

Fergus McCaffrey

Art Basel Hong Kong

Booth 1D06

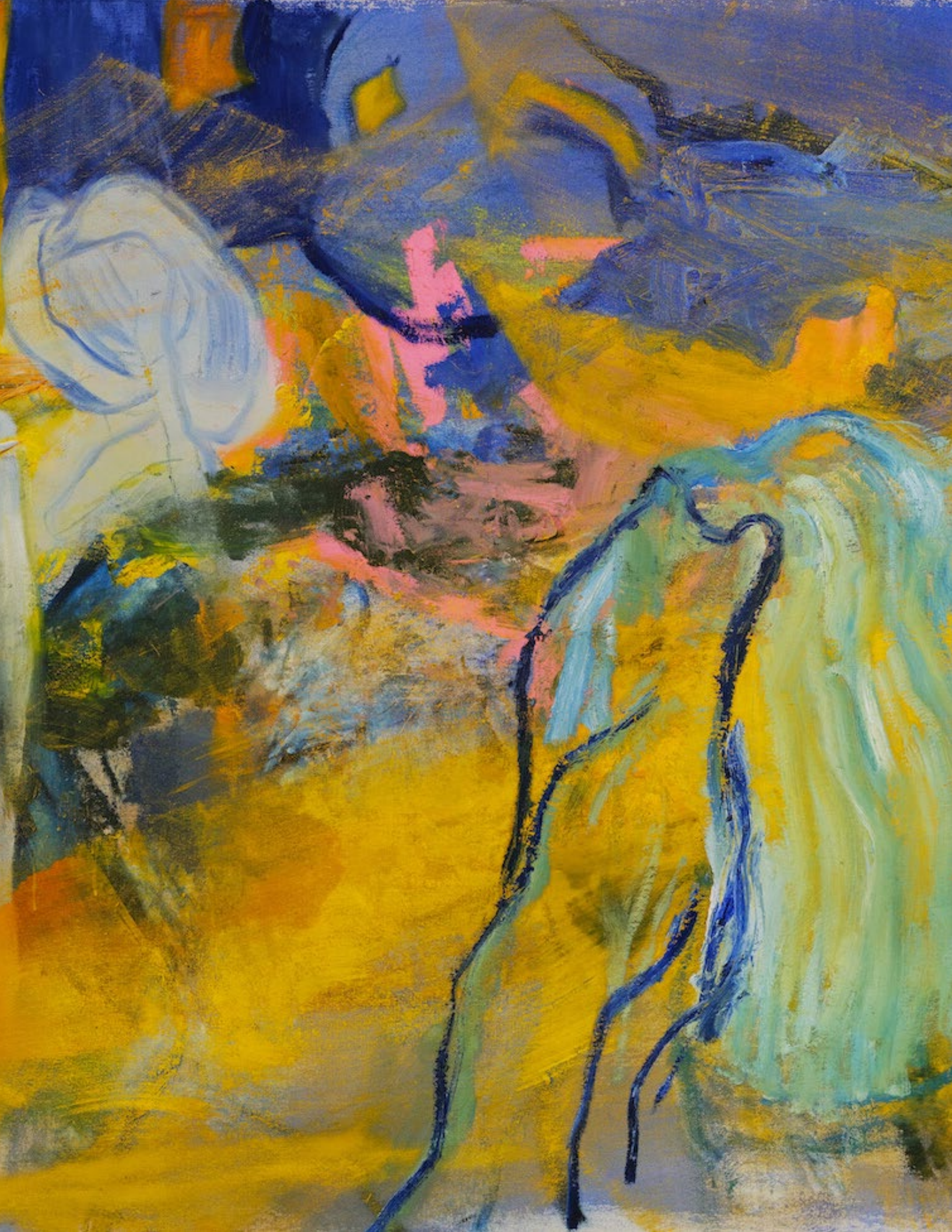
March 26 - 30, 2025

Rita Ackerman
Tatsuo Ikeda
Akira Kanayama
Sadamasa Motonaga
Reinhard Pods
Robert Rauschenberg
Shozo Shimamoto
Chiyu Uemae
Toshio Yoshida
Jiro Yoshihara



RITA ACKERMANN
Transparent Prophets, 2020
Oil, acrylic and pigment on canvas
47 x 78 inches
(119.38 x 198.12 cm)
ACK-0014

\$650,000



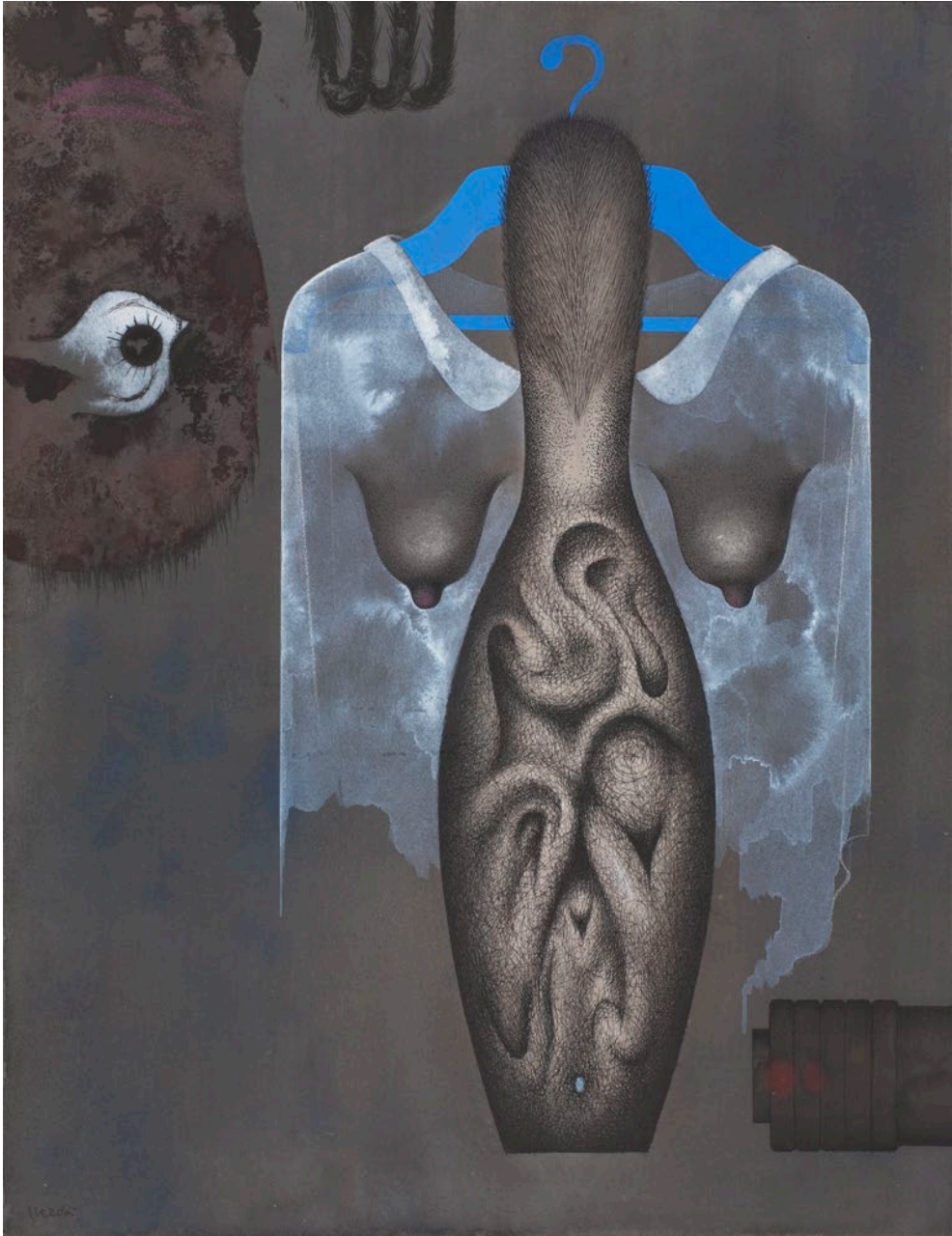
Rita Ackerman



The opposing impulses of creation and destruction mark the touchstone of the Hungarian-born, New York-based artist Rita Ackermann's practice, which continues to evolve and manifest itself in the shift from representation to abstraction.

Ackermann's compositions occupy a space between the figurative and the abstract, where human forms simultaneously disappear and re-emerge. In a series titled Chalkboard Paintings, large-scale compositions on canvas were primed with chalkboard paint, on which washes of white chalk and green and blue pigments were applied. These Abstract Expressionist-like works are reminiscent of actual chalkboards in a classroom, covered with unintentional erasures and marks, yet they have been conceptually executed by multiple deletions of figurative drawings and landscapes. By way of these gestures, the revenant outline of the erased drawings often emerges into the foreground. The final picture is a record of these movements.

Fergus McCaffrey



TATSUO IKEDA

Hanger, 1967

Ink, watercolor and gouache on paper

17 1/8 x 13 3/8 inches

(43.5 x 34 cm)

IKE-0110

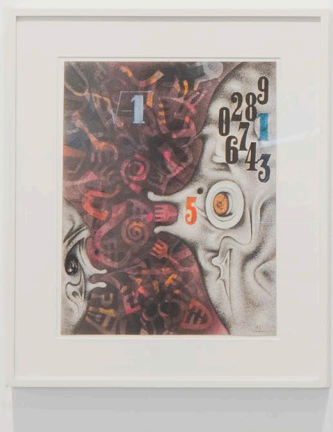
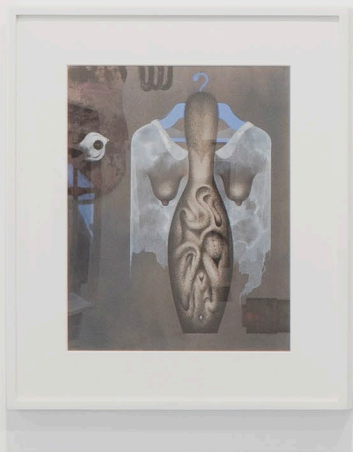
\$65,000

Fergus McCaffrey

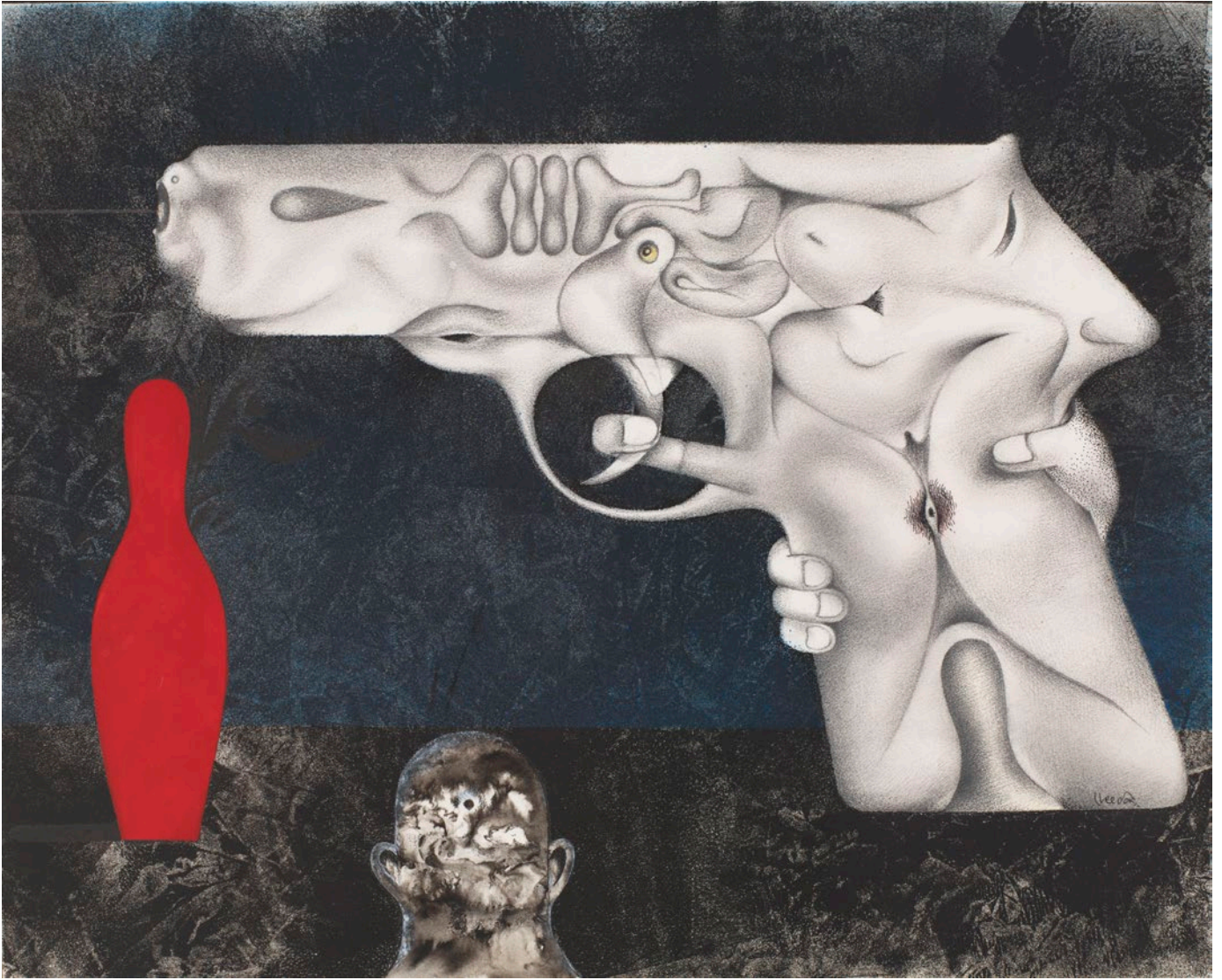


TATSUO IKEDA
Toy World: Playing with Numbers, 1967
Mixed media
15 1/8 x 11 3/4 inches
(38.5 x 30 cm)
IKE-0068

\$65,000



Fergus McCaffrey



TATSUHO IKEDA

Pistol, 1967

Ink, pencil and gouache on paper

13 $\frac{3}{16}$ x 16 $\frac{3}{4}$ inches

(33.5 x 42.5 cm)

IKE-0109

\$65,000

Fergus McCaffrey



TATSUO IKEDA
Falling Things, 1987
Ink and watercolor on paper
18 x 12 ¼ inches
(45.9 x 31.1 cm)
IKE-0020

\$30,000

Tatsuo Ikeda



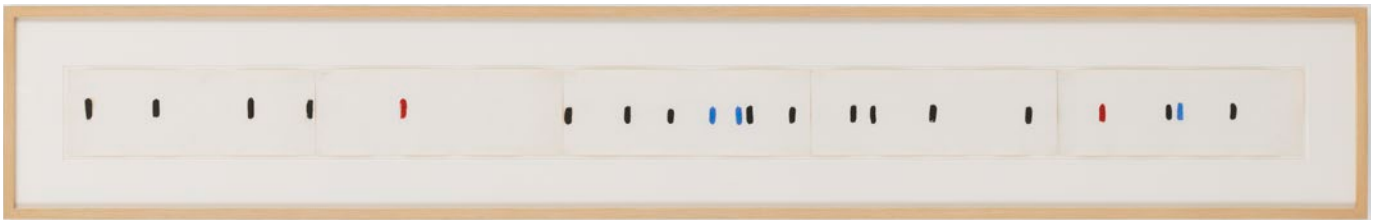
Born in Saga Prefecture, Japan, in 1928, the course of Ikeda's early life was dramatically altered by the ongoing intensity of World War II, culminating in his service as a kamikaze pilot at the age of fifteen. Spared by the ending of the war, in 1948, Ikeda made the decision to live a more free and anti-authoritarian life, moving to Tokyo to attend Tama Art University where he became engaged in Tara Okamoto and Kiyoteru Hanada's Avant-garde Art Study Group.

After the Korean War broke out in 1950, the artist pursued a strong anti-war position, Ikeda created expressive realist drawings that fused reportage and satire. His early work depicted the heartlessness of society in the age of automation and questioned the role of individual responsibility and free will after feeling betrayed by his government, and the political and cultural machinery of interpersonal and international conflict. Ikeda organized the artists and writers group, NON, and his drawings from this period exposed domestic and international political corruption, eventually developing into monstrous portraits and grotesque creatures that reveal the dark side of human nature.

In the 1960s, the artist produced several series of works inspired by a wide range of motifs, such as masks (Hundred Masks), toys (Toy World), and anatomical images (Dissection Archaeology). In the following decade, harboring a profound fascination with space and time, he carried out conceptual long-term performances, Asama – Ararat Olive's Ring Plan and Brahma Tower, in which he tried to experience an unimaginable perpetual time. In his series, Brahman, which he began in 1973, the artist found release from social causes to embrace a state of eternal truth and bliss occupied by genderless embryonic forms in infinite space. Narrating his own story of genesis, the artist turned his attention inward, exploring the metaphysical bonds that underlie and unify the universe—defining his paintings as a “wormhole connecting the inner and outer worlds.”

Ikeda continued exploring further artistic possibilities, creating assemblage and relief works made with found objects, and hand-scrolls depicting the flow of time, as well as a series of paintings, Phases of Fields, about universal gravitation. In addition to visual art, Ikeda was a critically celebrated writer; and his work has been exhibited extensively in Japan and abroad. The artist was also featured in the 2010 documentary film, ANPO: Art X War, directed by Linda Hoaglund. Ikeda died in November, 2020, in Tokyo.

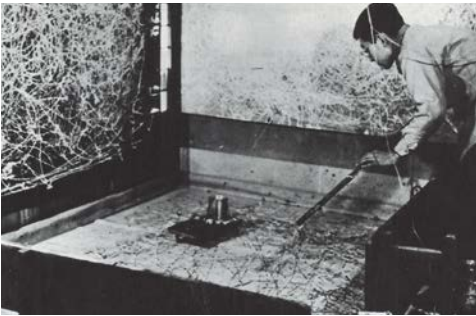
Fergus McCaffrey



AKIRA KANAYAMA
Work, c. 1952-54
Watercolor on paper
12 $\frac{1}{8}$ x 78 $\frac{3}{4}$ inches
(30.8 x 200 cm)
KAN-0001

\$95,000

Akira Kanayama



Born in Osaka, Japan, Akira Kanayama had been friends with Kazuo Shiraga since childhood. He studied at Osaka Municipal Institute of Art after withdrawing from Tama Art University, Tokyo, in 1947. In 1952, he co-founded Zero-kai with Saburo Murakami and Kazuo Shiraga and later married fellow member Atsuko Tanaka. His earliest works from this time consists of geometric abstraction that seem to further simplify (or “purify”) the pure abstraction of Piet Mondrian.

It was in 1955 that Kanayama became a member of the Gutai Art Association with the Zero-kai members mentioned above, where initially he was refused by Jiro Yoshihara for presenting a brand-new canvas as an artwork. Kanayama nevertheless joined and also took on the role of secretary for the Association.

At the Outdoor Gutai Exhibition and the 1st Gutai Art Exhibition, Kanayama presented an installation-like work that pushed the boundaries of time and space, which evolved into large-scale inflatable balloon. It was in 1957 that he created his device for painting using a remote-controlled toy car where he first attached a felt tip pen which was soon replaced by a version that dripped paint.

The series of paintings, which could be described as the “far north” of automatism, was an inevitable methodology that Kanayama adopted to maintain objectivity from his works in his creative process: rather than a simple adaptation or acceptance of informel, Kanayama confronted the material and media he used with a distance. Although the resulting work resembles the dripped canvases of Jackson Pollock, Kanayama’s practice is a critique against the Informal and Abstract Expressionist rhetoric that art could or should be an expression of the soul.

It could be said that this method was indeed convenient for Kanayama whose responsibilities as the secretary increased as the Gutai Art Association became more successful. Although his role in the group kept him in the shadows compared to his fellow members and also wife, Kanayama’s creativity and originality is beginning to be widely recognized as one of the innovative artists of Gutai. His practice shows us another dimension of Gutai that was neither action- or performance-oriented, but rather conceptual, mechanical, and technological.

Fergus McCaffrey



SADAMASA MOTONAGA

Sakuhin, 1965

Oil paint and synthetic resin on canvas, mounted on board

36 x 46 inches

(91.5 x 116.8 cm)

MOT-0114

\$1,200,000



Sadamasa Motonaga



Sadamasa Motonaga was born in 1922 in Mie Prefecture, where he graduated from trade school with aspirations to be a manga artist. He first began to make figural and landscape works on canvas under the tutelage of painter Mankichi Hamabe; in 1952, Motonaga began to make abstract objects and paintings, which garnered him an invitation to join the legendary Gutai Association (1954–72), famous for groundbreaking performance works and innovations in painting, sculpture, and installation art.

Motonaga was an early member of Gutai, joining the group in 1955. Together with other first-generation members, including Jiro Yoshihara, Kazuo Shiraga, and Saburo Murakami, he forged an ethos of artistic experimentation, freedom, and individuality in the wake of the Second World War. To break free from the conservatism and militarism of the past, Yoshihara urged his adherents to “do what has never been done before.” Motonaga always approached this mission with a sense of humor and play, blending his love of popular culture with Gutai’s modernist aspirations. In his first mature paintings, which dated from 1954, he employed a vocabulary of embryonic shapes, flying objects, and cartoon-like forms modeled in heavy oil paint. By 1957, under the influence of French critic Michel Tapié, Motonaga’s work became more abstract, with flowing lines and pools of brightly colored pigment poured and dripped onto the canvas.

In the late 1960s and early ’70s, Motonaga both participated in and broke free of Gutai activities, traveling to New York for a year in 1966–67 with his wife, artist Nakatsuji Etsuko; there Motonaga radically altered key philosophical and material components of his practice, transitioning from existential and modernist concerns, embodied in Gutai, toward a new style of apolitical visual expression that incorporated aspects of children’s art and the anime of Japanese popular culture, using painting techniques borrowed from custom car culture and the street. Motonaga pushed these qualities of his work further, settling into an aesthetic of calculated lines, vaguely figurative motifs, and delicate, consistent shading executed in airbrush. While his late works have taken decades to come to the attention of the West, they are among the most influential in Japanese art history and pop culture. Motonaga has erased barriers between high and low art and won recognition for a new visual art language that Takashi Murakami would later call Superflat.

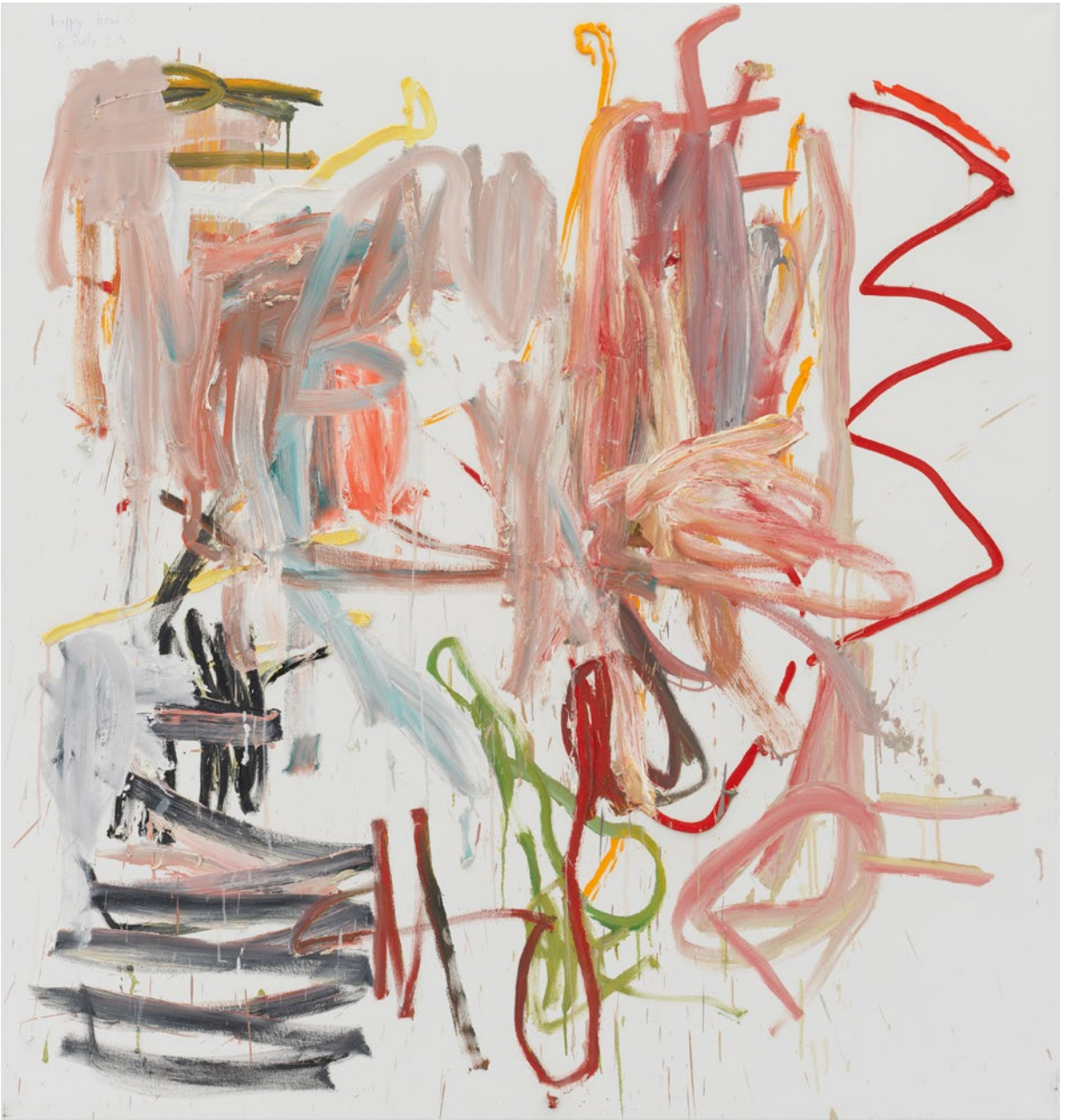
Fergus McCaffrey



REINHARD PODS
Zu wenig zu viel (Too little too much), 2023
Oil on canvas
66 $\frac{7}{8}$ x 63 inches
(170 x 160 cm)
POD-0020

€42,000

Fergus McCaffrey

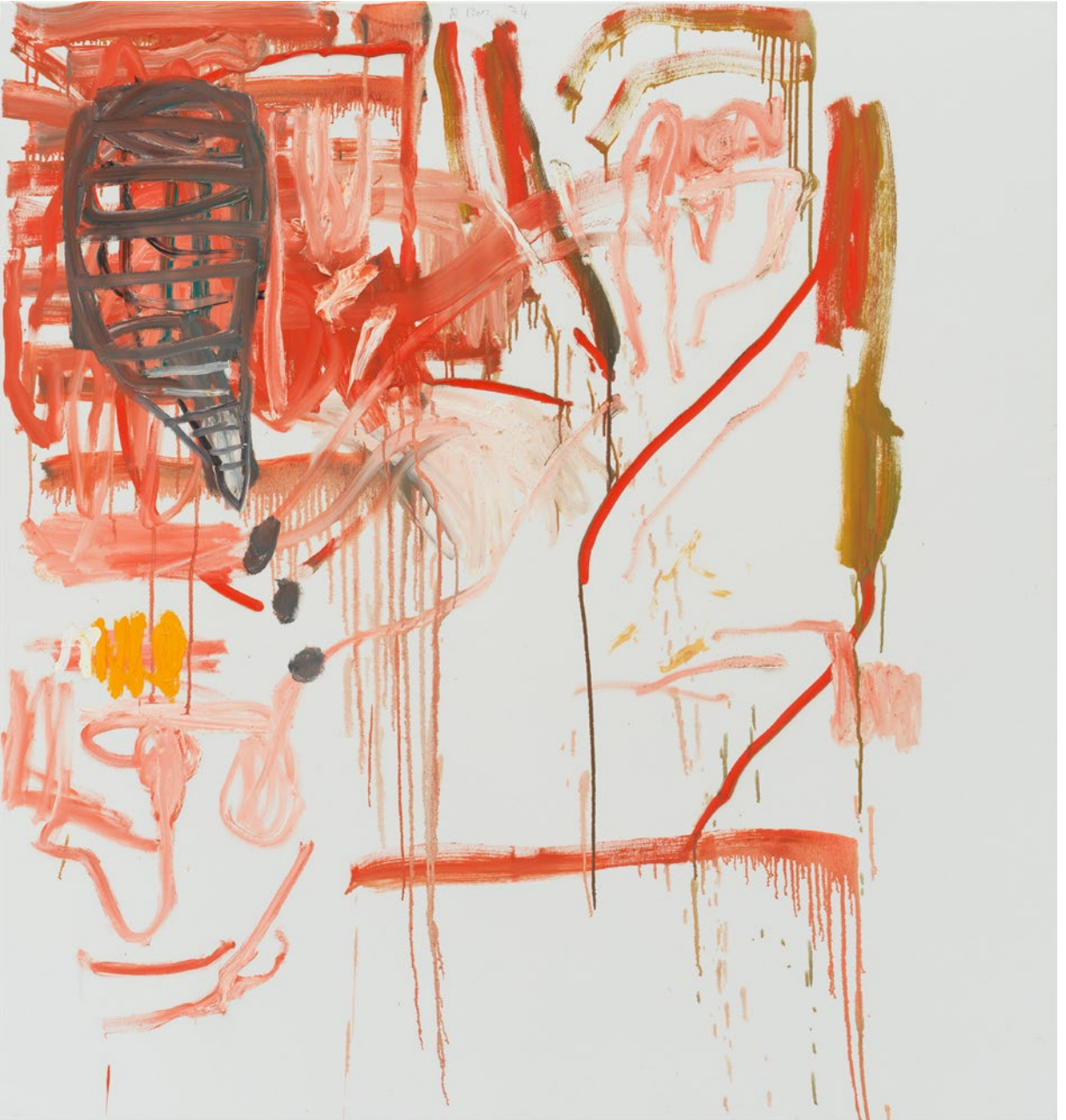


REINHARD PODS
Happy Hour II, 2023
Oil on canvas
66 $\frac{7}{8}$ x 63 inches
(170 x 160 cm)
POD-0025

€42,000



Fergus McCaffrey



REINHARD PODS

Untitled, 2024

Oil and watercolor on canvas

66 $\frac{7}{8}$ x 63 inches

(170 x 160 cm)

POD-0023

€42,000

Fergus McCaffrey



REINHARD PODS

Untitled, 2024

Oil on canvas

66 ⁷/₈ x 63 inches

(170 x 160 cm)

POD-0033

€42,000



Reinhard Pods



Following his studies at the fabled Academy of Fine Arts in Berlin between 1971 and 1977, Reinhard Pods received a DAAD scholar-ship that allowed him to spend 1977 – 78 in New York. While in the U.S., Pods embraced everything the then-gritty city had to offer. He lived in a loft on Elizabeth Street in Little Italy, made paintings, visited galleries, and hung out at CBGB's and Max's Kansas City, seeing the Ramones, Blondie, and Talking Heads. Returning to Germany in 1978, he settled on the border of Neukölln and Kreuz-berg, where Neue Deutsche Welle (New German Wave) converged around the SO36 music club and performance space, along with alternate spaces like Galerie am Moritzplatz and gallery 1/61, which Pods co-founded with a group of like-minded artist friends.

In his sixth decade of painting, Pods continues to push the bound-aries of expressive and de-skilled aesthetic forms. Echoing the graffiti-covered U-Bahn carriages and subway cars of Kreuz-berg and SoHo in the late 70s and early 80s, Pods introduces figurative and textual fragments in a reflection of the energy and urbanity of his formative years. Refining and advancing his aesthetic language, Pods combines graphic and expressive gestures; squeezing, dripping, and scraping paint directly from the tube in works of astonishing freshness and vitality.

Pods has been the recipient of numerous scholarships and awards including the Villa Romana Prize (1980) the Villa Massimo Prize (1988) the Will Grohmann Prize (1994) and the Fred Thieler Prize of the Berlinische Galerie, Berlin (1996).

Reinhard Pods has exhibited extensively in Europe since the mid-1970s. He withdrew from the public eye in the mid-1990s, returning recently for acclaimed exhibitions at Galerie Michael Haas in Berlin and Zürich in 2018 and 2012. He lives and works at Wannsee in Berlin.



ROBERT RAUSCHENBERG

Gilt, 1983

Transfer and pigment on high fired Japanese ceramic

39 ¼ x 75 ¼ inches

(99.7 x 191.1 cm)

RAU-0006

\$3,000,000



羅有紫煙漠

四国霊場
八十八ヶ所
弘法大師札所巡行
志持寺巡拜

最御崎
る石

弘法大師霊場
八十八ヶ所

弘法大師
八十八ヶ所

Robert Rauschenberg, *Gilt*, 1983

Gilt is part of the Japanese Recreational Clay works series, the result of a trip to Japan in the early 1980s in which Rauschenberg worked with the great artisans of Otsuka Ohmi ceramics. On fine thin ceramic plates, the artist transferred his personal iconography, where well-known symbols of western art coexist with photographs taken during his trips to Osaka, Tokyo and Nagoya. In the case of *Gilt*, the central character is Goya's nude Maja, and it is exactly the same size as Goya's work. From that image he superimposed images of his trip to Japan. The round circles are imitations of the bases of the cups of tea, like those of the ceramics factory. He painted the Japanese characters and the name of a temple on Shikoku Island, something very important in Japanese culture. *Gilt*, therefore, is not only a work of art, but an utopian vision and a commitment to achieve cultural understanding and international peace through art.

The result of this collaboration was the Rauschenberg Overseas Culture Interchange project, whose objective was to promote world peace through art across an association of Eastern and Western artisans and artists.

Gilt, 1983 will be exhibited this fall in *Robert Rauschenberg and Asia* at M+ Museum in Hong Kong.

Robert Rauschenberg

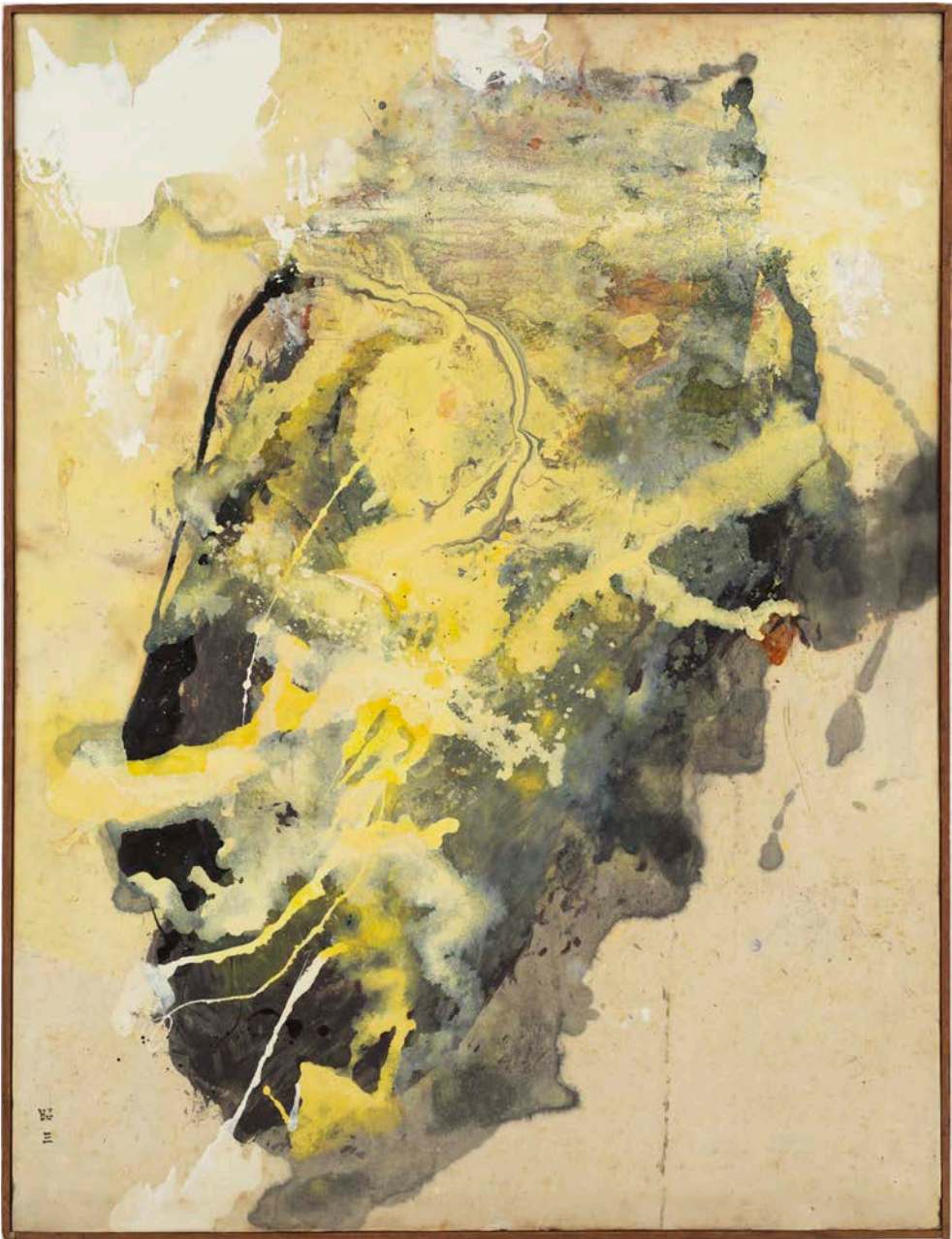


Robert Rauschenberg worked in a wide range of mediums including painting, sculpture, prints, photography, and performance, over the span of six decades. He emerged on the American art scene at the time that Abstract Expressionism was dominant, and through the course of his practice he challenged the gestural abstract painting and the model of the heroic, self-expressive artist championed by that movement.

Born in Port Arthur, Texas, Rauschenberg studied at a variety of art schools including the experimental Black Mountain College outside of Asheville, North Carolina, where the artist and former Bauhaus instructor Josef Albers was his teacher. There, his mentors and collaborators included the composer John Cage, the artist Cy Twombly, and the choreographer Merce Cunningham, with whom he would collaborate on more than twenty dance compositions. Rauschenberg's engagement with performance was enduring and a defining influence in his work. As his career began to gather steam in New York in the mid-1950s, he also began a crucial dialogue with the artist Jasper Johns that shaped the work of both: together the two artists pushed each other away from defined models of practice towards new modes that integrated the signs, images, and materials of the everyday world.

Photography and printmaking were two of Rauschenberg's abiding interests. In the 1958–60 series based on the thirty-four Cantos of Dante's *Inferno*, he used a solvent to transfer photographs from contemporary magazines and newspapers onto drawing paper. The series is emblematic of a lifetime of experimentation with the ways the deluge of images in modern media culture could be transmitted and transformed.

Fergus McCaffrey



SHOZO SHIMAMOTO
Untitled, 1959
Oil on paper mounted on canvas
37 $\frac{3}{4}$ x 28 $\frac{3}{4}$ inches
(96 x 73 cm)
SHIM-0009

\$1,200,000

Shozo Shimamoto



Shozo Shimamoto was born in Osaka, Japan in 1928, and graduated from Kansui Gakuin University in Hyogo in 1950. He was a founding member of the Gutai Art Association (1954-72), and contributed not only the name but also volunteered his home as the group's headquarters and editorial office for the Gutai journal. Shimamoto's paintings which involved throwing vessels of paint onto a canvas germinated in the 1950s and continued until his death until 2013. His works have been included in several significant exhibitions focusing on Gutai, such as, Gutai: Splendid Playground, Solomon R. Guggenheim Museum, New York, 2013; Destroy the Picture: Painting the Void, 1949 – 1952, Museum of Contemporary Art, Los Angeles, 2012; and Gutai, Galerie Nationale du Jeu de Paume, Paris, 1999. Shimamoto was nominated for the Nobel Peace Prize in 1996 for his pacifist activities. He died in Osaka in 2013 at the age of 85.

Fergus McCaffrey



CHIYU UEMAE
Untitled, 1966
Oil on canvas
18 $\frac{5}{8}$ x 15 $\frac{5}{8}$ inches
(47.3 x 39.8 cm)
UEM-0028

\$220,000



Chiyu Uemae



Chiyu Uemae was a founding member of the Gutai Art Association (1954–1972) and actively exhibited with the group until its dissolution. Unlike his contemporaries including Kazuo Shiraga and Sadamasa Motonaga, Uemae's works celebrated a repetition of painterly skills rather than the gestural, expressionistic works created by a performance between the body and the canvas. Similar to his Gutai peers, Uemae studied under the tutelage of Jiro Yoshihara, who advocated for Gutai members to create a direct engagement with raw materials. Uemae's dense and irregular surfaces solicit a close viewing experience that reveals paint's visceral presence.

Born in Kyoto Prefecture, Japan, Uemae became a self-taught painter. Growing up in crippling poverty, he was forced into manual labor at a young age. The grinding physicality of his process was clearly manifested in the type of works Uemae created, ones based on laborious and meticulous accretion. As Motoe Kunio observes, "the greatest strength of Uemae's art stems from the fact that it is truly and inextricably linked to the physical toil of his actual life." In 1954, Uemae adopted a pallet knife as his mark-making tool. Through constant layering and scraping away, he forged an aesthetic of *ishu* or *chumitsu* (Japanese for "thick" or "dense crowding") earlier than other artists now known for the style, including Yayoi Kusama, Mark Tobey, Damien Hirst. His obsessive and meticulous application of strokes validated the materiality of paint in volume and weight. Moreover, the accumulation of varying colors evoked not only a material persistence but also an embodiment of time.

To further pursue his interest in materiality, Uemae began to use thread and cloth. Influenced by his experience working as an apprentice at the Kyoto Dyeing Orchestrator from 1932–38, Uemae began his stitch work series in the 1970s. His stitch works now further challenged the conception of the surface by the literal weaving through the pictorial support. Hand-sewn by the artist, Uemae displayed his mastery over form and texture through his use of conventional materials.

When the Gutai group disbanded in 1972, Uemae continued to actively create work. His pioneering thinking in examining a medium's subjectivity and also his appropriation of everyday materials echoed critical concerns later developed during Mono-ha, Minimalism, and Pop Art. His decades-long career was marked by an introspective practice that embraced the tactile texture of paint and textile. Uemae negated a transcendental encounter between the work and viewers, and instead strove to present material in its barest state, the fundamental tenet of Gutai artists.



TOSHIO YOSHIDA
BURN by CF No. 30, 1954
Burnt wood
14 $\frac{7}{8}$ x 17 $\frac{7}{8}$ inches
(37.7 x 45.5 cm)
YOS-0079

\$400,000



TOSHIO YOSHIDA
BURN by CF No. 34, 1954
Burnt wood
14 $\frac{7}{8}$ x 23 $\frac{3}{4}$ inches
(37.8 x 60.4 cm)
YOS-0080

\$475,000

Fergus McCaffrey



TOSHIO YOSHIDA
Sakuhin (54-28), 1954
Burnt wood
17 $\frac{3}{4}$ x 17 $\frac{3}{4}$ inches
(45 x 45 cm)
YOS-0026

\$375,000



Fergus McCaffrey



TOSHIO YOSHIDA
Untitled, 1961
Oil on board
14 $\frac{3}{8}$ x 20 $\frac{1}{8}$ inches
(36.4 x 51.2 cm)
YOS-0074

\$240,000

Fergus McCaffrey



TOSHIO YOSHIDA
Untitled, 1961
Oil and papier-mâché on board
42 ½ x 42 ½ inches
(108 x 108 cm)
YOS-0093

\$475,000



Toshio Yoshida



Toshio Yoshida was born in Kobe, Japan. As early as 1953 his works attracted attention, notably that of Jiro Yoshihara who would found the Gutai Art Association in 1954. Encouraged by Yoshihara to boldly explore creativity at the intersection of painting and performance, Yoshida was one of the great original thinkers and innovators of Gutai alongside Kazuo Shiraga, Sadamasa Motonaga, Atsuko Tanaka, Shozo Shimamoto, and Saburo Murakami.

The 1950s were particularly productive years for Yoshida. Not only did he create *Red* (1954), which includes a tied length of rope, Yoshida also created a series of *Burn Paintings* by searing and scarring plywood panels with a soldering iron or red hot coals. An example includes *Sakuhin* (54-28) (1954). 1955 saw the introduction of the Brushstroke paintings, which feature a single stroke of thickly applied oil paint on panel or canvas such as *Sakuhin* (56-12) (1956). At the 1956 *Second Gutai Art Exhibition*, Yoshida poured India ink from a watering can onto a canvas from a distance of ten feet. This action would later be repeated in several works from the 1960s. Ever moving from one experiment to another, Yoshida's *Shadow* installation at the 1957 *Gutai Art on the Stage* consisted of objects placed on stage with electric lights illuminating the objects to cast shadows onto the curtain behind them.

Shortly later, he created works built up with several layers of paint, resulting in a thickly crusted and heavily textured surface as can be seen in *Sakuhin* (61-10) (1961). Exploring not only substantial materiality, Yoshida also investigated the ephemeral in the form of soap foam. From his 1965 paintings, where foam literally is piled onto works, to his installation *Foam A* (1965), where foam is continually pumped out to create ever changing shapes, Yoshida extensively investigates action, simultaneity, and time. Revisiting the technique of the watering can, works in the 1960s like *Sakuhin* (1966) heavily feature droplets of paint radiating concentrically from the center. Between the 1970s and the 1980s, he continued his interest in foam, from kinetic works such as *Foam Pattern 2125*, 1972, which consists of moveable circular elements within an acrylic box, to brightly colored works such as *Zoshoku no Pattern No. 61* (1981). Bringing back the element of the rope, Yoshida reintroduced the medium in works dated to the 1980s. These reoccurring themes and mediums in his oeuvre bring to mind circularity, continuity, and the realization that Yoshida had a profound understanding of his practice in linear time.

Yoshida has been included in several Gutai retrospective exhibitions, including at the Jeu de Paume, Paris; the National Art Center, Tokyo; and the Solomon R. Guggenheim Museum, New York, in 2013. Yoshida died in 1997.

Fergus McCaffrey



JIRO YOSHIHARA
Untitled, 1959
Oil on canvas
36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ inches
(92 x 73 cm)
YOSH-0077

\$1,100,000

Jiro Yoshihara



Jiro Yoshihara was born in Osaka, Japan, in 1905. As a teacher, critic, and art entrepreneur, Yoshihara holds an unrivaled position in the development of post-war Japanese art. Initially experimenting with various modernist styles, his work gradually matured into gestural abstraction. Drawn to modern art and discourse, he read avidly about Post-Impressionism, Surrealism, Art Informel, and Abstract Expressionism, and his thorough comprehension of contemporary art history influenced his role as the founder, teacher, and mentor within Gutai (Gutai Art Association).

A deep thinker with a visionary mind, after viewing Jackson Pollock's works in 1951, Yoshihara came to realize that the act of performing and creating an original work was a starting point. He believed not only should an artist express their unique, individual quality, but that it must be persistently tested. This belief would become the canon by which Gutai artists would persevere towards and with which Yoshihara brought to his own practice as he began a series of Circle works in the 1960s.

Exploring the circle as a formal element through its size, symmetry, and width, Yoshihara created works using this motif on paper and paintings and experimented with medium, occasionally and purposefully adding drips of paint. Towards the later end of his artistic career, he refined his aesthetic to simple circles and linear forms that evince an immediacy of gesture tempered by quiet contemplation. Yoshihara died in 1972.

Fergus McCaffrey

514 West 26th Street
New York, NY 10001
+1 (212) 988-2200
info@fergusmccaffrey.com

3-5-9 Kita-Aoyama, Minato-Ku,
Tokyo 107-0061, Japan
+81 (0)3-6447-2660
tokyo@fergusmccaffrey.com

Route de Grand Fond
97133 St Barthélemy
+(590) 690 532 624
stbarth@fergusmccaffrey.com