

# TAKE NINAGAWA

## Art Basel in Basel

June 15 – 18, 2023

Yoko Daihara

Kazuko Miyamoto

Shinro Ohtake

Gozo Yoshimasu

Tsuruko Yamazaki and the Gutai Art Association

**Online Viewing Room** <https://www.artbasel.com/rooms/detail/46235/Take-Ninagawa>

Access available from June 14, 4pm CET / 10am ET / 10pm HKT –

## Gozo Yoshimasu

Born 1939 in Tokyo.

Lives and works in Tokyo.

Active in Tokyo's interdisciplinary avant-garde scene in the 1960s, Gozo Yoshimasu combines poetry with performance, audio recordings, photography, and his own moving-image practice, *gozoCine*. Highlighting the multiplicity of language, his poems traverse diverse geographic and discursive topoi and test the limits of translation. Written in his characteristic compact scrawl, Yoshimasu's manuscripts often feature spontaneous applications of mark making, paint, collage elements, and fragments from other texts, so as to function as both records of an originary performance and visual scores for future interpretation. His latest project, "Voix" (2019–21), explores how the distinctions between sound and meaning blur in spoken language.

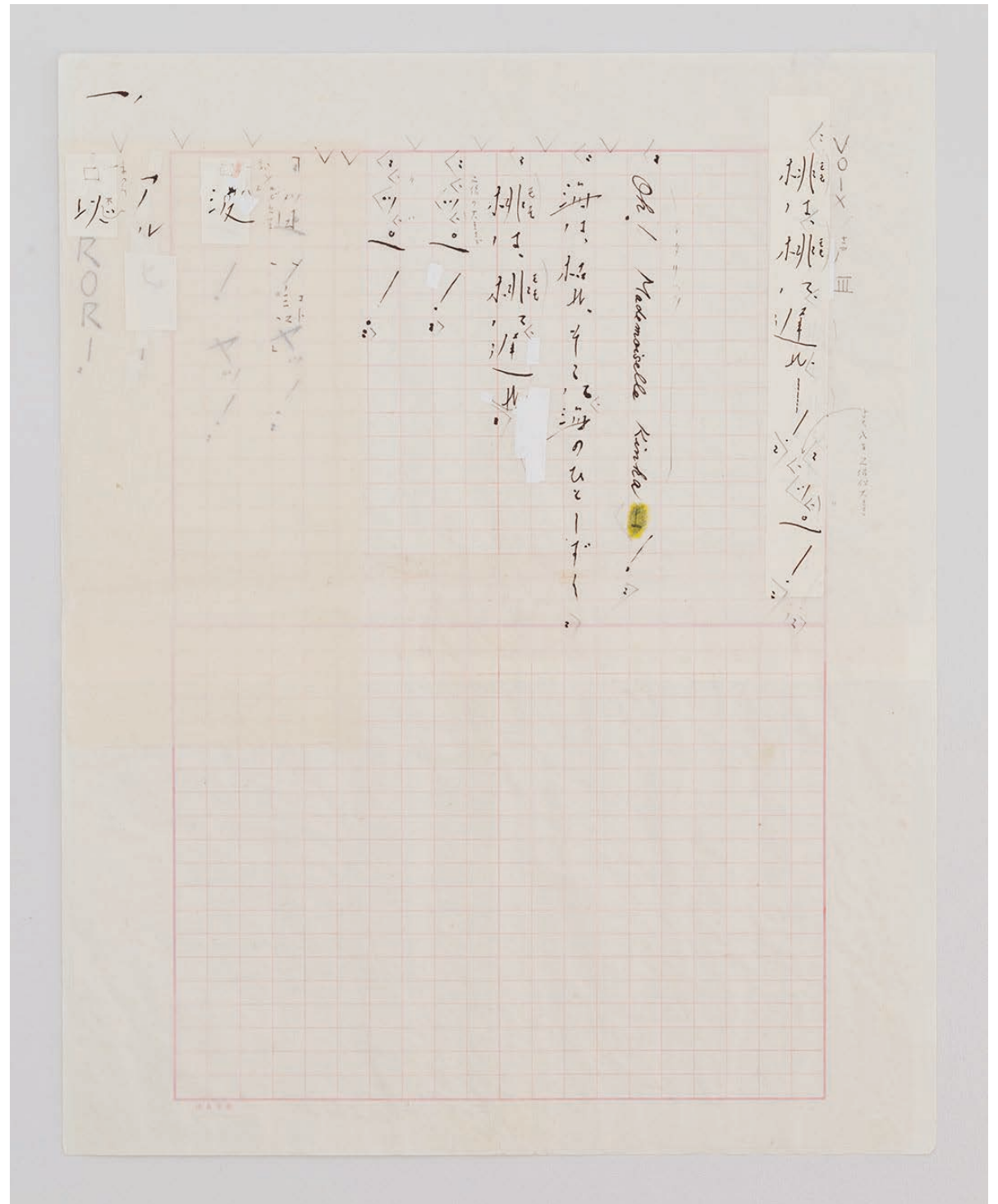


Photo by Nobuyoshi Araki

Gozo Yoshimasu

Voix, 2020  
Mixed media on paper  
45 x 36 cm

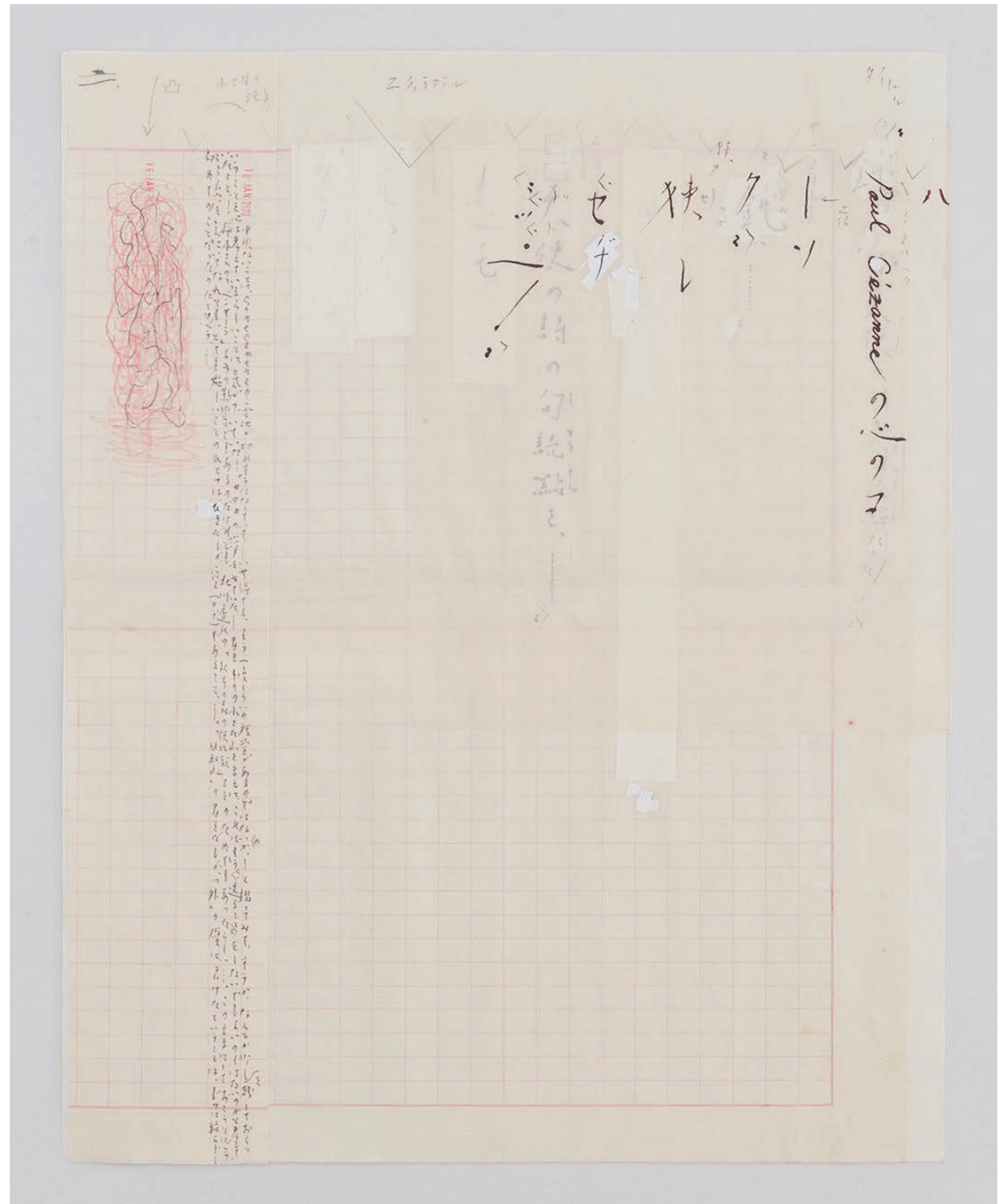
USD 8,000



Gozo Yoshimasu

Voix, 2020  
Mixed media on paper  
45 x 36 cm

USD 8,000

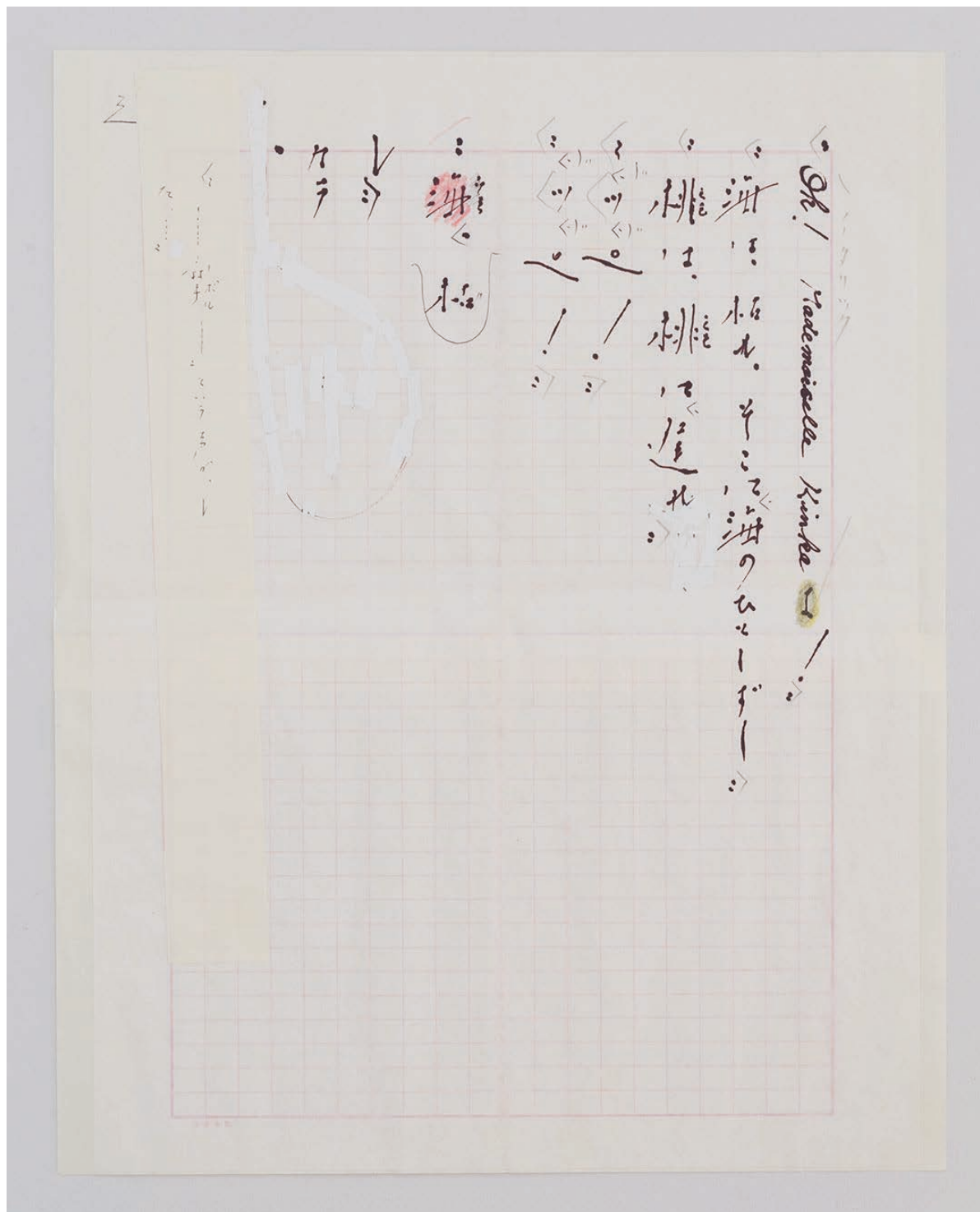




Gozo Yoshimasu

Voix, 2020  
Mixed media on paper  
45 x 36 cm

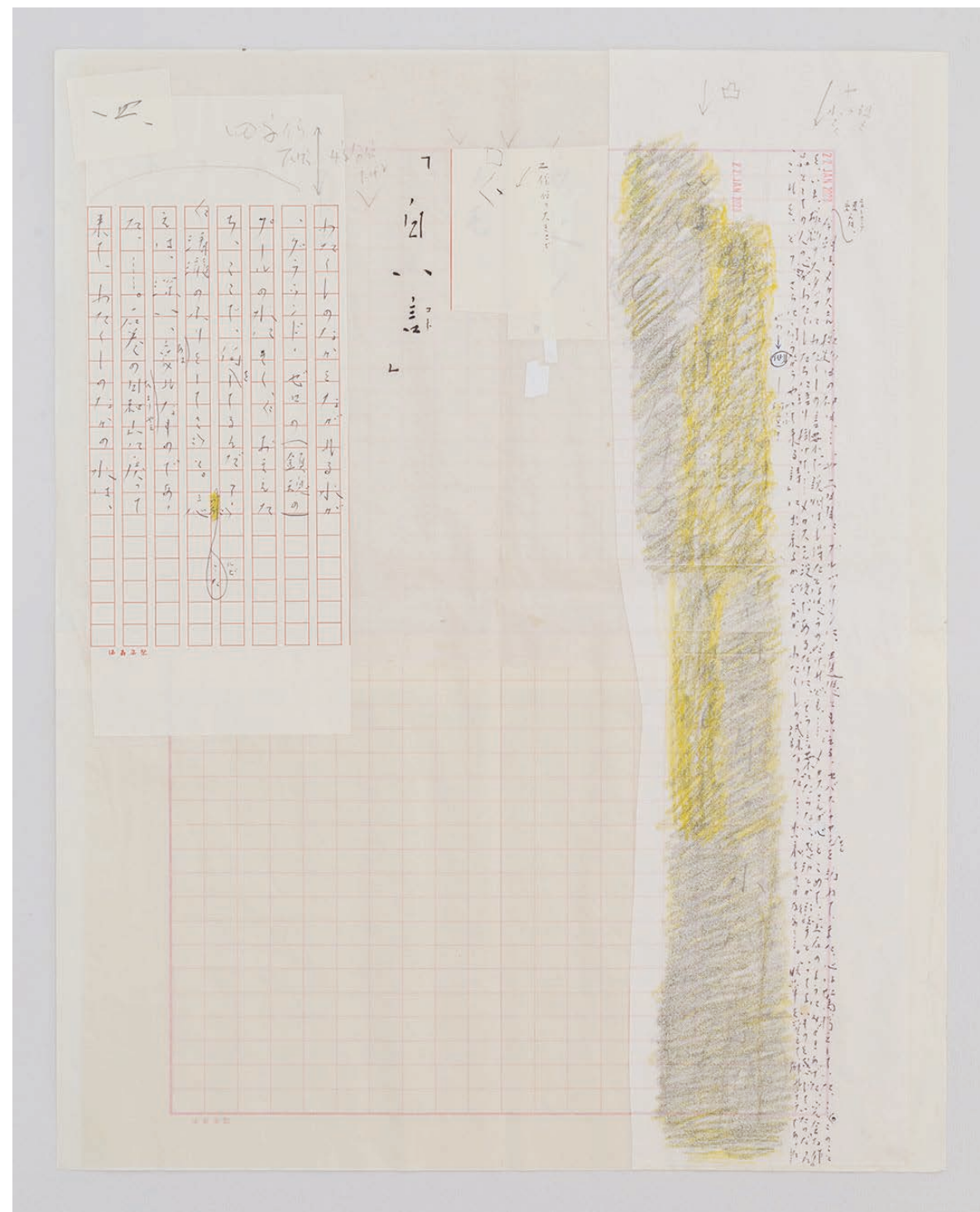
USD 8,000



Gozo Yoshimasu

Voix, 2020  
Mixed media on paper  
45 x 36 cm

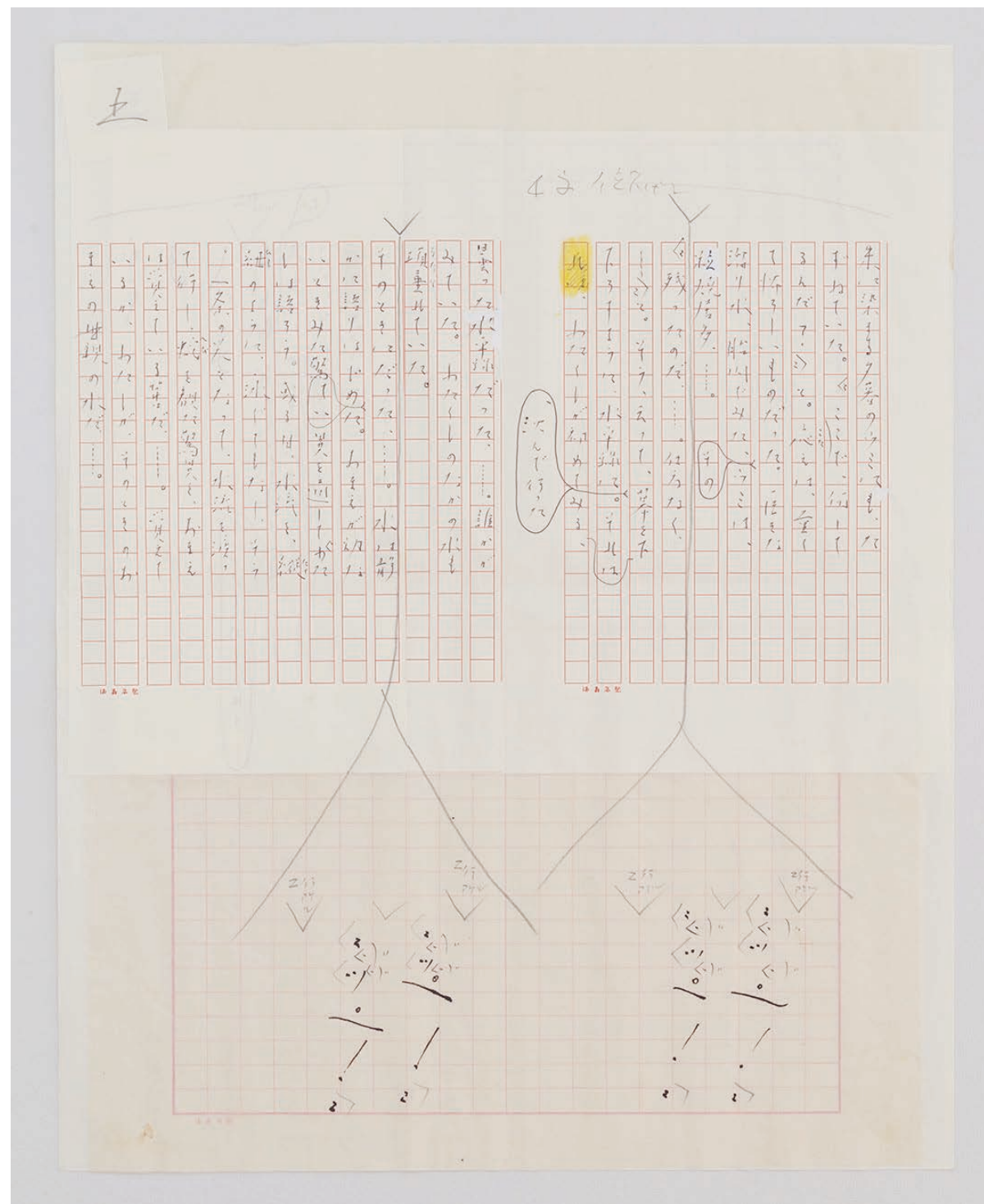
USD 8,000



Gozo Yoshimasu

Voix, 2020  
Mixed media on paper  
45 x 36 cm

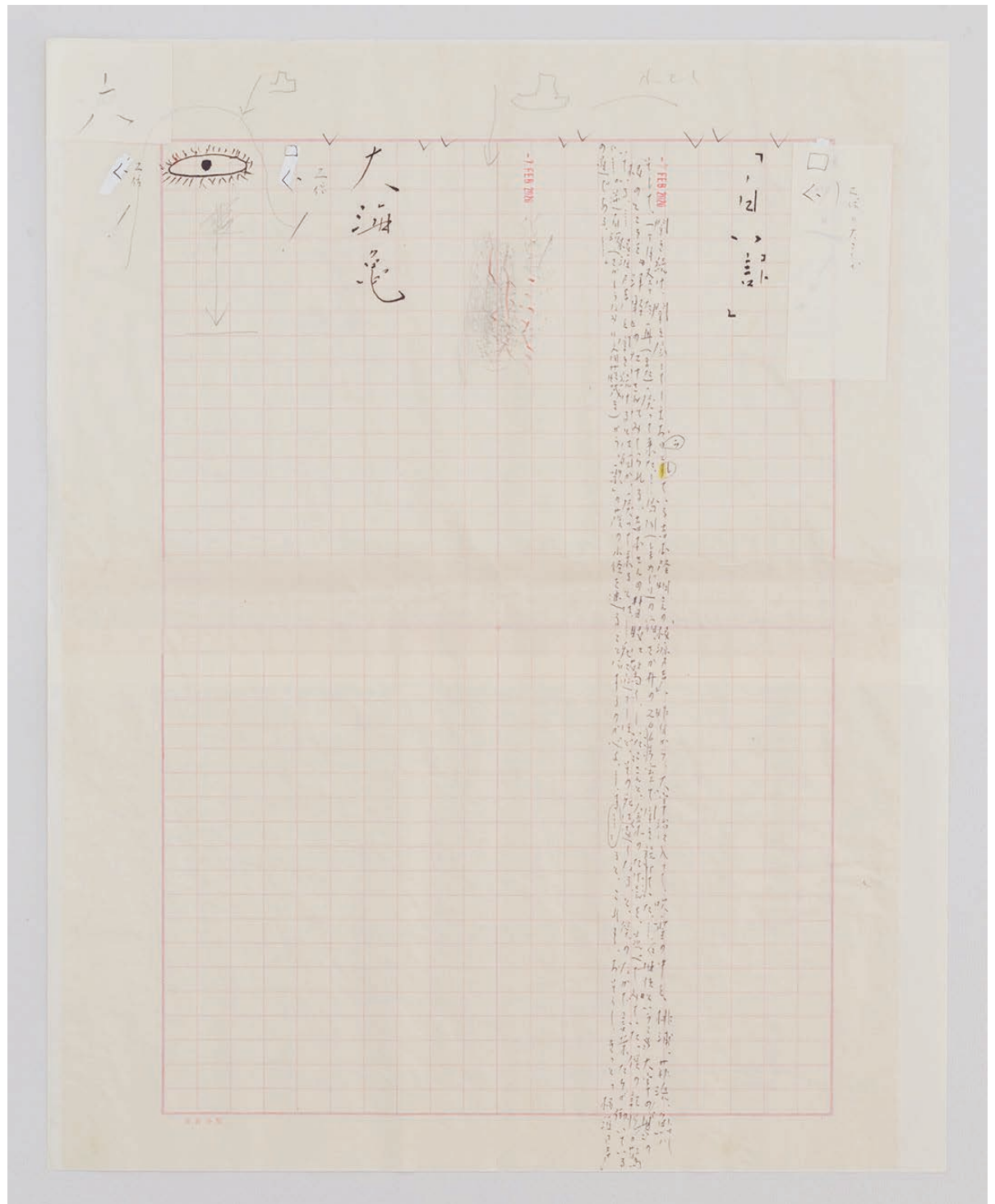
USD 8,000



Gozo Yoshimasu

Voix, 2020  
Mixed media on paper  
45 x 36 cm

USD 8,000

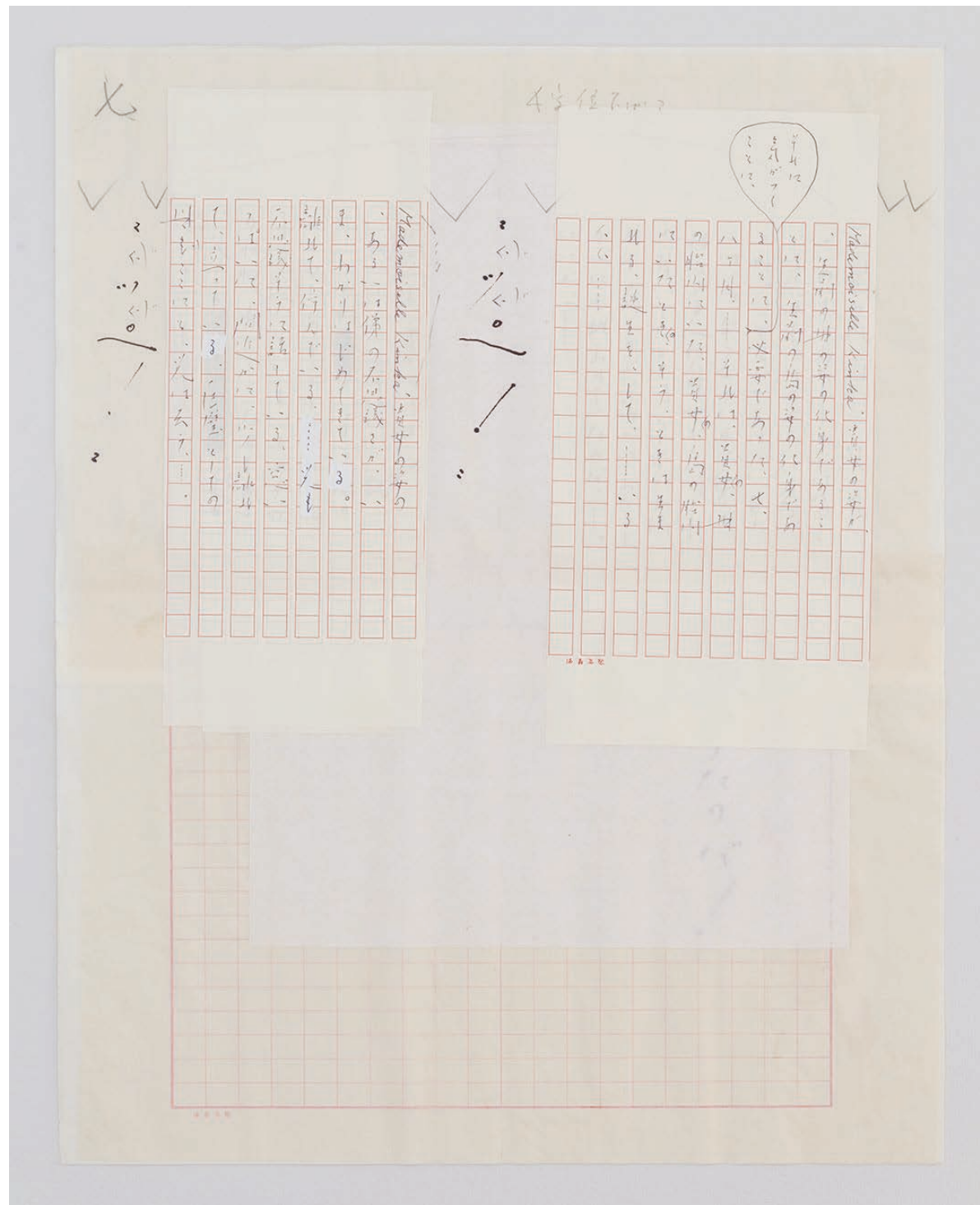




Gozo Yoshimasu

Voix, 2020  
Mixed media on paper  
45 x 36 cm

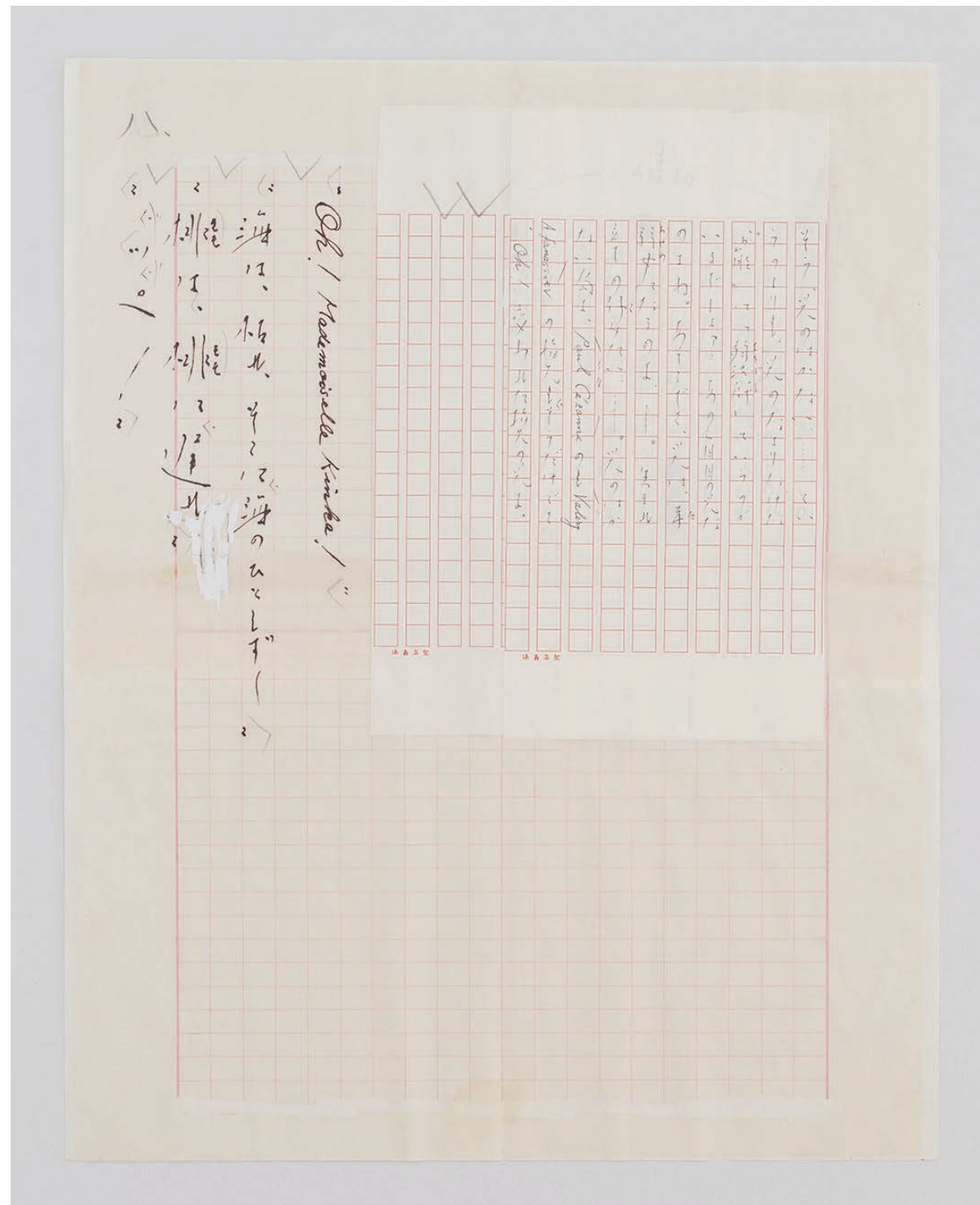
USD 8,000



Gozo Yoshimasu

Voix, 2020  
Mixed media on paper  
45 x 36 cm

USD 8,000

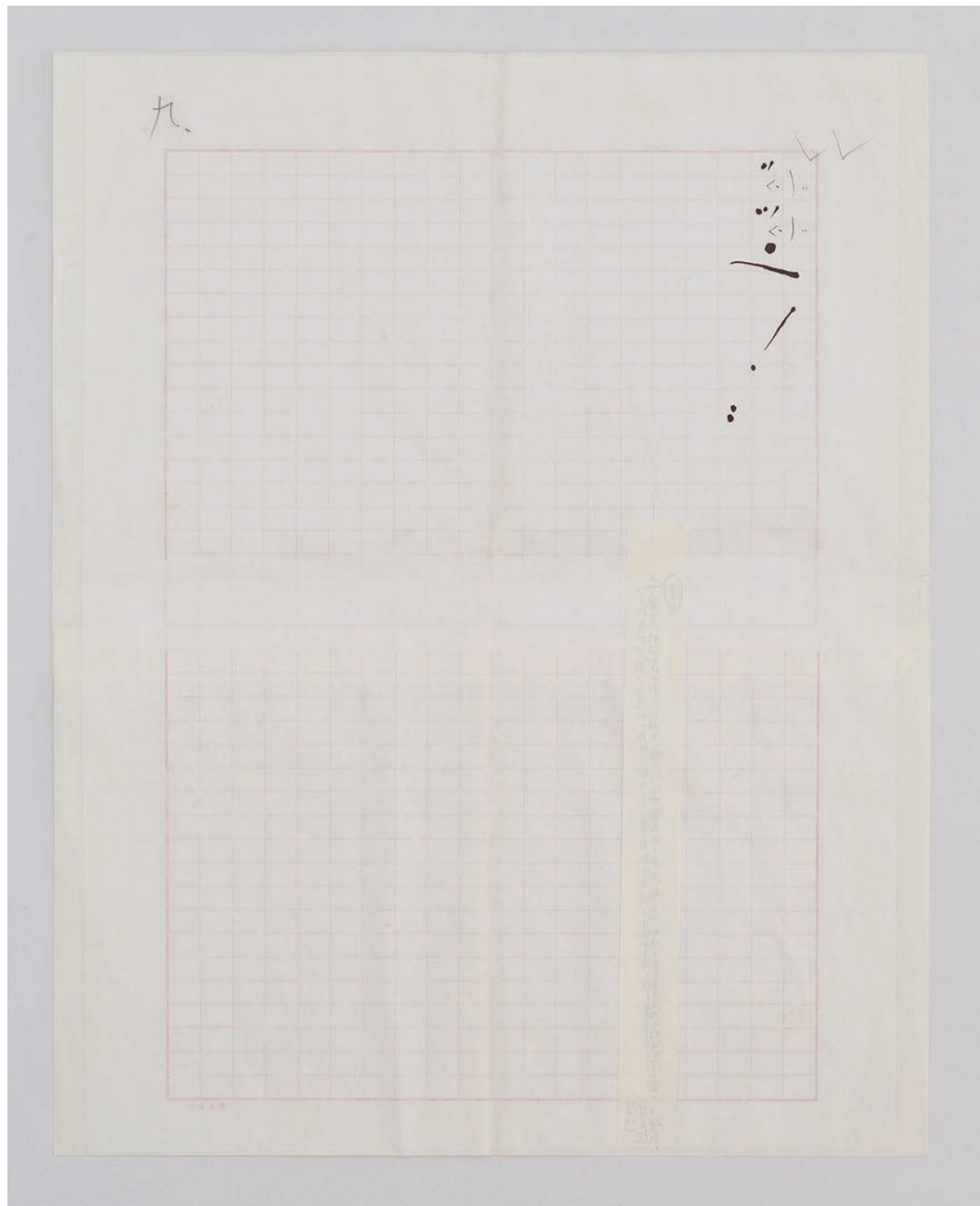




Gozo Yoshimasu

*Voix*, 2020  
Mixed media on paper  
45 x 36 cm

USD 8,000



# Yoko Daihara

Born 1989 in Chiba, Japan.  
Lives and works in Tokyo.

Highlighting the overlaps between digital and analog technology, emerging artist Yoko Daihara realizes her fanciful digital compositions in textile mediums. Often combining plant imagery with scenes from around the studio, the intricate, colorful motifs in Daihara's woven paintings are drawn from sources ranging from daily life to video games and the artist's imagination. She is represented by works from her latest series.

Sea, 2022  
Wool  
174 x 133 cm

USD 20,000









Yoko Daihara

*Clouds*, 2022  
Wool  
171 x 132 cm

USD 20,000





Yoko Daihara

*Neji*, 2022  
Wool  
162 x 135 cm  
USD 20,000









Yoko Daihara

*Friend's Friends*, 2022

Wool

89 x 67 cm

USD 8,000





# Kazuko Miyamoto

Born 1942 in Tokyo.

Lives and works in New York.

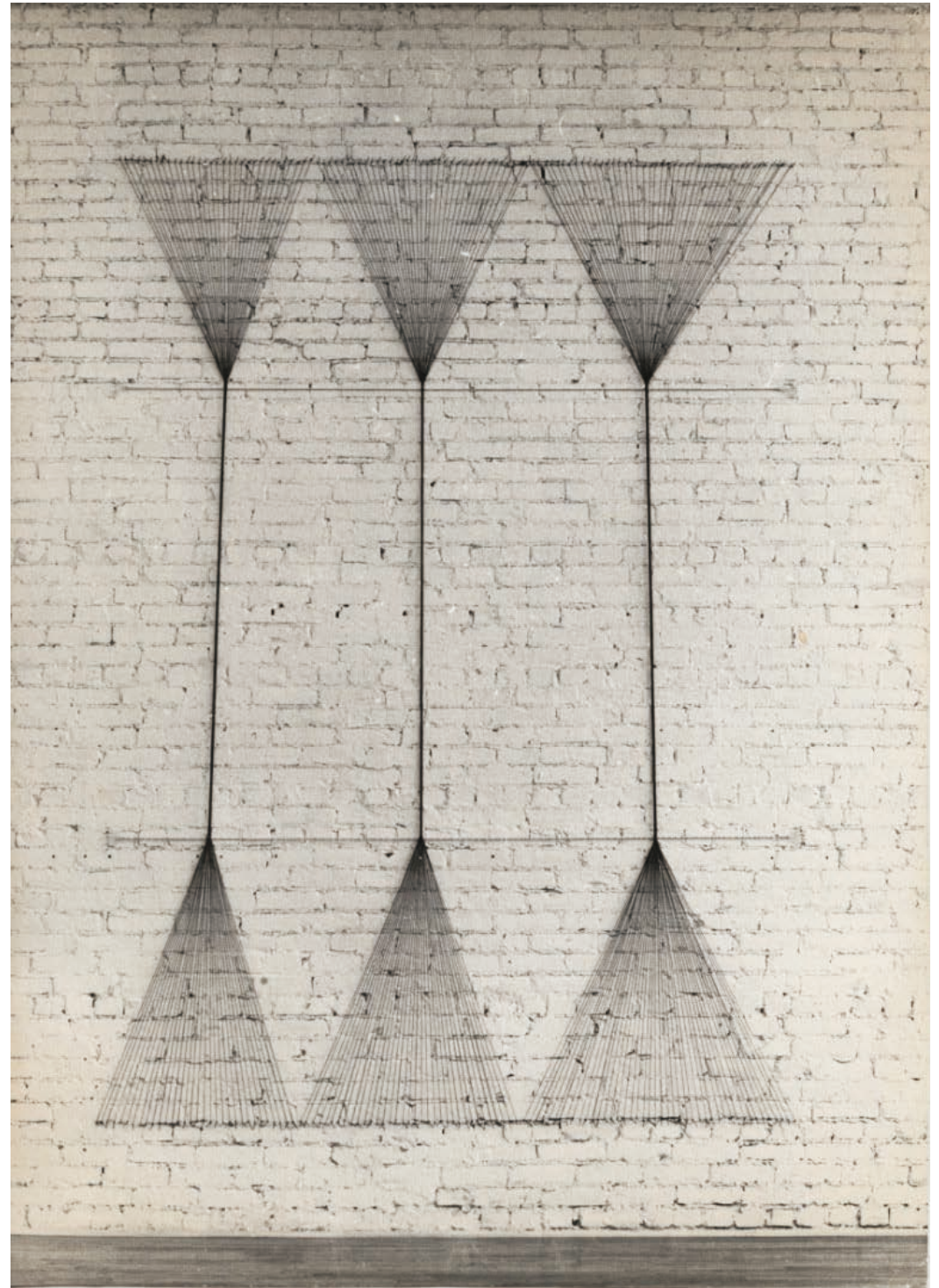
Kazuko Miyamoto has been based in New York since 1964. After moving to New York, Miyamoto collaborated with Sol LeWitt while also pursuing her own practice. Responding to LeWitt's Minimalist sculptures and wall drawings, Miyamoto arrived at her signature practice of making modular geometrical installations using cotton string in the early 1970s. Conceived as three-dimensional drawings, the string constructions extend the Minimalist line into space while also infusing it with a feminist commentary on women's work.

*Egypt II*, 1978

Industrial cotton string and nails

243.8 x 152.4 x 2.5 cm (dimensions variable)

USD 120,000





# Shinro Ohtake

Born 1955 in Tokyo.  
Lives and works in Tokyo.

Shinro Ohtake is among the leading Japanese artists of his generation. In 2022 he was the subject of a major retrospective organized by the National Museum of Modern Art, Tokyo. He is represented here by works from "UK/HK22" (2022–), a new series of mixed-media collages that revisits the formative experiences the artist had in Hong Kong and London in the early 1980s.

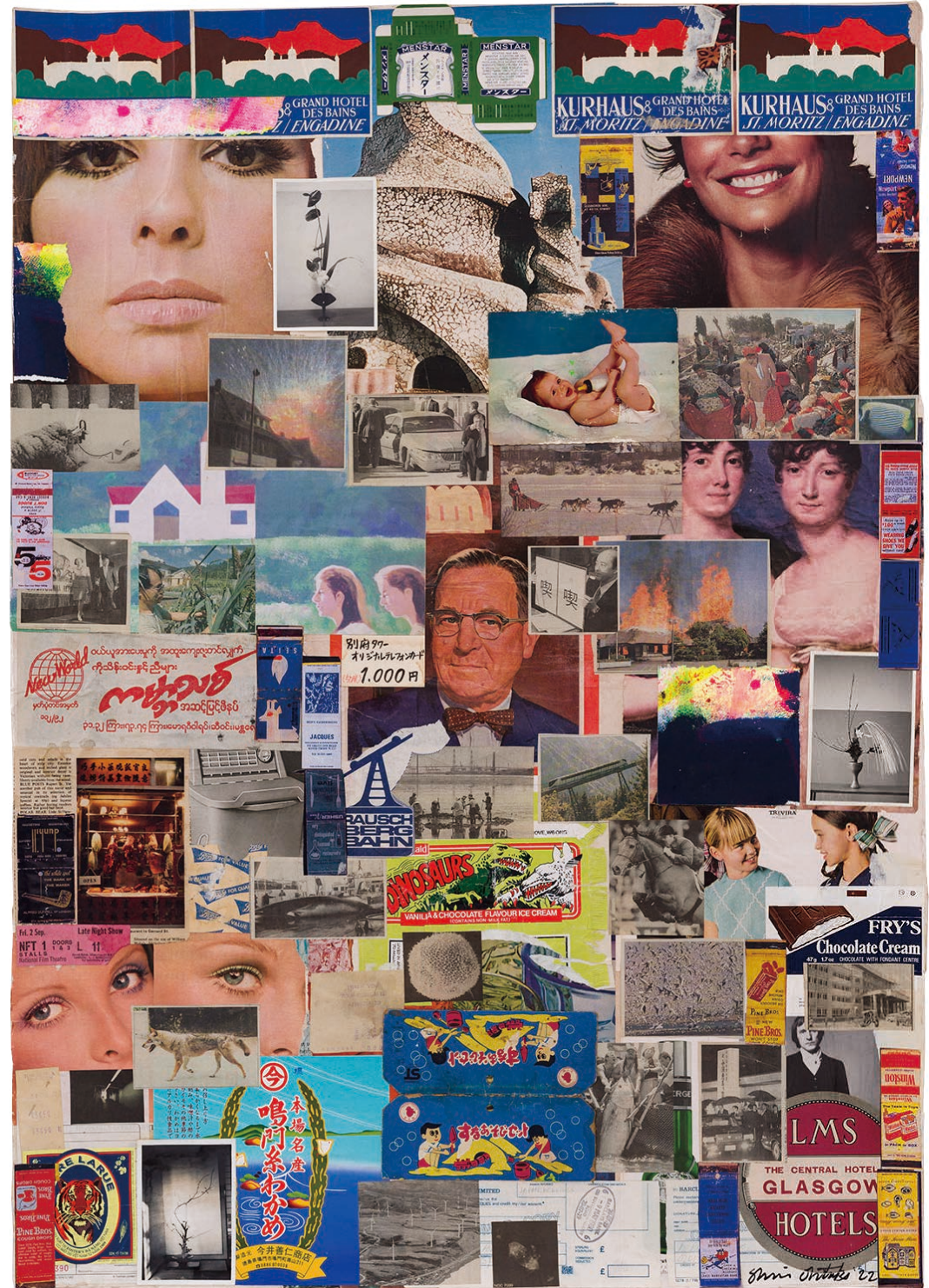
UK/HK22 5, 2022

Printed matter, photograph and silkscreen on paper

100 x 71 cm

109 x 80 x 5 cm, framed

USD 35,000







ဝယ်ယူအားပေးမှုကို အထူးကျေနပ်သော်လျှက်  
ကိုသိန်းဝင်းနှင့် ညီများ

**ကမ္ဘာ့** အဆင့်မြင့်မိန့်

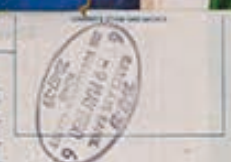
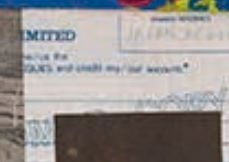
၃၁.၃၂ ကြား၊ ၇၄ ကြား၊ မောရဂီဝါရဂီ၊ သီဝင်း၊ မန္တလေး



別府97-  
オリジナルテレホンカード  
1,000円



Fri. 2 Sep. Late Night Show  
NFT 1 DOORS L 11  
STALLS 1 & 2  
National Film Theatre





# Shinro Ohtake

UK/HK22 6, 2022

Printed matter, photograph, color photo copy,  
silkscreen, gouache, pencil and plastic on paper

100 x 71 cm

109 x 80 x 5 cm, framed

USD 35,000





# Shinro Ohtake

UKIHK22 13, 2022

Printed matter, photograph, ink, felt-tip pen, pencil and metal on paper

100 x 71 cm

109 x 80 x 5 cm, framed

USD 35,000





# Shinro Ohtake

UKIHK22 14, 2022

Printed matter, photograph, ink, felt-tip pen and pencil on paper

100 x 71 cm

109 x 80 x 5 cm, framed

USD 35,000







## Shinro Ohtake

The "Retina" series explores how technology has changed painting from the inside-out. In these works, Ohtake first makes experimental images by manually altering Polaroid film, which he subsequently enlarges to canvas size using a transfer process. The film transfer then provides the foundation for abstract mixed-media compositions. Ohtake made the first "Retina" works in 1988-91, then, after an interval of more than two decades, he revisited film that he had stored from the original period. Where previously he manually altered the film, in the recent "Retina" works the effects also come from the accidental deterioration of the film over time.

*Retina/Dark Fever 6*, 1990  
Gelatin silver print  
55.7 x 45.5 cm  
69 x 59.5 x 3.5 cm, framed  
Unique

USD 21,000



Shinro Ohtake

*Retina/Dark Fever 13*, 1990  
Gelatin silver print  
55.7 x 45.5 cm  
69 x 59.5 x 3.5 cm, framed  
Unique

USD 21,000



Shinro Ohtake

*Retina/Dark Fever 17*, 1990  
Gelatin silver print  
55.7 x 45.5 cm  
69 x 59.5 x 3.5 cm, framed  
Unique

USD 21,000







# Tsuruko Yamazaki and the Gutai Art Association

Born 1925 in Ashiya, Japan.

Died 2019 in Ashiya.

Tsuruko Yamazaki was a founding member of the seminal postwar avant-garde group the Gutai Art Association. In her early works Yamazaki incorporated elements like projected light and reflective surfaces to collapse the distinctions between painting, sculpture, and environment—themes which she continued to explore in the early 2000s.

From the start Yamazaki pushed Gutai's focus on the concrete and the material into radical directions. She frequently experimented with reflective surfaces and projected light, both dematerializing the work and inviting viewers to become part of the material. Yamazaki said her interest in light was inspired by the urban environment of the postwar period in Japan, where, with few ambient light sources, the headlights of passing cars catching upon scrap metal, bits of glass, and other street detritus would scatter the darkness with sudden bursts of illumination. Similarly, one of Yamazaki's most recognizable works, *Tin Cans* (1955), appropriates the cylindrical tin cans that were used for transporting and storing foodstuffs by the Allied occupation forces. For this work, which debuted at the 1st Gutai Art Exhibition at Ohara Kaikan Hall in Tokyo in 1955 and reappeared in subsequent Gutai exhibitions, Yamazaki coated the tin cans in red dye and dispersed them in small stacks and groups across the floor of the exhibition space.

Yamazaki also made paintings on canvas that combined rigid geometrical patterning, such as diagonal bands or rectilinear borders, with gestural overlays and collage-like effects, and went on to explore Pop imagery, as in a 1976 painting depicting the play field of a pinball-style lottery game in flattened diagram. Such works reflect her vivid color sense, witty humor, and unapologetic style. She actively continued her practice into later life. Her main focus of recent years was the works she made by pouring different colored dyes onto the surfaces of tin panels, upon which the colors would blend and interact in unpredictable ways. She also revisited *Tin Cans*, making a blue version in 2009, and another red version for her 2013 solo exhibition at Take Ninagawa. The latter was the last work that Yamazaki made in her lifetime.

Here works by Yamazaki, including the modular installation *Tin Cans* (2004), anchor a showcase of her peers Shozo Shimamoto, Atsuko Tanaka, and Chiyu Uemae from the first generation of Gutai and Tsuyoshi Maekawa and Takesada Matsutani from subsequent generations.



Installation view at the 12th Gutai Art Exhibition, Tokyo, 1963  
From left: Jiro Yoshihara, Etsuko Nakatsuji, and Tsuyoshi Maekawa



Tsuruko Yamazaki at Yokohama Civic Art Gallery, 1976

Tsuruko Yamazaki

*Tin Cans*, 2004  
Dye, lacquer, thinner on tin cans  
17 x 17 x 22 cm, each

USD 3,000 each





Tsuruko Yamazaki



*Work*, 2011  
Dye, lacquer and thinner on tin  
93 x 93 cm  
95 x 95 x 3.5 cm, framed

USD 50,000

# Tsuruko Yamazaki

*Work*, 2011  
Dye, lacquer and thinner on tin  
93 x 93 cm  
95 x 95 x 3.5 cm, framed

USD 50,000





# Tsuruko Yamazaki

*Work*, 2011  
Dye, lacquer and thinner on tin  
93 x 93 cm  
95 x 95 x 3.5 cm, framed

USD 50,000



# Tsuruko Yamazaki

*Work*, 2012  
Dye, lacquer and thinner on tin  
93 x 93 cm  
95 x 95 x 3.5 cm, framed

USD 50,000





Tsuruko Yamazaki

*Work*, 2013  
Dye, lacquer and thinner on tin  
93 x 93 cm  
95 x 95 x 3.5 cm, framed

USD 50,000



Tsuruko Yamazaki

*Work*, 1965  
Acrylic on canvas  
72 x 41 cm

USD 100,000





Tsuruko Yamazaki



Work, 1982

Acrylic on canvas mounted on panel in custom frame

26.5 x 32 x 1.5 cm

USD 35,000

Tsuruko Yamazaki

*TITLE*, 1980

Acrylic on canvas mounted on panel  
108 x 80 cm

USD 250,000





Shozo Shimamoto

*Untitled*, 2011  
Mixed media on tin board  
52.5 x 39 cm

USD 18,000





Shozo Shimamoto

*Work*, 1988! 92  
Acrylic on canvas  
66 x 54 x 2 cm, framed

USD 25,000





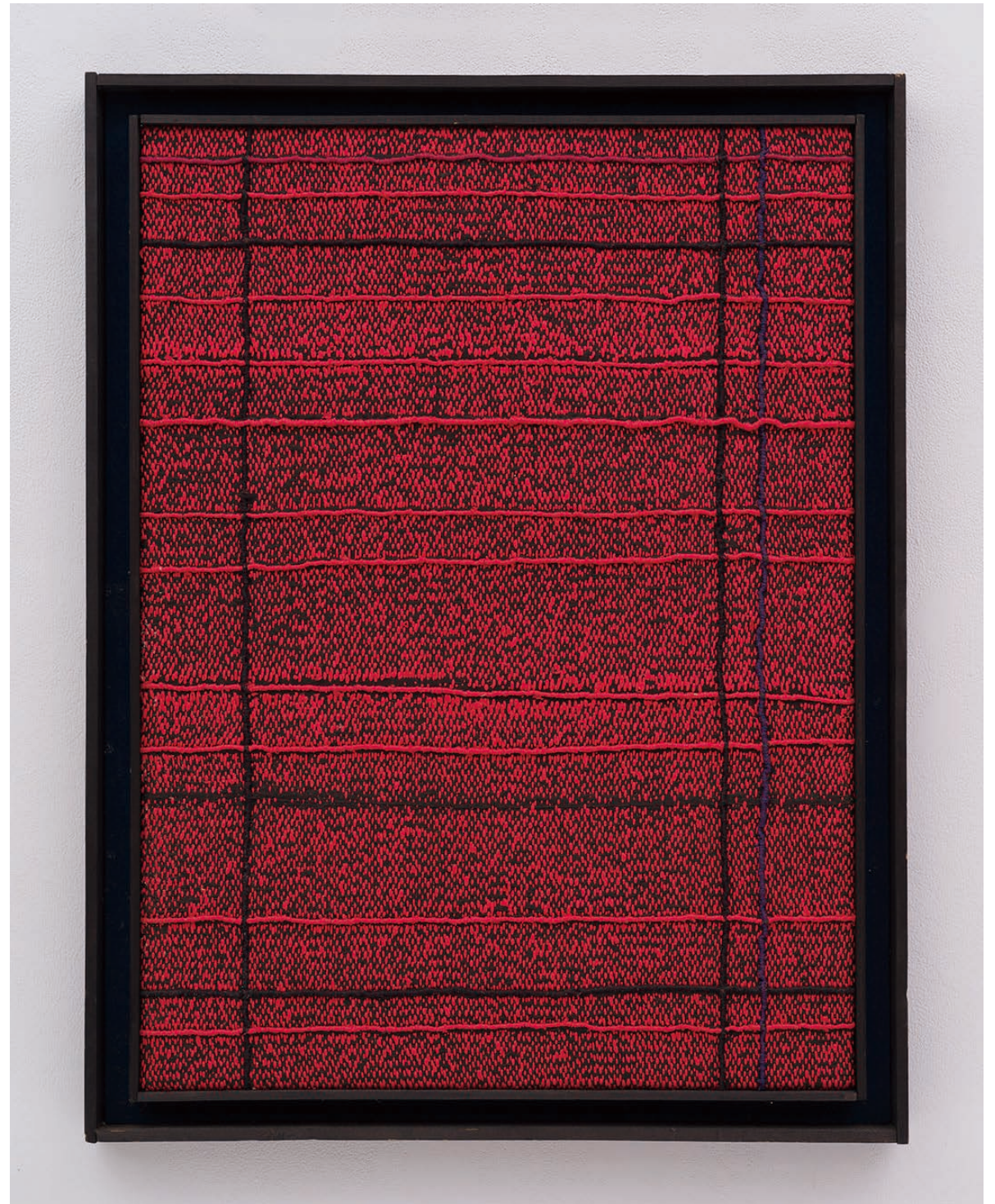
Chiyu Uemae

縫 -NUI- (58), 1991

Cloth and thread

89 x 69 cm

USD 38,000





Atsuko Tanaka

*Work*, 1987  
Enamel on canvas  
40.9 x 31.8 cm  
43.5 x 34 x 2 cm, framed

USD 68,000





Atsuko Tanaka

*Work*, 1974  
Enamel on canvas  
22.7 x 15.8 cm  
24.5 x 17.5 x 2.5 cm, framed

USD 35,000



# Takesada Matsutani

*Work*, ca. 2003

Vinyl adhesive, pencil and Japanese paper on canvas

21 x 15 cm

22.5 x 16.2 x 6 cm, framed

USD 15,000





# Tsuyoshi Maekawa



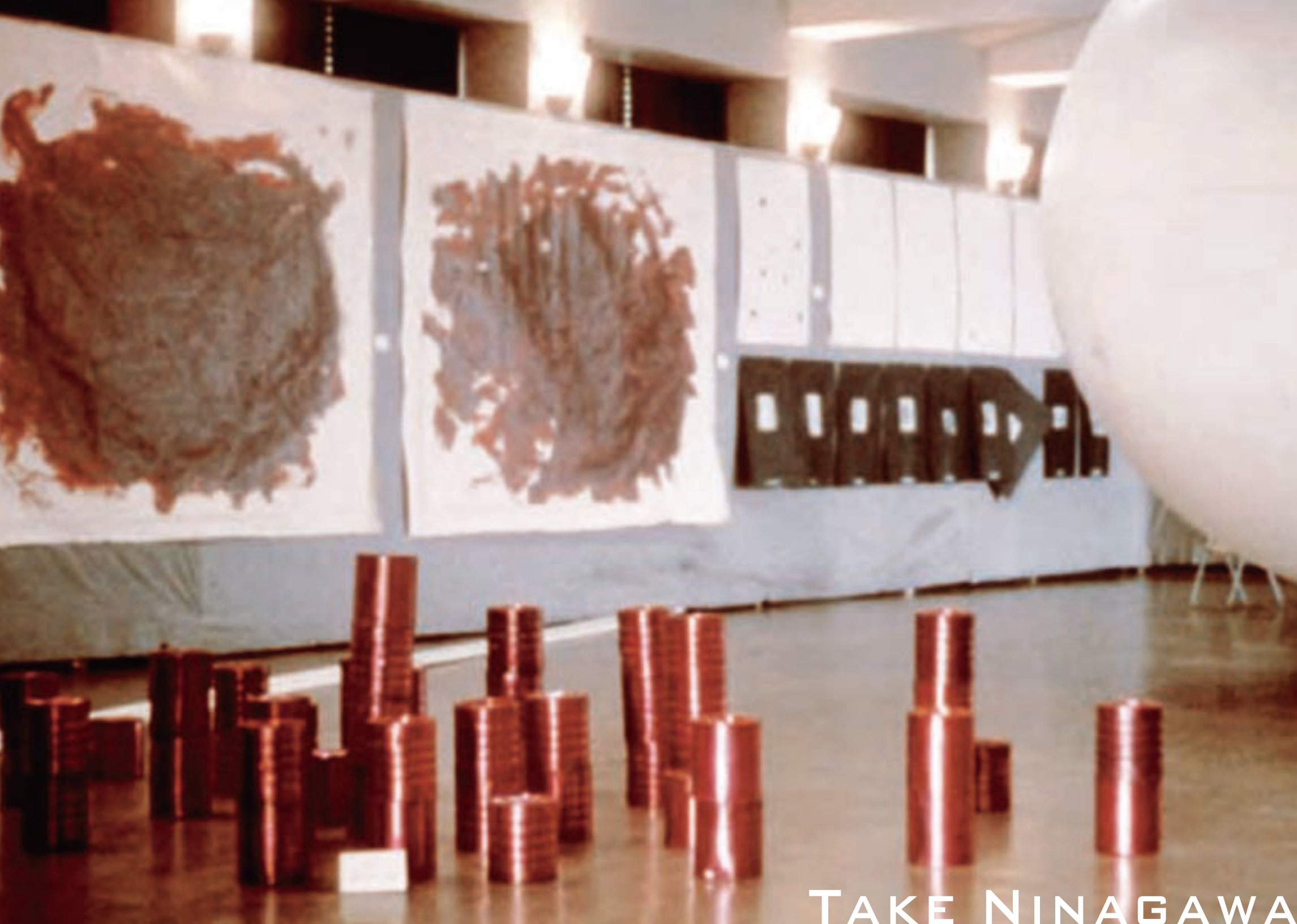
*Work*, 2013  
Oil on jute  
36 x 45 x 4 cm

USD 15,000









TAKE NINAGAWA