

Fergus McCaffrey

TEFAF NEW YORK

Booth 333

May 9 - 13, 2025

Natsuyuki Nakanishi

Fujiko Shiraga

Paul Wallach



NATSUYUKI NAKANISHI
W.I.P-I Background Color Reversed, 2008
Oil on canvas
38 $\frac{1}{4}$ x 45 $\frac{7}{8}$ inches
(97 x 116.5 cm)
NAK-0088

\$65,000



NATSUYUKI NAKANISHI
W.I.P-I Background Color Reversed a, 2008
Oil on canvas
38 $\frac{1}{4}$ x 45 $\frac{7}{8}$ inches
(97 x 116.5 cm)
NAK-0089

\$65,000



NATSUYUKI NAKANISHI
W.I.P-I Background Color Reversed b, 2008
Oil on canvas
38 ¼ x 45 ⅞ inches
(97 x 116.5 cm)
NAK-0090

\$65,000



NATSUYUKI NAKANISHI
W.I.P Background b Color Reversed A B (gray, naples, yellow, white Drawings 7ps-A), 2008
 Gouache and pencil on paper
 18 7/8 x 22 1/2 inches
 (47.8 x 57 cm)
 NAK-0135

\$8,000



NATSUYUKI NAKANISHI
W.I.P Background b Color Reversed A B (gray, naples, yellow, white Drawings 7ps-B), 2008
 Gouache and pencil on paper
 18 7/8 x 22 1/2 inches
 (47.8 x 57 cm)
 NAK-0136

\$8,000



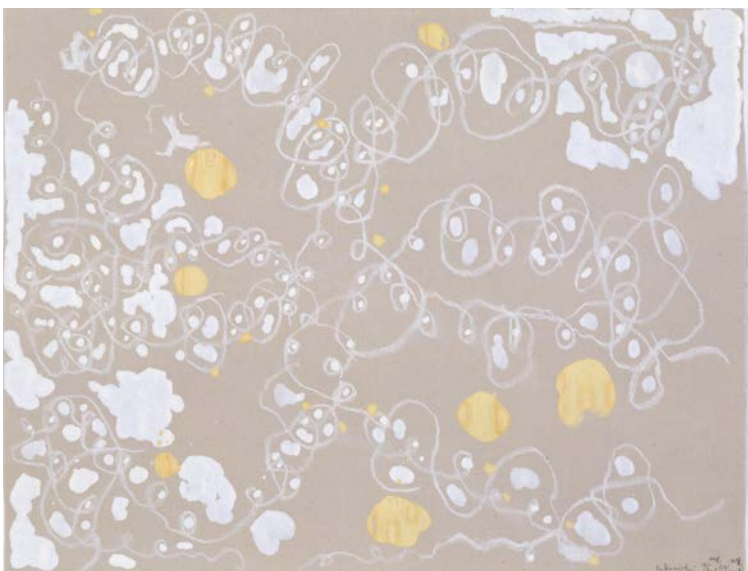
NATSUYUKI NAKANISHI
W.I.P Background b Color Reversed A B (gray, naples, yellow, white Drawings 7ps-C), 2008
 Gouache and pencil on paper
 18 7/8 x 22 1/2 inches
 (47.8 x 57 cm)
 NAK-0137

\$8,000



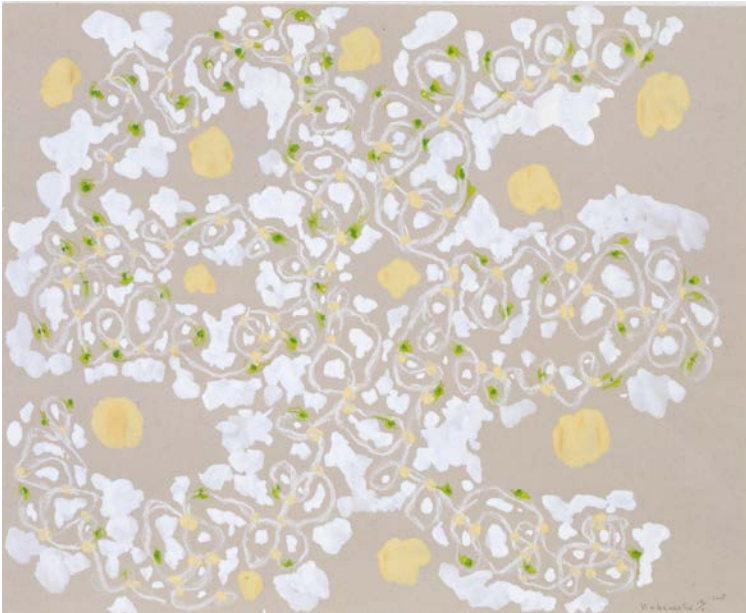
NATSUYUKI NAKANISHI
12/3-4, 2008
Gouache and pencil on paper
21 $\frac{3}{8}$ x 26 inches
(54.9 x 66 cm)
NAK-0138

\$6,000



NATSUYUKI NAKANISHI
12/3-5, 2008
Gouache and pencil on paper
21 $\frac{3}{8}$ x 26 inches
(54.9 x 66 cm)
NAK-0139

\$6,000



NATSUYUKI NAKANISHI

12/5, 2008

Gouache and pencil on paper

21 $\frac{3}{8}$ x 26 inches

(55.5 x 66 cm)

NAK-0140

\$6,000



NATSUYUKI NAKANISHI

12/6, 2008

Gouache and pencil on paper

21 $\frac{3}{8}$ x 26 inches

(55.5 x 66 cm)

NAK-0141

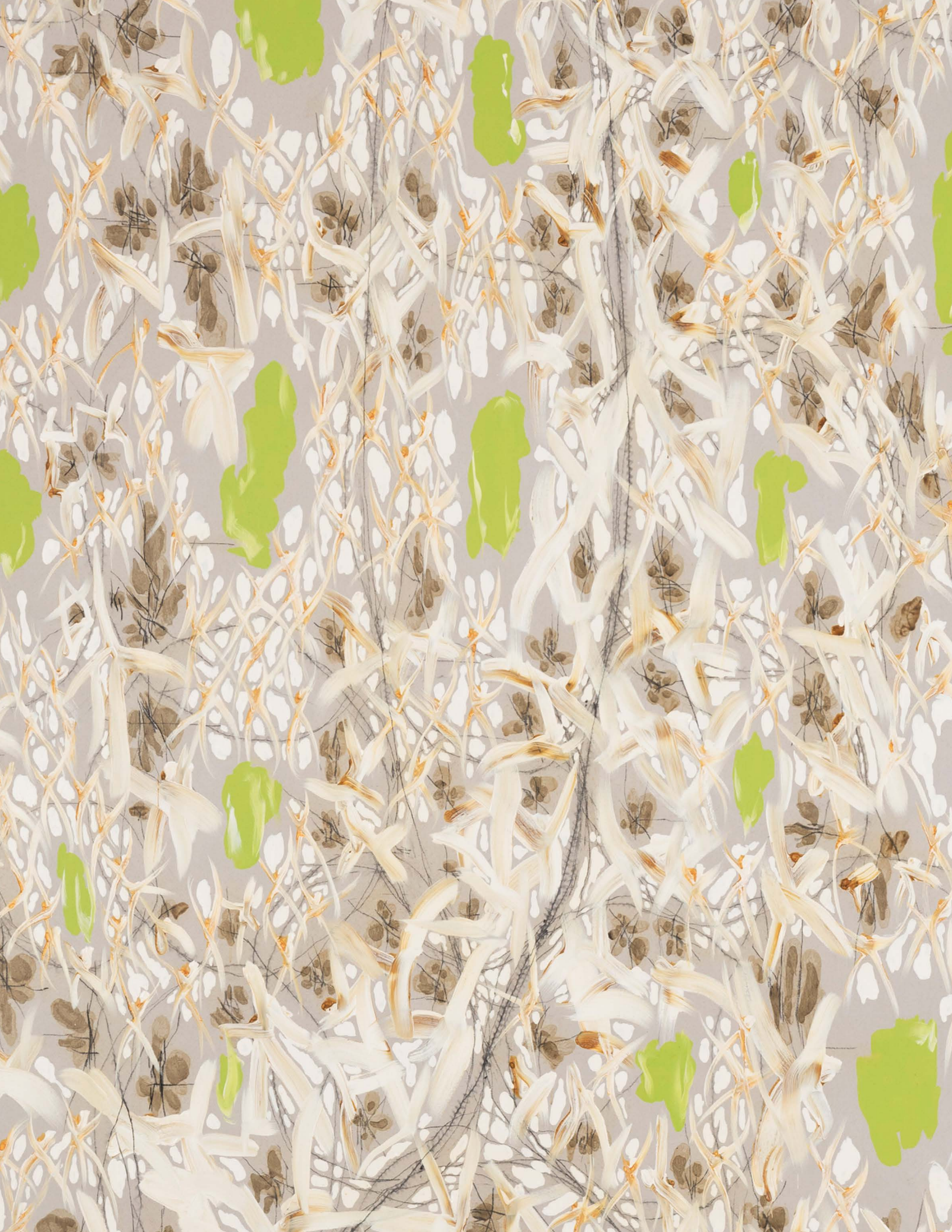
\$6,000

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NATSUYUKI NAKANISHI
Green, More White Than White III, 1988
Oil, charcoal on canvas
89 $\frac{3}{8}$ x 71 $\frac{5}{8}$ inches
(227 x 182 cm)
NAK-0142

\$525,000



Natsuyuki Nakanishi



Natsuyuki Nakanishi was born in 1935 in Toyko. He grew up there and attended Tokyo National University of Arts and Music, where he obtained a BFA in oil painting in 1958. Nakanishi's career as an artist began in earnest in 1959 with a highly acclaimed series of paintings entitled *Rhyme* and he has continued his work as a painter to the present day. In addition, Nakanishi was a founding member (with Jiro Takamatsu and Genpei Akasegawa) of the experimental group *Hi Red Center*, which was active from 1962-64. In 1965 he began collaborating with the Butoh dancers Tatsumi Hijikata and Kauo Ono, which would be very influential on his thinking and his practice.

In his artistic investigations, Nakanishi has consistently confronted existential questions relating to the role of the artist and his relationship to artmaking. While deconstructing formal elements and recomposing them into abstract motifs in his paintings, Nakanishi also takes extensive notes and makes diagrams related to the works, in order to guide himself through his own process. When reading his writing it often seems as if Nakanishi is observing his work from a distance. Surreal ideas related to the work are also expressed—in his notes he describes his works almost as if they come into being of their own volition. For Nakanishi painting occupies a special realm, and as an artist he wanders through this realm, functioning as a sort of mediator between the work and the viewer.

Nakanishi has had solo exhibitions at numerous museums, including: Kitakyushu Municipal Museum of Art (1985), Seibu Museum (1989), Aichi Prefectural Museum of Art (1995/2002-03), Museum of Contemporary Art Tokyo (1997), KawaWmura Memorial DIC Museum of Art (2004/2012), The Shoto Museum of Art (2008). His works have also been shown in notable group exhibitions such as, *Japanese Art After 1945: Scream against the Sky*, Yokohama Museum of Art, Guggenheim Soho, and San Francisco Museum of Modern Art (1994); and Tokyo, The Museum of Modern Art, New York (2013).

Nakanishi died in 2016.

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FUJIKO SHIRAGA
Untitled, c. 1955
Japanese paper
70 $\frac{3}{4}$ x 40 $\frac{1}{8}$ inches
(179.7 x 101.9 cm)
SHIfuj-0012

\$650,000





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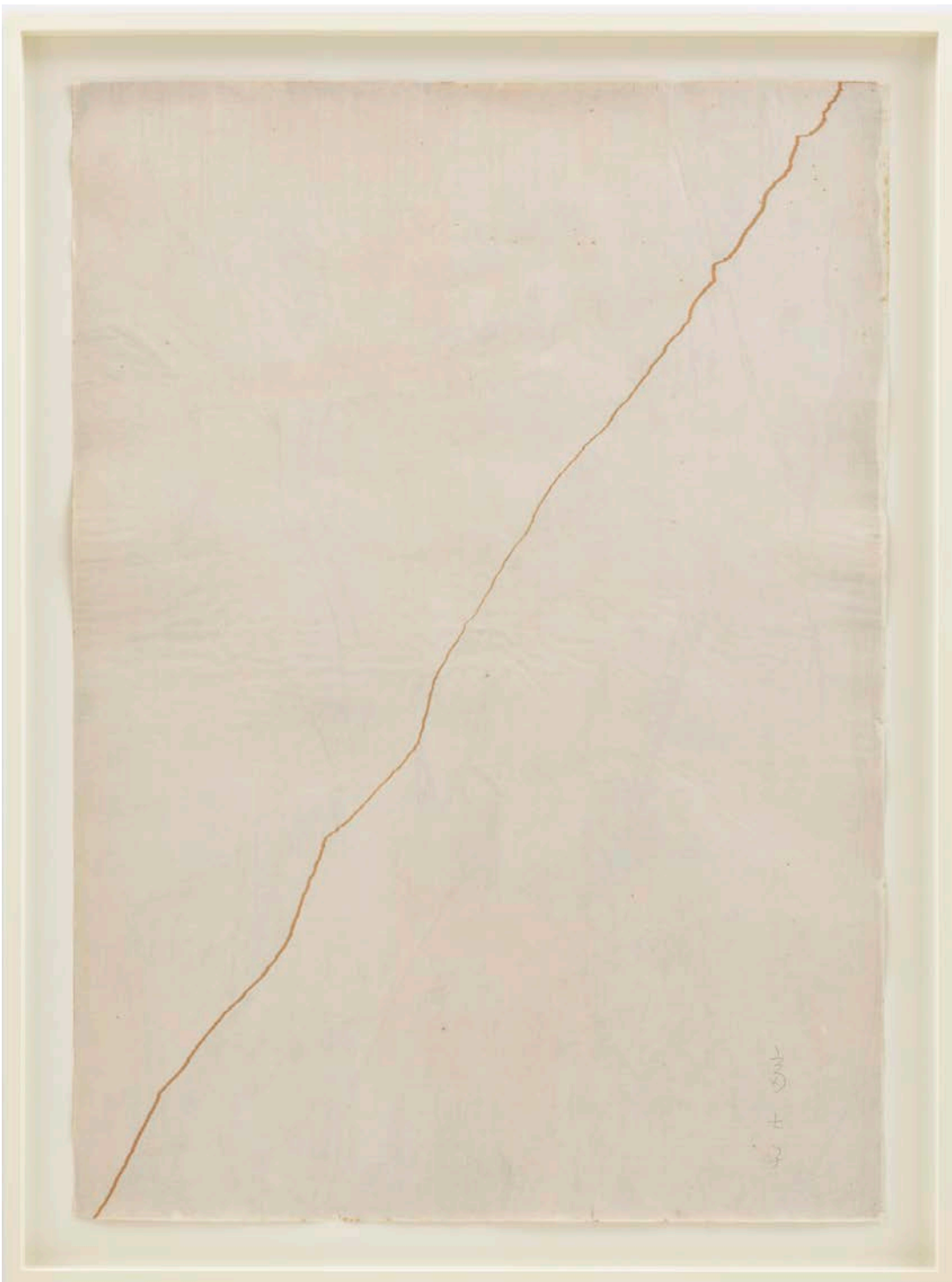


FUJIKO SHIRAGA
Untitled, c. 1955
Japanese paper
63 ¼ x 39 ⅞ inches
(160.5 x 99.5 cm)
SHIfuj-0004

\$475,000



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FUJIKO SHIRAGA
Untitled, c. 1955
Japanese paper
47 $\frac{5}{8}$ x 35 $\frac{1}{4}$ inches
(121 x 89.5 cm)
SHIfuj-0005

\$525,000





Fergus McCaffrey



FUJIKO SHIRAGA
Untitled, c. 1955
Japanese paper
64 $\frac{3}{4}$ x 35 $\frac{5}{8}$ inches
(164.5 x 90.5 cm)
SHIfuj-0008

\$525,000





Fujiko Shiraga



Fujiko Shiraga was born in Osaka Prefecture, Japan in 1928. She graduated from Osaka Prefecture Otemae High School in 1946 and two years later, she married Kazuo Shiraga (1924-2008). Shiraga and Kazuo Shiraga were both members of the avant-garde art collective Zero Society before joining Gutai together in 1955. Like many other Gutai artists, Shiraga received no formal training as an artist and her earliest extant works date from 1955 and came under the guidance of Gutai founder, Jiro Yoshihara.

During the latter half of the 1950s, Shiraga's experiments with paper yielded collages. She wetted and glued large sheets of monochromatic Japanese paper of different weights and transparencies before manually distressing them with concave and convex forms pressed with her hands. She would then tear through several of the layers of the conjoined paper to leave a semi-transparent vertical slit. On other occasions, while using the same multi-layered distressed paper, her torn patterns became entirely free-form.

Her paintings from 1957 and 1958 took the form of vertical stripes of silver paint on dark ground and gravity-fed rivers of diluted green pigment on raw paper which were then mounted and displayed on boards. In 1960, Shiraga started to work on stretched canvases where she added encaustic wax to her abstract compositions as a bonding and pigment bearing agent. She also started to include broken glass within her paintings, which paradoxically ushered her solo career to an early end in 1961 as the incompatibility of Shiraga's new material and her husband's bare-foot painting technique became apparent.

Simultaneously, the commercial success of Kazuo Shiraga's paintings in Europe encouraged the couple to adopt a studio practice where he painted while she prepared the oil paints and advised on the colors to be used. This practice continued for the rest of Kazuo Shiraga's career. The singularity and distinction of Shiraga's work created between 1955 and 1961 posits unanswerable 'what if' questions. However with the recent rediscovery of a group of twenty of Shiraga's paintings and paper collages, the visual and philosophical affinities of her monochromatic work with Barnett Newman, Piero Manzoni, Yves Klein, and Lucio Fontana can be explored.

Fujiko Shiraga's work has been exhibited in every major Gutai survey including those at Museo Cantonale d'Arte, Lugano (2010); New National Museum, Tokyo (2012); and the Solomon R. Guggenheim Museum, New York (2013). She passed away on January 17, 2015 in Amagasaki, Japan.



PAUL WALLACH
Bercer Bercé Berceau, 2020
Wood, string, canvas, paint, pencil
39 $\frac{3}{8}$ x 12 $\frac{5}{8}$ x 12 $\frac{1}{4}$ inches
(100 x 32 x 31 cm)
WALL-0003

€28,000





PAUL WALLACH
Shades of Naught, 2019
Wood, canvas, paint, pencil
8 ½ x 7 ¾ x 1 ¾ inches
(21.6 x 19.7 x 4.45 cm)
WALL-0012

€18,000



Paul Wallach
Finité, 2023
Wood, paint, thread, paper
8 $\frac{7}{8}$ x 8 $\frac{7}{8}$ x 2 inches
(22.5 x 22.5 x 5 cm)
WALL-0014

€20,000





PAUL WALLACH
Converse (Where Ends Meet) II, 2008/2024

Wood

29 ½ x 34 ⅝ x 30 ¼ inches
(75 x 88 x 77 cm)

WALL-0015

€35,000

Paul Wallach



Paul Wallach was born in 1960 in New York. He studied Art at the University of Wisconsin and Applied Arts at the University of Boston. He participated in a residency with Mark di Suvero during the 1990s, before moving to Paris in 1994.

Paul Wallach's sculptures are composed of very simple materials. They grow from a dynamic point in the wall and spread out in space, as if they were suspended, in order to interact with the surrounding space. After a long observation, materials – entirely heterogeneous such as wood, plaster, cloth, metal or glass – show a certain consistency that creates the unity of the work. These different materials are interlinked and, with their specific weight, generate a delicate balance, arising from the dynamic of gravity. The permanent search for a centre of gravity is a constitutive element of form. None of his sculptures can be understood with just a single glance. Each point of view is very different.

Between the wall and these elements, Paul Wallach creates a meditative interval. Reflects of the shadows and colours are an integral part of the sculpture and our perception is constantly challenged. The artist's sculptures are continuously revealing hidden spaces, even inside of the work. Paul Wallach's works are a journey through geometry and its multiple landscapes – both spatiotemporal and mental. We always experience a different perception of them depending on the time, our mood, the light or our state of mind. Paul Wallach's sculptures renew our sensory perception.

In 2018, Wallach was invited to create an installation marking the closing of the Kunstprojekt Krauthügel, an art cycle initiated by the Salzburg Foundation. The four part installation will remain display in Salzburg until 2024.

Wallach has featured in shows at the Domaine de Kerguehenne, Bignan (2015); the Musée d'Art Modern et Contemporain, Saint-Étienne (2014); the Kunstmuseum Den Haag, the Hague (2002); and the Museum Folkwang, Essen (1995).

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