

ART BASEL HONG KONG 2022
Booth 1D28 (Satellite)

May 25 – May 29, 2022

Convention & Exhibition Centre
1 Harbour Road
Wan Chai
Hong Kong, China

Private View (by invitation only)

Wednesday, May 25, 12nn to 8pm
Thursday, May 26, 12nn to 8pm
Friday, May 27, 12nn to 2pm
Saturday, May 28, 12nn to 2pm
Sunday, May 29, 11am to 12nn

Vernissage

Friday, May 27, 2pm to 8pm

Public Days

Saturday, May 28, 2pm to 8pm
Sunday, May 29, 12nn to 6pm

Yumiko Chiba Associates presents a selection of work, centred on painting by **Jiro TAKAMATSU**, **Katsuro YOSHIDA**, **Kazuyo KINOSHITA** and **Mina KATSUKI**. Setting the time axis from the trend of Art Informel emerged after the World War II through up to today. They have pursued abstract art and abstract expression in Japan and questioned eagerly what painting is through their practices. They have worked on the theory of abstraction as a general concept by extracting essential important elements as well as properties and factors common to different multiple objects, not being involved with their inner emotions and mental landscapes. They had continued to develop it through their life or still currently practicing it.

“It is to reexamine the relationship between external element of a work and internal existence of human beings. It is also a matter of expression, and now it can be said that abstract art needs to reconsider a problem of expression. For that purpose, it would be important to inspect the various elements supporting the work and to reexamine the combination of those elements. In particular, new logic must be considered for Gestalt, space, and images. And also, it is not meaningless to objectify again the issue of method or consciousness and spirituality itself.”

(An excerpt from an essay, “Abstract Art and Abstract World” written by Jiro Takamatsu, 1980)

A leading light of Japanese avant-garde art from the 1960s onward, Tokyo-born **Jiro TAKAMATSU** (1936–1998) is one of the most important figures in the postwar art of Japan. Employing an array of techniques that included painting, sculpture, drawing and performance, and equally diverse materials, Takamatsu explored the structures and mechanisms that shape vision and cognition. His contemplations on the fundamental systems involved in art and the cognizance of art unfolded in a number of series, each one featuring its own independent production technique. In 1963, Takamatsu joined Genpei Akasegawa and Natsuyuki Nakanishi to form the collective Hi Red Center, the group carrying out numerous performances and actions in urban Tokyo settings. Following an anti-art orientation early in his career, Takamatsu began to delve deeply into questions of material and perception. That work would later have a huge influence on the formation of the early Mono-ha.

Takamatsu’s major solo exhibitions include: Jiro Takamatsu at Present (Niigata City Art Museum, Niigata, Japan/Mitaka City Gallery of Art, Tokyo, Japan, 1996); Jiro Takamatsu-Paintings and



Drawings for 'Shadow' (The National Museum of Art, Osaka, Japan, 1999); Jiro Takamatsu-1970s Three-dimensional Works and Others (Chiba City Museum of Art, Chiba, Japan, 2000); Re-verification: Paintings of Jiro Takamatsu from his studio (Mitaka City Gallery of Art, Tokyo, Japan, 2003); Jiro Takamatsu - Universe of His Thought (Fuchu Art Museum, Tokyo, Japan/Kitakyushu Municipal Museum of Art, Fukuoka, Japan, 2004); Takamatsu Jiro: Mysteries (The National Museum of Modern Art, Tokyo, Japan, 2014-15); Jiro Takamatsu: Trajectory of Work (The National Museum of Art, Osaka, Japan, 2015); Jiro Takamatsu: The Temperature of Sculpture (Henry Moore Institute, Leeds, UK, 2017). Takamatsu's works are included in prominent collections internationally, including Tate Modern; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum; Minneapolis Institute of Arts; Dallas Museum of Art; Glenstone Museum; Instituto Inhotim; Art Institute Chicago;

The National Museum of Modern Art, Tokyo; The National Museum of Art, Osaka; Museum of Contemporary Art Tokyo; Mitaka City Gallery of Art; Fuchu Art Museum.

"Point" is the very first group of works that Takamatsu made into a series utilized his exceptional concept. The blank "point" seems to be expressing nothing as well as everything. Takamatsu considered a point as a single centripetal unit that cannot be divided any further and the first element for capturing a real space and for defining things in the universe.

"The infinity that is the white canvas. The infinity that is me. The things therein that cannot be further unraveled, divided, ruptured... that is to say, that which "points" summarize. Sometimes, the touch of a brush. The lips of a woman."

(Takamatsu, "Sekai kakudai keikaku e no sketch" (Sketch for the World Expansion Project), The World Expansion Project, P.91.)



Katsuro YOSHIDA was born in Saitama, Japan in 1943. Major exhibitions he participated include: The 8th Contemporary Art Exhibition of Japan (Tokyo Metropolitan Art Museum, Tokyo, Japan, 1968); Trends in Contemporary Japanese Art (The National Museum of Modern Art, Kyoto, Japan, 1969); August 1970: Aspects of New Japanese Art (The National Museum of Modern Art, Tokyo, Japan, 1970); The 1st International Biennale Exhibition of Prints (National Museum of Modern and Contemporary Art, Seoul, Korea, 1970); The 7th Paris Youth Biennale (Parc Floral de Paris, Vincennes, France, 1971). Since 1970, Yoshida began making photography-based prints, and received a grant from the Japanese government to stay at a printing studio in England from 1973 to 1974. In 1976 he joined The 5th British International Print Biennale (Bradford, UK) and subsequently participated in the 6th and 8th. In the 1970s - 80s he made print works and paintings employing a transfer construction. In the late 1980s he began the Touch [Shoku] series, made by applying graphite with his fingers. In 1987, he participated in "Art in Japan

since 1969: Mono-ha and Post-Mono-ha", Seibu Museum of Art (Tokyo, Japan) and in 1988 "Mono-ha", Museo Laboratorio di Arte Contemporanea (Rome, Italy). Died in Kanagawa, Japan in 1999. After passing away, Yoshida's works were shown at such as: Mono-ha-Reconsidered (The National

Museum of Art, Osaka, Japan, 2005), *Requiem for the Sun: The Art of Mono-ha* (Blum & Poe, Los Angeles, USA / Gladstone Gallery, New York, USA, 2012), *Tokyo 1955-1970: A New Avant-Garde* (The Museum of Modern Art, New York, USA, 2012), *Mono-ha* (Fondazione Mudima, Milano, Italy, 2015). Yoshida's works are included in major collections internationally, including British Museum; Los Angeles County Museum of Art; The Museum of Modern Art, New York; JPMorgan Chase Art Collection; The National Museum of Modern Art, Tokyo; The National Museum of Art, Osaka; The Museum of Contemporary Art Tokyo; The Museum of Modern Art, Kamakura & Hayama; The Museum of Modern Art, Saitama.

The gallery exhibits "Touch" [Shoku] series Yoshida made in the 1980s. He originally attempted to express 'hand' itself in his print works earlier, but while on his endeavors he began to rub his hand against the support medium with using graphite powder. Unevenness on the surface created intentionally by the artist can be seen as a part of body that is crawling or might be seen as scenery.



Kazuyo KINOSHITA was born in Kobe, Japan in 1939. Kinoshita started to create art in the 1960s and continued to work until her death in 1994. Kinoshita's work always conceptualized the question of 'self' and 'existence'. From the middle of the 1950s to the early 1970s, the group Gutai was at the centre of artistic activities in Kansai, a region in the western part of Japan where the artist lived. Whereas on a national scale, the younger groups such as High Red Center, Neo Dada, Kyushu School, Timism, who experimented with highly performative methods of Happening or Event were developed to cultivate the anti-art movements from the 1960s to the early 1970s. Amid the flourishing of such avant-garde movements gave her first solo show in 1966 and came in close contact with the group '1' in Kobe from 1965 to 1968, whose leader was Tatsuo Kawaguchi. The essentially conceptual nature of Kinoshita's work was strengthened by the influence of the trend at the time and the connection to the group. Until the middle of 1970s, Kinoshita made

good use of photography's nature of multiplicity to express her idea about the diversity of existence arising from people's cognitive differences. In the middle of the 1970s, leaving her persistent adherence to conceptual methods, she started to paint to tackle the issue of the relationship between existence and space; and sought to find the substantial existence within her pictorial space that lay beyond words, thereby establishing a place for free spirit. She aimed to establish two dimensional space that actively existed as an autonomous being. In the 1980s, Kinoshita started to focus on the medium of painting. It was coincidentally the same time that the rise of 'new paintings' took place around the world. However, her work was contrary to the subjective trend of the time; it was aimed at developing new conceptual paintings which realized pictorial space that negated the boundaries between the subjective and the objective, where all of the elements became equivalent and absolute. Mixture of paint on canvas is rubbed off using fabric which left thin membrane on the surface. Action of painting and rubbing off are both equally and complicatedly exists.

Kinoshita's major exhibitions include: Kyoto Independents Exhibition (Kyoto Municipal Museum of Fine Arts, Kyoto, Japan, '63, '71, '85); 12th Contemporary Art Exhibition of Japan (Tokyo Metropolitan Art Museum, Tokyo, Japan, '76, '77, '79); 8th International Young Artists Exhibition (Tokyo Metropolitan Art Museum, Tokyo, Japan, 1977); 12th Tokyo Biennale (Tokyo Metropolitan Art Museum, Tokyo, Japan, 1978); Art Now '78 (Hyogo Prefectural Museum of Modern Art, Kobe, Japan, 1978); Photography in Contemporary Art (The National Museum of Modern Art, Tokyo /The National Museum of Modern Art, Kyoto, Japan, 1982); *Das Foto als autonomes Bild Experimentelle Gestaltung 1839-1989* (Bielefeld, Munich, West Germany, 1989); *Art in Kansai 1950's-1970's* (Hyogo Prefectural Museum of Modern Art, Kobe, Japan, 1994); *For a New World to Come: Experiments in Japanese Art*

and Photography, 1968–1979 (Museum of Fine Arts, Houston/ Grey Art Gallery, New York/ Japan Society, New York, USA, 2015-16). Kinoshita's works are included in major collections in Japan, including Hyogo Prefectural Museum of Modern Art, Kobe; The National Museum of Modern Art, Osaka; Shizuoka Prefectural Museum of Art, Shizuoka.



Mina KATSUKI was born in Fukuoka, Japan, 1989. Based in Kitakyushu and Kyoto. Received M.F.A. in painting, Kyoto University of Art and Design, 2016. Katsuki blends over 200 shades of blue herself, and abides by her minimal rule of “one stroke” to produce a work of paint as its main subject. Awarded the TWW prize at Tokyo Wonderwall 2015, selected for the 3rd Contemporary Art Foundation, SHU UEMURA prize at a.a.t.m 2016, and selected for the 32th Holbein Scholarship. Selected solo exhibitions include, 241-294 Chroma at Fukuzumi Gallery (Osaka, Japan, 2018), From one stroke at WINWIN ART (Taiwan, 2019), From one stroke 2 at Iori Machiya Stay (Kyoto, Japan, 2020), and satellite exhibition of ARTISTS' FAIR KYOTO 2020 (Kyoto, Japan, 2020). Katsuki has also participated in various Artist-in-Residences overseas such as the Sasaran International Art Festival 2017, Malaysia, International Art Camp II -2018, Indonesia, and Hanoi Art Connecting 2019, Vietnam.

Selected corporate collections include DMG MORI CO., LTD., OCA TOKYO (MITSUBISHI ESTATE Co., Ltd.), Chishima Real Estate Co., Ltd., ASTON MARTIN OSAKA (Hakko LR Co., Ltd.), UNIVERSAL MUSIC JAPAN (UNIVERSAL MUSIC LLC), and more.

“My paintings are for looking at paint. I began production using the method of one stroke, to keep depicting my emotions and the act of painting to a minimum, in order to express the existence of paints. However, as I repeated this same process hundreds of times, I realised that the state of the environment and my body at the time remained as traces in the work. These are traces that are left behind, when I spread out the mountainous amounts of paint that lie in front of my eyes with one stroke, in attempt to control the paint, but losing this control as the paint resists. I train my body to not leave these traces, and approach the white canvas in order to conquer the paint in this momentary battle.” (from the artist statement)

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Supported by the Agency for Cultural Affairs Government of Japan in the fiscal 2021