disturbed by water or humidity. When damaged, the original color can shift to a sickly greenish/yellow tone. In fact, Yuzen dyers traditionally used dayflower blue to apply the pattern guide onto fabric; once dyed, the faint blue lines could be washed away from the completed textile. Indigo offers a dark to light blue that can have green undertones. It was known to be difficult to print because of its coarseness in pigment form, but in the hands of a skilled printer, an even area of color could be achieved. When viewed side by side in our sample colors, you can almost detect a purplish hue to dayflower blue (by the way, the purple most popularly used in Ukiyo-e prints can only be achieved by combining dayflower and benibana, the fluorescent pink colorant derived from the safflower). Prussian blue, the first chemically synthesized color, was discovered in Germany in the early 18th century. In Europe, it was widely used for both oil painting and watercolor. When Prussian blue was introduced into Japan by the late 18th century, it was expensive. Since Ukiyo-e prints were an inexpensive, popular, mass-produced art form, Prussian blue was considered too expensive to be used for printing. Fortunately, by the mid 1820s, the price dropped, probably because it was produced in Asia as well as Europe, so it became economically viable for printing. One of the first Ukiyo-e artists to use Prussian blue in prints was Eisen. It eventually became the most commonly used blue for printing. The stability and versatility of Prussian blue offered a new blue that could be used to depict water, sky and other elements of an image. Perhaps Hokusai's "The Great Wave" became what it is today because of this revered blue's ability to print many values from dark to light. "For me, the variety of blue values that this pigment can achieve is seductive and lyrical" remarks Joan. "The ways that printers manipulated it on the block prior to printing was so successful that *Aizuri-e* possess the quality of fine grain black and white photographs."

### Origins of Colors

Ukiyo-e Colorant Research became Joan's life work; one can imagine the special excitement blue invokes in her cadence and voice. "As conservators we are responsible for the care of the collection, so we are always mindful of condition, storage and its constant upgrading. Our work centers around curated shows in-house and traveling exhibitions and with the ongoing care of this vast collection, we are kept quite busy. My passion is printed color. I studied Italian Chiaroscuro and French Mezzotint and being interested in the different ways color could be registered, I was especially interested in Japanese prints. I thought the registration system using the kento or key cut into the side of the block was very elegant. How the key cut into blocks made printing efficient and how color was manipulated on the block by the printer was especially fascinating. In the literature, there was a prescribed set of colors that the printers were said to have used. But what I really wanted to know was what were the actual materials used to make those colors. There was not much published analysis so whenever I travelled to Tokyo, I would visit the dye shops and purchase the dye stuff raw plant-dye materials purported to be used in Japanese prints. Working with chemistry students, we formulated colors

from this material and printed them to be used as references." Eventually, this led to collaborating with Michele Derrick in the Museum's Scientific Research Department. Michele analyzed them and the results are now used to identify the colors on actual prints. Michiko Adachi, the current Bettina Burr Associate Conservator, initially worked under Joan's wing as a graduate fellow. She is also carrying the Ukiyo-e Colorant Research into the future working closely with Wright, who recently retired from her Museum's official post.

Michiko is currently documenting the production of the raw materials that were used for color printing during the Edo period by visiting the few existing producers in Japan. Here is her description of the manufacture of dayflower blue: The flower blooms in the early morning, and farmers collect the blue petals. Its delicate blue is easy to oxidize, and they process in carefully, massaging the petals in water. Once the intensity they want is achieved, they will take a piece of Japanese paper, and let the color absorb onto it by painting repeatedly. This poetic cultivation of Dayflower color is a dying practice, yet still exists today through a trickle of farmers and NPO groups in Japan. "To understand the color and how it's made, it is an important part of research to visit the producers and learn from them directly" affirms Michiko.



1. The rare sighting of the best imprint of the 7 of Hokusai's "The Great Wave" that the MFA Boston holds in its collection. 2. Sarah Thompson, the Curator of Japanese Prints. 3. Conservator Joan Wright points to Utagawa Kunisada's Series of courtesans printed in blue. 4. (from top) dayflower, indigo and Prussian blue color samples made for the Ukiyo-e Colorant Research. 5. Hokusai's study of wave compositions also showcases the stark contrast of Prussian blue in "The Great Wave" and dayflower blue seen in *Express Delivery Boats Rowing Through Waves*. 6. Michiko today carries the Colorant Research into the future.



## Carrying forward the legacy of Ukiyo-e

### Guardians of Ukiyo-e

Our behind the scenes visit was guided by (from left) Research Scientist Michele Derrick, Conservator Michiko Adachi, Curator of Japanese Prints Sarah Thompson, and Conservator and founder of the Ukiyo-e Colorant Research Joan Wright. Michele and Joan are recently retired from official museum posts, but they continue to dedicate their focus into the research today. As Joan puts it, “our passion drives our work” the world-renowned Ukiyo-e collection is preserved and shared by these sure and careful hands. In recent years, The MFA Boston consulted with Rijksmuseum in Amsterdam to establish their own colorant research program, and through online database CAMEO, home to the Ukiyo-e Print Colorant Database, The MFA Boston has been generously sharing the state-of-the-art research findings to scholars and the public since 1999.

### Exploring the power of color

“Let’s take a look at Suzuki Harunobu’s *Beauties of Yoshiwara* from 1770. Harunobu is the first artist to design prints that were printed in full color (known as “*Nishiki-e*”). These volumes are a great way to explore what was going on in the early printing. We think of these books as a playground of color – through research we found that they were mixing many different colorants.” As Joan carefully opens the pages, her protégé and the current conservator Michiko adds to the discovery. “In the earlier volumes, they were mixing different yellows and blues to create the greens. But as it goes into later volumes, we saw that they have established a palette which consisted of just indigo and orpiment. So, you can see the gradual development of what they liked.”

“Another thing we found out is that the first book uses *benibana* (safflower) for reds and

pink. But throughout the volumes, most of the reds are madder mixed in with it. *benibana* was an expensive material, but that pink, of cherry blossoms’ new buds – the color of that particular spring was expressed with *benibana* alone. In the last book they go back to using only *benibana* for reds. The series starts in spring, and the spring comes again,” reminisces Joan. “Indigo and madder were known to be old colorants being used worldwide. In the Meiji Era literature that I and Michiko looked into while researching it seemed to suggest that all Ukiyo-e pinks and reds are from *benibana*. However, from our own colorant research through the MFA Boston’s collection, we found out that madder was used quite a bit to attain pinks and reds.” Michiko remarks how natural that discovery sat, considering the popular usage of madder across all art practices. There are no known color recipe books written by Edo Period printers and perhaps their incremental gain of understanding through colorant research is the closest thing yet.



1. As part of the Ukiyo-e Colorant Research that started in 1999, materials are studied and recreated to understand each colorants’ characteristics. 2. Suzuki Harunobu’s woodblock printed book *The Beautiful Women of the Yoshiwara*. 3. The fiber optics reflectance spectroscopy is part of the state-of-the-art technology used in the Scientific Research Laboratory housed inside the museum.

## Ukiyo-e Highlights at the MFA Boston

### Animals that fascinate us

Ukiyo-e captures the atmosphere and cityscapes of its time, portraying people’s daily lives as well as extraordinary moments through the distinctive styles of individual artists. Animals also appear throughout these works—from familiar creatures to exotic beings such as elephants, which were rare in Japan at the time. Sometimes anthropomorphized, sometimes rendered with playful charm, these animals seem to have sparked the artists’ imaginations.

Take cats for example. Chosen for the latest UT collection is the battle scene of *The War of Cats and Mice* by Tsukioka Yoshitoshi. The instinctual enemies that are trapped in the perpetual chase I’m sure were all too familiar for the people of Edo, but the imagination here takes us into the flipped scenario. As the mice overpower the cats with tactics and prowess, the latter is captured rather in a state of panic. The climactic scene is boldly rendered on a T-shirt.

Another work, Utagawa Kuniyoshi’s *The Fifty-three Cats of the Ailurophile*, features joyful caricatures of cats engaged in activities that are at once endearing and mischievous, celebrating the artist’s playful vision and boundless creativity. Each cat is labeled with names of Tokaido stations between Tokyo and Kyoto, performing the act of punning that Kuniyoshi implemented. At times forced, his sense of humor and an obvious love for cats screams out of this piece. Kuniyoshi’s careful composition with ability to let the

creature dance with fluidity, is one of the reasons his work is regaining popularity as “people see the resemblance to things like Anime” proclaims Sarah, the curator of Japanese Prints at the Museum. “We actually acquired this piece fairly recently, and haven’t had a chance to exhibit it yet. Kuniyoshi was famous for his cat prints but we did not have many of them – as William Sturgis Bigelow’s collection makes up around sixty percent of the entire Ukiyo-e collection at the MFA Boston, my theory is that perhaps Bigelow preferred dogs more than cats?”

### Bigelow Collection

Museum of Fine Arts, Boston’s Ukiyo-e collection is comprised of prints from more than 200 donors and acquisitions. Boston is often quipped as a city of scholars with an effervescent presence of institutions like Harvard University and MIT, but the MFA Boston commands its own magnetic field. A Harvard graduate doctor and distinguished scholar of Japanese Art, Bigelow lived in Japan during the Meiji Era and upon return became a trustee of the MFA Boston, the tenure that lasted for 35 years. Ukiyo-e and beyond, Bigelow gifted around 75,000 pieces of Japanese art to the museum, making the institution a de facto authority on Japanese Art worldwide. He is also known for bringing in the scholar and art critic Okakura Tenshin, allowing for the context of the collection to properly establish itself in the Museum and the art world. “This year marks the

100th anniversary of his passing, and we are currently working on an exhibition about Bigelow.”

The MFA Boston’s Ukiyo-e collection can be experienced through rotating exhibitions that change every six months. With the Edo Period’s (1603 – 1868) Ukiyo-e making up the predominant part of the collection, the colorants of the prints are mostly plant-based, making them especially susceptible to environmental damage. The museum has a dedicated Ukiyo-e room with a reimagined display philosophy since the arrival of conservator Joan Wright. Regardless, after each showcase, all pieces will be carefully put back in storage for at least 5 years, preferably more. Nothing is permanently displayed considering its sensitivity to light, adding more to the ephemeral beauty of Ukiyo-e known as “the art of the floating world.”



### Museum of Fine Arts, Boston

Address: 465 Huntington Avenue, Boston, MA 02115, U.S.A.  
Hours: 10am-5pm (Sat-Mon, Wed), 10am-10pm (Thu-Fri)  
Closed: Tue, Jan 1, Patriots’ Day ( 3rd Mon in Apr), Jul 4, Thanksgiving ( 4th Thu in Nov ), Dec 25  
HP: <https://www.mfa.org/>



4. *The War of Cats and Mice*, by Tsukioka Yoshitoshi. 5. Utagawa Kuniyoshi, *The Fifty-three Cats of the Ailurophile*.



LAND CRUISER (20 Series)  
1957

6-cylinder, 3878cc, 105 horsepower engine, four-wheel drive  
Following the first generation (BJ model) developed for bidding as a cross-country vehicle for rough terrain at the request of the National Police Reserve (now Japan Ground Self-Defense Force), the second-generation commonly called "20 Series" had a civilian-oriented appearance. A pioneer in four-wheel drive vehicles that evolved as a versatile car for any purpose, enabling driving through water, mountain climbing regardless of conditions, imagining a land cruiser from its powerful mobility. Because it uses synchromesh mechanism, steering damper, and suspension comparable to passenger cars, it's easy to drive and achieves a comfortable ride. It was applied to a wide range of uses from cargo-passenger vehicles to trucks, light vans, fire trucks, and medical vehicles. It's also the model that started genuine exports overseas.

TOYOTA COROLLA  
1966



1077cc powerful 60 horsepower engine, 6000 rpm, 0-400m in 19.7 seconds, top speed 140km/h  
High-speed design exceeding European standards, boasting 1500cc class performance. A 5-passenger car provided for the mass-market. Dynamic headlamps reminiscent of a leopard's eyes, a bonnet with elegant bulge in the center, a sharp flowing rear, an innovative style with extensive use of curved surfaces. Furthermore, with features like spacious and comfortable interior space, quiet design with noise blocking, and economical design with household-friendly low fuel consumption, it satisfied the aspirations of a wide range of people who wanted their own car as a compact crossover.

# TOYOTA

## The Brands

### Understanding TOYOTA's Manufacturing Through Legendary Cars

This UT and TOYOTA collaboration features the first-generation models of four vehicles that represent key concepts in TOYOTA's diverse car-making history: the LAND CRUISER, TOYOTA COROLLA, TOYOTA 2000GT, and HIACE DELIVERY VAN. We spoke with Takayuki Nakajima, General Manager of the Vision Design Division, about TOYOTA's manufacturing DNA and the future of cars, while looking back at these iconic legendary vehicles.

Photography cooperation: TOYOTA Automobile Museum

#### TOYOTA's Manufacturing Spirit: "For The Ones We Serve"

"For the ones we serve." This simple phrase, inherited from our inventor Sakichi Toyoda and often invoked by Chairman Akio Toyoda, lies at the very heart of what we do. People always come first. Before anything else, we ask ourselves: who are we doing this for, and what can we do for them? Functions, design, methods, solutions — all of that comes later. This is the foundational spirit of TOYOTA's manufacturing, and the basis of our design philosophy.

In practice, this means we start by deeply understanding the people who will use what we create. We begin with people, and from there, the concept naturally emerges. Rather than

anchoring ourselves to the history of cars, we stay close to the history of how people live — considering lifestyle, environment, and the challenges of each era. And from that understanding, we search for the best solution every time.

#### The Essence of Design is "Visualizing Ideas"

For TOYOTA, design means visualizing the ideas of everyone inside and outside the company, giving form to visions. That can be drawings, three-dimensional objects, text, concepts, or various things, but in our Vision Design Division, we materialize these ideas in collaboration with design bases both domestically and internationally. This is very important—no matter how much we debate around a desk, we ultimately

can't decide. With our principle of "Genchi Genbutsu (go and see)" we learn a lot by actually making things and trying them out, so visualizing what's the best way to express something is a major role of design. How car design is born beyond that starts with building a concept. Materializing the experiential value of people when they move ultimately comes down to connecting people's ideas and visualizing them.

#### Car Design Starts with Building a Concept

The car design process first establishes a concept. It's not just about being able to move, but on the premise of making someone's life or work easier, the path diverges greatly depending on whether it's for leisure or for work. Even among 100 people with 100 different values, we hold onto common ground as a foundation while adding a plus alpha. It differs by family composition and generation, so even after the big path diverges, it branches into many small paths. How much we can cover while establishing a concept is important. And before getting into the exterior silhouette and design, there's one more thing we must do, called "package design," which covers the entire vehicle design and layout—passenger space, parts placement, and more. This is also part of the concept: "how many people will ride," "in what position will they ride," and according to the purpose, we decide where people sit and the position of the engine and four tires.

#### TOYOTA's Distinctive Added Value

While staying true to the core concept, we have always

sought to add an extra layer of value—something beyond the expected. For example, at a time when rival models as well as European and American cars typically had engine displacements of 1000cc, the first-generation COROLLA was equipped with a 1077cc engine. This allowed it to deliver the same level of functionality while offering a subtle yet meaningful advantage in specifications. The same approach applied to design. Mass-market cars tend to become boxy when prioritizing interior space, but with the first-generation COROLLA, we introduced an added refinement in what designers refer to as surface quality. While competitors' exterior designs often featured hard, lean surface treatments, the COROLLA adopted gently rounded forms with a sense of tension. By enhancing the quality of its surfaces and lines, the car achieved a more elaborate and refined appearance. We believed that this attention to detail would give the COROLLA the presence and value of a vehicle one class above, ultimately resonating more strongly with customers.

#### Creativity That Never Gives Up Until the End

The characteristic of TOYOTA's creativity is that design and engineering are integrated. Considering safety and durability based on ergonomics, engineers who don't want to reduce performance and designers who want to make things more beautiful continue to exchange ideas face-to-face until they're satisfied, looking for good solutions. For example, smaller mirrors look cooler, but they're hard for drivers of different heights to see. We aim for something everyone can use easily, not someone compromising, looking for methods to show it

beautifully without impairing function. It's difficult to 100% satisfy everyone, but we don't give up until the very end to get as close as possible. We make decisions after repeatedly verifying from various angles. Moreover, these improvements continue even after release, constantly updating by replacing parts. I think this attitude of pursuing even these meticulous details is an expression of TOYOTA's creativity.

#### Four Cars That Built TOYOTA's History

The four cars selected for the UT artwork—"COROLLA," "LAND CRUISER," "HIACE," and "2000GT"—are each the originals for TOYOTA their respective uses and purposes.

The COROLLA established itself as a representative national family car among passenger vehicles. It's one of the best-selling cars in the world and an indispensable icon when talking about TOYOTA's history.

The LAND CRUISER is the original 4WD and SUV. With the concept "a car that can go anywhere and will always come back," it's packed with values of maximum durability, driving performance, and reliability that it demonstrates even in the harshest environments. The design approach also has safety driving functions as its backbone, such as securing visibility to not fall off cliffs and raising the edges of the hood fender so you can see the four corners of the vehicle.

The HIACE represents working vehicles. By taking a van form that could cover both passenger and commercial use from the previous truck type, it could be active at work sites while also taking the family to leisure on weekends. One car could satisfy two or three user needs.

The 2000GT established the position of the original domestically-produced luxury sports car. It's a legend in Japanese automotive history that concentrated the technology of the time, and it's a symbolic car that appealed TOYOTA's

passion, technical ability, and design power to the world. We thought we could express TOYOTA's diverse manufacturing history through these four models.

#### Providing a Believable Future

How do we think about future car design? Chief Branding Officer Simon Humphries often says, "Let's provide something believable." Even if we make a dream car like a spaceship and call it a car 20 years from now, we can't imagine it at all. Imagining the future 20 years ahead and working backwards to plan and think about what we should do now is called backcasting, but even if the concept is a wild fantasy or boldest dreams, how far we bring it back is about 5 years ahead where it clicks, providing something just at the edge of what seems achievable. That requires not just basic research on population ratios and market trends, but also a designer's intuition that "it might work." We gather signs related to all aspects of food, clothing, and shelter that haven't become trends yet, brainstorm which one to bet on, and ideas are born. When developing the concept car "IMV Origin" announced for emerging African countries, we also went to a Maasai village in Africa for field research. By doing "Genchi Genbutsu (go and see)" we can find hints for a believable future.

#### The Future of Mobility

I feel that the coolness and beauty of a car as a vehicle with four wheels, and its fundamental value, are unchanging elements, but there are also parts that should change. One is cost. Can we make it lower cost as a tool, like the first-generation COROLLA aimed for? Now that cars have become expensive, I'm thinking about whether we can recreate that familiar feeling once again. The other is adaptability to

diversity. To respond to diversifying needs worldwide, it's becoming important to further subdivide lineups so that everyone can definitely find something that fits, and how we work so no one is left behind.

Also, in our global development, toward achieving Carbon Neutrality (CN), we're choosing "Multi-Pathway." In other words, not just looking at EVs (electric vehicles) in one direction, but everything—gasoline, hybrid cars, fuel cell vehicles (FCVs), hydrogen, everything is available. Our enemy is always CO2. For example, there are regions where EVs are advantageous, but also cases where battery manufacturing uses massive amounts of electricity, and depending on how each country supplies energy at its source, and in regions where gasoline is cheap, hybrid cars may have longer range and ultimately result in lower CO2 emissions. We think about the best decarbonization method according to the elements, environment, and situation required by each country and region. We consider it our mission to provide diverse powertrains. Our work starts with cars and is about providing mobility for living more comfortably and richly. Going forward, with this philosophy, we want to continue giving form to a believable future.

#### PROFILE Takayuki Nakajima

Vision Design Division General Manager / After graduating from Aichi Technical High School's Design Department in 1991, he joined the company. He has worked on interior design for many vehicles including the first-generation VITZ, first-generation AURIS, first-generation AYGO, IQ, JAPAN TAXI show car, and GRANACE. From 2008-2011, he was stationed in Europe. In 2015, he became the Project Chief Designer for the current YARIS, served as Interior Design Department Manager in 2017, and has been General Manager of the Vision Design Division since 2021.



(From left) Graphics of the LAND CRUISER. Original design sketch of the first-generation COROLLA. Technical blueprints of the 2000GT. Structural artwork of the HIACE DELIVERY VAN.



Top speed 220km/h, maximum cruising speed 205km/h, 0-400m in 15.9 seconds  
A crystallization of advanced technology developed with the cooperation of Yamaha Motor Co., Ltd., possessing world-class top performance in the 2000cc class GT (Grand Touring) while also having luxurious practicality for city driving. In ultra-high-speed endurance trials, it ran at an average speed of 206.18km/h for 78 consecutive hours covering 16,000km, establishing 3 world records and 13 international records. It has an elegant style wrapped in an ideal body with smooth curves that extremely reduced air resistance, determined as a package for fast driving—the position and size of the engine, chassis, interior dimensions, etc. A prototype converted to open-top was used in the movie 007: You Only Live Twice, making its name known worldwide. A car that fused both performance and beauty at the highest level.



TOYOTA 2000GT  
1967

1345cc, 65 horsepower engine, load capacity 500-850kg  
The HIACE DELIVERY VAN was designed and developed as a genuine all-weather cargo-passenger vehicle. By adopting a monocoque body structure, it made the floor low and enabled securing a wide loading space. Easy to get in and out, easy to load and unload cargo, while having sufficient functionality as a commercial vehicle, it's a new commercial vehicle with a passenger car mood, designed based on the spirit of respect for people. It demonstrated the foresight of TOYOTA's technical team in quickly adopting the van conversion of trucks that was trending worldwide.



HIACE DELIVERY VAN  
1967 (released October)

# MANGA UT



# SHUEISHA

100th



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 ©Masami Kurumada/SHUEISHA  
 ©Satoru Noda/SHUEISHA  
 ©Yasuhisa Hara/SHUEISHA  
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Masterpieces from *Weekly Shonen Jump* and *Weekly Young Jump*

## Manga & Anime

In 2026, Shueisha marks its centennial with an unprecedented collaboration: bringing the art of MANGA to UT. The inaugural collection showcases a stunning selection of artwork from iconic titles that have defined *Weekly Shonen Jump* and *Weekly Young Jump* across the decades.

In conversation with *Weekly Shonen Jump* Editor-in-Chief Yu Saito and *Weekly Young Jump* Editor-in-Chief Yoshikazu Masuzawa, we explore their editorial vision and what makes original MANGA art so uniquely compelling. Immerse yourself in the dynamic world of the original art through carefully selected scenes reproduced on T-shirts.

EDITORS TALK:

# BEHIND THE MANGA

From Japan to the World:  
Shueisha's MANGA Legacy

Established in 1926 as the entertainment magazine division of Shogakukan, Shueisha celebrates its centennial this year. Looking back at MANGA history over these 100 years: in 1955, *Ribon* was launched as a comprehensive magazine for young girls, sister publication to *Shojo Book*; in 1963, *Weekly Margaret* was created to inherit and expand upon *Shojo Book*. Following this, *Shonen Jump* launched in 1968, becoming *Weekly Shonen Jump* with its shift to weekly publication the following year. For nearly half a century since, Shueisha has produced numerous MANGA works and nurtured talented MANGA artists. Today, their comics are translated into languages worldwide, and in recent years, anime adaptations and international streaming of live-action productions have dramatically increased their visibility. MANGA has become one of Japan's representative forms of entertainment, beloved around the globe.

How *Weekly Shonen Jump* and *Weekly Young Jump* Create Hit MANGA

## Discovering New Talent and Reader-First Philosophy: The Keys to Innovation

**Q.** What are the differences and unique characteristics of *Weekly Shonen Jump* (hereafter "Jump") and *Weekly Young Jump* (hereafter "Young Jump")?

**Yu Saito (hereafter "Saito"):** Of course there's a difference in readership between shonen and seinen magazines, but fundamentally, we share the same goal of showing readers something new. For example, when *GANTZ* was serialized in *Young Jump*, I was a reader at the time, and I remember being shocked—thinking 'an incredible MANGA has begun!' Even looking at it now, I still feel it's innovative. Ultimately, I think MANGA exists in a world where newness is constantly demanded, so the pursuit of innovation is common to both magazines.

**Yoshikazu Masuzawa (hereafter "Masuzawa"):** To add to that—and this is a well-known story—*Jump* launched about 10 years after *Weekly Shonen Magazine* (published by Kodansha) and *Weekly Shonen Sunday* (published by Shogakukan), making it a latecomer among weekly shonen magazines. Because of this, artists who were already serializing elsewhere were reluctant to work with *Jump*, so we had no choice but to discover new talent. So, it's not that we deliberately adopted a "new talent first" philosophy from the start—it was born out of necessity, and that became our path to success. In contrast, *Young Jump* launched before *Young Magazine* (*Weekly Young Magazine* / Kodansha) and *Young Sunday* (*Weekly Young Sunday* / Shogakukan). I think we were also inspired by the emergence of other young adult MANGA magazines, but the reality was that readers who had been boys were growing up and becoming adults, and shonen MANGA alone

wasn't satisfying them anymore. They wanted to stretch a bit further, seeking more stimulating content involving love, sexuality, and violence. I believe the magazine was born from pursuing innovation to meet the expectations of this maturing readership.

**Q.** How have *Jump* and *Young Jump* evolved over time?

**Saito:** While times have certainly changed since our founding, the core purpose—whether working with established or new artists—remains the same: gaining popularity and meeting reader expectations. Of course, artists have various motivations for creating, but what seems common among successful creators is their dedication to being read by audiences. Therefore, our emphasis on creating new works with new artists hasn't really changed since our founding, and we have no intention of changing it going forward.

**Q.** What's the secret to continuously publishing fresh work?

**Masuzawa:** The other principle that always goes hand-in-hand with "discovering new talent" is what we call "survey supremacy." When I was doing informational interviews before joining the company, a senior editor told me that it didn't matter if you had a hit-making superstar—if the reader survey numbers were bad, the series would be axed immediately. But honestly, since I hadn't joined specifically to work in MANGA, I didn't really internalize what that meant. It wasn't until I was actually assigned to the MANGA editorial department that his words really sank in. For example, even after years of preparation, when a series finally launches and personally I'm thinking 'this is where it really begins,' if the reader survey results or first-volume sales are poor, it immediately becomes a candidate for cancellation. In other words, whether readers are enjoying it is everything.

That's precisely why we're able to constantly cycle in new work—the moment something ends, something fresh immediately takes its place."

## Forged by Two: How Artist and Editor Create Magic

**Q.** What's the secret to finding new talent?

**Saito:** For example, some editors prioritize dialogue while others focus on artwork, so we leave it to the individual editor's judgment. When an editor who's actually working with an artist on the ground believes they've found real talent, we trust that instinct. There's no formal selection criteria—our editorial philosophy is simple: trust the people on the front lines."

**Masuzawa:** In our serialization meetings, we review three chapters of storyboards before making a decision. The editor-in-chief makes the final call on whether to greenlight a series, but once it passes that gate, only the assigned editor knows what's happening week to week. As Saito mentioned, there's trust in the front lines, but there's also a practical reality—if the editor-in-chief tried to review every storyboard before publication, we'd never hit our deadlines. It's physically impossible. We do check for language issues and typos after the manuscript comes in, but when it comes to story and art, everything moves forward with a single "OK" from the assigned editor. And conversely, if that editor says "No," it goes back for revisions. In extreme cases, you have a teenage debut artist and a newly graduated editor, just the two of them, battling ideas back and forth—and that's what ends up in *Jump* or *Young Jump*. Whether a series succeeds or fails, whether it continues or gets cancelled—it all comes down to those two people in that room. The responsibility is enormous, but there's also a freedom and excitement in having no outside interference. Their passion goes straight onto the page and into the magazine. There's really no other entertainment medium quite like it.

**Saito:** The editor working directly with the artist knows the work best, so we trust their judgment. Think about films or animes—depending on the project, you might have hundreds or even thousands of people involved. But with MANGA, it's just the artist and their editor, and what those two create together can go straight to the public. That means the rough edges stay intact—the sharp, unfiltered individuality reaches readers exactly as intended. That's MANGA's real power. The more hands touch a

creative work, the more it tends to get smoothed out, homogenized. With us, if the artist and editor believe in something—no matter how unconventional or polarizing—we can publish it. That's our greatest advantage. Even as the industry evolves, keeping that individual creative vision front and center is essential to producing original work. If we want MANGA to compete with other forms of entertainment, we have to protect that system.

## A Tapestry of Styles: The Diverse Artists of One Magazine

**Q.** The first UT collaboration features works from various genres spanning from the 1970s to the present. What are your thoughts looking back at these works?

**Masuzawa:** For example, *Kochikame*, *Kinnikuman*, *Captain Tsubasa*, and *Saint Seiya* all ran simultaneously in *Jump*, literally competing in the weekly reader surveys. In *Young Jump* too, *GANTZ* and *Kingdom*, and then *Golden Kamuy* began right as it replaced *GANTZ*—these works competed for popularity while creating the magazine's history. Looking at these T-shirts lined up together from that perspective really gets me fired up.

**Saito:** The variety in art styles is so diverse, you'd really wonder if these all came from the same magazine. *Jump* will celebrate its 60th anniversary in 2028, and as an editor, when I reread something like *Kochikame*, I'm blown away by Osamu Akimoto's artistic skill and the power of his lines. As a reader, I wasn't very conscious of it, but the perspective of 'the appeal of line work' is something I discovered after becoming an editor. In *Jump*, where flashy battle manga tends to dominate, *Kochikame* never lost out in terms of artistic power either.

## The Unique Power of MANGA: Born from Time and Ink

**Q.** What makes original MANGA compelling compared to anime?

**Saito:** Most anime is in color, but MANGA creates through the contrast of black and white—it's a medium that must compete with color while working in monochrome. A while back, people said Japanese MANGA wouldn't spread globally because it was black and white, but I don't think that's true at all. For example, looking at the graphics in *Saint Seiya*, Masami Kurumada's screentone work is incredible. He's expressing golden armor with tone, and back then, everything was analog handwork—

applying tone, scraping it, adding white—all by hand. With digital, you can undo mistakes with a button, but analog was one-shot, so you can feel the artist's tension. I think all MANGA from the '70s and '80s was like that, so you can sense that era's atmosphere from the T-shirts.

**Masuzawa:** Of course MANGA is a commercial product, but unlike anime created by many hands, each single page drawn by a MANGA artist is truly a work of art by that individual artist.

**Q.** What should we look for in original MANGA artwork?

**Saito:** When you print on paper, even with the most advanced printing technology, the lines and tones inevitably blur a bit. So the original artwork is actually far crisper and more stunning than what people see in magazines or collected volumes—it's genuinely eye-opening. And with weekly magazines, producing 20 pages every week is incredibly demanding, but I think there's something uniquely appealing that emerges precisely because of those time constraints. You can feel the do-or-die momentum, the speed, the raw energy of work created under that pressure. That's what gives weekly MANGA its distinctive power. If these T-shirts can introduce people to the brilliance of the original artwork, that would make me really happy.



PROFILE  
Yu Saito

Illustration by Daisuke Ashihara

Born in 1982, joined Shueisha in 2005. After working in the *Weekly Shonen Jump* editorial department and Character Business division, he became editor-in-chief of *Weekly Shonen Jump* in June 2024. His career highlights include *Eyeshield 21*, *Gintama*, *Kuroko's Basketball*, *HUNTER×HUNTER*, *Nisekoi*, and *World Trigger*.



PROFILE  
Yoshikazu Masuzawa

Illustration by Kazumi Yamashita

Joined Shueisha in 1997 and has been dedicated to the young adult MANGA editorial department ever since. After serving as deputy editor-in-chief of *Weekly Young Jump* and *Grand Jump*, he became editor-in-chief of *Grand Jump* in 2017. Since 2021, he has served as editor-in-chief of *Weekly Young Jump* and concurrently holds the position of deputy head of the 4th Editorial Department (Young Adult Manga Group). His editorial credits include works by Hiroshi Motomiya, Norifusa Mita, Tomoko Ninomiya, Akiko Higashimura, Kazumi Yamashita, Koji Kojikura, Noboru Takahashi, and Tetsuya Tsutsui, among others.

# NOW AND THEN- MANGA T-SHIRTS CHRONICLE

Curated Selection by Era



## Jujutsu Kaisen

(Weekly Shonen Jump 2018-2024)

**Gege Akutami**

Curses. Bitterness, regret, humiliation... These ominous powers born from humanity's negative emotions lead people to death. When the seal on a powerful "cursed object" is broken, high school student Yuji Itadori enrolls at Tokyo Jujutsu High School, which trains jujutsu sorcerers who exorcise cursed spirits, and plunges into battle against curses alongside his classmates. A new frontier in dark fantasy battle from the singular talent Gege Akutami. With its breathless pacing and skillful story structure oscillating between despair and hope, it captured widespread attention. Adapted into a TV anime in 2020, followed by a blockbuster theatrical release in 2021, sparking a massive cultural phenomenon. The third season of the TV anime *Jujutsu Kaisen: The Culling Game Arc Part 1* begins airing in January 2026.

©Gege Akutami/SHUEISHA

## Golden Kamuy

(Weekly Young Jump 2014-2022)

**Satoru Noda**

Saichi Sugimoto, a former soldier famed as "Immortal Sugimoto" for his demon-like exploits in the Russo-Japanese War, seeks a fortune for a certain purpose and ventures into Hokkaido, once swept up in a gold rush. There, he discovers clues to a massive Ainu treasure! Standing in his way are the overwhelming forces of nature, vicious death-row inmates, and the mightiest military units. Along the way, he encounters an Ainu girl named Asirpa. This survival battle for gold, set in late Meiji-era Hokkaido and Sakhalin, features adventure, history, culture, and hunting cuisine. Following its TV anime adaptation, live-action drama series, and theatrical anime preview, the final chapter of the TV anime begins in January 2026, with the second live-action film scheduled for this March.

©Satoru Noda / SHUEISHA



## Kingdom

(Weekly Young Jump 2006-)

**Yasuhisa Hara**

Set in China's Spring and Autumn and Warring States period around 250 BCE. In this era of warfare spanning over 500 years, there was a young king aiming to unify China and a slave aspiring to become a great general. The dreams these two boys envisioned sweep up the fates of seven kingdoms and the lives of over 300 characters, extending toward a magnificent future no one yet knows. This blockbuster historical epic depicts the most ambitious war in history: the unification of China. Serialization began in *Young Jump* in January 2006, celebrating its 20th anniversary in January 2026. Winner of the 17th Tezuka Osamu Cultural Prize Manga Grand Prize in 2013. The TV anime has aired through its sixth series, with the fifth live-action film scheduled for summer 2026.

©Yasuhisa Hara/SHUEISHA

2000S-2010S-

# GANTZ

(Weekly Young Jump 2000-2013)

Hiroya Oku

This SF action series gained cult popularity through its original premise—people who should be dead are summoned by GANTZ and forced to fight “aliens”—and meticulous artwork incorporating 3DCG. Childhood friends Kei Kurono and Masaru Kato, hit by a subway train while on the platform, find themselves the next moment in a mysterious apartment room. Following orders from a black sphere in the room, they begin a mysterious battle without understanding the situation... Adapted into TV anime in 2004, a two-part live-action film in 2011, and the full-3DCG anime film GANTZ:O in 2016. Since 2020, a GANTZ series spin-off set in the Edo period, GANTZ: E has been serializing on the Young Jump+ app with Oku as original creator (art by Jin Kagetsu).

©Hiroya Oku/SHUEISHA



# 1990S-2000S



# HUNTER x HUNTER

(Weekly Shonen Jump 1998-)

Yoshihiro Togashi

Gon, a boy living on Whale Island, learns that his father, thought to be dead, is alive and working as an excellent Hunter. To become a Hunter like his father and to meet him, Gon's journey begins. Together with Leorio, Kurapika, and Killua, whom he met at the Hunter Exam, he breaks through one grueling challenge after another...! This epic adventure story, weaving human drama of friendship, betrayal, and revenge with love-hate sagas transcending species, depicts the deepening bonds among companions and their growth together, resonating with many young people. Adapted into TV anime in 1999 and 2011, it has passionate fans worldwide. Stage adaptations began in 2023.

©P1998-2026



## Saint Seiya

(Weekly Shonen Jump 1985-1990)

Masami Kurumada

Seiya, a boy raised in an orphanage, is taken in by the Kido Foundation, which runs a massive conglomerate, and sent to Greece. After receiving intense training in Greece, the grown Seiya obtains the Bronze Cloth and becomes a Saint. What awaited Seiya upon his return to Japan was the greatest battle royal among Saints. The series gained popularity for its constellation-themed Cloths (armor) and stories based on Greek mythology, becoming an iconic work of the 1980s. Adapted into TV anime in 1986, it was broadcast in over 80 countries including various European nations, garnering tremendous global response.

©Masami Kurumada/SHUEISHA

## Kochira Katsushika-ku Kameari Kōen-mae Hashutsujo

(Weekly Shonen Jump 1976-2016)

Osamu Akimoto

Beloved as "Kochikame", this is MANGA artist Osamu Akimoto's signature work. Set at the Kameari Park Police Box, it follows Kankichi Ryotsu (Ryo-san), an unconventional officer who loves making money, in slapstick comedy gag MANGA featuring heartwarming episodes with colorful characters. Serialized in *Weekly Shonen Jump* for 40 years without a single break, with volumes 1-201 published. Adapted into anime and film, it has been beloved across generations. Currently available for free daily streaming on Shueisha Online, one episode per day.

©OSAMU AKIMOTO, ATELIER BEEDAMA/SHUEISHA

## Yu Yu Hakusho

(Weekly Shonen Jump 1990-1994)

Yoshihiro Togashi

Yusuke Urameshi, a delinquent even teachers can't handle, dies in a traffic accident saving a child and becomes a ghost. Troubled by this unexpected death, Koenma, son of the Great King Enma, offers him trials to return to life, and he revives as a spirit detective. Together with his fighting friend Kuwabara and comrades Kurama and Hiei, whom he met through his missions, he confronts numerous powerful demons and solves case after case. Winner of the 39th Shogakukan Manga Award for the Shonen category in 1993. Adapted into TV anime, theatrical release, and stage productions, with a Netflix live-action-drama series in 2023.

©YoshihiroTogashi1990-1994

1970S-1980S-1990S

## Captain Tsubasa

(Weekly Shonen Jump 1981-)

Yoichi Takahashi

A coming-of-age story following protagonist Tsubasa Ozora as he devotes himself wholeheartedly to soccer, advancing through elementary and middle school, battling numerous rivals, and eventually spreading his wings to the world. Subsequently, through derivative series in *Weekly Young Jump*, *Grand Jump*, and *Captain Tsubasa Magazine*, the current latest work *Captain Tsubasa: Rising Sun FINALS* is now serializing in name (storyboard) format on the website *Captain Tsubasa WORLD*. It sparked a soccer boom in Japan and influenced many soccer players worldwide.

©Yoichi Takahashi

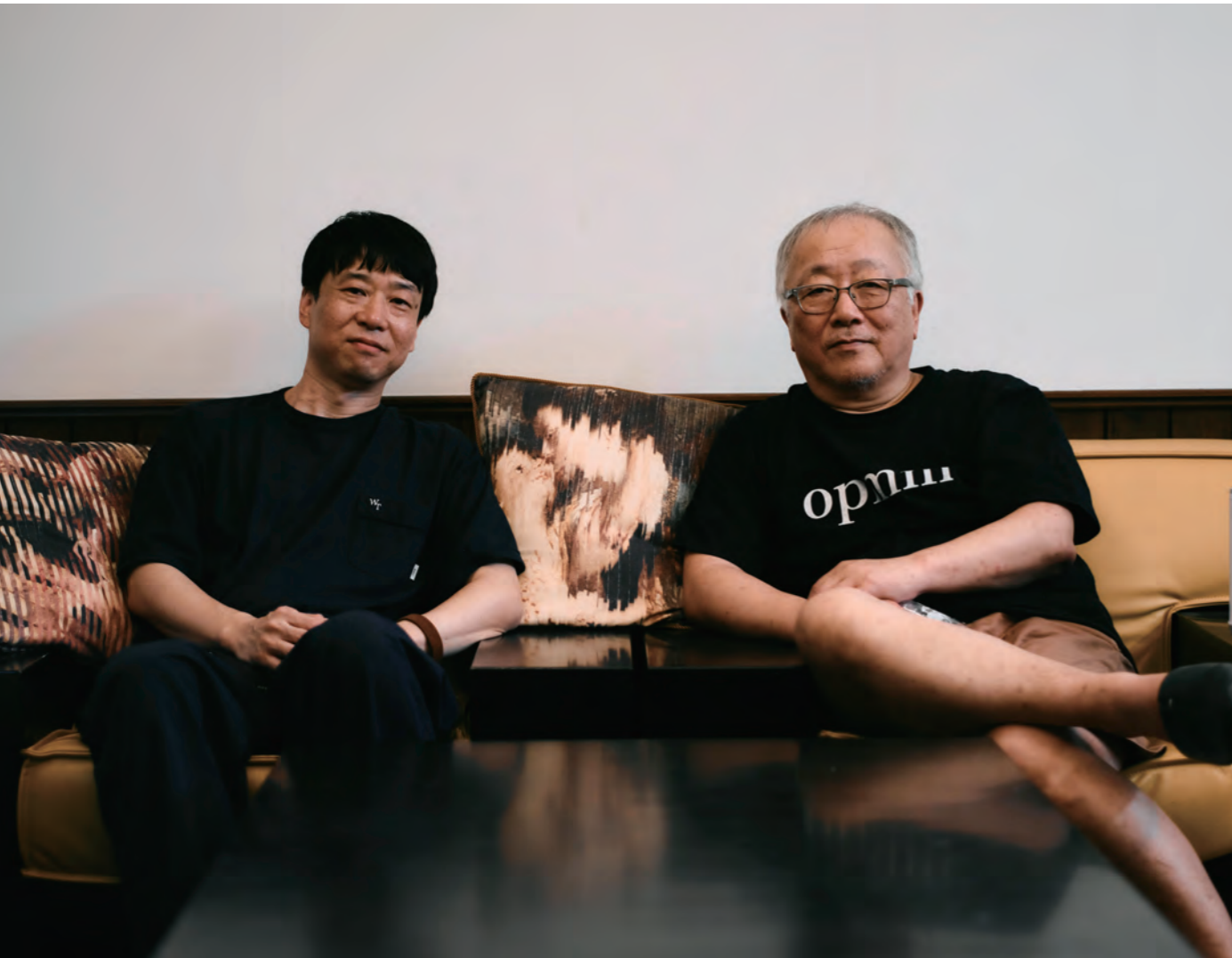
## Kinnikuman

(Weekly Shonen Jump 1979-1987,  
Weekly Playboy NEWS 2011-)

Yudetamago

The debut and signature work of Yudetamago. Though a Chojin (superhuman) from the planet Kinniku at the edge of the universe with abilities far superior to humans, Kinnikuman (real name: Suguru Kinniku) is a "useless Chojin." Through battles against numerous powerful enemies and friendships with comrades, the story depicts his growth into a true justice superhero. The sequel *Kinnikuman Nisei (Kinnikuman II)* ran from 1998 to 2011. In 2011, serialization of the original Kinnikuman resumed, currently continuing in *Weekly Playboy* and *Weekly Playboy NEWS*.

©Yudetamago/Shueisha



Shot at Otomo's home and studio, a space that feels like a secret hideout.

## Kosuke Kawamura Presents Talk on the Wild Side: Katsuhiro Otomo

### The Design Magic Kawamura Inherited from Otomo

Since creating the key visual for *Katsuhiro Otomo: GENGA* Exhibition in 2012, UT Creative Director Kosuke Kawamura has developed a close professional and personal relationship with legendary manga artist Katsuhiro Otomo. When they first met, Kawamura was still an unknown young creator. That he has since grown into an artist with global recognition may well be due to inheriting Otomo's creative spirit—an influence that has shaped countless creators across generations. Together, Kawamura looks back on the many works he has produced with Otomo, whom he regards as a spiritual mentor.

### New things are never understood right away

**Kosuke Kawamura (hereafter "KK")** Ever since I worked on the key visual for the *GENGA* Exhibition, we've collaborated on many projects. Back then, I was still unknown and had never handled a major job. I made a collage in my own style, and you accepted it as it was. Honestly, I was worried—is this really okay? But what you said to me then really stuck. You told me, "You made something new, so of course people won't understand it right away. Just wait about six months—it'll spread all over the world."

**Katsuhiro Otomo (hereafter "KO")** Well, in the end, it turned out your work was the right choice.

**KK** *INSIDE BABEL* in 2017—shown at the *Bruegel's Tower of Babel* exhibition—was probably the most challenging project I've ever done, but it was also a lot of fun. Otomo-san calculated everything, from the internal structure of the tower to the angle of the spiral staircase and even the position of the entrance (laughs).

**KO** That's why we decided to cut open the center of the tower to reveal the interior. I took my sketches and photographs of Bruegel's painting, chopped them up into tiny pieces, and had Kawamura paste everything together. So technically, it was a collage.

**KK** I cut everything down to 1-2 pixels, turning it into something like pixel art, and digitally recreated Bruegel's brushstrokes. In the end, it was about 25,000 layers (laughs). It felt less like making a collage and more like painting for the first time. What amazed me was how, when I was shading it digitally, you specified even the gradient values in percentages. Even though you don't usually draw digitally, when I followed your instructions, it was perfect. I kept thinking, what is going on inside your head? (laughs) And in the end, not a single one of Otomo-san's original lines remained—we erased everything. That decisiveness was incredible too.

### The Roots of Katsuhiro Otomo's Design

**KK** Speaking of Otomo-san, the T-shirts you design yourself are always great. The *MEMORIES* T-shirts from a while back, or the ones given as bonuses to buyers of your complete works—they're all really strong. When we made the *INSIDE BABEL* T-shirts together, I felt this especially, but your sense of layout is outstanding. And you're very particular about the body selection and sizing too. It feels like you're carefully calculating the overall balance of the object itself. You've also done book design, and honestly, most designers couldn't compete with you. I've always wanted to ask—do you use a different part of



Katsuhiro Otomo, *INSIDE BABEL* Digital Collage: Kosuke Kawamura (2017) © Katsuhiro Otomo /MASH · ROOM



Katsuhiro Otomo *GENGA* Exhibition, Main Visual Collage (2012) ©MASH-ROOM/ KODANSHA © Kosuke Kawamura

your brain when you're drawing versus when you're designing T-shirt?

**KO** I think my approach to design is heavily influenced by old rock albums.

**KK** Ah, that makes total sense.

**KO** Album covers were just so cool. I grew up constantly looking at rock records, buying them, living with them.

**KK** So the foundation of your T-shirts designs comes from the look and feel of rock Tee.

**KO** That's pretty much it. These days, music is mostly streamed, so people don't get to physically hold an album and look at the jacket anymore. That's a bit of a shame. The whole idea of "judging an album by its cover"—buying a record purely based on the artwork and then falling deep into the music—that kind of experience is disappearing. Young people have fewer chances to engage with design on their own terms. Of course, everyone still sees things made by others as they walk through the city—but that's just passing by, looking and moving on. If you don't consciously choose something, buy it yourself, touch it with your hands, and really look at it, design can't evolve very far.

### PROFILE

#### Katsuhiro Otomo

Manga artist and Film director. Born in Miyagi Prefecture in 1954. He made his professional debut in 1973 with *Gunshot*, published in a special issue of *Manga Action* (Futabasha). Among his many influential works are *Domu: A Child's Dream* and *AKIRA*. In 1988, Otomo directed the animated feature film *AKIRA*, which was released theatrically and went on to have a profound impact on the global development of manga and animation. Since the 1980s, Otomo has been a defining force in both manga and anime. Beginning in 2022, *Otomo The Complete Works*—a planned 42-volume series—is being published by Kodansha.





### Les Misérables

An Epic Musical About What It Means to Be Human

Based on Victor Hugo's sweeping novel, this monumental drama unfolds against the turmoil of 19th-century France. At its heart is Jean Valjean, a man seeking redemption, whose fate becomes entwined with the relentless inspector who hunts him, the desperate poor struggling to survive, and young idealists dreaming of revolution. Performed entirely in song—often described as “operatic”—*Les Misérables* has played continuously in London's West End since its 1985 premiere, making it the longest-running musical in the city's history.



### Cats

Feline Phenomenon

Adapted from T.S. Eliot's *Old Possum's Book of Practical Cats*, this record-breaking musical comes together in a sparkling fusion of music, dance and verse. On just one special night of the year, all Jellicle cats meet at the Jellicle Ball where Old Deuteronomy, their wise and benevolent leader, makes the Jellicle choice and announces which of them will go up to The Heaviside Layer and be reborn into a whole new Jellicle life. *Cats*, one of the longest-running shows in West End and Broadway history, received its world premiere at the New London Theatre in 1981 where it played for 21 record-breaking years and almost 9,000 performances. The magnificent score includes one of the most treasured songs in musical theatre - “Memory”, which has been recorded by over 150 artists.

## Music & Movie

# Musical Icons

## Into the World of Classic Musicals

Musical theater captivates audiences by weaving together song, drama, and dance into a single immersive experience. Among the most beloved productions, *Les Misérables*, *Cats*, *The Phantom of the Opera*, and *Wicked* have enjoyed decades-long runs worldwide, enchanting generation after generation. Now, for the first time, UT brings these iconic productions to life from stage to shelf, delivering the magic of four legendary shows.



## The Phantom of the Opera

### The World's Most Enduring Love Story

Inspired by Gaston Leroux's 1910 novel, *Le Fantôme de l'Opéra*, Andrew Lloyd Webber's *Phantom of the Opera* tells the story of a mysterious masked figure who lurks beneath the Paris Opera House, exercising a reign of terror over all who inhabit it. He falls madly in love with a young soprano, Christine Daaé, and devotes himself to nurturing her extraordinary talents, employing all of the devious methods at his command. Since 1986, it has played to over 160 million people in 205 cities, 58 territories and 23 languages. Andrew Lloyd Webber's romantic, haunting and soaring score includes "The Music of the Night", "All I Ask of You", "Wishing You Were Somehow Here Again", "Masquerade" and the iconic title song. In 2026 we celebrate 40 years of *The Phantom of the Opera*.

**His Majesty's Theatre** Located on London's Haymarket, His Majesty's Theatre opened in 1705, making it one of the city's oldest playhouses. Known as The Queen's Theatre, the first theatre on this site was built by John Vanbrugh and named by permission of Queen Anne. The theatre has since been rebuilt three times and has changed its name in line with each reigning British monarch. The current building, designed by Charles J. Phipps and built in 1897, was named Her Majesty's Theatre for Queen Victoria. Upon the ascension of Edward VII, with permission from the King, the name was changed to His Majesty's Theatre, and at the start of Her Late Majesty Queen Elizabeth II's reign, after the same permission was granted, the theatre's name changed again. In 2023, it was renamed again following the coronation of His Majesty King Charles III. Inside, red velvet carpets and seats complement ornate ceiling and wall decorations—a lavish interior that takes your breath away. *Andrew Lloyd Webber's Phantom of the Opera* has been performed here continuously since 1986.

Address: 57 Haymarket, London SW1Y 4QL, United Kingdom HP: <https://lwtheatres.co.uk/>



With thanks to LW Theatres



## Wicked

### Finding the Courage to Stay True to Yourself

Long before Dorothy arrived, there was another story. *Wicked* reimagines *The Wizard of Oz* through the unlikely friendship between Elphaba—a green-skinned outcast destined to become the Wicked Witch of the West—and Glinda, the golden girl who will one day be known as Glinda the Good. Filled with dazzling spectacle and the deepest of emotions, the musical challenges our notions of good and evil, drawing power from Elphaba's defiant stand against prejudice and oppression. Her anthem, "Defying Gravity" is pure theatrical adrenaline—a soaring declaration of self that leaves audiences breathless. A worldwide phenomenon, the show has since been adapted into two acclaimed films: *Wicked* and *Wicked: For Good*.

### The Boundless World of Musical Theater

Musical theater weaves music, drama, and dance into a singular art form. At times, it incorporates acrobatics, action, or illusion, conjuring worlds that defy imagination. From lavish historical epics to high-tech spectacles to stripped-down, artistically daring works, the range is extraordinary. The moment you take your seat, you're transported across time and space. At the heart of it all are the songs. Through music, the emotions of the characters are conveyed directly. Long after the curtain falls, melodies stay with you—don't be surprised if you catch

yourself humming on the way home. The greatest shows reveal something new with every viewing, pulling you back again and again. That magnetic quality is what defines the classics that run for decades. Many musicals also engage with real events, historical figures, and urgent social questions—fulfilling Shakespeare's vision of theater as a mirror held up to society. From uplifting fantasy and romance to tear-inducing tragedy and tense, socially conscious works, musical theater offers a remarkable depth well worth experiencing.



The  
Louvre

Museum

Martin Parr

### A Tour of The Louvre with Martin Parr

We remember and celebrate the legendary photographer Martin Parr, who sadly died last December, following the completion of this unique collaboration. Martin spoke to us about his work and experience shooting at the Louvre for this remarkable project. His iconic images, known for their wit and insight, will continue to inspire and delight audiences worldwide for generations to come.

**Q. Thank you so much for taking the time today. I'd love to begin with the UT x Louvre project. What was the experience like?**

It was very good. The main thing was that there were no crowds. I've photographed the Louvre before when it was completely packed, so having the place empty felt amazing. We could walk anywhere with the models, take our time, and it all felt very easy and enjoyable.

**Q. Did working in an empty museum feel very different from your usual approach, your documentary photography?**

Yes, very different. If I were photographing for myself, I'd want all the people in the frame, because that's what I'm usually interested in. But here the point was the special access—no people at all. Then you have to find the balance between the models and the space, between the clothes and the artwork, in a way that still feels dynamic. After fifty-plus years of photographing, those decisions happen quite naturally.

**Q. You photographed in front of the *Mona Lisa* just as you did in your earlier work. Was that intentional?**

Well, if you're in the *Mona Lisa* room, that's what you do. You take photographs of the painting, and I photograph the people in front of it. It's almost inevitable.

**Q. How do you feel about the final images and the idea that they'll be printed on T-shirts?**

I'm happy with them. And I like the idea of my photos being on T-shirts. Why not? I've said before that I'm a very promiscuous photographer. I enjoy my images being

on anything: postcards, jigsaws, museum walls, and now clothing. If I saw someone wearing one on the street, I'd probably walk up and say, "I took that."

**Q. Smartphones have changed how people behave. Has that changed your interest in photographing them?**

Smartphones have changed everything. I've done a whole book on people using their phones, taking selfies. I take advantage of everything that's going on.

I don't worry about whether someone is an amateur or a professional when it comes to photographs. I just look at whether a picture is good. Instagram, for example, is a very useful place to see new talent.

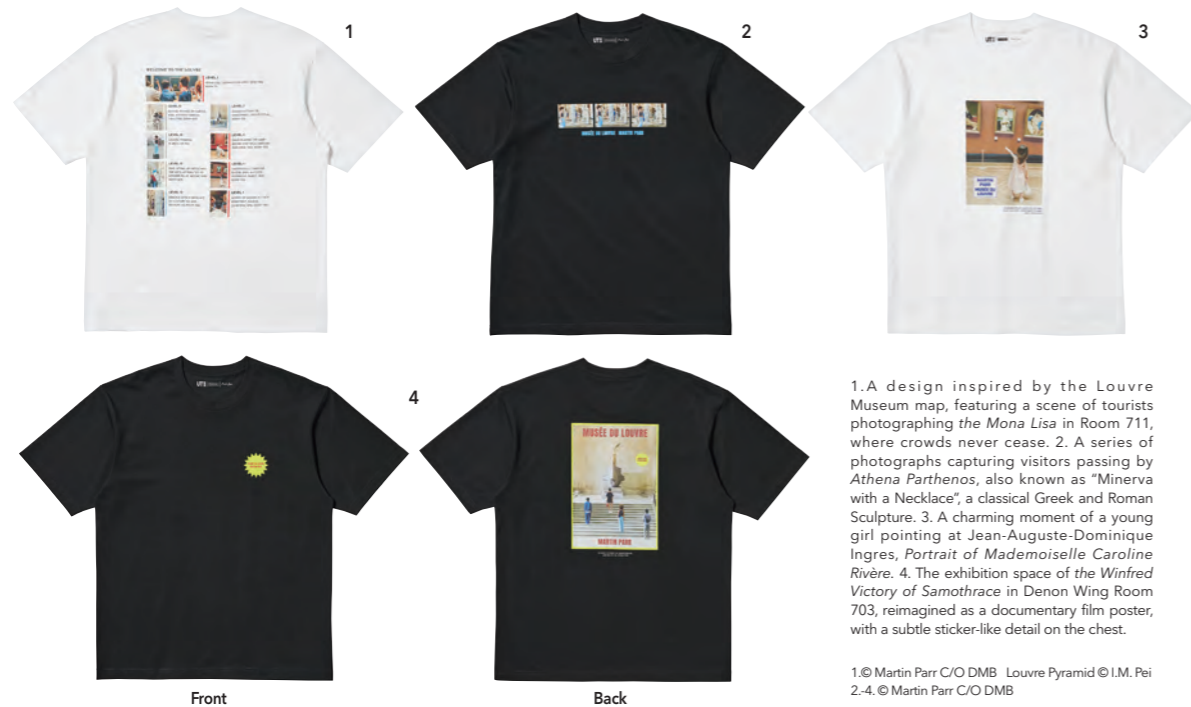
**Q. How do you define a "good picture"?**

I can't really define it. If I knew how to describe what a good picture is, I would have stopped being a photographer many years ago. My process is simple: I shoot, I edit, I print about 10% of the images in 20cm x 30cm, and from those prints I edit again. If I get around ten really good pictures in a year, that's a lot.

**Q. You have mentioned that photography feels like therapy for you. What do you mean by that?**

I have a strange relationship with my country, England. I love it and hate it at the same time, and photography gives me a chance to explore that contradiction. Some parts of the country trouble me, especially the political side. But there are also things I genuinely enjoy, like having a cup of tea, going to an agricultural show, or being by the seaside. These contradictions are hard to put into words.

"If I get around ten really good pictures in a year, that's a lot."



1. A design inspired by the Louvre Museum map, featuring a scene of tourists photographing the *Mona Lisa* in Room 711, where crowds never cease. 2. A series of photographs capturing visitors passing by *Athena Parthenos*, also known as "Minerva with a Necklace", a classical Greek and Roman Sculpture. 3. A charming moment of a young girl pointing at Jean-Auguste-Dominique Ingres, *Portrait of Mademoiselle Caroline Rivère*. 4. The exhibition space of the *Winfred Victory of Samothrace* in Denon Wing Room 703, reimagined as a documentary film poster, with a subtle sticker-like detail on the chest.

1. © Martin Parr C/O DMB Louvre Pyramid © I.M. Pei  
2-4. © Martin Parr C/O DMB



They work better in photographs. I am a photographer, not a writer.

**Q. How do you think about your responsibility as a photographer, especially in terms of recording the world and maintaining that archive?**

I do feel a responsibility. There is so much in the world I haven't photographed, and I know I can't cover everything, but I keep going because I want to record what I can.

Over the years I have built up a large archive, around 56,000 photos, and now every image is keyworded and organised so it can be searched. It is important to me that the work is kept in a way that people can look at it in the future, which is why we have the Martin Parr Foundation in Bristol.

**Q. You mentor younger photographers through your foundation. What advice do you give?**

Photography is hard. People think it's easy, but it takes a lot of work to find your own voice. Most people don't work hard enough. You have to be obsessed and keep going out. When I mentor, I ask photographers which picture in their folio is the most interesting, and why. That tells you a lot about how they think. And when someone has done a lot of work, you can see it.

**Q. This spring, you photographed Kyoto during cherry blossom season for KYOTOGRAPHIE. What was that like?**

It was great. The cherry blossom madness in Japan is something I've always found fascinating. This year we had perfect weather, and the crowds were huge. You

could barely move. That kind of chaos is very good for taking pictures. And the exhibition itself was fun because both *KYOTOGRAPHIE* visitors and general tourists wandered in.

**Q. Will you wear the UT T-shirts yourself?**

Very possibly. I hope they send me some extra-large ones.



Rest in Peace, Martin Parr.  
A true legend who captured the world with vivid color and playful wit. We are deeply saddened to lose such a talented photographer and a warm soul. Our thoughts are with his loved ones. Thank you, Martin.

Martin Parr, Martin Parr Foundation, Bristol, England, 2025  
© Martin Parr Foundation

“When someone has done a lot of work,  
you can see it.”



# Notes on Martin Parr

## Martin Parr Foundation

The Martin Parr Foundation is a charitable organization dedicated to supporting emerging, established, and overlooked photographers whose work focuses on Britain and Ireland. Its mission is to preserve significant photographic works while fostering engagement with photography as a vital cultural practice.

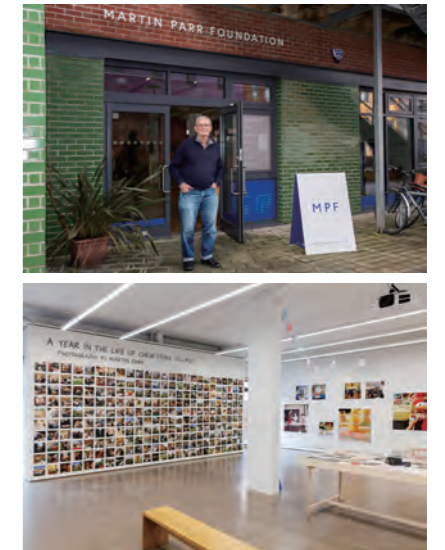
Opened in Bristol in 2017, the Foundation houses a growing collection of photographic material, including prints, book dummies, portfolios, and major archives such as those of David Hurn, Val Williams, and Chris Killip. These collections are preserved as a long-term resource for viewing and research, ensuring their accessibility for future generations.

The Foundation presents a regular program of free exhibitions, alongside talks and workshops, and seeks to reflect the diversity of British and Irish culture through its activities. It also maintains a specialist photobook library. Membership supports the Foundation's work while offering priority access to its facilities and programs.

The gallery is open to the public from Thursday to Sunday, 10:00 am to 5:00 pm, and welcomes visitors by appointment at other times.

address: 316 Paintworks, Bristol BS4 3AR, United Kingdom  
HP: <https://martinparrfoundation.org/>

(above) Martin Parr, Martin Parr Foundation, Bristol, England, 2025  
© Martin Parr Foundation  
(below) Install shots of the Martin Parr exhibition *Chew Stoke*, Martin Parr Foundation, Bristol, England, 2023  
© Martin Parr Foundation



## KYOTOGRAPHIE 2025

*KYOTOGRAPHIE* International Photography Festival is an annual, city-wide photography event held in Kyoto each spring, presenting the work of Japanese and international artists across historic, cultural, and contemporary sites throughout the city. The 13th edition, titled *humanity*, was held from April 12 to May 11, 2025, and featured work by 14 artists and artist groups from around the world, exploring diverse dimensions of human experience through photography.

Among the participating artists was Martin Parr, whose exhibition was staged at *TIME'S*, a landmark building designed by architect Tadao Ando in one of Kyoto's busiest tourist areas. His presentation brought together large-scale prints from his long-standing *Small World* series with a slideshow of newly produced photographs taken in Kyoto during the cherry blossom season, offering a pointed yet humorous view of mass tourism. In the interview, Parr reflected on his time in the city, noting that he was able to meet and interact with many local photography enthusiasts, an experience he described as deeply enjoyable.



(above) *The Golden Pavilion Temple*, Kyoto, Japan, 1993  
© Martin Parr / Magnum Photos  
(below) *Cherry Blossom*, Kyoto, Japan, 2025  
© Martin Parr / Magnum Photos

### PROFILE

#### Martin Parr

Born in Epsom, Surrey in 1952, he developed a photographic practice defined by saturated color and a sharply ironic view of social life. Parr became a full member of Magnum Photos in 1994 and served as its president from 2013 to 2017. His work explored themes of leisure, consumption, and social behavior, and was shown in major institutions worldwide. A prolific photographer, he published over 140 photobooks and edited more than 30. He received numerous awards, including a CBE in 2021. In 2017, he opened the Martin Parr Foundation in Bristol. Parr died in Bristol in December 2025, widely mourned.



# Elliott Art & Design Erwitt

## Finding Humor in the Everyday

Magnum Photos photographer Elliott Erwitt earned the nickname "Erwitt the Wit" for his clever, humorous approach to photography. His black-and-white snapshots of ordinary moments and subjects have left an indelible mark on our collective memory. Experience Erwitt's signature wit through the UT collection.

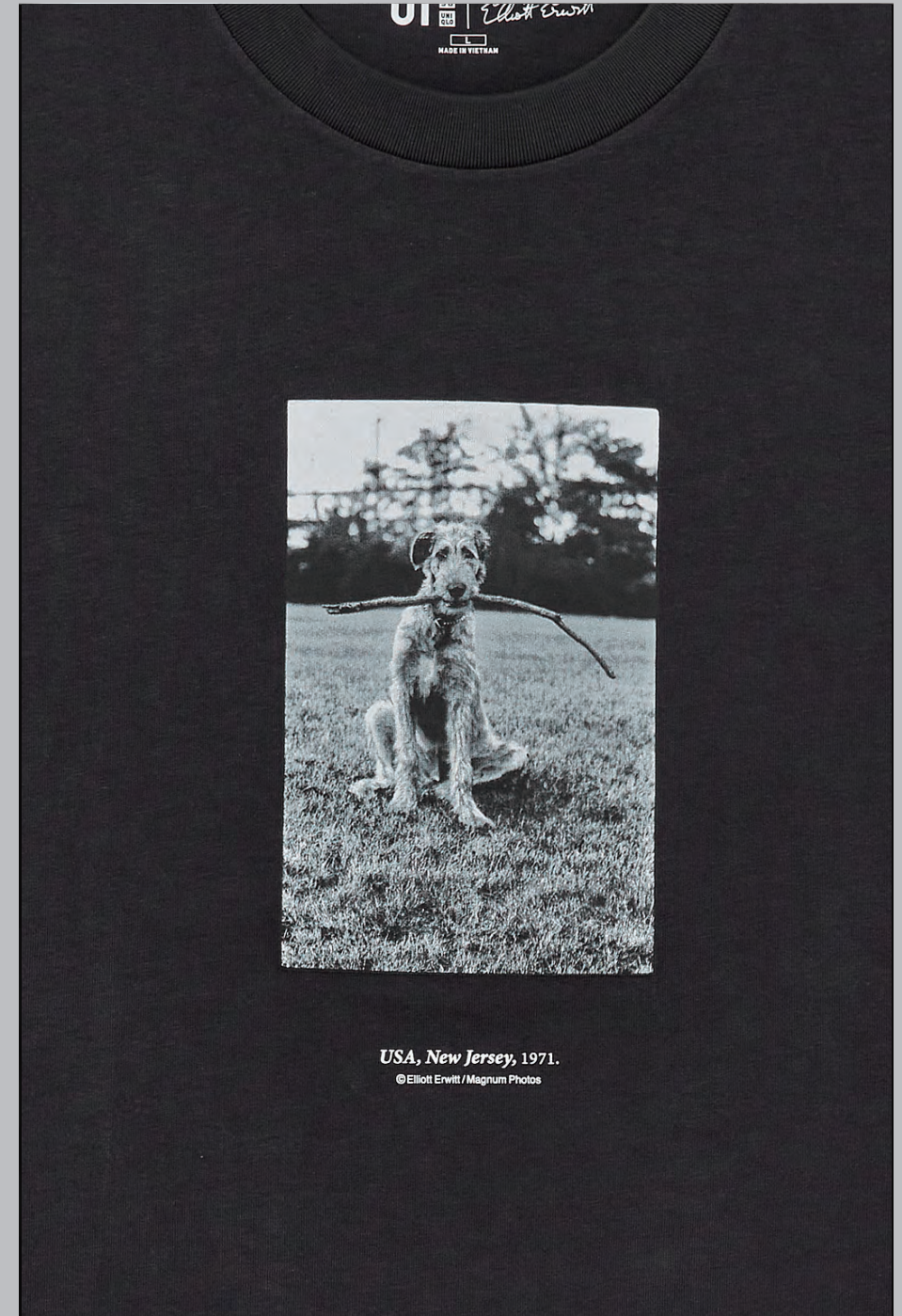
Elliott Erwitt, one of the 20th century's most celebrated photographers, was born in Paris in 1928 to Russian immigrant parents. Fleeing the upheaval of pre-war Europe, his family settled in Los Angeles when he was around 11. During his Hollywood high school years, Erwitt developed an interest in photography and worked at a photo lab processing publicity stills to support himself. After moving to New York and launching his professional career, he caught the attention of photography luminaries like Edward Steichen. But it was his meeting with Robert Capa, a Magnum Photos co-founder, that would prove most pivotal to his career.

Founded in 1947, Magnum Photos was a groundbreaking photographers' cooperative that championed creative freedom and photographers' copyright ownership. Erwitt became a full member in 1953 at age 25, sponsored by Capa himself. Over the following decades, he worked across photojournalism, advertising, and editorial photography,

creating numerous iconic images that captured the spirit of their times.

Erwitt's signature style can be summed up in two words: wit and humor. His photographs are filled with visual puns—people maintaining straight faces in absurd situations, humans and animals bearing uncanny resemblances. What's particularly noteworthy is his ability to bring this distinctive perspective to everyday scenes and subjects. His lifelong documentation of dogs stands as the prime example. Whether appearing philosophically contemplative or charmingly oblivious, his canine subjects display as much personality as any human.

In the introduction to his 1988 collection *Personal Exposures*, Erwitt wrote: "Making people laugh is one of the great human achievements." The true magic of his work lies in how this humor reveals deeper truths about the human condition.



USA, New Jersey, 1971.  
© Elliott Erwitt / Magnum Photos

### USA, New York, 1974.

Perhaps the most iconic of Erwitt's dog photographs, this image was originally commissioned as a shoe advertisement. A Chihuahua and a Great Dane (front paws only) bracket a pair of boots. At their eye level, the dogs draw the viewer's attention downward far more effectively than any human model could. (left-hand page)

### USA, New Jersey, 1971.

The Irish Wolfhound—the tallest of all dog breeds, averaging around 90 centimeters—is known for its loyalty, which makes its tragically short lifespan all the more heartbreaking for owners, as Erwitt observed. This shot captures the dog returning with a stick in its mouth.



**Elliott Ervitt, 1982.**

Self-portraits using one's shadow as the subject are a photographer's staple—a way to be both anonymous and present. But considering this was shot when Ervitt was in his mid-50s, exploring more personal and experimental work, it reveals a more introspective side of the artist.

**FRANCE, Paris, 1989.**

Widely known as "Umbrella Jump," this image appeared in the photo book *Paris*, published for the Eiffel Tower's centennial. The masterful composition, with each element in perfect harmony, is a clear homage to Henri Cartier-Bresson, the photographer who most influenced Ervitt's work.



*Elliott Ervitt*

**PROFILE**  
**Elliott Ervitt**

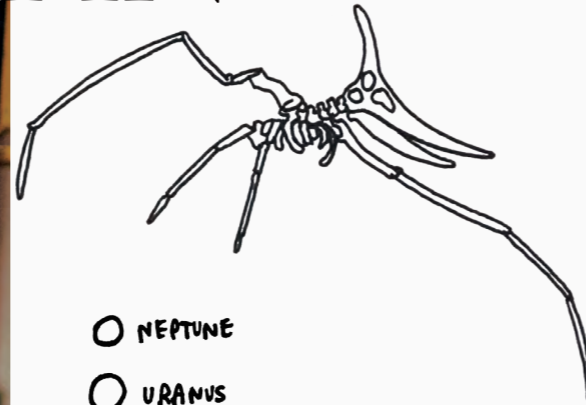
Born in Paris in 1928, Ervitt immigrated to America at age 11 and studied photography and film at Los Angeles City College. In 1953, at just 25, he became a full Magnum Photos member on Robert Capa's recommendation, later serving three terms as president beginning in 1966. Over a 70-year career, he produced countless photographs marked by warmth and wit. He died at his Manhattan home in November 2023 at age 95. Notable publications include *Son of Bitch* among others.

# JASON POLAN



## Making the Ordinary Extraordinary

For more than a decade, Jason Polan sketched New Yorkers wherever he found them—on street corners, in cafes, riding the subway. His work radiates childlike wonder and warmth, reminding us that the everyday is extraordinary. Jason's real gift? Showing us that life itself is art, and anyone can be an artist. Pull on one of his joyful designs and see the world differently today.



○ NEPTUNE

○ URANUS

○ SATURN

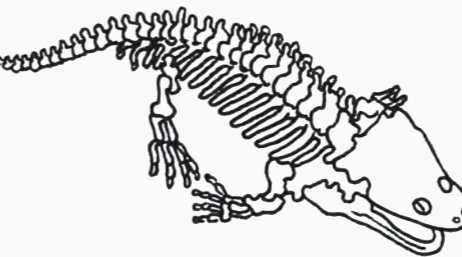
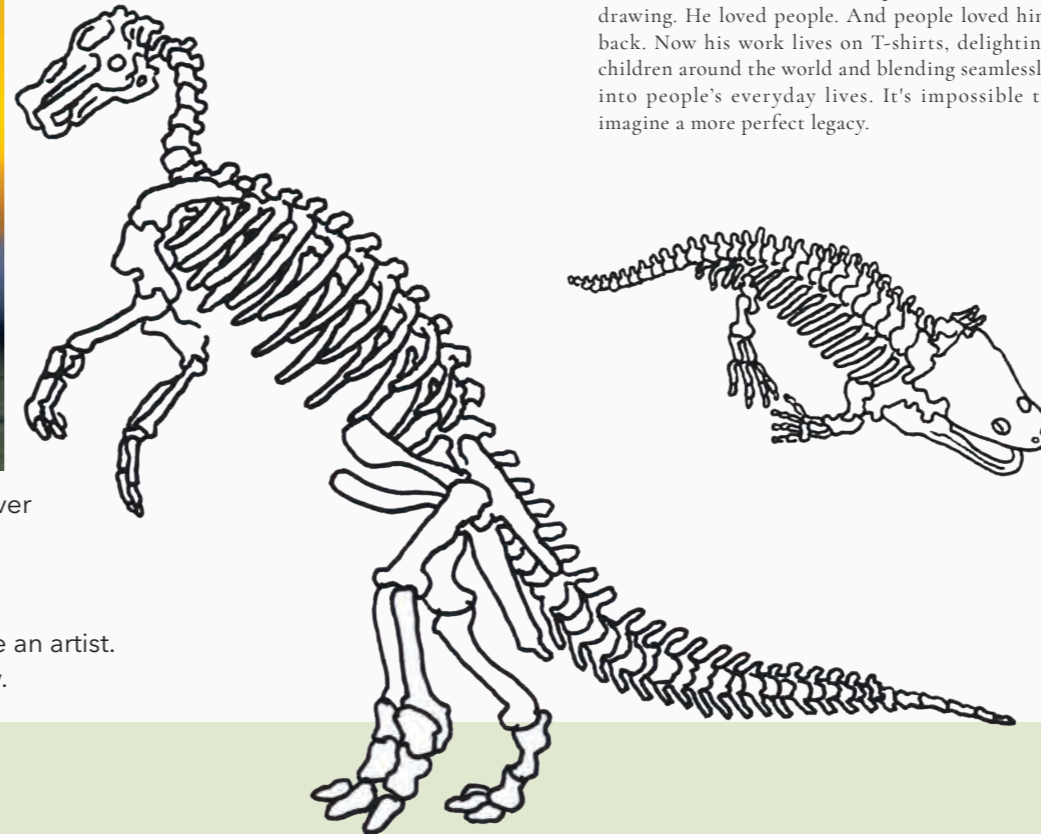
○ JUPITER

○ MARS

○ EARTH

○ VENUS

○ MERCURY



The street corner you pass every day. The strangers brushing by on the sidewalk. We barely register these moments, but they're all precious—full of wonder if you know how to look. Jason Polan was an artist who taught us to see.

"Draw every person in New York." Armed with a Strathmore sketchbook and this wildly ambitious goal, Jason set up shop everywhere—street corners, subway platforms, museums, restaurants—and drew. The project, "Every Person in New York," became his defining work, as celebrated as his quixotic attempt to sketch MoMA's entire permanent collection. His warm, economical lines captured the full spectrum of city life: a man on a bench, a woman eating a cookie, a kid lost in a Rubik's Cube, taxi drivers, postal workers, celebrities. More than 30,000 people in all. A staggering number, though surely only a fraction of what it would have become had he lived longer. You might have been one of them. You might still be there, somewhere in those pages. Published on his blog, in newspapers, and in books, the drawings earned critical acclaim while delighting children in equal measure.

Through Jason's eyes, New York glows with affection. His belief in art for everyone comes through clearest in the Taco Bell Drawing Club—a weekly open house where anyone could show up at the fast-food chain and draw together. No prerequisites, no intimidation. His three collaborations with UNIQLO brought the same spirit, with drawing events and workshops for kids at stores worldwide. Everything pointed to one truth: Jason made art without pretense. He loved drawing. He loved people. And people loved him back. Now his work lives on T-shirts, delighting children around the world and blending seamlessly into people's everyday lives. It's impossible to imagine a more perfect legacy.



### Dinosaur

"Dinosaur" might be one word, but there are countless species—and each skeleton is wildly different. So much to discover! The more you look, the more fun you have.



### Space

Jason never lost his childlike spirit, and it shows in every illustration. This piece reminds us that we can say "I want to be an astronaut!" at any age—and mean it.

### PROFILE Jason Polan

Born in Michigan in 1982, Polan studied art and design at the University of Michigan before making New York City his home and canvas. Best known for his ambitious "Every Person in New York" project, he contributed illustrations to *The New York Times*, *The New Yorker*, and *Esquire*. He died in 2020 at the age of 37.

# MAGIC FOR ALL ICONS

Your Favorite Characters, All in One Place!

Since 2015, UNIQLO's MAGIC FOR ALL project has brought diverse collections to people worldwide in collaboration with The Walt Disney Company. Wear UT and connect with your favorite characters from Disney, Pixar, Marvel, and Star Wars™.



## Where Magic Meets Happiness

©Disney  
Disney characters have captured hearts around the world for generations with their charming designs and unforgettable stories. This collection features the timeless design of Disney's Mickey Mouse in his classic, iconic pose and eye-catching artwork of Disney's Donald Duck that captures his feisty personality. It's wonderful that these can be enjoyed as parent-child pairs. The collection also includes Disney's Stitch, the adorable alien troublemaker from 2002's *Lilo & Stitch*. These playful characters radiate Disney's signature charm and bring joy and excitement to wearers and everyone they meet. With a touch of Disney magic, every day becomes a little more extraordinary.

## What is MAGIC FOR ALL?

A project that brings dreams and surprises to people around the world through clothing.

MAGIC FOR ALL is a visionary project that combines the world of dreams and the magic from Disney, the action of Marvel, the adventure of *Star Wars*™, the creativity of Pixar, with UNIQLO's LifeWear. Launched in 2015, MAGIC FOR ALL has offered unique events and exciting experiences to fans around the world.



## PIXAR

### Creativity for Every Day

©Disney/Pixar  
Pixar Animation Studios has been creating incredible animated films for years. What makes them special isn't just the groundbreaking animation—it's the unforgettable characters and wildly imaginative stories that hook audiences of all ages. This UT collection brings together some of Disney and Pixar's biggest stars: the iconic duo Woody and Buzz Lightyear, the deceptively cuddly Lotso from *Toy Story*, and Lightning McQueen—the hotshot race car from *Cars*. The graphics highlight what Pixar does best.



### The Ultimate Super Heroes in Action

©2026 MARVEL  
Marvel Comics launched in 1939, and over the course of the past 85 years, Marvel has expanded to also include Marvel Studios and the Marvel Cinematic Universe. Marvel has created iconic Super Heroes that capture different eras and it has been a pop culture mainstay for decades. This collection is inspired by characters including Iron Man, with comic art graphics that pay tribute to Marvel's comic book origins, plus logo details on the chest pocket. Additionally, the men's and kids' lines both feature bold Spider-Man back prints—the high schooler with amazing spider powers.



### An Epic Saga Across the Galaxy

© & ™ Lucasfilm Ltd.  
*Star Wars*™ debuted in 1977 with *Episode IV: A New Hope* and has been through time ever since, telling the epic story of fan-favorite characters from a galaxy far, far away. This collection features some of the most iconic characters from the films—black tees showcase Darth Vader, the menacing Dark Lord of the Sith, while white tees have R2-D2 and C-3PO on the chest pocket for the men's collection. Kids' sizes feature the droids and Darth Vader on the back.

# 2026 Spring & Summer Collection

## UT Price list

**P14 Ukiyo-e Blue & Ukiyo-e Animals**  
Men

**P22 TOYOTA**  
Men

**P26 MANGA UT SHUEISHA 100th**  
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Men

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Kids

**P58 MAGIC FOR ALL ICONS**  
Men  
Kids

**Cover**  
**MANGA UT SHUEISHA 100th**  
Men

**Back Cover**  
**MAGIC FOR ALL ICONS**  
Men



UT magazine,  
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For details on the items featured in the magazine, please visit the UT magazine website. All listed prices are current as of March, 2026, and include sales tax. Prices may vary. Actual colors may be different from the printed images shown. Some items might be limited to certain stores or countries of sale or may be sold out. Unauthorized copying, scanning, or digitalization of this book is prohibited, except in cases approved by the Copyright Act. March 2026 First Printing Published by UNIQLO CO., LTD.