

SHOJO MANGA INFINITY

Moto Hagio, Ryoko Yamagishi and Waki Yamato

A Major Exhibition Tracing the Expanding Possibilities of Shoyo Manga

The National Art Center, Tokyo | October 28, 2026 – February 8, 2027

萩尾望都×山岸涼子×大和和紀三人展

Shoyo Manga Infinity:
Moto Hagio, Ryoko Yamagishi, and Waki Yamato

2026.10.28 [水] 国立新美術館 企画展示室2E [東京・六本木]
~2027.2.8 [月]

開館時間 10:00~18:00 毎週金・土曜日18:00まで *入場は開館の30分前まで
休館日 水曜日 11.4(水)、年々輪12.28(月)~2027.1.5(火) *ただし、11.3(火・祝)、12.8(火)は開館
企画:国立新美術館 共催:毎日新聞社 特別協力:上ノ宮、講談社、小学館 協力:ソニー・ミュージックエンタテインメント 企画制作/制作:株式会社アミューズ

新
THE NATIONAL ART CENTER
TOKYO
国立新美術館



少女漫画∞インフィニティ

Period: 2026.10.28 (Wed.) – 2027.2.8 (Mon.) Venue: The National Art Center, Tokyo / Special Exhibition Gallery 2E
Closed: Tuesdays, November 4 (Wed.), December 26 (Mon.), 2026 to January 5 (Tue.), 2027 *Open on November 5 (Tue.), December 5 (Tue.)
Opening hours: 10:00–18:00 (10:00–20:00 on Fridays and Saturdays) *Last admission 30 minutes before closing

OVERVIEW

To commemorate the 20th anniversary of the National Art Center, Tokyo's opening, a three-person exhibition will showcase the careers of three giants of *shojo* (girls') manga: Moto Hagio, Ryoko Yamagishi, and Waki Yamato.

Hagio, Yamagishi, and Yamato all debuted as manga artists in the late 1960s and went on to be central figures in the 1970s "golden age of *shojo* manga," when the genre greatly expanded its creative possibilities. They have continued to publish actively up to the present day, making them witnesses to a history era of artistic diversity and innovation.

This exhibition retraces their creative paths through original drawings from their best-known works and valuable archival materials, while also exploring their respective careers and sources of inspiration.

OUTLINE

Title	Shojo Manga Infinity: Moto Hagio, Ryoko Yamagishi and Waki Yamato
Period	October 28 (Wed), 2026 – February 8 (Mon), 2027 [First term] October 28 (Wed), 2026 – December 14 (Mon), 2026 [Second term] December 16 (Wed), 2026 – February 8 (Mon), 2027 *The color works will be rotated during the exhibition._ Closed: Tuesdays, November 4 (Wed.), December 28 (Mon.), 2026 to January 5 (Tue.), 2027 *Open on November 3 (Tue.), December 8 (Tue.)
Venue	The National Art Center, Tokyo, Special Exhibition Gallery 2E 7-22-2 Roppongi, Minato-ku, Tokyo
Artists	Moto Hagio, Ryoko Yamagishi, Waki Yamato
Organized by	The National Art Center, Tokyo
Co-presented by	The Mainichi Newspapers
With the special cooperation of	UWANOSORA Co., Ltd.; Kodansha Ltd.; SHOGAKUKAN Inc.
With the cooperation of	Sony Music Entertainment (Japan) Inc.
Works	More than 800 original monochrome and color artworks are scheduled to be exhibited
Significance	The first large-scale shojo manga exhibition at a national museum in Japan

Official exhibition website: www.shojomanga.jp

The National Art Center, Tokyo website: www.nact.jp

General inquiries: (+81) 47 316 2772 (Hello Dial)

Admission (tax included)

Adults	[Advance] 2,000yen [General] 2,200yen
College students	[Advance] 800yen [General] 1,000yen
High school students	[Advance] 300yen [General] 500yen

Online Ticket Sales

<https://www.e-tix.jp/shojomanga/en/>

EXHIBITION HIGHLIGHTS

Surveying the “Infinity” of Shojo Manga

This exhibition, centered on the work of Hagio, Yamagishi, and Yamato, explores the rich worlds opened up by the expressive language of *shojo* manga. *Shojo* manga has cultivated a wide range of subjects and methods—including fluctuations of the inner self and relationships with others, women’s independence, diverse forms of sexuality, perspectives on history and culture, the imagination of other worlds, and the evolution of manga techniques seen in multilayered page layouts—that have greatly expanded the possibilities of visual expression. The word “Infinity” captures the many-layered richness of *shojo* manga.

Three Individual Paths Resonating Beyond the Self

Hagio’s fantastic narratives delve deep into interior worlds; Yamagishi’s work incisively explores human nature and spirituality; and Yamato creates vibrant worlds grounded in history and culture. Each artist has carved out a distinct territory and continues to expand the expressive potential of *shojo* manga. All three have remained at the forefront since their late 1960s debuts. This exhibition traces their nearly six-decade careers.

A New Encounter with Original Artwork

Visitors can experience the delicate lines visible in original manga manuscripts, the sophisticated composition, the sense of time flowing across a page, and the beautiful colors of illustrations created for magazine covers and opening pages can all be experienced through the physical texture of the originals. Visitors can discover subtle hues and details that cannot be fully reproduced in print. More than 800 monochrome and color originals are scheduled to be exhibited. Color works will be changed between the first and second halves of the exhibition.

ARTIST PROFILES



(left) © Moto Hagio / Shogakukan (center) © Ryoko Yamagishi (right) © Waki Yamato / Kodansha

Moto HAGIO

Moto Hagio was born in 1949 in Fukuoka Prefecture, and debuted in 1969 with *Lulu and Mimi*. She has continued to produce manga characterized by vast fictional worlds, including the serial *The Poe Clan* (1972 to 1976), featuring the main character Edgar, a “vampirnella” (vampire-like immortal being), and *The Heart of Thomas* (1974), acclaimed for its delicate portrayal of adolescent psychology. She has also produced numerous science fiction titles, such as *They Were Eleven!* (1975) and *The Silver Triangle* (1980). In 1997, Hagio received the Tezuka Osamu Cultural Prize, Award for Excellence, for *A Cruel God Reigns*. In 2006, she won the Nihon SF Taisho (Japan Science Fiction Grand Prize) for *Otherworld Barbara*. In 2012, she became the first *shojo* (girls’) manga artist to receive the Medal with Purple Ribbon, and in 2019 she was named a Person of Cultural Merit. Internationally recognized for her achievements, she was inducted into the Eisner Hall of Fame in 2022.

Ryoko YAMAGISHI

Ryoko Yamagishi was born in 1947 in Hokkaido, and debuted in 1969 with *Left and Right*. She rose to prominence with *Arabesque* (1971–75), which distinguished itself from earlier ballet manga through its extraordinary rendering of movement and the human body. She caused a sensation in the manga world with *Emperor of the Land of the Rising Sun* (1980–84), which depicted the young Prince Shotoku from an original perspective and earned her the 1983 Kodansha Manga Award (*shojo* [girls'] category). Yamagishi has produced a diverse body of work, ranging from stories inspired by Eastern and Western myths and legends to fantasy, horror, and psychological thrillers. In 2000, she returned to ballet manga with *Terpsichore* (2000–10), and in 2007 she won the Tezuka Osamu Cultural Prize (Grand Prize).

Waki YAMATO

Waki Yamato was born in 1948 in Hokkaido and debuted in 1966 with *Angel the Thief*. One of her landmark works, *Haikara-San: Here Comes Miss Modern* (1975–77), is a tumultuous romantic drama set in the Taisho era (1912–26). It has been adapted for anime and the stage numerous times, and received the 1st Kodansha Manga Award in the *shojo* (girls') category. Yamato has continued to produce classic *shojo* manga depicting women who live with strength and resilience through times of social and historical change, including *Yokohama Story* (1981–83) and *N.Y. Komachi* (1985–88). Her adaptation of *The Tale of Genji*, Japan's most celebrated work of fiction, titled *Dreams at Dawn* (1979–93), has earned high praise in educational settings and remains a beloved text widely read by students. In 2019, her work was featured in the Metropolitan Museum of Art exhibition *The Tale of Genji: A Japanese Classic Illuminated*.

Curator

Rei Yoshimura (The National Art Center, Tokyo)



Rei Yoshimura is a specialist in Manga Studies. After serving as a curator in the Manga Division at the Kawasaki City Museum from 2014 to 2017, she joined the National Art Center, Tokyo as a visiting researcher in 2017, and has held a curator position there since 2021.

At the Kawasaki City Museum, she curated and co-curated several notable exhibitions, including *Speed Tarō and His Era: Focusing on the Sakō Shishido Collection* (2015), *Hisashi Eguchi: King of Pop* (2015), and *Exhibition: Drawing Manga! –Lines, Panels, Kyara* (2016).

At the National Art Center, Tokyo, she contributed to international projects such as *Manga⇄Tokyo* (2018, La Villette, Paris), commemorating the 160th anniversary of Japan-France diplomatic relations, and the Manga exhibition at the British Museum (2019). Following these, she contributed to the organization of the Tokyo homecoming exhibition *Manga City Tokyo: Japanese Manga, Anime, Games, and Tokusatsu 2020* (2020), which was based on the Paris show.

In recent years, her curatorial work has expanded beyond manga to include a wide range of exhibitions, such as *Hideaki Anno Exhibition* (2021), *Spinning Crocodiles, Tamura Satoru* (2022), *NACT View 02: Nohara Tsukiji – Nezumikke* (2023), and *Clamp Exhibition* (2024).

Interviews with the exhibition curator are available upon request. For further information or to arrange an interview, please contact the media representative listed below.

PRESS INQUIRIES

“Shojo Manga Infinity: Moto Hagio, Ryoko Yamagishi and Waki Yamato” Press Office for International press

Contacts: iroiro inc., Yasuko Ichikawa / Rasa Tsuda / Yutaka Kumano

E-mail: press@iroiroiroiro.jp

Press materials: <https://x.gd/LJTkz>

APPENDIX_1 SELECTED WORKS



1. Moto Hagio — *The Poe Clan*

2. Moto Hagio — *The Poe Clan/Spring Dream*

An omnibus series told from various eras and perspectives, centered on Edgar, a boy destined to live forever as a Vampanella. A total of 15 short and mediumlength stories were published in the 1970s. In 2016, more than forty years later, a new series titled *The Poe Clan/Spring Dream* began serialization, surprising many fans. This work could be considered a symbol of the fictional world to which Hagio has devoted her career.

Left: Shogakukan, *Weekly Shōjo Comic*, February 29 1976, No. 10, Bonus Valentine's Day Card

Right: Shogakukan, *Monthly flowers*, July 2016, Cover © Moto Hagio / Shogakukan



3. Moto Hagio — *The Heart of Thomas*

One morning, at the end of winter, Thomas Werner falls from an overpass and dies. He leaves behind a letter addressed to Juli, an older boy he had admired. Amidst this, a transfer student named Erich — who looks exactly like Thomas — appears, and Juli's heart is thrown into turmoil. Set in a German boarding school, this is a story of love woven by sensitive, emotionally complex boys.

Shogakukan Bunko, 1995, Cover © Moto Hagio / Shogakukan



4. Moto Hagio — *They Were Eleven!*

The final exam at the Space Academy requires ten candidates to survive together for fifty-three days aboard a drifting spaceship. However, when the candidates gather on the ship, there are eleven of them — one too many. Who is the eleventh person, and what is their purpose? The curtain rises on a turbulent final exam, into which each candidate carries their own circumstances. One of the crowning achievements of Hagio's science fiction work.

Shogakukan, *Bessatsu Shōjo Comic*, October 1975, Title Page © Moto Hagio / Shogakukan



5. Moto Hagio — *Mesh*

By a twist of fate, "*Mesh*", an androgynous and beautiful young man with blond, silver-streaked hair, ends up staying with Milon, a painter living in Paris. Though he finds himself entangled in the complicated family circumstances and conspiracies surrounding him, Mesh gradually comes to terms with himself through his life with Milon. A defining work of Hagio's output during the 1980s, and a masterpiece of the coming-of-age Bildungsroman genre.

Shogakukan, *Petit Flower*, 1980, Summer Issue, Title Page © Moto Hagio / Shogakukan



6. Ryoko Yamagishi — *Arabesque*

Nonna, who attends ballet school in Soviet-era Kiev, is troubled by her tall stature and suffers from low self-esteem. After a fateful encounter with Yuri Mironov, however, her innate talent begins to blossom. This authentic ballet manga charts Nonna's progress as she races down the path to becoming a prima ballerina, torn between fierce competition and her passion for art.

SHUEISHA, *RIBON*, July 1972, Title Page © Ryoko Yamagishi



7. Ryoko Yamagishi — *Emperor of the Land of the Rising Sun*

A historical drama depicting the early life of Prince Umayado (later Prince Shotoku). Known as a wise figure who contributed to the creation of a centralized state, he also actively promoted Buddhist culture during the Asuka period. Readers at the time were enthralled by Umayado's political savvy, as he overwhelmed others with his beauty and superhuman abilities, as well as by the fate of his love-hate relationship with his close aide, Soga no Emishi.

HAKUSENSHA, *LaLa*, May 1980, Title Page © Ryoko Yamagishi



8. Ryoko Yamagishi — *Emperor of the Land of the Rising Sun*

Additional exhibited original from the series.

HAKUSENSHA, *LaLa*, September 1981, Title Page © Ryoko Yamagishi



9. Ryoko Yamagishi — *The Fairy King*

Jack moves to Hokkaido to recover from an illness. There he meets Cú Chulainn and awakens as the reincarnation of the Fairy King. Jack sets out on an adventure with his companions in order to save the fairy kingdom of Nymphidia, which is on the verge of succumbing to the rule of the evil witch Queen Mab. A unique fantasy action story.

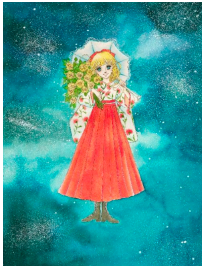
HAKUSENSHA, *Hana to Yume*, July 5 1977, No. 13, Title Page © Ryoko Yamagishi



10. Ryoko Yamagishi — *Terpsichore*

Under her mother, who runs a ballet school, Yuki has had a carefree upbringing — in contrast to her older sister Chika, who is expected to have a promising future. But through an encounter with a transfer student, Yuki comes to discover the light and dark sides of ballet... This work portrays in painful detail the growth, anguish, and physical limits of girls aiming for the heights of artistic expression. Winner of the 11th Osamu Tezuka Cultural Prize Grand Prize.

MF Comics DA VINCI series, Volume 6, 2004, Cover © Ryoko Yamagishi



11. Waki Yamato — *Haikara-San: Here Comes Miss Modern*

Benio Hanamura is a spirited, tomboyish student. Although she initially resists their parents' choice of fiancé — Second Lieutenant Shinobu Ijūin — she gradually finds herself drawn to him... Set against the backdrop of the tumultuous Taisho era, this eventful romantic comedy depicts a protagonist who gives her all to both love and her career, living her life with resilience. A masterpiece that balances the portrait of an independent woman — a recurring theme in Yamato's work — with humor.

KODANSHA, *Weekly Shōjo Friend*, October 20 1976, No. 20, Title Page © Waki Yamato / Kodansha



12. Waki Yamato — *Yokohama Story*

Orphaned at the age of eleven, Uno is taken in by Kanouya, a trading house in Yokohama, where she meets the family's daughter Mariko, who is the same age. The tomboyish Mariko and the simple Uno form a bond that transcends social class, and they also become close friends with their next-door neighbor Shintaro. Eventually, Shintaro leaves to study medicine overseas, and Mariko's family faces a crisis that threatens its very survival. Set against the backdrop of the Meiji era, this story depicts the love and growth of its young characters as they set out on their respective paths.

KC Friend, Volume 2, 1982, Cover © Waki Yamato / Kodansha



13. Waki Yamato — *Dreams at Dawn*

Taking its title from a verse of the "Iroha Song," believed to have been composed during the Heian period, this is a manga adaptation of one of Japan's best-known stories and its old and longest narrative work, Murasaki Shikibu's *The Tale of Genji*. It tells a mature love story that Yamato, after producing numerous romance works in the 1970s, finally felt ready to tackle. With meticulous background illustrations based on precise historical research, she completed the entire Genji series, including the final "Uji Jūjō" chapters. It continues to be read in high schools and other educational settings as a "reference book" for the study of classical literature.

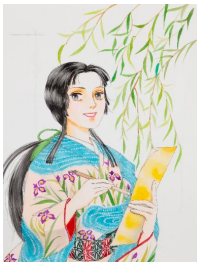
KODANSHA, *Fortnightly mimi*, July 22 1983, No. 2, Title Page © Waki Yamato / Kodansha



14. Waki Yamato — *Dreams at Dawn*

Additional exhibited original from the series.

KODANSHA, *Monthly mimi*, April 1983, Title Page © Waki Yamato / Kodansha



15. Waki Yamato — *Daughter of Ishtar: The Tale of Otsu*

During the warring Sengoku period, Otsu is born with a mystical power to see people's destinies, and displays exceptional talent for poetry, calligraphy, and the arts in general. Her sharp sensibilities earn her the recognition and patronage of three great warlords: Nobunaga Oda, Hideyoshi Toyotomi, and Ieyasu Tokugawa. This historical epic offers a refreshing portrayal of the life of Otsu Ono — an enigmatic, real-life figure — as an independent woman who overcomes challenges through her own ingenuity.

KODANSHA, *BE LOVE*, May 15 2017, No. 10, Cover © Waki Yamato / Kodansha

APPENDIX_2 AUDIO GUIDE

Audio guide fee: ¥700 (tax included) per device. Available at the exhibition entrance for use inside the galleries.

Advance ticket with audio guide: ¥2,600 (tax included). Sales period: July 28, 2026 at 10:00 – October 27, 2026 at 23:59. Available exclusively through the official online ticket service (e-tix). Please see the official exhibition website for details.

Available languages: Japanese, English, Chinese, and Korean.