



Left: Robert Morris, *Blind Time II (Number 13, December 24, 1976)*  
©2019 The Estate of Robert Morris / Artists Rights Society (ARS), New York / JASPAR, Tokyo.  
Photo courtesy of Castelli Gallery. C2883  
Right: Jiro Takamatsu, *Rubbing*, 1974  
©The Estate of Jiro Takamatsu, Courtesy of Yumiko Chiba Associates

## “Robert Morris –Jiro Takamatsu & Robert Morris from the 1970’s”

Part I (Jiro Takamatsu and Robert Morris from the 1970's):

Tuesday, June 25 - Wednesday, July 31, 2019

Part II (A solo show of Robert Morris):

Saturday, August 3 - Saturday, August 31, 2019

Venue: Yumiko Chiba Associates viewing room shinjuku

Park Grace Shinjuku Bldg. #206, 4-32-6 Nishi-Shinjuku, Shinjuku-ku, Tokyo 160-0023

Gallery Hours: 12:00 - 19:00

\*Closed on Sundays, Mondays, and national holidays

\*No opening reception will be held for the exhibition.

On Tuesday, June 25, 2019, a two-person show featuring *Rubbing* by Jiro Takamatsu and works from Robert Morris's *Blind Time* series will commence at the Yumiko Chiba Associates viewing room shinjuku.

Jiro Takamatsu's *Rubbing* is a series of drawings the artist began to produce in 1970. By the early '70s, Takamatsu was a respected figure in the contemporary art world, having already presented some of the most important work of his career, such as the *Shadow*, *Perspective* and *Oneness* series. In parallel, Takamatsu also worked on a large number of drawings, including his rubbings. For these, he would draw black geometric forms on paper, and rub them using his fingers or other means to create pictures in which disharmony and white noise intervene in pure forms. By adding the act of rubbing, it could also be said that Takamatsu was highlighting the material nature of paint, and attempting to shift pure forms into physical time and space.

Robert Morris, who died last year, is considered a leading figure in Minimalist and Conceptual art of the same period. In 1973 he began to work on what he dubbed his *Blind Time* drawing series. Changing techniques and materials over the years, Morris produced several series of *Blind Time* drawings between 1973 and 2001. In them, he experimented with drawing in a sightless state, rendering himself blind by obstructing his vision. Morris made these works using the fingers of both hands to rub graphite or ink directly on the support. Fundamentally, all of the *Blind Time* series were grounded in the concept of finding “a basis for drawing other than straightforward representation, on the one hand, and the nonrepresentational on the other,” (1) in what was at once Morris's way of challenging the history of Western art, with its reliance on the visual, and simultaneously expressing his interest in the workings of the spirit when an individual is deprived of external perceptual information.

Both groups of works, coincidentally undertaken by Jiro Takamatsu and Robert Morris during the same period, involved direct physical intervention by the artist in the picture plane, inserting doubts about visibility, and the purity of conceptual forms. Focusing on this feature common to both, the exhibition will be divided into two separate periods: the first consisting of six of Takamatsu's *Rubbing* drawings and three from Morris's *Blind Time* series, and the second, in addition to three works by Morris from the 1970s, examples from the *Blind Time* series produced in the '80s and '90s (there will be no display of works by Takamatsu in the second half).

Don't miss the opportunity to view these works exploring shared concerns and processes by two artists central to the development of contemporary art, working on opposite sides of the globe.

(1). Robert Morris, “Writing with Davidson: Some Afterthoughts after Doing *Blind Time IV: Drawing with Davidson*,” *Critical Inquiry* 19 (Summer 1993), p. 619.



## ■ Artists' Profile

### Jiro Takamatsu

February 20, 1936 - June 25, 1998

Artist. Graduated from the Department of Painting at Tokyo University of the Arts, majoring in oil painting in 1958. In the same year, began participating in *Yomiuri Independent* from its tenth show. After exhibiting an abstract painting in oil which showed a form resembling a point at *Yomiuri Independent* of 1961, he submitted stringy works to the sculpture section at their 14<sup>th</sup> show the next year. In 1963, at *The 15<sup>th</sup> Yomiuri Independent*, he exhibited the works of the same style which were titled as: "About Anti-existence Regarding the Drawer of a Table, About Anti-existence Regarding a Trunk, and About Anti-existence Regarding a Curtain. The style established for these works soon developed into series titled *Point and String*. His later series include: *Shadow, Perspective, Wave, Slack, Oneness, Compound, Space in Two Dimensions*, and *Form*; his thoughts on substance, reality, language, and space stayed unchanged throughout his life and he kept working as if to prove the validity of his ideas. In 1967, he won the Theodoran Foundation Special Prize in the 5e Biennale de Paris, Manifestation Biennale et Internationale des Jeunes Artistes, Musée d'Art Moderne de la Ville de Paris, Paris, France. He made an entry as a national delegate to the 34th Venice Biennale and got the Carlo Cardazzo Prize in 1968. In 1970, he entered 16 pieces of *Oneness*, and 36 pieces of *Oneness* in Tokyo Biennale '70: Between Man and the Matter. In 1977, he exhibited *The Rusted Earth* in Documenta VI, Kassel, Germany. A large retrospective of Jiro Takamatsu was held in The National Museum of Modern Art, Tokyo in 2014-15. A subsequent retrospective was held in The National Museum of Art, Osaka in 2015, followed by a retrospective, "The Temperature of Sculpture", in Henry Moore Institute that was the first exhibition held in the West.

Jiro Takamatsu's works are included in the collections of major museums abroad as well as in Japan such as The National Museum of Modern Art, Tokyo, The National Museum of Art, Osaka, Museum of Contemporary Art Tokyo, the Guggenheim Museum in New York, Minneapolis Institute of Art, the Miami Art Museum, The Dallas Museum of Art, the Museum of Modern Art, New York, and Tate Modern in London.

### Robert Morris

February 9, 1931 – November 28, 2018

Born in Kansas City, MO, in 1931. He studied engineering at the University of Kansas. Later, in Oregon, he devoted himself to the study of philosophy and psychology. As early as 1954 Robert Morris lived in San Francisco, where he was engaged in improvisational theater and dance. In 1960 Morris moved to New York. Here he met John Cage, Marcel Duchamp, Jasper Johns, La Monte Young. In New York, Morris created his first large-scale sculptures, and played a central role in the creation of the Minimal Art movement, which emerged in the early sixties around the Green Gallery. In 1967 Morris created his first "Felt" pieces, which were exhibited at the Leo Castelli Gallery in 1968. In *Artforum*, he published the essay *Anti Form*. The work of this period, like *Untitled (Scatter Piece)*, reflects an interest in exploring the concept of "indeterminacy" in connection to the practice of art. This interest is also reflected in the use of non-rigid materials, like *Steam*.

In 1969 the Corcoran Gallery organized a retrospective of Robert Morris, which traveled to the Detroit Institute of Art and the Whitney Museum of American Art in New York. A subsequent retrospective was held at Tate in London in 1971. In 1994 the Guggenheim Museum in New York hosted a large retrospective, which traveled to the Centre Pompidou in Paris.

Works by Robert Morris are included in major museums' collections worldwide. Among them: The Museum of Modern Art, New York; The Art Institute, Chicago; the National Gallery of Art, Washington; the Centre Pompidou, Paris; Tate Modern, London.

## ■ Lecture/ Special Talk (in Japanese language only) : 'Blindness and Disfunction - Robert Morris and Jiro Takamatsu'

Date: Saturday, July 20, 2019, 17:00-19:00 (doors open at 16:45)

Venue: MORETHAN BANQUET, THE KNOT TOKYO Shinjuku (4-31-1 Nishi Shinjuku, Shinjuku-ku, Tokyo)

\*Please go up the stairs on the left, backed by the main entrance, to the 2<sup>nd</sup> floor. The venue is on the left end.

<https://hotel-the-knot.jp/tokyoshinjuku/en/meeting-eventspace/>

Speakers: Ryo Sawayama (Art critic) and Ryo Katsumata (Art critic)

\*Admission fee: ¥1,000 Booking required. Seating capacity: 50

\*For booking, send an email with your name and telephone number to [event@ycassociates.co.jp](mailto:event@ycassociates.co.jp)

\*If you do not receive a reply from the gallery, please contact us during gallery's opening hours.

## ■ Guest Speakers' Profile

### Ryo Sawayama

Art Critic

In 2009, awarded with Bijutsu Techo's Art Critic Recruitment Contest by an essay "Labor Work: Carl Andre and his Concept of Creation". A part-time lecturer of Musashino Art University and Tokyo Metropolitan University. As an art critic contributed many essays and reviews.

### Ryo Katsumata

Art Critic

Selected essays: "Resist Loss of Future: Dan Graham and Utopia" (2014, awarded an honorable mention with Bijutsu Techo's Art Critic Recruitment Contest), "John Baldessari's Rhetoric" (Railroad Siding 2015, 2015). Reviews include monthly review contributed to Bijutsu Techo (April 2015 – March 2016).

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■ For further information or images, please contact Yumiko Chiba Associates.

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