

Toriawase: A Special Installation of Modern Japanese Art and Ceramics

Ackland Art Museum, University of North
Carolina at Chapel Hill

January 31, 2020 – July 26, 2020

These texts reproduce the wall labels verbatim, including indications of where else in the exhibition other works by an artist may be seen. Please use the red numbers with each text to locate objects on the schematic map with red numbers that follows the Introduction. The installation views and video [linked here](#) can also help to locate works of art. This document arranges the objects in the exhibition alphabetically by artist's last name.

These exhibition texts and reference images are made available for private, non-commercial use while the Ackland is closed due to the coronavirus pandemic.

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Introduction

What is on view in this gallery?

This exhibition presents 40 works of art by 28 Japanese and Japanese American artists from the 1950s to today, mainly paintings, sculpture, and ceramics.

What does the exhibition title mean?

Toriawase is a Japanese concept that loosely means to choose and combine objects with exquisite care.

How were the works of art chosen?

The exhibition draws on the Ackland's holdings, as well as three major private collections: James Keith Brown '84 and Eric Diefenbach, Mina Levin and Ronald Schwarz, and Carol and Jeffrey Horvitz. The works were selected by Peter Nisbet, Deputy Director for Curatorial Affairs, and Nathan Marzen, Head of Exhibition Design and Installation, with the assistance of Daniele Lauro, 2019 Richard Bland Fellow at the Ackland Art Museum.

How is the display organized?

This special installation approaches the combination of modern art and ceramics in the spirit of *Toriawase*, aiming less for a historical or scholarly approach and more for an intuitive, experiential orchestration of relationships and correspondences. Modern and contemporary Japanese painting and sculpture are not often displayed or considered alongside ceramics of the same period. The organizers hope that the arrangements, sequences, pairings, and groupings will sharpen appreciation for the aesthetic qualities of the individual works.

Is it helpful to know the history of Japan and Japanese art in this period?

The installation is not arranged chronologically and does not try to match artistic developments to historical events. Some information on artists'

groups and movements are given in the commentaries on individual works of art.

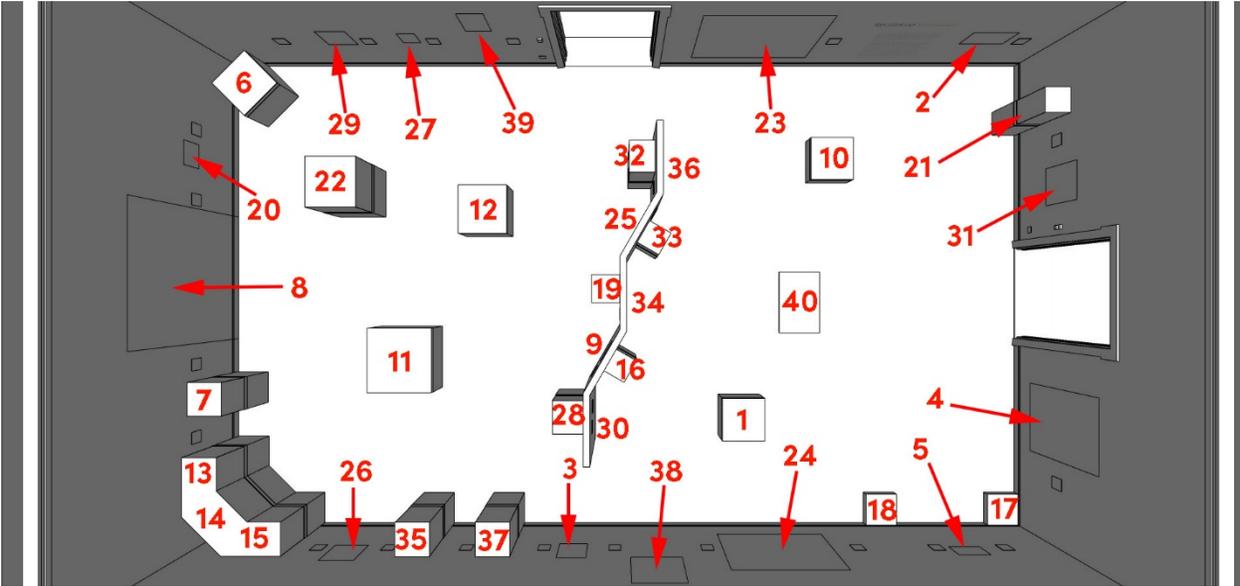
How are you writing Japanese names?

For convenience and consistency, in this exhibition, names are always given in the Japanese form: surname first, followed by given name. This is true even for artists who have lived and worked for many years in the United States.

Are related works on view in the Ackland?

Yes. The adjacent room (Gallery 7) presents a special exhibition of paintings, drawings, and objects by the contemporary Japanese artist, [Kusama Yayoi](#). Our current permanent collection display, [Color Across Asia](#), (Gallery 4) includes nine pieces of modern and contemporary Japanese ceramics, presented in a very different context and runs until July 5th.

Gallery Map



1.



Akiyama Yō

Japanese, born 1953

Untitled, MV-155, 2015

unglazed stoneware with silver coating

24.4 x 56.8 x 38.1 cm

Carol and Jeffrey Horvitz

Collection, L2019.24.28

This powerful sculpture is part of the artist's *Metavoid* series

(hence the abbreviation in the title. Akiyama works with contrasts – between container and emptiness, between smooth and fissured surfaces, between darkness and reflectivity. He focuses attention on the physicality of clay.

In the 1970s, Akiyama studied with the highly influential ceramicist, Yagi Kazuo (1918–1979), who was a co-founder of the postwar group *Sōdeisha* (“Crawling through Mud Association”) which promoted an avant-garde approach to non-functional work in clay.

2.



Enokura Kōji

Japanese, 1942 – 1995

Drawing C - No. 13, 1982

boiled oil and Conté crayon on paper
54.7 x 79.2 cm

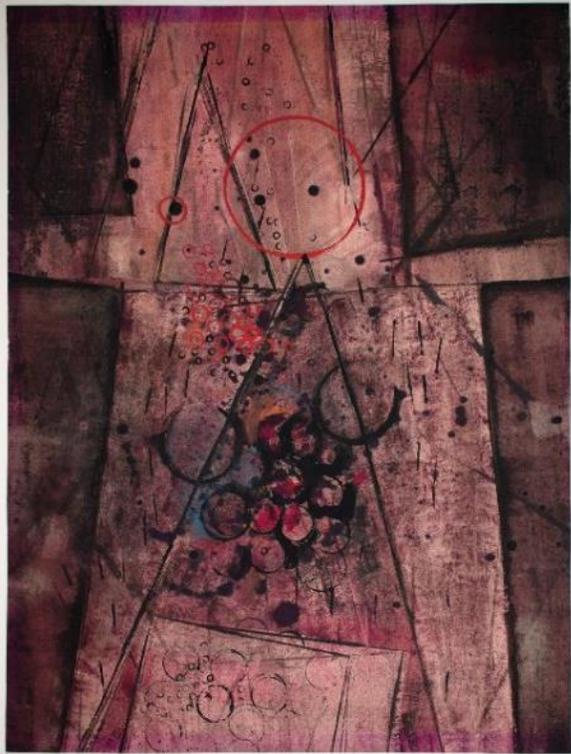
Collection of James Keith Brown '84
and Eric Diefenbach, L2019.22.1

Enokura emerged as an artist at the end of the 1960s, a decade marked by profound turmoil in Japanese society. Students especially engaged in grassroots activism and mass demonstrations against the Japan-US Security Treaty, the Vietnam war, nuclear weapons, the construction of Tokyo's Narita airport, as well as political the corruption and corporate negligence.

In the art world, this restlessness and rejection of tradition was particularly evident in the *Mono-ha* ("School of Things") movement, a group of artists committed to restraining the artist's subjectivity in favor of allowing the world's objective reality to become vividly evident. Their ephemeral, site-specific work explored natural and industrial materials, examining their respective material qualities and the interdependent relationships generated by specific placements within a space. Enokura became associated with this network of artists, which included Sekine Nobuo (1942-2019), Lee Ufan (b. 1936), and Suga Kishio, whose work in this exhibition is towards the far left end of this wall.

This drawing stages a dramatic contrast between the glowing liquidity of flowing oil and the dark hardness of the pastel-like Conté crayon, enhancing our encounter with the material qualities of both. It is one of a series of similar sheets, divided into A, B, C, and D groupings, each with related compositions. Enokura often used staining in his earlier indoor and outdoor installation works with cloth, felt, leather, and other materials.

3.



Fukushima Hideko

Japanese, 1927 – 1997

Alchemist, c. 1956

gouache on paper

67.8 x 51.5 cm

Collection of James Keith Brown '84
and Eric Diefenbach, L2019.22.7

Fukushima was the only female member of the Experimental Workshop (*Jikken Kōbō*), the mid-1950s avant-garde group devoted to encouraging cross-media collaboration. She concentrated especially on costume designs for the group's productions.

Her painting and drawings of the period allude to the human figure but foreground more the use of geometrical forms: triangles, rectangles, and circles (made with cans). This interest in abstract shapes carried over into her later work with monochrome arcs in the 1960s and investigations of the color blue in the 1980s. Examples of both may be seen towards the left-hand end of this wall and on the adjacent wall.

4.



Fukushima Hideko

Japanese, 1927 – 1997

Arc #31, 1963

oil on canvas

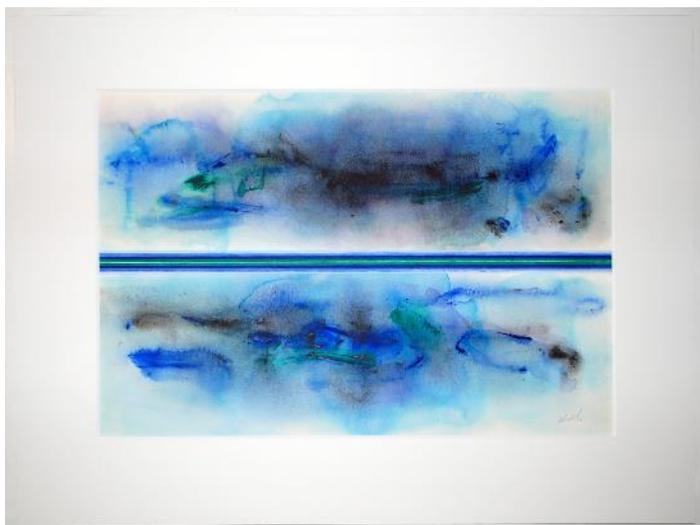
193.3 x 130 cm

Collection of James Keith Brown '84 and
Eric Diefenbach, L2019.22.4

The grand, sweeping form covered with circles harks back to Fukushima's mid-1950s drawings, such as the one towards the middle of the wall to your right. The sense of movement and transformation evoked by the arc connects to

Fukushima's understanding of the circle as an emblem of ephemerality and the cycle of life.

5.



Fukushima Hideko
Japanese, 1927 – 1997

Untitled, 1988

gouache on paper

39.4 x 56.3 cm

Collection of James Keith

Brown '84 and Eric

Diefenbach, L2019.22.6

In the 1980s, Fukushima produced many works that used blue and evoking water. Overall, the subject seems to be process. In her own words from 1982: “The two elements in the series, water and blue, are based on a mental image of how they draw from each other. In myths, poetry, music and natural sciences, “water” is always at the root of human deep consciousness. Among the four elements in the cosmic view of the universe – earth, water, fire, and wind – I feel most intrigued by water. Water evokes a space through an image connected to the color blue.”

6.



Futamura Yoshimi

Japanese, born 1959

Big Birth, 2016

stoneware and porcelain slip

61.9 x 65 x 60.9 cm

Carol and Jeffrey Horvitz Collection,
L2019.24.25

Born in Nagoya, Japan, Futamura has lived and worked in Paris since her late 20s. Her ceramic sculptures often mimic natural forms and processes, as in this tree-like piece.

7.



Hashimoto Machiko

Japanese, born 1986

Shining Moment, 2012

cobalt-blue-glazed porcelain

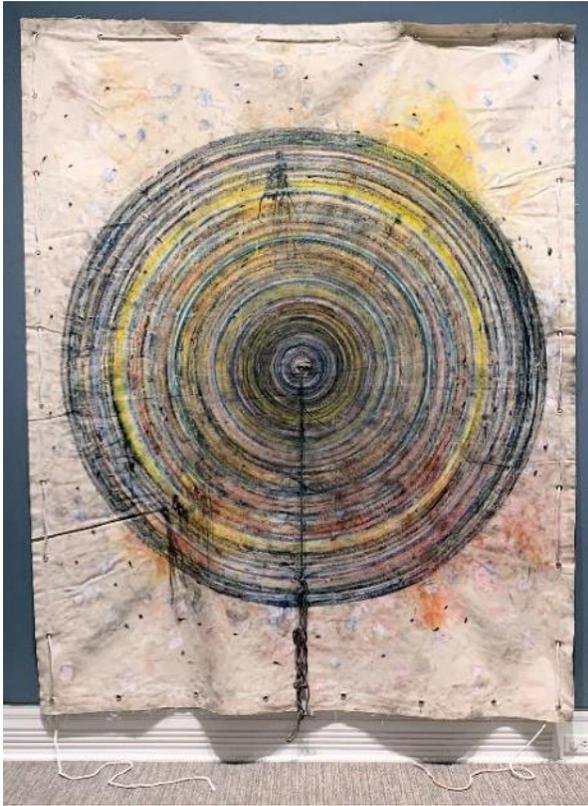
35 x 45 x 41 cm

Carol and Jeffrey Horvitz Collection,
L2019.24.24

Hashimoto is the youngest artist in this exhibition. She is known for her delicate, flower-like forms decorated

with traditional cobalt blue, a color the artist associates with life.

8.



Hiro Naotaka

Japanese, lives and works in
Pasadena, born 1972

Untitled (Crawl #2), 2017

canvas, fabric, dye, rope, and
grommets

276.9 x 213.4 cm

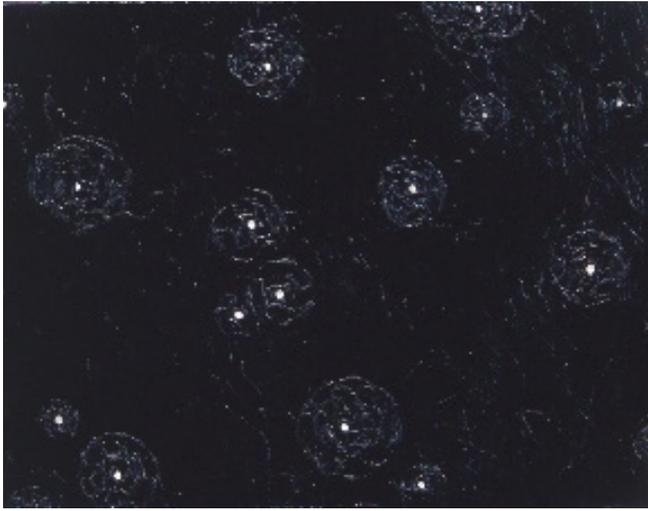
Collection of James Keith Brown '84
and Eric Diefenbach, L2019.22.8

Some of the most spectacular
innovations of the influential Gutai
Art Association (formed in 1954)
involved the exploration of the use of
the body in art-making. One artist
famously painted with his feet while
suspended above the canvas,

another threw paint-filled bottles at a canvas, and yet another created
art by jumping through paper screens. This intense physicality
highlighted the importance of experience, originality, and immediacy.

Although he moved to California from Japan at the age of eighteen, Hiro
acknowledges Gutai as a major point of reference for his viscerally
performative work. For *Untitled (Crawl #2)*, the artist used a rope
connected to the center of the canvas and tied to his neck, waist, and
wrist, to control his body as he crawled a few hundred times clockwise in
a circle tracing his movements with oil sticks. By stressing what he calls
“the dilemma of the unknowability of my body,” Hiro differs from Gutai’s
less troubled approach to corporeality.

9.



Ikeda Mitsuhiro

Japanese, born 1978

dot-star, 2005

mixed media on cotton

31.8 x 41 cm

Collection of James Keith Brown
'84 and Eric Diefenbach,

L2019.22.20

This is an early painting by an artist who is emerging as a significant figure in contemporary Japanese art. He has written of his interest in balancing an awareness of the external world and its surfaces (maybe the “star”) with attention to the internal realm of imagination (maybe the “dot”).

10.



Kishi Eiko

Japanese, born 1948

Forms Within, 2019

stoneware with colored
chamotte

82 x 73 x 23 cm

Collection of Mina Levin and
Ronald Schwarz, L2019.25.6

Kyoto-based Kishi blends crushed pigments (known as “chamotte”) into her clay. These then appear as almost stitch-like patterns on the surfaces of her geometrically shaped, faceted, and striated sculptures.

11.



Kitadai Shōzō

Japanese, 1921 – 2001

Untitled, 1955

Duralumin, aluminum, and iron

196 x 112 x 2 cm

Collection of James Keith Brown '84 and
Eric Diefenbach, L2019.22.9

Kitadai, who trained as a mechanical engineer, was an important member of the Experimental Workshop (*Jikken Kōbō*) in Tokyo in the late 1950s. He designed ephemera and engaged with new technology (such as coordinating automatic slide projection with a soundtrack), photography, and

installation design. This hanging sculpture, clearly showing the impact of Alexander Calder (American, 1898 – 1976), whose work had been illustrated in a Japanese art magazine in the late 1940s, relates to Kitadai's work on multi-media art installations associated with the Workshop. Of the artists represented in this exhibition, Yamaguchi and Fukushima also participated in this multi-disciplinary group.

12.



Kitadai Shōzō
Japanese, 1921 – 2001

Untitled, 1980s

wire

42 x 40 x 52 cm

Collection of James Keith Brown '84 and
Eric Diefenbach, L2019.22.10

Between about 1957 and 1980, Kitadai concentrated on making models and toys rather than art. He then returned to sculpture, including this variation on his hanging pieces of the mid-1950s, one of which is shown nearby.

13-15.

Koike Shōko

Japanese, born 1943

Flower Vase, 2000

stoneware with brown, creamy white, and iridescent blue glazes

27.9 x 26.7 cm

Ackland Fund, 2003.21.1



Shell, 1995

stoneware and porcelain

46.9 x 58.4 x 48.9 cm

Carol and Jeffrey Horvitz Collection, L2019.24.22

Shell Shape, 2014

glazed stoneware

85.1 x 76.2 x 16 cm

Collection of Mina Levin and Ronald Schwarz, L2019.25.7

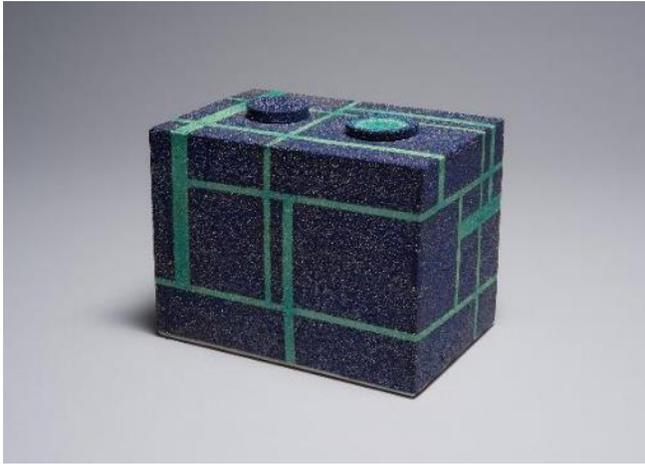


The postwar decades saw an increasingly large public role for women in Japanese society, and this has been as true for the ceramics world as it has for other fields. While the traditional apprenticeship system remained largely closed, women were able to take advantage of the opening of higher education as a path into the profession.

Koike was among the first women to graduate from the prestigious ceramics department of Tokyo University of the Arts. Her works often draw inspiration from the sea, with shell forms as a common motif.



16.



Kondō Takahiro

Japanese, born 1958

Galaxy, 2001

porcelain with “silver mist” glaze

16.5 x 21.6 x 13.9 cm

Carol and Jeffrey Horvitz

Collection, L2019.17.8a-c

Kondō is known especially for his now-patented “silver mist” overglaze, using silver, gold, platinum, and glass to produce tiny, dew-like droplets. His titles often refer to natural or astronomical phenomena.

In addition to lidded boxes such as this work, Kondō is known for undulating sculptural monoliths, such as the two near the corner of the room behind you.

17.



Kondō Takahiro

Japanese, born 1958

Monolith: Blue Green Mist, 2014

glazed porcelain, cast glass, and “silver mist”
glaze

110.2 x 16.3 x 12.1 cm

Collection of Mina Levin and Ronald Schwarz,
L2019.25.1

The artist has attributed his engagement with the monolith form to a visit to the Orkney islands, off the northern coast of Scotland and home to a number of sites with Neolithic standing stones. Kondō studied in Edinburgh, Scotland, from 2002 until 2003.

18.



Kondō Takahiro

Japanese, born 1958

Seismic Wave, 2016

marbleized porcelain with metallic glaze
and cast glass

109.9 x 16 x 11.9 cm

Carol and Jeffrey Horvitz Collection,
L2019.24.18

Kondō was deeply affected by the disasters that afflicted Japan in 2011, and this has been a theme in much recent work. The title of this piece surely refers to the tsunami that devastated the coastline and destroyed the nuclear reactor at Fukushima in that year. The theme continues the artist's long-standing interest in water in all its forms.

19.



Kondō Yutaka

Japanese, 1932 – 1983

Vase, c. 1982

slip-glazed stoneware, with roulette
and stamped patterning

34.3 x 17.8 x 17.8 cm

Collection of Mina Levin and Ronald
Schwarz, L2019.25.5

This vase by the uncle of Kondō
Takahiro (represented by three
works in this exhibition), is a typical
example of the older artist's
technique. He impressed patterns

into the clay before applying a textured black glaze. After an initial firing, white slip was inlaid into the impressions, and a thin glaze covered the entire piece. This practice owed a lot to the artist's admiration for a traditional Korean pottery technique of the 15th and 16th centuries.

20.



Kuwayama Tadaaki

Japanese, born 1932

Untitled, 1962

hand-cut Torinoko paper on
board with acrylic

43.5 x 43.5 cm

Collection of James Keith Brown
'84 and Eric Diefenbach,
L2019.22.11

Two years after graduating from
art school, where he studied
aspects of traditional Japanese

painting, Kuwayama moved to New York in 1958. There he developed a painting practice that closely aligned with the geometric abstraction and minimalism that became prominent in the European and American art worlds at the time.

In this work, the artist is still combining his student training with his newfound aesthetic. Here, he has wrapped traditional Japanese paper around a board and applied thinly brushed white acrylic paint to create a subtly textured, meditative surface that seems to prompt a quiet, almost spiritual experience. As he remarked of a similar work from the same year: "I was not trying to paint a painting, but trying to step out of painting."

21.



Miyamura Hideaki

American, born in Japan, 1955

Elephant Trunk, 2013

high-fired, wheel-thrown porcelain with
iron crystalline glaze

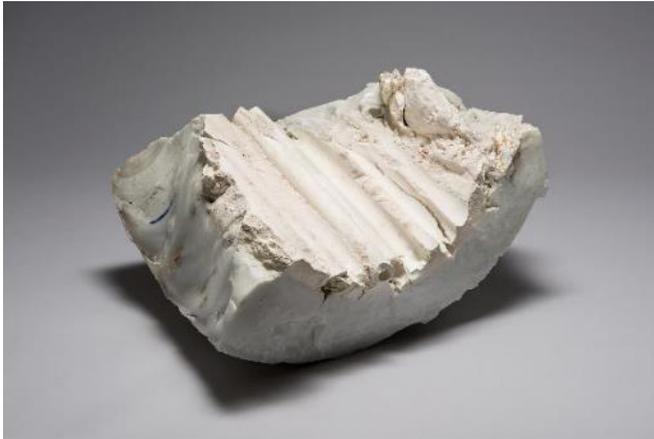
21 × 54 cm

Gift of Mina Levin and Ronald Schwarz,
2019.43

Miyamura was born in Japan but studied at Western Michigan University. He returned to the United States in 1989, after six years of apprenticeship in his native country. Miyamura adapts forms from traditional Chinese ceramics and is especially interested in the iridescent

glazes of the Song dynasty (960–1279 CE). He has experimented widely in search of these effects.

22.



Nishida Jun
Japanese, 1977 – 2005

Untitled, c. 2001 – 05
porcelaneous stoneware and
powdered glaze
31.1 x 54.6 x 46.7 cm
Carol and Jeffrey Horvitz
Collection, L2014.1.1

Nishida created his radical works by firing clay, (sometimes in the form of tubes and discs) and powdered glaze at very high temperatures for several days. This combination can create explosive and unpredictable effects. He would often have to use a hammer and chisel to extract the piece from the kiln, and his further treatment would expose the partially molten, fractured and powdered clays. The resulting fragment is visceral and evokes entropy.

Although Nishida died tragically young in an accident while building a kiln in Java, his work has proved enormously influential on Japanese ceramic artists.

23.



Saitō Kikuo

American, born in Japan, 1939 – 2016

Chalk Farm, 1989

acrylic on canvas

201.9 x 219.7 cm

Gift of Julie and Lawrence B.

Salander, in honor of Richard B.

Gersten, Class of 1970, 2003.34.20

Born in Tokyo, Saitō came to New York City in 1966, where he worked as an assistant for such painters as Helen Frankenthaler (American, 1928 – 2011), Kenneth Noland (American, 1924 – 2010), and Larry Poons (American, born 1937). Saitō was also the creator of experimental theatre and dance events, collaborating with innovative and influential directors and choreographers Robert Wilson (American, born 1941), Peter Brook (British, born 1925), Jerome Robbins (American, 1918 – 1998), and Eva Maier (? – 1997). In 1996, he was Duke University's artist in residence.

His abstract paintings combine color fields with delicate, calligraphic lines. The title of this work and another by the artist hanging on the opposite wall evoke place names, real or imagined, without making a close connection to composition.

24.



Saitō Kikuo

American, born in Japan,
1939 – 2016

Dake's Bridge, 1978

acrylic on canvas

174 x 198.1 cm

Collection of James Keith

Brown '84 and Eric

Diefenbach, L2019.22.5

Born in Tokyo, Saitō came to New York City in 1966, where he worked as an assistant

for such painters as Helen Frankenthaler (American, 1928 – 2011), Kenneth Noland (American, 1924 – 2010), and Larry Poons (American, born 1937). Saitō was also the creator of experimental theatre and dance events, collaborating with innovative and influential directors and choreographers Robert Wilson (American, born 1941), Peter Brook (British, born 1925), Jerome Robbins (American, 1918 – 1998), and Eva Maier (? – 1997). In 1996, he was Duke University's artist in residence.

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25.



Sekine Yoshio

Japanese, 1922 – 1988

Abacus No. 170, c. 1970

oil on canvas

41.9 x 31.8 cm

Collection of James Keith Brown '84
and Eric Diefenbach, L2019.22.12

Sekine was one of the founding members of the Gutai Art Association in 1954, remaining affiliated with the group until 1959. A painting from these years is displayed on the opposite wall behind you. From the early 1960s, Sekine produced series of

paintings and prints based on motifs as varied as gates, Mt. Fuji, and, most notably, the abacus, as seen in this painting and in *Abacus No. 403*, hanging on the wall to your left.

26.



Sekine Yoshio

Japanese, 1922 – 1988

Alone, 1957

oil on board

72.7 x 60.6 cm

Collection of James Keith Brown

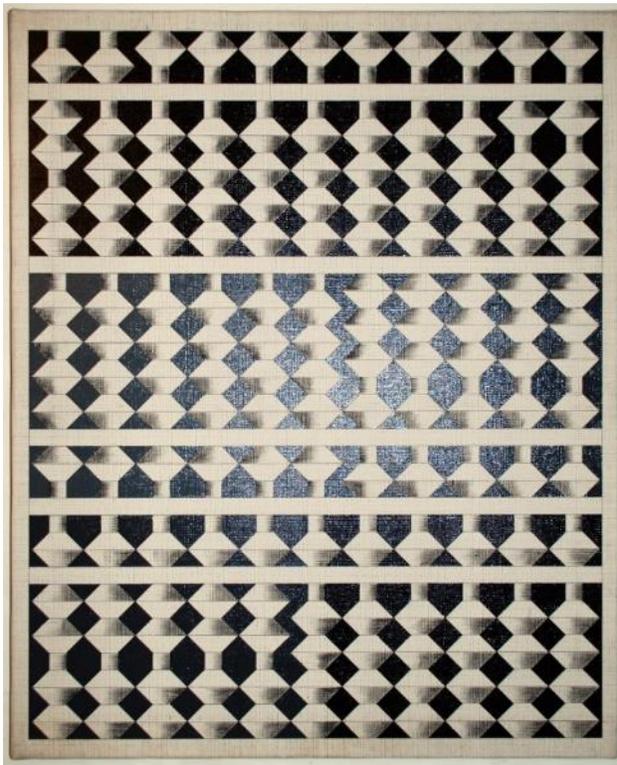
'84 and Eric Diefenbach,

L2019.22.15

This painting dates to the years when Sekine was an active member of the Gutai Art Association. In its activation of the surface with rectangular forms, in its tendency towards muted color,

and in the title's evocation of commentary on social relations, it can be seen as prefiguring Sekine's later paintings, one example of which is hanging on the free-standing wall to your left, and another on the wall behind you.

27.



Sekine Yoshio

Japanese, 1922 – 1988

Abacus No. 403, 1975

oil on canvas

65 x 53 cm

Collection of James Keith Brown
'84 and Eric Diefenbach,
L2019.22.13

In his paintings on the theme of the abacus, Sekine abstracts the graphic elements of this ancient, manually operated, arithmetical device: the beads, the rods, and the box. Sekine's procedure can be seen as a commentary both on

traditional Asian culture and on the rationalized world of Japan's burgeoning economic success of these decades. Japan doubled its gross domestic product in the seven years between 1960 and 1967, and in 1968 its economy was second in size only to the United States. Sekine may be commenting on the conformity and deindividualization that this economic miracle required.

An earlier instance of the abacus theme may be seen on the free-standing wall to your right, and a 1950s work that hints at Sekine's later compositions and social commentary is hanging on the wall behind you.

28.



Shingū Sayaka
Japanese, born 1979

Erosion, 2014

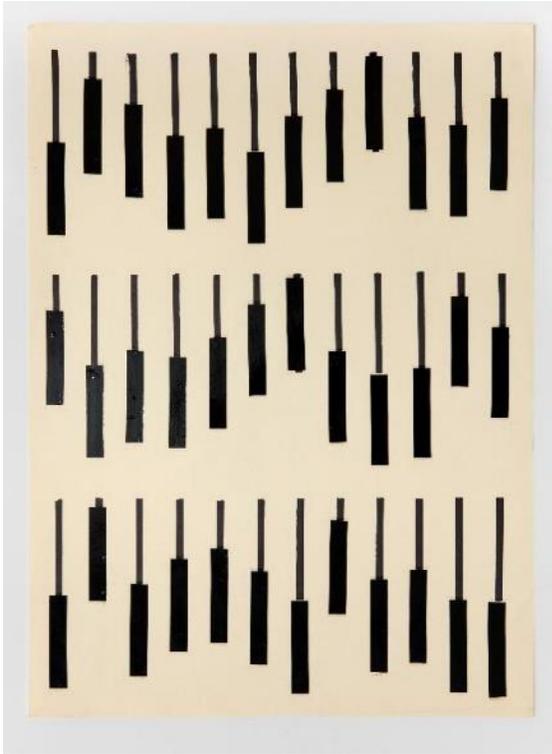
black and gray toned
stoneware

19.8 x 41.9 x 36.3 cm

Carol and Jeffrey Horvitz
Collection, L2019.24.23

Shingū's flower sculptures play on the ephemerality of nature rendered in the apparent permanence of clay. She includes many painstakingly crafted stamens in order, by her own account, to emphasize that the flower is in the final stage of life. The work's title emphasizes the gradual wearing down of the seemingly fixed. She has used the title *Erosion* for many similar works.

29.



Suga Kishio
Japanese, born 1944

Dependent Space 752, 1975

vinyl tape and magic marker ink on
paper

71.4 x 51.8 cm

Collection of James Keith Brown '84
and Eric Diefenbach, L2019.22.16

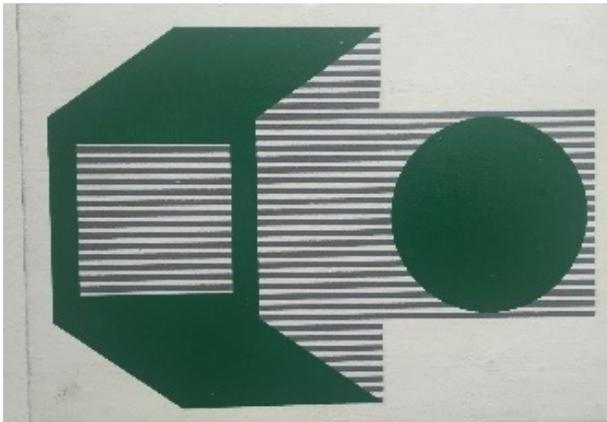
Suga was one of the leading figures in
the *Mono-ha* ("School of Things")
group that emerged around 1968.
Along with artists such as Enokura,
who also has a work in this exhibition,
Suga was committed to an

understanding of things and materials in their natural state, with
installations creating a vivid encounter with reality itself.

This work on paper explores similar issues with its bold contrast between
tape and ink: one is solid, three-dimensional, shiny, and manufactured to
a standard length; and the other is liquid, flat, matte, and hand-drawn.
The elements interact in varying combinations, ranged across the sheet
almost like a musical composition.

Overall, this work implies an understanding of the universe as a set of
interrelated and contingent coexistences, a notion that has powerful
sources in some Buddhist ideas about which Suga himself also wrote.

30.



Sugai Kumi

Japanese, 1919 – 1996

Festival – XI, 1973

oil on canvas

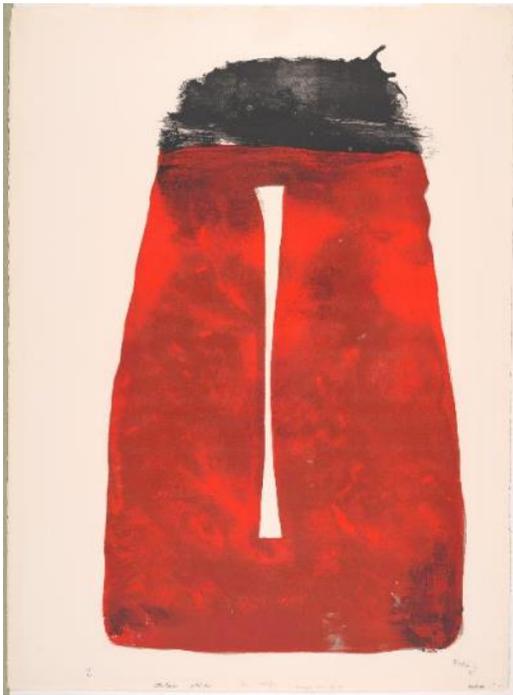
17.1 x 23.5 cm

Collection of James Keith Brown '84
and Eric Diefenbach, L2019.22.17

After formal art training in the 1930s and 1940s, Sugai moved to Paris in 1952 where he made his career and lived the rest of his life. By the late 1950s, his art had evolved to a focus on simple, calligraphic shapes, as in the red lithograph on the wall behind you.

The artist ascribed his turn to more geometrical, graphic forms to an encounter with what he saw as the rationalist culture of Germany on a visit in 1960. He developed a powerful admiration for German auto-engineering and was a passionate Porsche driver. His art shifted to hard-edged compositions that had something of traffic signs, heraldic shapes, and minimalist abstraction. This painting is from an extensive series with the overall title *Festival*, followed by associative words or letters (here the letters X and I, not intended as the Roman numerals for 11).

31.



Sugai Kumi

Japanese, 1919 – 1996

Red (Le Rouge), 1961

color lithograph

76.2 x 55.9 cm

Ackland Fund, 63.2.12

After formal art training in the 1930s and 1940s, Sugai moved to Paris in 1952 where he made his career and lived the rest of his life. By the late 1950s, his art had evolved to a focus on simple, calligraphic shapes. A later, more geometrical and graphic painting is

hanging on the left of the free-standing wall behind you.

32.



Sugitani Keizō
Japanese, born 1959

Shadows Crossing, 2018

stoneware with glaze

75.4 x 43.2 x 14 cm

Collection of Mina Levin and Ronald
Schwarz, L2019.25.2

Many of Sugitani's similar pieces of recent years carry the same title, contrasting the implied non-materiality of "shadows crossing" with the apparent weight of the interlocking, iron-like forms.

33.



Taimei Morino

Japanese, born 1934

Vessel, 1980

stoneware

29.7 cm

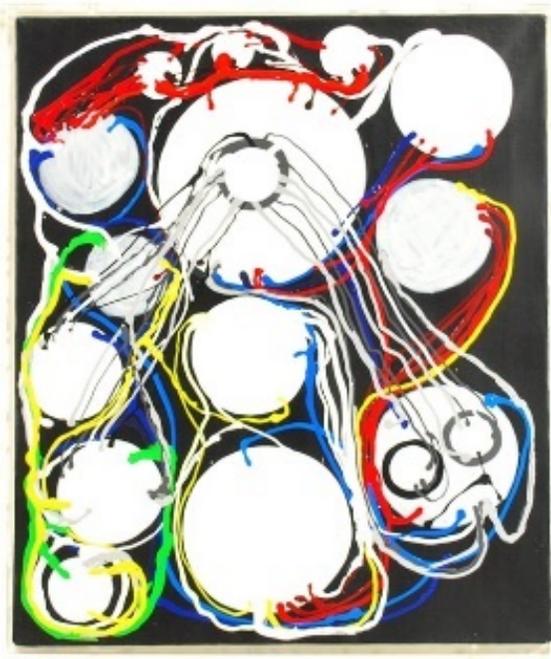
Carol and Jeffrey Horvitz Collection,
L2013.15.1

Based in Kyoto, Taimei has won acclaim for his bold and sculptural forms. He spent two years in the 1960s teaching at the University of

Chicago where he surely absorbed something of that decade's interest in geometric abstraction and strong colors.

This idiosyncratically shaped vessel is both an aesthetic and functional object. The frontal symmetry of form and decoration underscore its bodily presence.

34.



Tanaka Atsuko

Japanese, 1932 – 2005

'97b, 1997

synthetic resin enamel paint on
canvas

45.6 x 38 cm

Collection of James Keith Brown '84
and Eric Diefenbach, L2019.22.18

Tanaka was an active member of the Gutai Art Association, one of the most radical and experimental art associations in postwar Japan.

Founded in 1954, it was committed to

exploiting the new-found democratic freedoms and individualism possible after the end of World War II and the defeat of totalitarianism. Its strong international connections stood in contrast to the nationalistic isolation of wartime. Gutai artists engaged in performance and happenings, published an important art journal, staged exhibitions, and promoted art education for children.

Two of Tanaka's iconic contributions to Gutai exhibitions in 1955 and 1956 were an interactive sound piece, in which visitors could activate a string of electric bells around the gallery perimeter, and an electric "dress" made up of some 200 flashing painted light bulbs and tubes. The latter was inspired by neon lights illuminating an advertisement at a train station, emblems of Japan's rapid postwar recovery and wealth.

In her paintings from the late 1950s onwards, Tanaka focused on circular motifs and connecting lines energetically rendered in bright, metallic colors. These abstract compositions, usually made on the floor, may evoke networks not unlike connected bells and wires or bulbs and wires, or, more broadly, internal bodily systems.

35.



Tanimoto Kei
Japanese, born 1948

Since Ancient Times, 2015

ash-glazed stoneware

59.9 x 63 x 14 cm

Collection of Mina Levin and Ronald Schwarz, L2019.25.3

After studying art in Paris, Tanimoto returned to Japan in 1977 to work with his father, Tanimoto Kosei (b. 1916), a well-known ceramicist.

The rough clay and the varied effects of the ash glaze combine to conjure the primordial antiquity evoked in the piece's title.

36.



Uemae Chiyū

Japanese, 1920 – 2018

Untitled, c. 1956

oil on canvas

32 x 41 cm

Collection of James Keith Brown '84
and Eric Diefenbach, L2019.22.19

Not all Gutai Art Association members were markedly experimental. The movement also accommodated quieter artists who worked in relatively conventional formats. Uemae began making his works with dense

accumulations of brush strokes around the time he joined Gutai. As a teenager, Uemae had apprenticed in a fabric dyeing workshop. Later, he worked many years in a shipbuilding factory and a steelmaking plant, where, by his own account, he treasured the old cloths used to wipe down the machines, citing them as an inspiration for his work. Paintings such as this one retain something of the texture and look of such fabrics. In later years, he also made works painstakingly stitched on fabric.

37.



Wada Morihiro
Japanese, 1944 – 2008

Untitled, c. 1997
slip-glazed stoneware
36.8 x 17.1 x 13.3 cm
Collection of Mina Levin and
Ronald Schwarz, L2019.25.4

This architectural piece incorporates a subtle twist towards the top, which is bisected into a curving diagonal by the carefully modelled opening. The surface decoration, too, combines undulating lines in a rectilinear

grid which hints at three-dimensionality. Wada was a master of the boldly decorative object.

38.



Yamaguchi Katsuhiro

Japanese, 1928 – 2018

Butterfly, 1963

iron and sack cloth

108 x 85 cm

Collection of James Keith Brown '84 and Eric Diefenbach, L2019.22.2

Yamaguchi was a key participant in the multidisciplinary artists' group Experimental Workshop (*Jikken Kōbō*) in the early 1950s, along with Fukushima and Kitadai. He worked especially with new

technology and optical effects, emphasizing the instability of perception and viewer interaction. By the early 1960s, his interests had shifted to the relief sculptures made of everyday and industrial materials, such as this work and one hanging high on the wall behind you. He subsequently became one of Japan's most prominent video artists, treating a wide range of themes and often working on an environmental scale.

His kite-like sculptures of the early 1960s and later engage with real space, often prompting the viewers to assess their position as spectators. The direct use of "low" materials, including sacks that retain evidence of their original commercial use, not only reflects the anti-art radicalism of the 1960s, but also helps to anchor these works in the "real world." Another, similar work is hanging on the opposite wall.

39.



Yamaguchi Katsuhiko

Japanese, 1928 – 2018

Voice, 1963

iron and sack cloth

75 x 45 x 30 cm

Collection of James Keith Brown '84 and
Eric Diefenbach, L2019.22.14

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emphasizing the instability of perception and viewer interaction. By the early 1960s, his interests had shifted to the relief sculptures made of everyday and industrial materials, such as this work and one hanging high on the wall behind you. He subsequently became one of Japan's most prominent video artists, treating a wide range of themes and often working on an environmental scale.

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40.



Yamazaki Tsuruko

Japanese, born 1925

Tin Cans, 2004

dye, lacquer, and thinner on
tin cans

17 x 17 x 22 cm each

Collection of James Keith

Brown '84 and Eric Diefenbach, L2019.22.3

Through her early association as a private art student with Yoshihara Jirō (1905–1972), Yamazaki joined the avant-garde Gutai Art Association, which Yoshihara founded in 1954 to promote a commitment to freedom of expression and maximum originality. She remained an active participant in the group's activities through its dissolution in 1972.

This work reprises a foundational sculpture that Yamazaki contributed to the inaugural Gutai exhibition in 1955. By her own account, she had had an epiphany when, on a pitch-black night, she saw the reflection of lights ricocheting through some tin cans discarded on the street. The fusion of metal and light in the darkness mesmerized Yamazaki. She subsequently took some cans that had been abandoned when the American postwar occupation ended in 1952, covered them in red glaze, and displayed them on the floor. This marked the beginning of her extensive work with tin and with the color red during her Gutai years.