

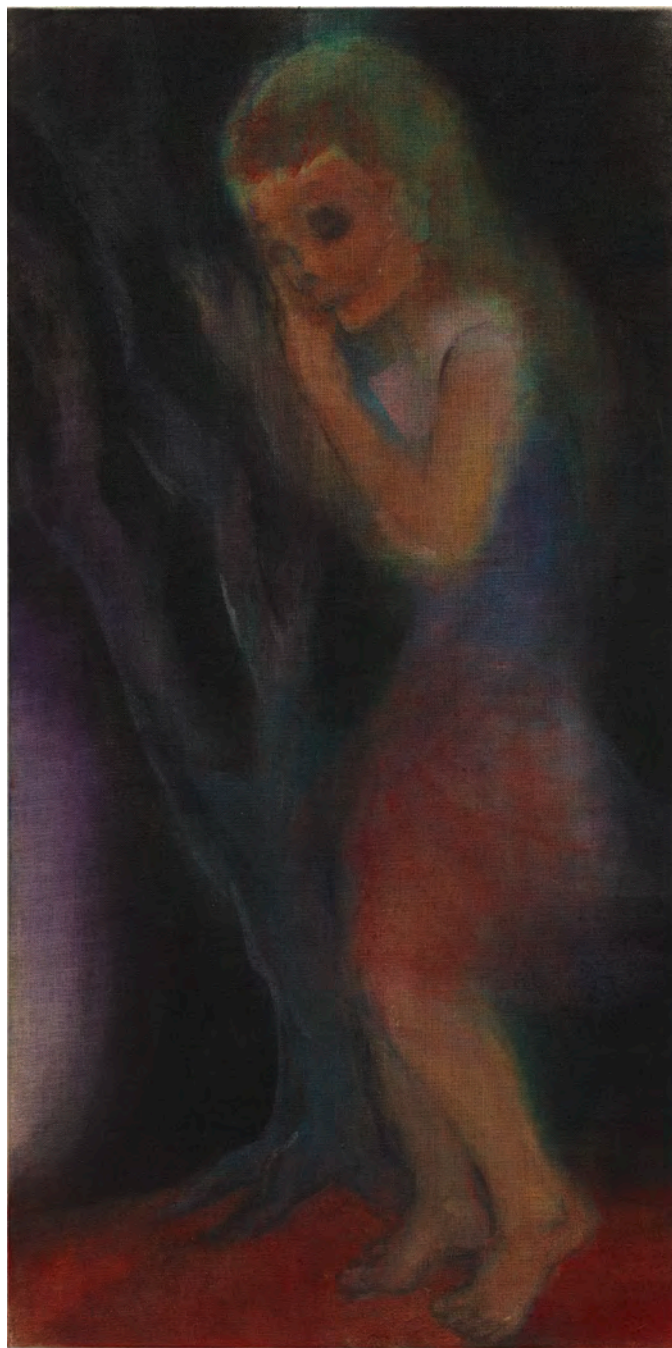
Fergus McCaffrey

LEIKO IKEMURA
KATHLEEN JACOBS
MARTHA JUNGWIRTH
SADAMASA MOTONAGA
RICHARD NONAS
REINHARD PODS
RICHARD SERRA
SHOZO SHIMAMOTO
KAZUO SHIRAGA
TOSHIO YOSHIDA
JIRO YOSHIHARA

Art Basel in Basel

Booth #C4

June 15 - 18, 2023



LEIKO IKEMURA

Girl in the Wood, 2010/11

Oil on jute

70 3/4 x 35 1/4 x 2 inches

(180 x 90 x 5 cm)

IKEM-0008

EXHIBITION

Leiko Ikemura: Zarathustra, Galerie Samuel Lallouz, Montréal,
March 4 – 21, 2014.



LEIKO IKEMURA

Thoughts, 2010-12

Terracotta

16 1/4 x 18 1/2 x 9 inches

(41.3 x 47 x 23 cm)

IKEM-0016

EXHIBITION

Leiko Ikemura: Poetics of Form, Nevada Museum of Art, Reno, August 27,
2016 - January, 15, 2017.

Leiko Ikemura: Unknown Voices, Rena Bransten Gallery, San Francisco,
February 04 - March 11, 2017.



LEIKO IKEMURA

Waldwesen (Tree Figure), 2006

Terracotta, glaze

22 1/2 x 5 1/2 x 10 1/2 inches

(57.2 x 14 x 26.7 cm)

IKEM-0017

EXHIBITION

Leiko Ikemura: Unknown Voices, Rena Bransten Gallery, San Francisco,
February 04 - March 11, 2017.

Becoming: Saint Joseph's Arts Society, San Francisco, May 19 -
September 17, 2021.

Leiko Ikemura: Anima Alma - Works 1981 - 2022, Fergus McCaffrey,
New York, November 4, 2022 - January 28, 2023.



LEIKO IKEMURA
Usagi Greeting (180), 2002/23
Patinated bronze
70 55/64 x 35 7/16 inches
(180 x 90 cm)
Edition 3 of 5
IKEM-0079



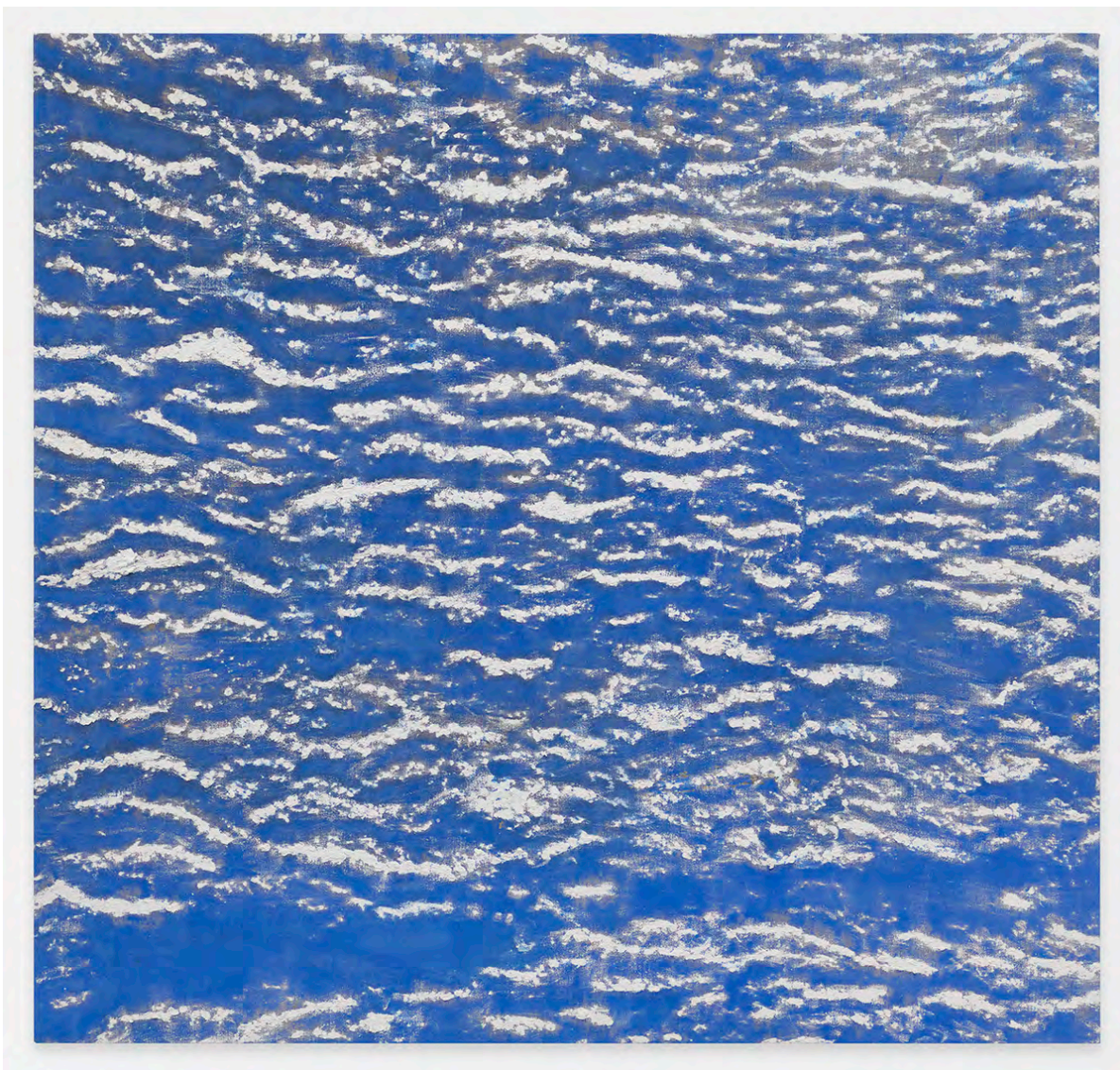


LEIKO IKEMURA

Ikemura departed from Japan in 1972 to study art in Seville, Spain, before moving to Switzerland in 1979, and then settling in Germany in 1991. Like her European peers Marlene Dumas (b. 1953) and Miriam Cahn (b. 1949), Ikemura invokes the age-old authority of representational oil paint to address contemporary matters of social justice, ecology, ancient folktales, and the sublime.

Representations of women have been central to her practice since the beginning of the 1980s, with her early drawings and pastels demonstrating the tough Expressionist roots of her style and approach to subject matter. In the early 1990s, Ikemura began to title her almost life-size figurative paintings and sculptures *Girls* as a veiled critique of the simplistic and infantilized representation of women as passive and voiceless in Japanese Manga and Kawaii culture. The *Girls* paintings also denote a change in Ikemura's palette, technique, and materials; as she began to paint and pour radiant passages of magenta, lapis, violet, tangerine, lemon, apricot in contrasting consistencies; on semi-transparent burlap canvases that she had prepared with rich umber, chocolate, and ebony grounds.

Selected solo museum exhibitions include: The National Museum of Modern Art, Tokyo (2011); Museum für Asiatische Kunst, Staatliche Museen zu Berlin (2012, 2022); Staatliche Kunsthalle Karlsruhe (2013); Staatliches Museum für Kunst, Nürnberg (2014); Museum of East Asian Art, Cologne (2015); National Art Center, Tokyo (2019); Kunstmuseum Basel (2019); Nordiska Akvarellmuseet, Skärhamn (2019); Centro de Arte Contemporáneo de Caja de Burgos (2019); CAC La Ciutat de les Arts i les Ciències Valencia (2021); Sainsbury Center for Visual Arts, Norwich (2021); and Herbert Gerisch-Stiftung, Neumünster (2022). Forthcoming solo museum exhibitions in 2023 include: the Georg Kolbe Museum, Berlin, the Museo de Arte Zapopan in Guadalajara, Mexico and Museum de Fundatie, Zwolle, Netherlands. The artist works and lives in Berlin, Germany.



KATHLEEN JACOBS

FUZZY, 2017

Oil on linen

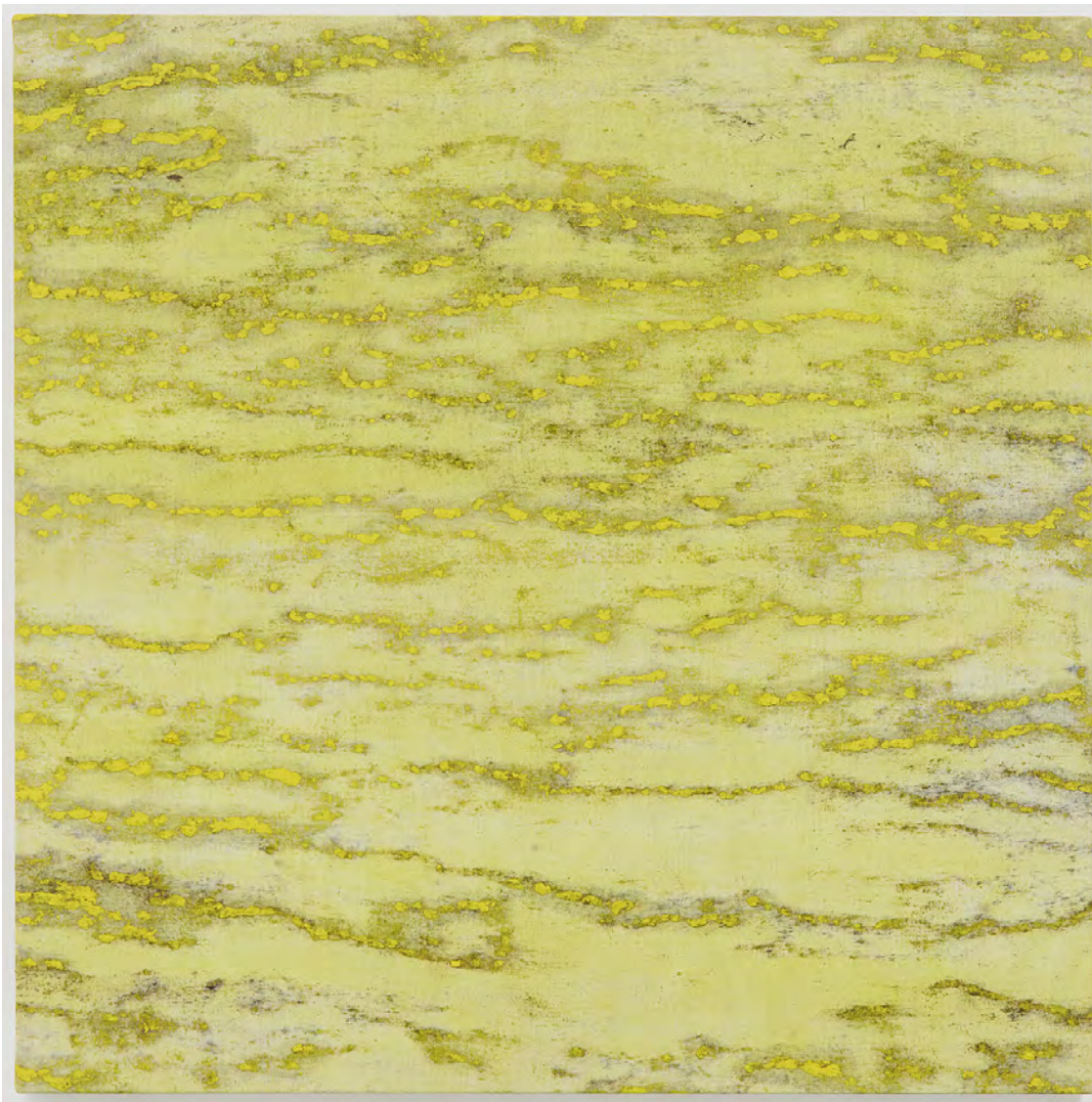
72 x 76 inches

(182.9 x 193 cm)

JAC-0055

EXHIBITION

Kathleen Jacobs: DREMS, Fergus McCaffrey, New York, March
1-April 14, 2018.



KATHLEEN JACOBS

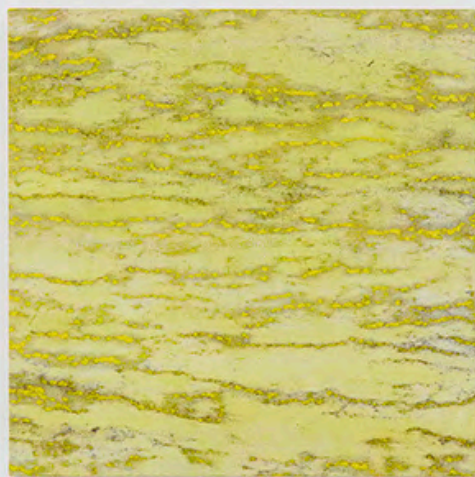
JONDA, 2020

Oil on canvas

30 x 30 x 1 1/2 inches

(76.2 x 76.2 x 3.8 cm)

JAC-0090



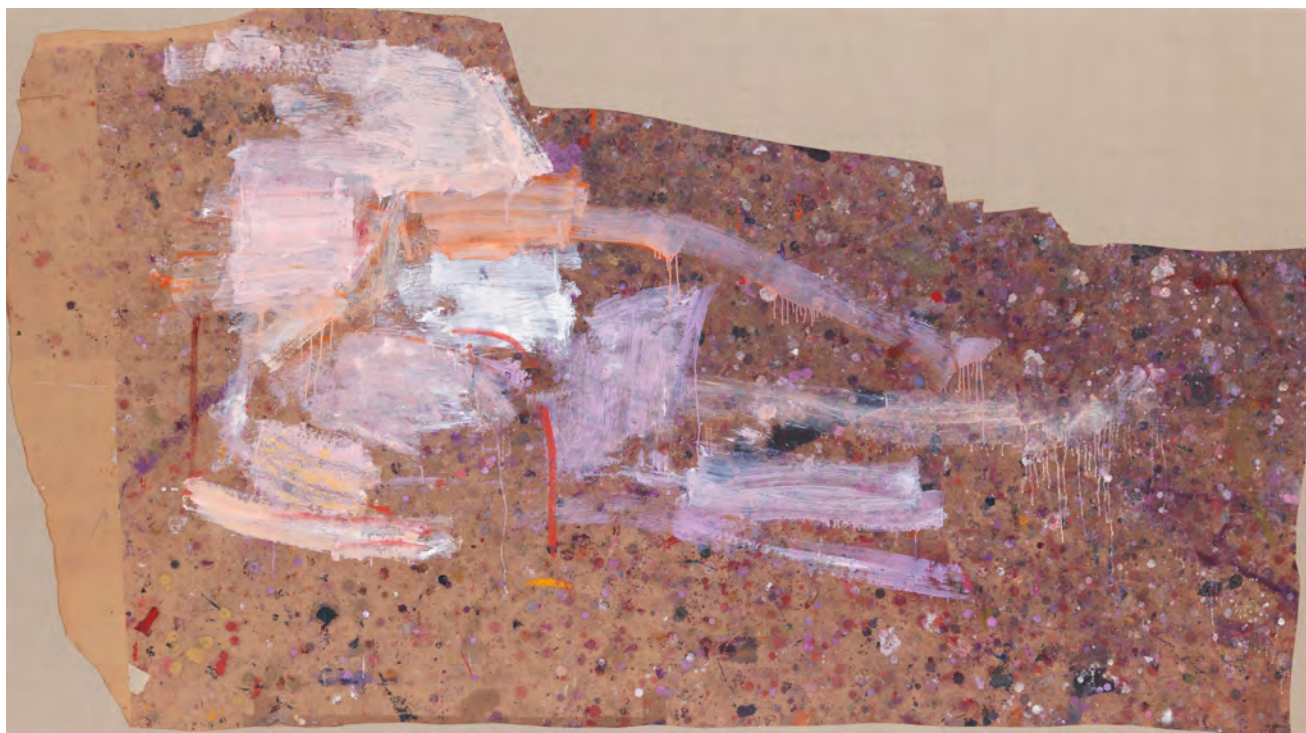


KATHLEEN JACOBS

Born and raised in rural Colorado, Kathleen Jacobs attended Pine Manor College in Boston before relocating to Milan in 1980 to study graphic design at the Scuola Politecnica di Design (SPD). The program's rigorous focus on problem solving later influenced Jacobs' artistic approach through her penchant for aesthetic analysis and continuous refinement of technique. Subsequently, she moved to China where she lived for four years in Beijing and Hong Kong where she engaged in mark-making through calligraphy and diligently practiced with a diverse variety of materials and processes.

In 1988, Jacobs initiated a life-long interest in the tree form through traditional ink-based landscape drawings and paintings and after returning to the United States a year later, between 1989 and 1999, the tree would dominate Jacobs' artistic vision and practice. Vertically wrapping eighteen aspen trees in a grove near Conundrum Creek in Colorado's White River National Forest as a memorial to the "sudden aspen decline," Jacobs rubbed the painted linen or cotton duck canvases using an oil stick to capture the tree bark's unique grain and contour lines. She later returned over the course of several days or weeks to rub the surfaces, thereby creating layer after layer of markings to create a tangible and visceral reminder of time's passing.

Steeped in the ecology of her native home, Jacobs creates lyrical yet minimal canvases and sculpture that engage with the natural world, as well as late 20th century minimalism. Observing her practice, she says, "I've spent many years outside painting. After some time, I realized that I should use what was there (physically) to make the work...It was an interesting experience, collaborating with trees, weather, and time to paint these images. I allowed the surface to speak for itself."



MARTHA JUNGWIRTH

Untitled, 2017

Oil on paper mounted on canvas

61 1/2 x 110 1/4 inches

(156 x 280 cm)

JUN-0018

EXHIBITION

Martha Jungwirth, Fergus McCaffery, New York, May

1 - June 22, 2019.



MARTHA JUNGWIRTH

Untitled, 2017

Oil on paper mounted on canvas

46 x 73 3/4 inches

(117 x 187.5 cm)

JUN-0019

EXHIBITION

Martha Jungwirth, Fergus McCaffery, New York,
May 1 - June 22, 2019.





MARTHA JUNGWIRTH

Born in Vienna in 1940, Martha Jungwirth rose to distinction early in her artistic career: she received the Monsignor-Otto-Mauer Prize in 1961, followed by a volley of awards such as the Theodor Körner Prize (1964) and the Joan Miró Prize, Barcelona (1966). Jungwirth's characteristic painting style is widely regarded as one of the most innovative of the 1980s Neue Wilde painters in Austria, oscillating between the gesturally abstract and formal composition.

After completing her studies at the Academy of Applied Art Vienna in 1963, Jungwirth went on to become the only woman in the artists' group Wirklichkeiten (Realities), among five male colleagues; it was brought together in 1968 by Otto Breicha, later director of Salzburg's Rupertinum, as an improvised group for an exhibition at the Vienna Secession. Jungwirth was identified in a review by art historian and museum director Alfred Schmeller with this: "The first crocodile is a female crocodile." Jungwirth would marry Schmeller a year later, and this union has long been perceived by many as one that made the art world hesitant to embrace Jungwirth.

Despite this hesitation, Jungwirth pursued her practice with a fervor, working with an intuitive and explosive spontaneity. With a deliberative understanding of aesthetic principles, she creates subtle color symphonies with dabs and washes of paint. Receding and advancing, this layering of oil paints and watercolors on packing paper and cardboard, which would later be mounted on canvas, embodies her dynamic working style with a fragility made visible by delicate marks and occasional drips.



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

PROVENANCE

Hauser & Wirth, New York

Private Collection, Asia

Sotheby's, Hong Kong, Lot 1079, March 31, 2018.

Fergus McCaffrey, Nukaga Gallery, and Sakurado Fine Arts

EXHIBITION

Change/Continuity: New York 1966-67, Fergus McCaffrey, New York,

November 1 - December 21, 2018.

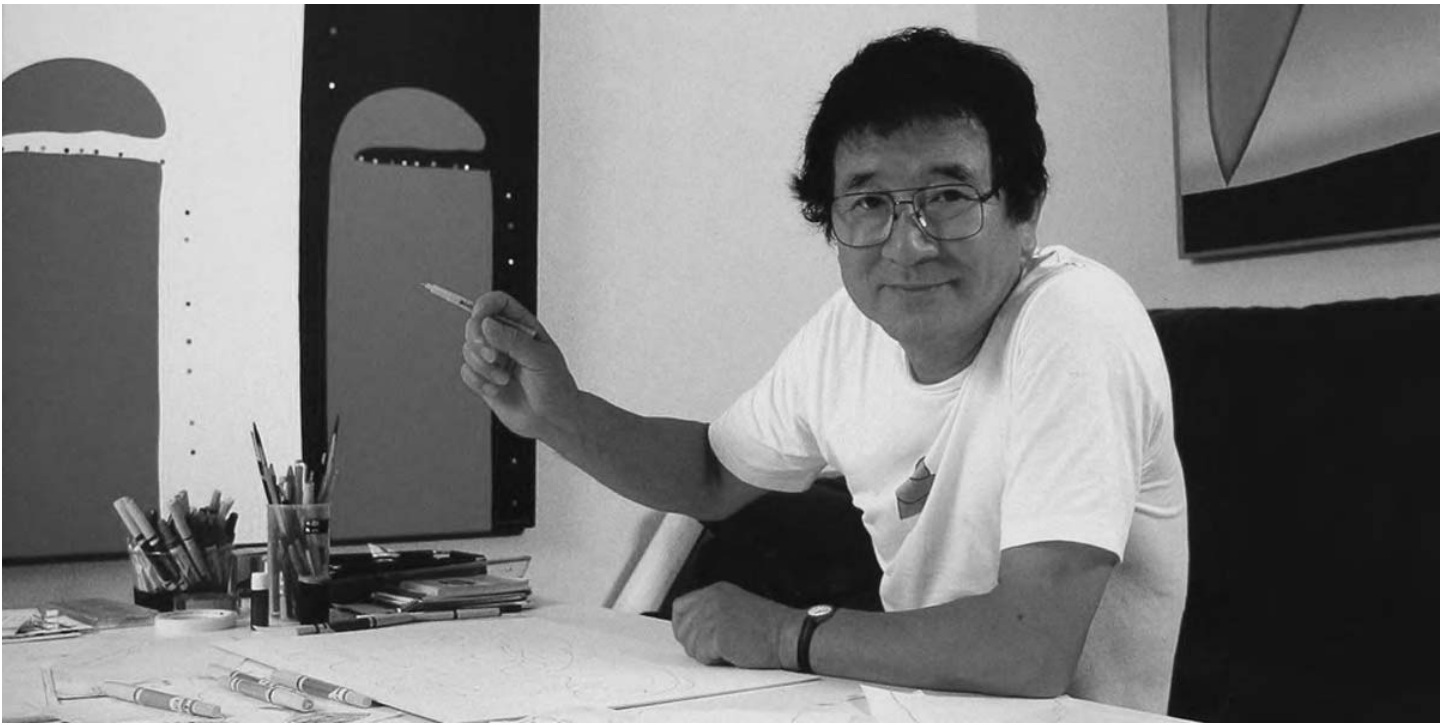
A Visual Essay on Gutai at 32 East 69th Street, Hauser & Wirth, New York,

September 12-October 27, 2012.

The Masked Portrait, Marianne Boesky Gallery, New York, January 11-

February 9, 2008.





SADAMASA MOTONAGA

Originally trained as a cartoonist, Motonaga illustrated for local magazines and newspapers in the late 1940s. Shortly thereafter he became an early member of Gutai, joining the group in 1955. Together with other first generation members, including Jiro Yoshihara, Kazuo Shiraga, and Saburo Murakami, Motonaga 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.” With this emphasis on originality, Motonaga responded with a wide variety of paintings, sculptures, water installations, and smoke performances that emphasized interactive play and sought to provoke joy.

In the late 1960s, Motonaga sought to break free from the somewhat hegemonic process-based abstraction that became the signature of Gutai artists, and a residency in New York City from 1966-67 allowed him head-space to return to the fertile path of his pre and early Gutai work. He revived the anthropomorphic shapes found in his earliest painting, adopted airbrush technique, and gradually began to inject the aesthetics of street culture and Anime into the realm of high art. By the later 1970s, Motonaga’s large gestural strokes overlaid with scratched pictograms, and airbrush drips fit squarely into Zeitgeist of ‘bad-painting’ that was emerging with Reinhard Pods in Berlin, Albert Oehlen in Cologne, and Jean-Michel Basquiat and Keith Haring in New York.

However, Motonaga’s work remained apolitical and belongs to a special category of transgressive and liberating art which seeks to expand the reach of art to non-specialized audience, via children’s art books, interactive public sculptures, public performances, and art lessons. It is impervious to decoding and beyond words, delighting in the direct pre-verbal communication of rhythmic forms, swirling lines, and flowing shapes.

Motonaga died on October 3, 2011, in Takarazuka, Japan. His work has been the subject of many retrospective exhibitions in Japan, most recently at the Mie Prefectural Museum of Art (2022); Takarazuka Art Center (2022), Hyogo Prefectural Museum of Art (2022), and Kyu-Suukoudou (old Suukou hall, Iga Ueno, 2022).



RICHARD NONAS

Untitled, 1987

Steel

2 parts, each: 14 x 23 x 3 1/2 inches
(35.6 x 58.4 x 8.9 cm)

NON-0240

EXHIBITION

Richard Nonas: Slant, Fergus McCaffrey, New York, January 26
- March 25, 2017.

Richard Nonas: As Light Through Fog, Fergus McCaffrey New
York, April 28 - July 29, 2022.





Jan Meissner
Richard in his studio, 2012

RICHARD NONAS

Richard Nonas was born in New York in 1936. He studied literature and then social anthropology at the University of Michigan, Lafayette College, Columbia University and the University of North Carolina. Following his education, Nonas worked as an anthropologist for 10 years; he turned to sculpture in the mid-1960s at age 30. His anthropological work left a deep imprint that affected his sculptural practice and his engagement with the perception of space. Through a Minimalist vocabulary, Nonas developed a body of sculpture that engaged with the issue of place.

In the 1970s, Nonas was a part of an intrepid group of artists and curators who found alternative places to show. His work involved the alteration of the environment and repeated geometric forms, and he came to see sculpture and space as interdependent carriers of deep philosophical and emotional meanings. Many of his works – made of such materials as timbers, linear beams, granite curbstones, and steel planes – rest directly on the ground and function less as formal aesthetic objects, and more as spatial markers. His forms serve to interrupt the space, calling attention to the non-specificity of the forms on the one hand, while creating a charged sense of space on the other.

The artist has been the subject of institutional exhibitions, most recently including: FiveMyles, Brooklyn (2020–21); Musée Gassendi, Digne-les-Bains, France (2019); MAMCO Geneve, Switzerland (2019); 'T' Space, Rhinebeck, New York (2018); the Art Institute of Chicago (2017); MoMA PS1, New York (2016); MASS MoCA, North Adams, Massachusetts (2016); and the Walker Art Museum, Minneapolis (2012), among others. Richard Nonas died at 85 years old, in May 2021 in New York.



REINHARD PODS

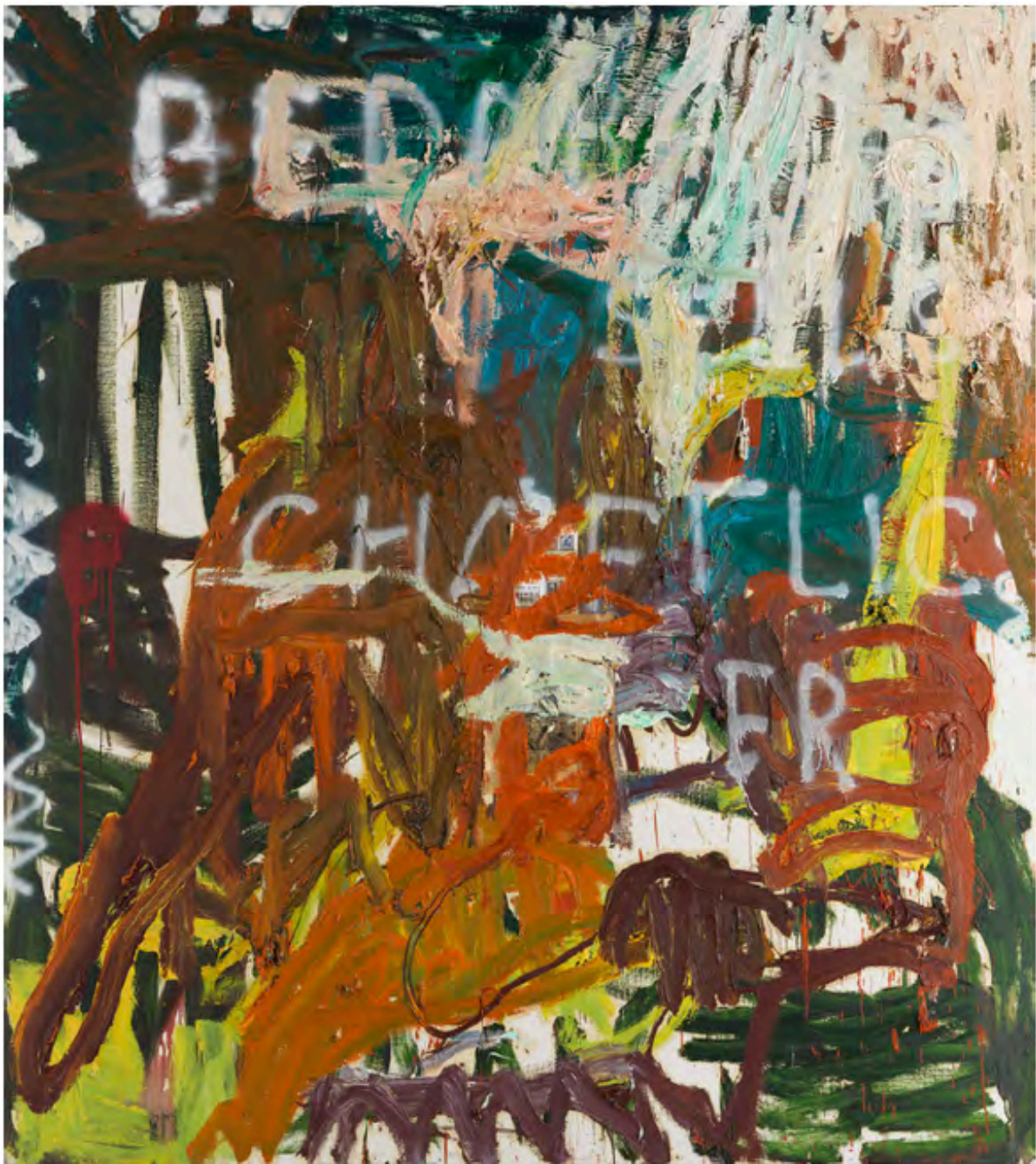
Untitled, 1988

Oil on canvas

86 21/32 x 78 15/16 inches

(220.1 x 200.5 cm)

POD-0016



REINHARD PODS

Untitled (Gesellschaftlicher Bedarf), 1992

Oil on canvas

74 51/64 x 66 59/64 inches

(190 x 170 cm)

POD-0017

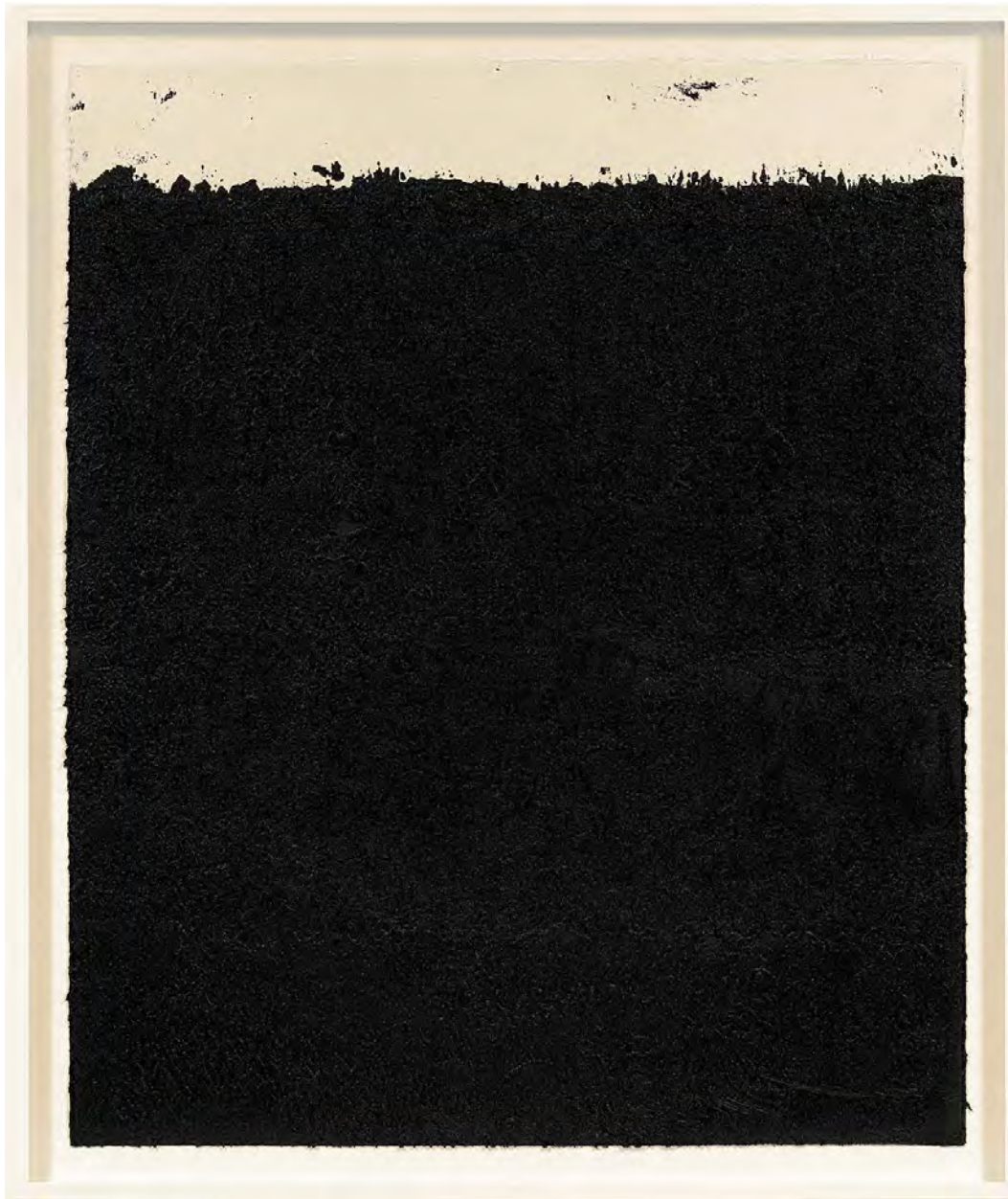


REINHARD PODS

In Berlin and New York—concurrent with the emergence of this scene— an ideological and stylistic swing was occurring in painting characterized by bright, intense colors and quick, broad brushstrokes in opposition to the then dominant avant-garde movements of minimal art and conceptual art.

At the epicenter of this cultural shift was Reinhard Pods. Following his studies at the fabled Academy of Fine Arts in Berlin between 1971 – 1977, Pods received a DAAD scholarship that allowed him to spend 12 months in New York between 1977-78. 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 Kreuzberg, 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 likeminded artist friends.

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. Pods has been the recipient of numerous scholarships and awards including 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).



RICHARD SERRA

Orient #7, 2018

Etching ink and silica on handmade paper 48 1/2 x 40 1/2
inches

(123.2 x 102.9 cm)

Framed: 52 3/4 x 44 3/4 inches

(134 x 113.7 cm)

SER-0007

EXHIBITION

Richard Serra: Drawings, Fergus McCaffrey, Tokyo, June
20 - August 29, 2020.





RICHARD SERRA

Orient #12, 2018

Etching ink and silica on handmade paper

48 1/4 x 40 inches

(122.6 x 101.6 cm)

Framed: 52 7/8 x 44 1/2 inches

(134.3 x 113 cm)

SER-0011

EXHIBITION

Richard Serra: Drawings, Fergus McCaffrey, Tokyo, June 20

- August 29, 2020.





SHOZO SHIMAMOTO

Untitled, 1959

Oil on paper laid down on canvas

37 3/4 x 28 3/4 inches

(96 x 73 cm)

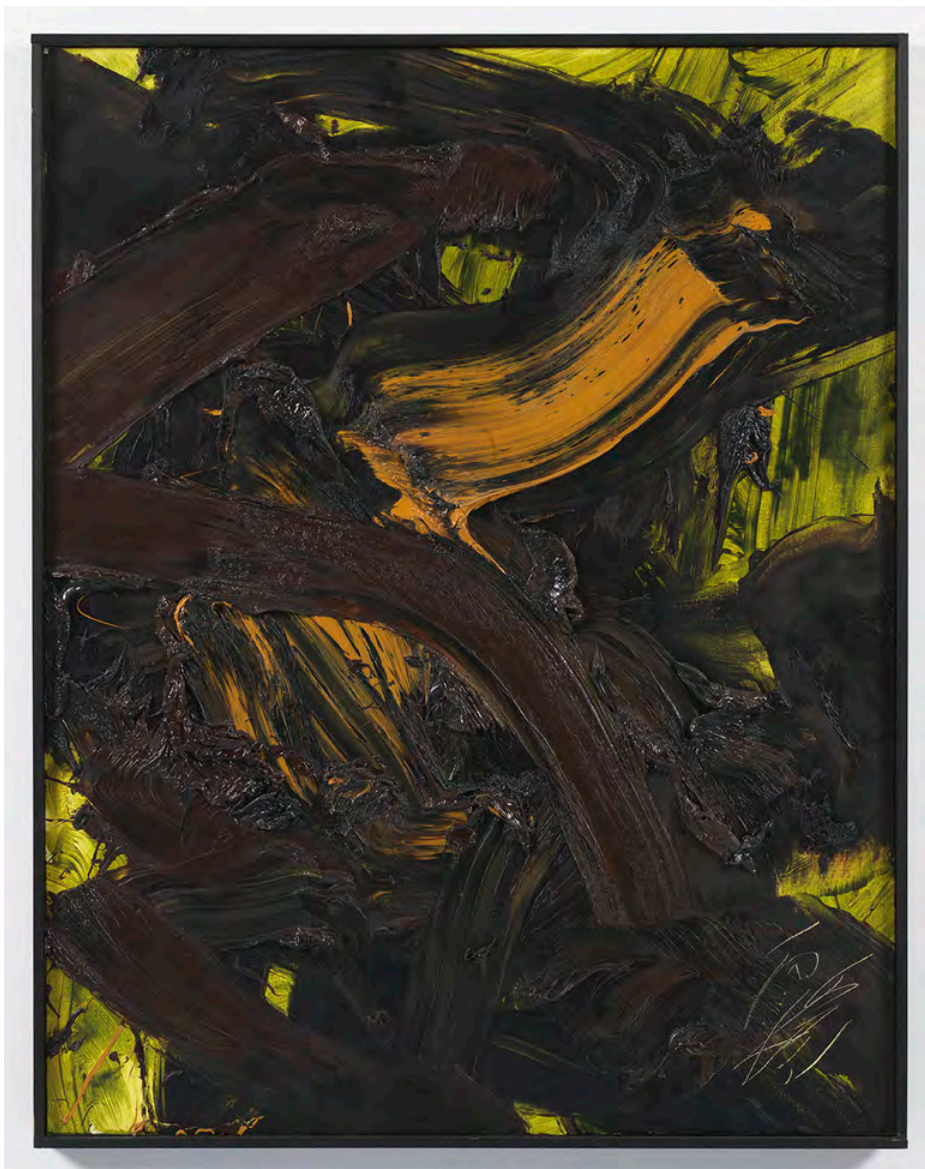
SHIM-0009

PROVENANCE

Collection of Carlo Monzino

LITERATURE

Document Gutai 1954-1972, Ashiya City Museum of Art & History, Ashiya, 1993, ill. pg. 136 (bottom right image).



KAZUO SHIRAGA

Sei, 1991

Oil on canvas

46 x 35 7/8 inches

(117 x 91 cm)

SHI-0031

PROVENANCE

Galerie Stadler, Paris

Private Collection, Germany

Private Collection, Austria

Private Collection, Italy

EXHIBITION

Kazuo Shiraga, Paris, Galerie Stadler, 1992.

LITERATURE

Kazuo Shiraga, Paris, Galerie Stadler, 1992, ill. pg. 18.

Kazuo Shiraga: Painting Born Out of Fighting, Amagasaki Cultural Center, 2009, no. 341, ill. pg. 164.



KAZUO SHIRAGA

Chiyosei Mochakuten, 1960

Oil on canvas

51 1/2 x 76 3/4 inches

(131 x 194 cm)

SHI-0082

PROVENANCE

Galerie Stadler, Paris

Private collection, New York

Private collection, New York

EXHIBITION

Japan Is America: 1952-1985, Fergus McCaffrey, New York,
October 30-December 14, 2019.

LITERATURE

Kazuo Shiraga: Painting Born Out of Fighting, Amagasaki
Cultural Center, 2009, no. 62, ill. pg. 127.



KAZUO SHIRAGA

Shio, 1973

Alkyd paint on canvas 45 3/4 x 35 3/4 inches (116 x 91 cm)

SHI-0095

PROVENANCE

Tokyo Gallery, Tokyo
Private Collection

EXHIBITIONS

Kazuo Shiraga: Twelve Years: 1961-73, Tokyo Gallery, Tokyo, October 1973.
De Kooning/Shiraga: Mnuchin Gallery in collaboration with Fergus McCaffrey,
New York, February 15 - April 2, 2022.

LITERATURE

Kazuo Shiraga: Twelve Years: 1961-73, Tokyo Gallery, Tokyo,
October 1973. no.16. illustrated in black & white
Kazuo Shiraga: Paintings Born Out of Fighting, Azumino Municipal Museum of
Modern Art (and traveling), Azumino 2009, no. 220, pg. 147.
De Kooning/Shiraga: Mnuchin Gallery in collaboration with Fergus McCaffrey,
2022, ill. pg. 29.

JAPANESE TITLE: 汐 (しお)





KAZUO SHIRAGA

Born in Amagasaki, Japan, in 1924, Shiraga cofounded the Zero Society (Zero-kai) with Saburō Murakami and Akira Kanayama in 1952. In 1955, he joined the collective Gutai Art Association and made a series of revolutionary works that the art historian Reiko Tomii calls “performance paintings,” including *Challenging Mud* (1955), in which he wrestled with several tons of mud, and *Red Logs* (1955), a structure made of wood logs that Shiraga hacked into with an ax. His distinct and inimitable style of foot painting emerged the year before in 1954.

By the time of his 1957 “performance painting” on stage, Sanbasō-Super Modern, Shiraga was among the most avant-garde artists working anywhere, and his work was drawing international attention. Shiraga’s work was first introduced to the American public under the auspices of a Gutai exhibition held at Martha Jackson Gallery, New York, in September 1958. His work was dismissed as derivative and his great originality went unrecognized, in what amounted to an extraordinary misreading. However, having realized a means so unmistakably his own, Shiraga continued to refine and rework his signature style for the remainder of his long career, creating challenging paintings of visceral energy and visual power.

Shiraga’s six-decade career proved enduringly provocative and successful both in Japan and in Europe. Until recently, however, his work was largely overlooked in the United States. It has been included in numerous institutional exhibitions, most recently *Destroy the Picture: Painting the Void, 1949–1962*, Museum of Contemporary Art, Los Angeles, 2012–13; *Tokyo 1955–1970: A New Avant-Garde*, Museum of Modern Art, New York, 2012–13; and *Gutai: Splendid Playground*, Solomon R. Guggenheim Museum, New York, 2013.



TOSHIO YOSHIDA
Sakuhin (54-28), 1954
Burnt wood
17 3/4 x 17 3/4 inches
(45 x 45 cm)
YOS-0026

EXHIBITION

Toshio Yoshida, Fergus McCaffrey, New York, April 27-
June 24, 2017.
Gutai: 1953-1959, Fergus McCaffrey, New York, April 25-
June 30, 2018.

LITERATURE

Gutai, Galerie Nationale du Jeu de Paume, Paris 1999, ill.
pg. 143.



TOSHIO YOSHIDA

Untitled, 1955

Oil and concrete on velvet paper, on board
 36 1/8 x 36 1/8 inches
 (91.8 x 91.9 cm)
 YOS-0039

PROVENANCE

Ashiya City Museum of Art and History
 The Estate of Toshio Yoshida

EXHIBITION

3rd Gutai Exhibition, Kyoto City Museum, Kyoto, April 3rd - April 10th, 1957.
Toshio Yoshida, Fergus McCaffrey, New York, April 27-June 24, 2017.
Gutai: 1953-1959, Fergus McCaffrey, New York, April 25-June 30, 2018.

LITERATURE

Document Gutai 1954-1972, Ashiya City Museum of Art & History, Ashiya
 1993, ill. pg. 109 (top right).



TOSHIO YOSHIDA

Untitled (54-6), 1954

Screw hooks and oil paint on wood

24 5/8 x 16 3/4 inches

(62.4 x 42.6 cm)

Framed: 31 x 24 x 4 inches

(78.7 x 61 x 10.2 cm)

YOS-0065

EXHIBITION

Toshio Yoshida: Sakuhin 1953-63, Fergus McCaffrey, Tokyo,
November 3 - December 22, 2018.





TOSHIO YOSHIDA

Untitled, 1960

Mixed media

12 5/8 x 16 inches

(32 x 40.8 cm)

YOS-0071



TOSHIO YOSHIDA
Untitled, 1961
Oil on board
14 3/8 x 20 1/8 inches
(36.4 x 51.2 cm)
YOS-0074



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

EXHIBITION
Toshio Yoshida: Sakuhin 1953-63, Fergus McCaffrey, Tokyo,
November 3 - December 22, 2018.



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

EXHIBITION
Toshio Yoshida: Sakuhin 1953-63, Fergus McCaffrey, Tokyo,
November 3 - December 22, 2018.





TOSHIO YOSHIDA

Untitled, 1954

Oil on board

27 3/4 x 27 3/4 inches

(70.7 x 70.5 cm)

34 x 34 inches

(86.4 x 86.4 cm)

YOS-0092

EXHIBITION

Japan Is America: 1952-1985, Fergus McCaffrey, New York, October
30-December 14, 2019.



TOSHIO YOSHIDA

Untitled, 1961

Oil and papier-mâché on board

36 x 36 inches

(91.3 x 91.4 cm)

Framed: 42 1/2 x 42 1/2 inches

(108 x 108 cm)

YOS-0093

EXHIBITION

Japan Is America: 1952-1985, Fergus McCaffrey, New York,
October 30-December 14, 2019.



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.

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. 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).

Yoshida's innovation before, during, and after Gutai is remarkable in its originality. Though his creations are lesser known today than other Gutai members' works and his international peers, there is no dispute of the artist's important and growing place in the pantheon of the post-war avant-garde. Yoshida has been included in several Gutai retrospective exhibitions, including *Gutai* at the Jeu de Paume, Paris, in 1991; *GUTAI: The Spirit of an Era* at the National Art Center, Tokyo, in 2012; and *Gutai: Splendid Playground* at the Solomon R. Guggenheim Museum, New York, in 2013. Yoshida died in 1997.



JIRO YOSHIHARA

Untitled, 1959

Oil on canvas

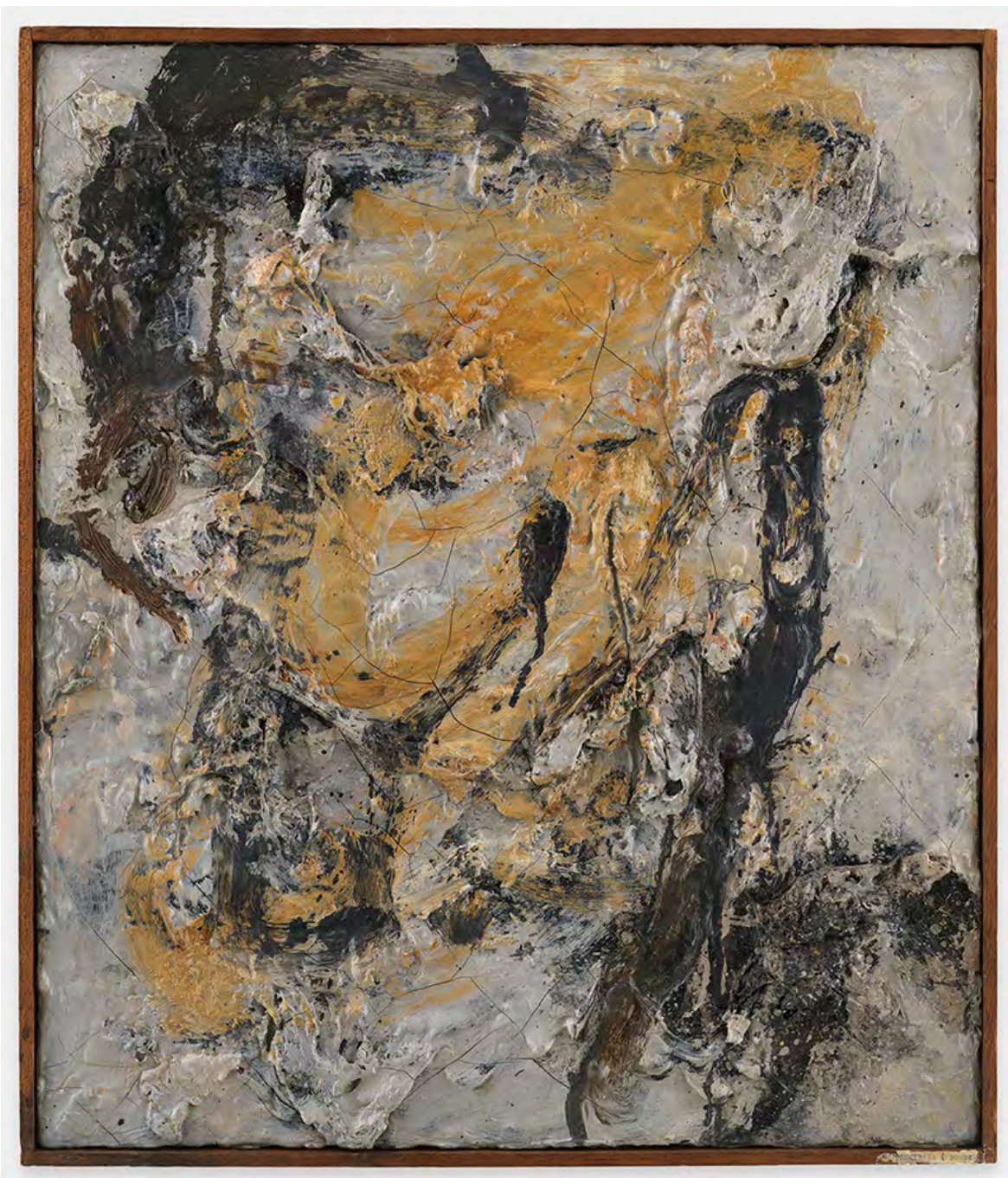
36 1/4 x 28 3/4 inches

(92 x 73 cm)

YOSH-0077

PROVENANCE

Collection of Carlo Monzino



JIRO YOSHIHARA

Untitled, 1959

Oil on canvas

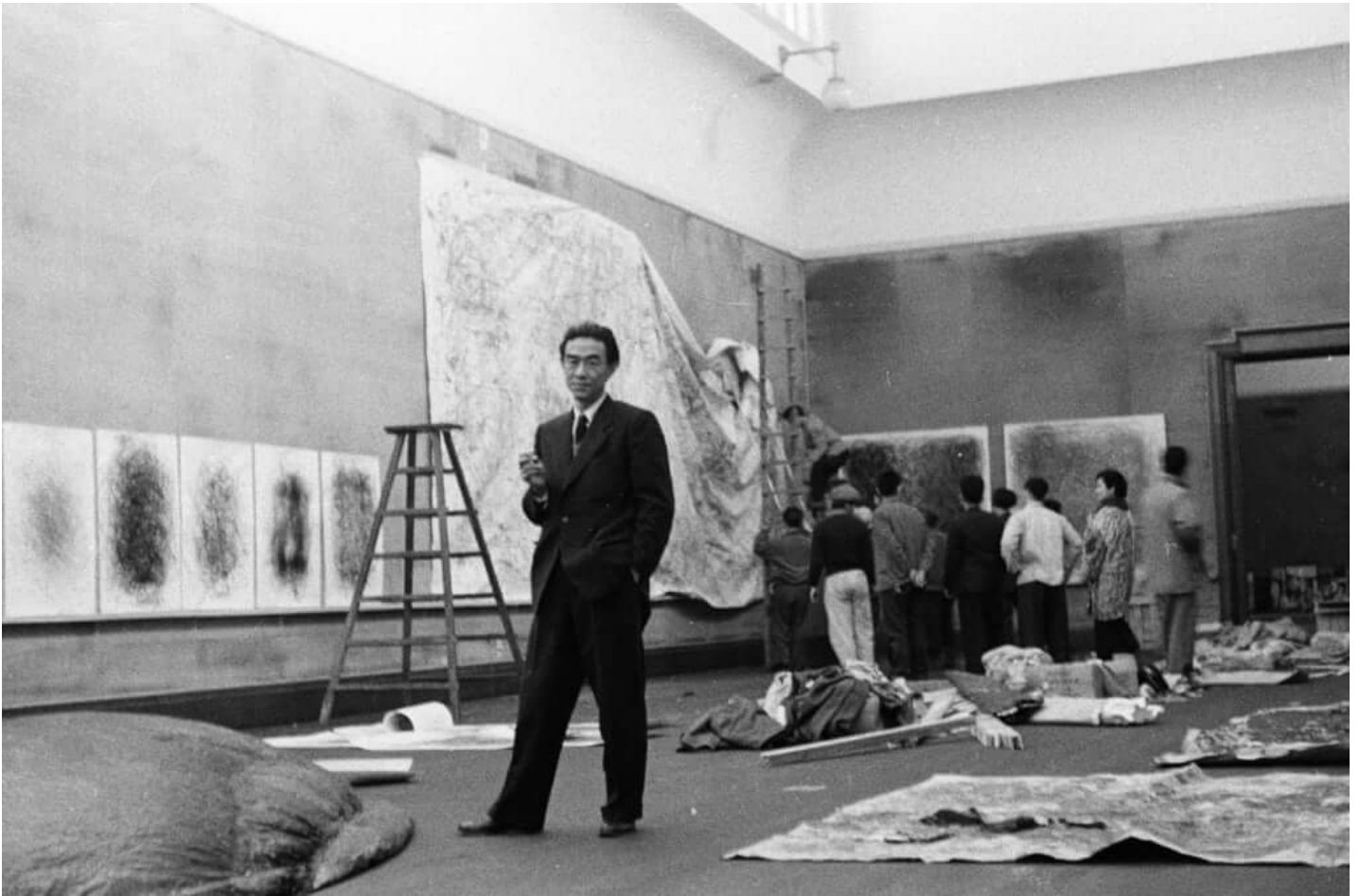
21 1/2 x 18 3/4 inches

(55 x 48 cm)

YOSH-0078

PROVENANCE

Collection of Carlo Monzino



JIRO YOSHIHARA

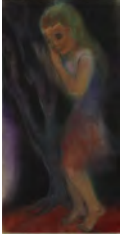
Jiro Yoshihara holds an unrivaled position in the development of postwar Japanese art as a teacher, critic, and art entrepreneur. He began his career experimenting with various modernist styles, and gradually veered toward gestural abstraction. He read passionately about Post-Impressionism, Surrealism, Art Informel, and Abstract Expressionism, drawn to modern art and the theoretical discourse of his peers. His thorough comprehension of contemporary art history influenced his role as the founder of the Gutai Art Association, where he also served as a teacher and mentor.

After viewing Jackson Pollock's works in 1951, Yoshihara realized that the act of performing and creating an original work was his starting point. A deep thinker with a visionary mind, he believed that an artist should express their individuality but also persistently test the quality of their expression. This belief became the canon by which Gutai artists persevered, and a core tenet Yoshihara brought to his practice when he began a series of circle works in the 1960s. Yoshihara created works on paper and paintings with the circle motif—occasionally, he purposefully experimented with adding drips of paint, exploring how the form responded to alterations in size, width, and symmetry. Towards the end of his artistic career, he refined his aesthetic to simple circles and linear forms that evinced an immediacy of gesture tempered by quiet contemplation.

Yoshihara has been featured in several Gutai retrospective exhibitions, including Gutai, Galerie Nationale du Jeu de Paume, Paris, 1999; Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan, 1950–1970, Getty Research Institute, Los Angeles, 2007; and Gutai: The Spirit of an Era, The National Art Center, Tokyo, 2012. Yoshihara died in 1972.

ART BASEL 2023
June 14 - 18
Booth # C4

LEIKO IKEMURA



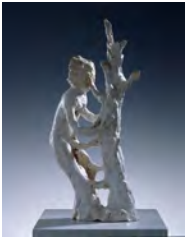
Girl in the Wood, 2010/11
Oil on jute
Dimensions: 70 3/4 x 35 1/4 x 2 inches
(180 x 90 x 5 cm)
72 3/4 x 37 1/4 x 2 3/4 inches
IKEM-0008

€90,000



Thoughts, 2010-12
Terracotta
Dimensions: 16 1/4 x 18 1/2 x 9 inches
(41.3 x 47 x 23 cm)
IKEM-0016

€90,000



Waldwesen (Tree Figure), 2006
Terracotta, glaze
Dimensions: 22 1/2 x 5 1/2 x 10 1/2 inches
(57.2 x 14 x 26.7 cm)
IKEM-0017

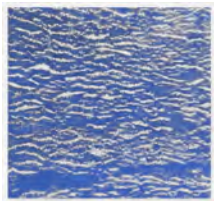
€70,000



Usagi Greeting (180), 2002/23
Patinated bronze
Dimensions: 70 55/64 x 35 7/16 inches
(180 x 90 cm)
Edition 3 of 5
IKEM-0079

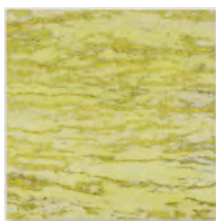
€200,000

KATHLEEN JACOBS



FUZZY, 2017
Oil on linen
72 x 76 inches
(182.9 x 193 cm)
JAC-0055

\$80,000



JONDA, 2020
Oil on canvas
Dimensions: 30 x 30 x 1 1/2 inches
(76.2 x 76.2 x 3.8 cm)
JAC-0090

\$30,000

MARTHA JUNGWIRTH



Untitled, 2017
Oil on paper mounted on canvas
61 1/2 x 110 1/4 inches
(156 x 280 cm)
JUN-0018

\$625,000



Untitled, 2017
Oil on paper mounted on canvas
46 x 73 3/4 inches
(117 x 187.5 cm)
JUN-0019

\$425,000

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

\$1,300,000

RICHARD NONAS



Untitled, 1987
Steel
2 parts, each: 14 x 23 x 3 1/2 inches
(35.6 x 58.4 x 8.9 cm)
NON-0240

\$165,000

REINHARD PODS



Untitled, 1988
Oil on canvas
Dimensions: 86 21/32 x 78 15/16 inches
(220.1 x 200.5 cm)
POD-0016

Price upon request



Untitled (Gesellschaftlicher Bedarf), 1992
Oil on canvas
Dimensions: 74 51/64 x 66 59/64 inches
(190 x 170 cm)
POD-0017

Price upon request

RICHARD SERRA



Orient #7, 2018
Etching ink and silica on handmade paper
48 1/2 x 40 1/2 inches (123.2 x 102.9 cm)
Framed: 52 3/4 x 44 3/4 inches (134 x 113.7 cm)
SER-0007

\$400,000



Orient #12, 2018
Etching ink and silica on handmade paper
48 1/4 x 40 inches (122.6 x 101.6 cm)
Framed: 52 7/8 x 44 1/2 inches (134.3 x 113 cm)
SER-0011

\$400,000

SHOZO SHIMAMOTO



Untitled, 1959
Oil on paper laid down on canvas
37 3/4 x 28 3/4 inches
(96 x 73 cm)
SHIM-0009

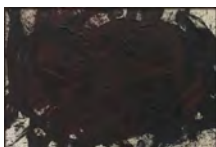
\$1,400,000

KAZUO SHIRAGA



Sei, 1991
Oil on canvas
46 x 35 7/8 inches
(117 x 91 cm)
SHI-0031

\$1,200,000



Chiyosei Mochakuten, 1960
Oil on canvas
51 1/2 x 76 3/4 inches
(131 x 194 cm)
SHI-0082

\$5,750,000



Shio, 1973
Alkyd paint on canvas
Dimensions: 45 3/4 x 35 3/4 inches
(116 x 91 cm)
SHI-0095

\$2,200,000

TOSHIO YOSHIDA



Sakuhin (54-28), 1954
Burnt wood
Dimensions: 17 3/4 x 17 3/4 inches
(45 x 45 cm)
YOS-0026

\$375,000



Untitled, 1955
Oil and concrete on velvet paper, on board
36 1/8 x 36 1/8 inches
(91.8 x 91.9 cm)
YOS-0039

\$675,000



Untitled (54-6), 1954
Screw hooks and oil paint on wood
24 5/8 x 16 3/4 inches (62.4 x 42.6 cm)
Framed: 31 x 24 x 4 inches (78.7 x 61 x 10.2 cm)
YOS-0065

\$500,000



Untitled, 1960
Mixed media
12 5/8 x 16 inches
(32 x 40.8 cm)
YOS-0071

Price upon request



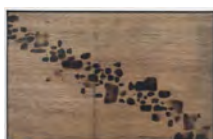
Untitled, 1961
Oil on board
14 3/8 x 20 1/8 inches
(36.4 x 51.2 cm)
YOS-0074

Price upon request



BURN by CF No. 30, 1954
Burnt wood
14 7/8 x 17 7/8 inches
(37.7 x 45.5 cm)
YOS-0079

\$400,000



BURN by CF No. 34, 1954
Burnt wood
Dimensions: 14 7/8 x 23 3/4 inches
(37.8 x 60.4 cm)
YOS-0080

\$475,000



Untitled, 1954
Oil on board
27 3/4 x 27 3/4 inches (70.7 x 70.5 cm)
Framed: 34 x 34 inches (86.4 x 86.4 cm)
YOS-0092

\$350,000



Untitled, 1961
Oil and papier-mâché on board
36 x 36 inches (91.3 x 91.4 cm)
Framed: 42 1/2 x 42 1/2 inches (108 x 108 cm)
YOS-0093

\$475,000

JIRO YOSHIHARA



Untitled, 1959
Oil on canvas
36 1/4 x 28 3/4 inches
(92 x 73 cm)
YOSH-0077

\$1,200,000



Untitled, 1959
Oil on canvas
Dimensions: 21 1/2 x 18 3/4 inches
(55 x 48 cm)
YOSH-0078

\$625,000

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