

TAKE NINAGAWA

Art Basel 2025

June 19–22, 2025

Featuring artists:

Ryoko Aoki

Kazuko Miyamoto

Shinro Ohtake

Gozo Yoshimasu

with postwar avant-garde artists from the 1950s to beyond:

Akira Sato

Hideko Fukushima

Tsuruko Yamazaki with Tsuyoshi Maekawa, Shozo Shimamoto, Sadaharu Horio, Atsuko Tanaka

from the Gutai Art Association

at **Galleries, Booth K5**

Shinro Ohtake
Born 1955 in Tokyo.
Lives and works in Tokyo.

Shinro Ohtake is among the leading artists of his generation in Japan. His vision of “working with what’s already there” finds form in collages, paintings, photography, kinetic sculptures, and multimedia environments assembled from both found objects and notionally immaterial elements like light and sound.

Retina (1988–) is Ohtake's long-running project that encompasses diverse bodies of work. The series initially took shape as a group of large, mixed-media abstractions produced by transferring damaged Polaroid exposures to canvas. Recently, Ohtake has revisited the series after discovering Polaroids that had been set aside in his studio for several decades. Produced in part by the continuing chemical reactions in the Polaroid film, the resulting works, such *Retina/Red Wind* (1989–2025), are documents of the passage of time that blur the lines between automatic and artistic processes.

These works are complemented by *Retina/Light and Shadow* (1988–94), comprising experimental monochrome studies made with Polaroid film, and the new series *Retina/Yellow RAM* (2025), in which collaged compositions are partially obscured by distinctive patches of neon pulp suggestive of “yellowcake,” a toxic byproduct of nuclear energy production. The *Retina* series will feature prominently in an upcoming solo exhibition at Marugame Genichiro-Inokuma Museum of Contemporary Art in Kagawa, opening in August this year.

Retina/Red Wind
1989–2025

Urethane resin paint on chromogenic analog print mounted on wooden panel
150 x 110 x 8 cm

USD120,000





Shinro Ohtake

Retina/Shadow Lag

1989–2025

Urethane resin paint on chromogenic analog print mounted on wooden panel

150 x 110 x 8 cm

USD120,000



Shinro Ohtake

Retina/Hollow Corner

1989–2025

Urethane resin paint on chromogenic analog print mounted on wooden panel

150 x 110 x 8 cm

USD120,000



Shinro Ohtake

Retina/Light and Shadow 210

1991

Polaroid

14.6 x 10.7 cm

24.6 x 20.5 x 3 cm, framed

USD5,400



Shinro Ohtake

Retina/Memory 1

1992

FRP, silkscreen, offset print, newspaper, paper, cotton cloth

65.2 x 55 cm

USD26,000





Side A



Side B

Shinro Ohtake

Retina/Yellow RAM 1

2025

Acrylic, ink, printed matter, photograph, stamp and pulp paper on paper

100 x 71 cm

109 x 80 x 5 cm, framed

USD35,000



Shinro Ohtake

Retina/Yellow RAM 4

2025

Acrylic, ink, printed matter, photograph, stamp, pulp paper, packing paper, cardboard and thin paper on paper

100 x 71 cm

109 x 80 x 5 cm, framed

USD35,000



Shinro Ohtake, *Time Memory*, 2010–Ongoing

The works in *Time Memory* are made from unsolicited direct mail pamphlets, letters, and packaging that arrive daily at Ohtake's home via the postal service. For Ohtake, each fragment of this mass of printed matter circulating the globe represents a different materialization of time, produced in different places at different periods. Arranging these fragments of time into densely woven compositions—on top of which he adds drawings in pen and coats of varnish—Ohtake creates archaeological timescapes from which the “memory of time” can be uncovered.

Time Memory / Paper Layer

2021–24

Enamel, colored ink, printed matter, photograph, plastic film, cellophane tape, cotton cloth, book paper, Japanese paper, paper, glue and balsa wood on wood

27.4 x 19 x 2.5 cm

USD16,000



Gozo Yoshimasu
Born 1939 in Tokyo.
Lives and works in Tokyo.

Having emerged out of Tokyo's interdisciplinary avant-garde scene in the 1960s, Gozo Yoshimasu combines poetry with performance, audio recordings, photography, and his own moving image practice, gozoCiné. 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 scores for future interpretation.

Launched in the wake of the Tohoku earthquake, tsunami, and nuclear disaster of 2011, *Dear Monster* (2012–15) comprises mixed-media manuscripts of handwritten texts, improvised markings, and dripped paint. The texts are mainly transcriptions of poems by the postwar poet and thinker Takaaki Yoshimoto, whose death in March 2012, almost exactly a year after the disaster, was an inspiration for the project. Evoking the Buddhist devotional tradition of copying sutras, Yoshimasu traces the words of his fellow poet and mentor through his own voice and hand in the process of making the manuscripts. At the same time, his painted gestures, which combine beautiful colors with traces of violent action, obscure the underlying text. Each individual manuscript thus becomes an act of willful remembrance and erasure in the face of forces beyond human control.

Dear Monster
2014
Mixed media on paper
52 x 35 cm
68.5 x 58.5 x 3 cm, framed

USD12,600



Gozo Yoshimasu

Dear Monster
2014

Mixed media on paper
55.5 x 35 cm
68.5 x 58.5 x 3 cm, framed

USD12,600



Gozo Yoshimasu

Dear Monster
2014

Mixed media on paper
55.5 x 35 cm
68.5 x 58.5 x 3 cm, framed

USD12,600

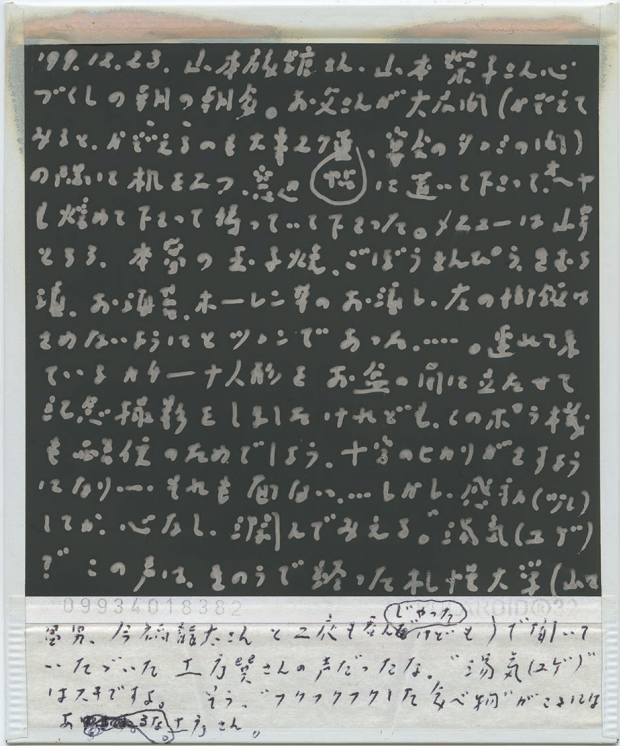


Gozo Yoshimasu, *Momentary Ecriture*, 1999–

Momentary Ecriture (1999–) is an ongoing series of Polaroid snapshots Yoshimasu takes during his travels, which the artist then inscribes with his own recounting of the scene at the moment of its capture. The works on view here present glimpses from Yoshimasu’s trips to Arizona and Sapporo, two important locations for his practice.

Momentary Ecriture
1999
Polaroid
11 x 9 cm
12 x 10 x 3 cm, framed

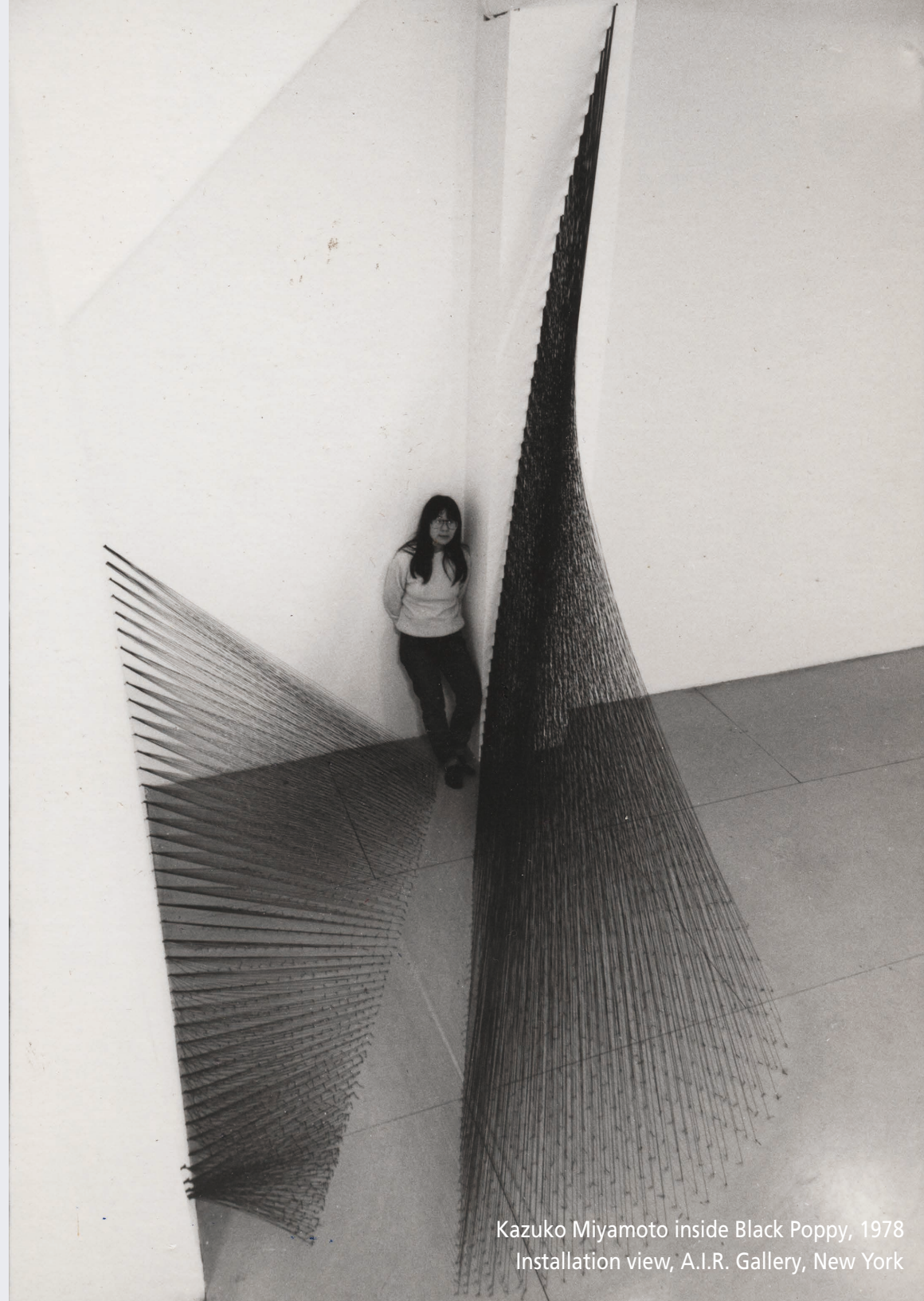
USD3,500



Kazuko Miyamoto
Born 1942 in Tokyo.
Lives and works in New York.

Based in New York since 1964, Kazuko Miyamoto fuses Minimalism with feminist critique by making modular spatial constructions out of scores of cotton strings. Conceived as three-dimensional drawings, these constructions require painstaking planning and labor to realize, as the strings are tied to nailheads embedded in a wall, panel, or other support to form complex geometric patterns. Miyamoto arrived at her signature practice in the early 1970s, presenting her work at the feminist artist collaborative A.I.R. Gallery and subsequently at her own space, gallery onetwentyeight, both located in New York.

Miyamoto has held retrospectives at institutions including Belvedere 21, Vienna (2024); Museo d'Arte Contemporanea Donnaregina, Naples (2023); and the Japan Society Gallery, New York (2022). She has also presented solo exhibitions at venues such as Circuit, Lausanne (2016), and Kunsthalle Krems (2008). Her work has been featured in thematic surveys at the National Museum of Modern Art, Tokyo (2024); Mori Art Museum, Tokyo (2021); National Gallery Singapore (2018); and Mudam Luxembourg (2015). She is the subject of a major solo exhibition at KW Institute for Contemporary Art opening in Berlin this October.



Kazuko Miyamoto inside Black Poppy, 1978
Installation view, A.I.R. Gallery, New York



Kazuko Miyamoto

Untitled

1972

Industrial cotton string, nails and plan

String Construction: dimensions variable

Plan: 23.4 X 19.2 cm

Price on Request

Ryoko Aoki
Born 1973 in Hyogo.
Lives and works in Kyoto.

Ryoko Aoki is one of the key figures in the experimental art scene that emerged in Kyoto in the late 1990s and early 2000s. Her mixed-media practice spans drawings, found objects, fabric works, and animated videos. Her works are often conceived as salon-style installations that lead viewers on a journey of shifting mental states.

Aoki's latest multicomponent installation comprises foldable collages, each featuring compositions of drawings and found paper scraps pasted onto paper supports. Done in watercolor and ink, the drawings depict enigmatic scenes variously suggestive of loss, dissolution, and intimacy, as in a recurring motif of embracing figures. They are pasted onto the main support alongside scraps of washi paper, found at a dyehouse, and discarded pattern paper for Noh masks. Sometimes elements in the drawings seem to mirror or respond to details in the paper scraps, but the relationship is left ambiguous. The loose narratives suggested by these collapsible compositions evoke a multidimensional world that is falling apart as it repairs itself.

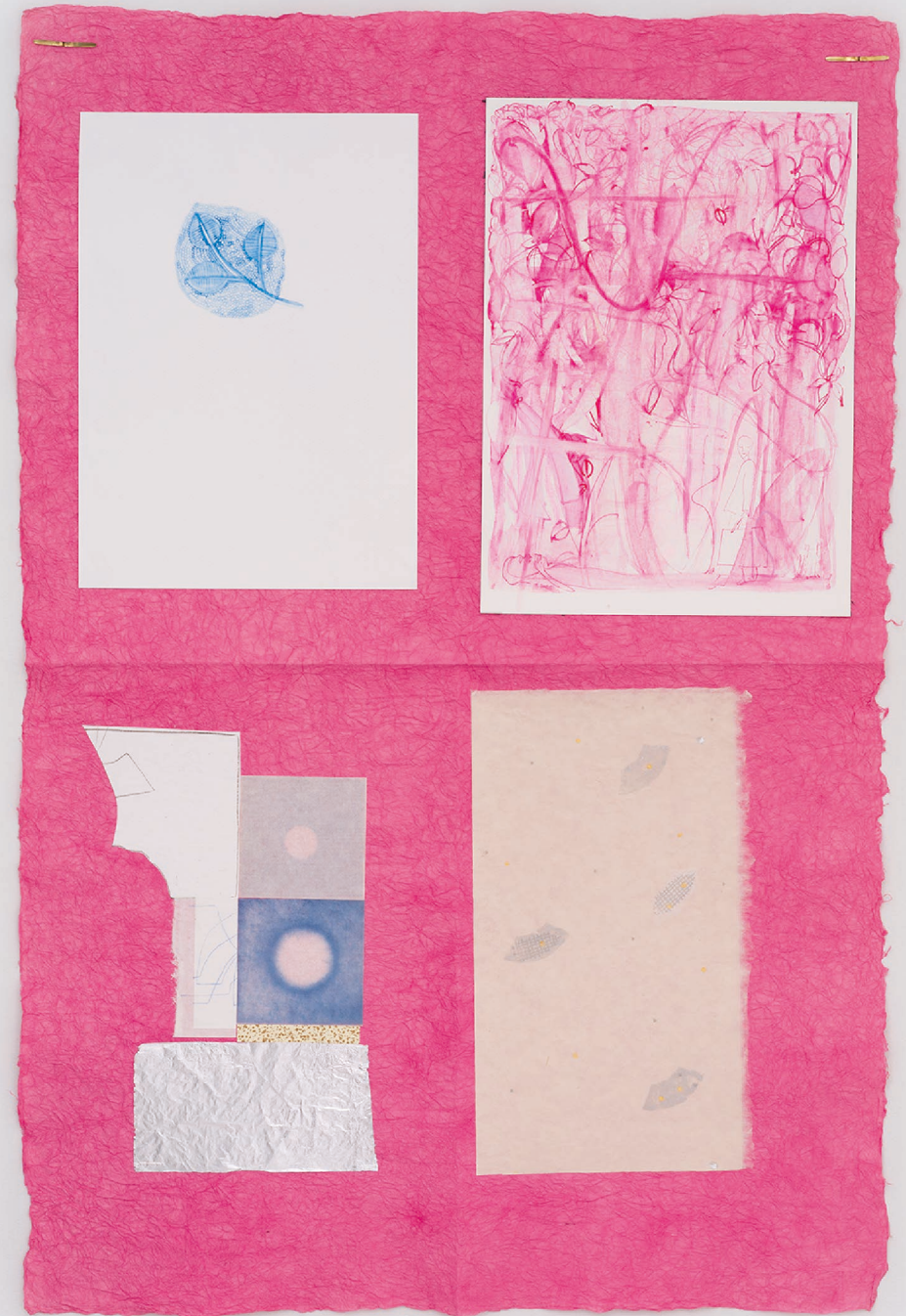
Aoki has held exhibitions at venues including Watari-um, Tokyo (2020, with Zon Ito); the Hammer Museum, Los Angeles (2005); and Art Tower Mito, Ibaraki (2002). In addition to documenta 12 (2007), her work has also been presented in thematic surveys at international institutions such as the 21st Century Museum of Contemporary Art, Kanazawa; Marugame Geichiro-Inokuma Museum of Contemporary Art, Kagawa; Minneapolis Institute of Art; Museum of Contemporary Art Tokyo; and São Paulo Museum of Modern Art.

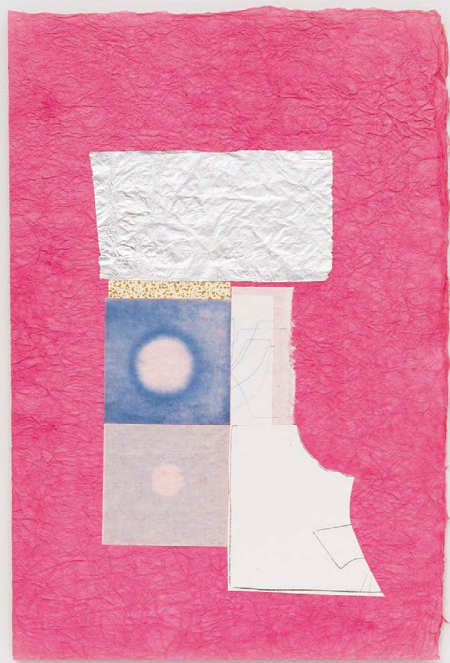
No. 1—Garden Moving Inside a Body (Leaf)

2025

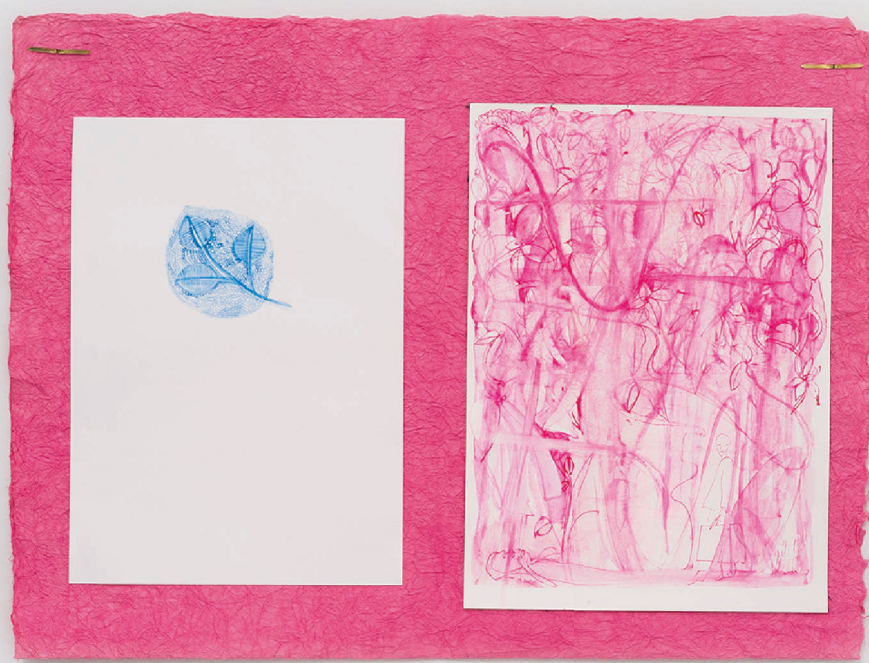
Watercolor, stamp, Japanese paper and paper fastener on paper, collage
91.5 x 61 cm

USD4,600





Front Cover



Pages



Back Cover

Ryoko Aoki

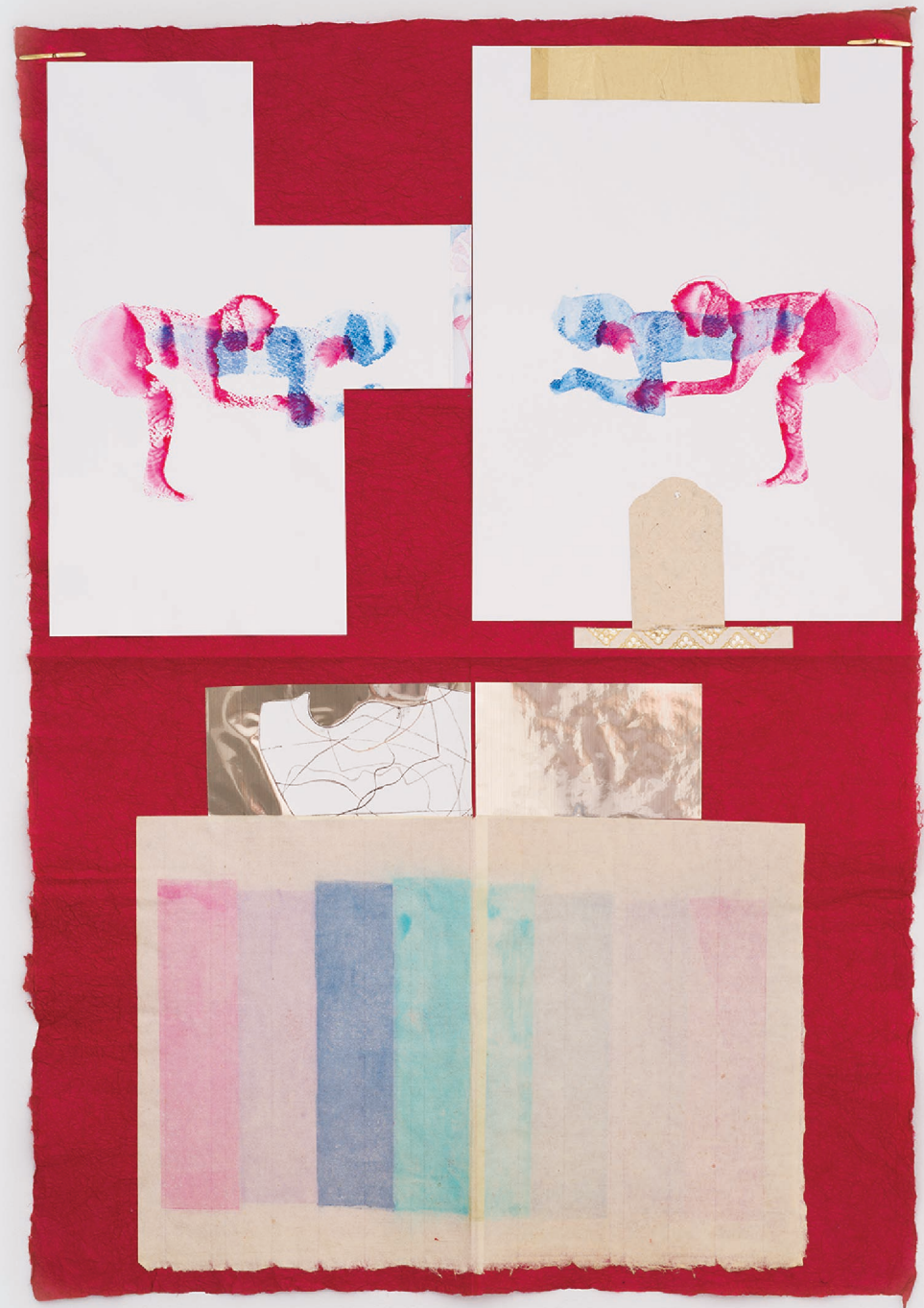
No. 9—Those Who Care and Are Cared For (Bodhisattva)

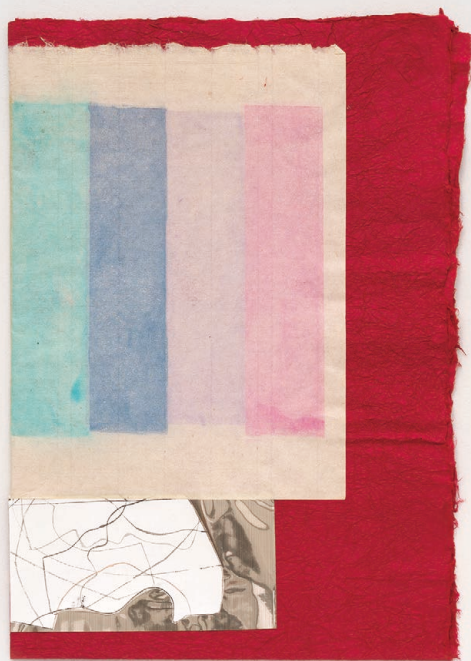
2025

Watercolor, India ink, Japanese paper and paper fastener on paper, collage

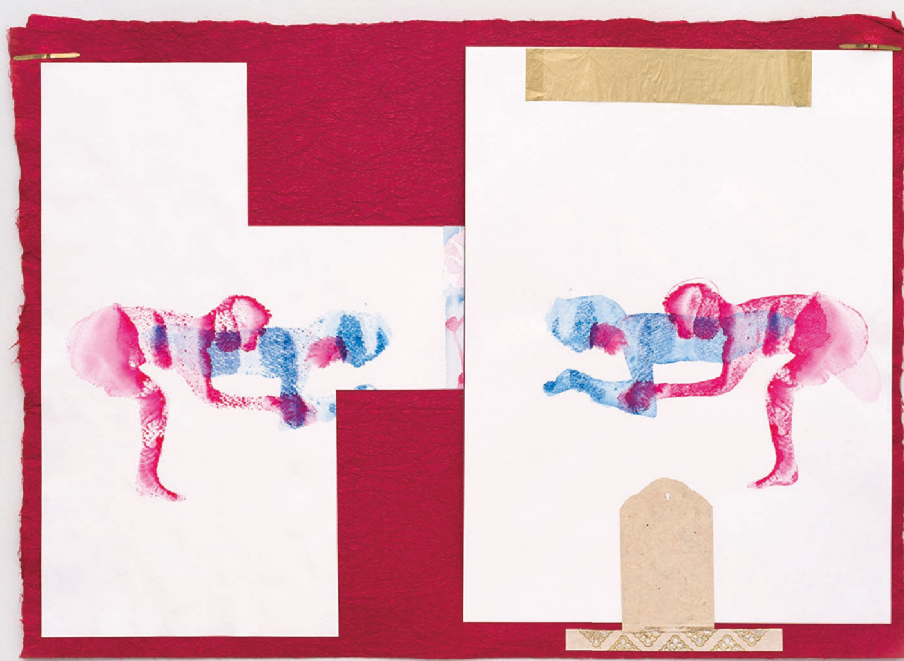
92 x 63 cm

USD4,600

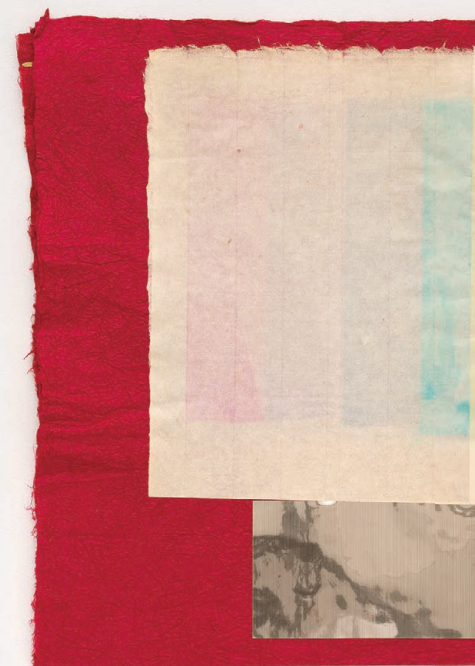




Front Cover



Pages



Back Cover

Ryoko Aoki

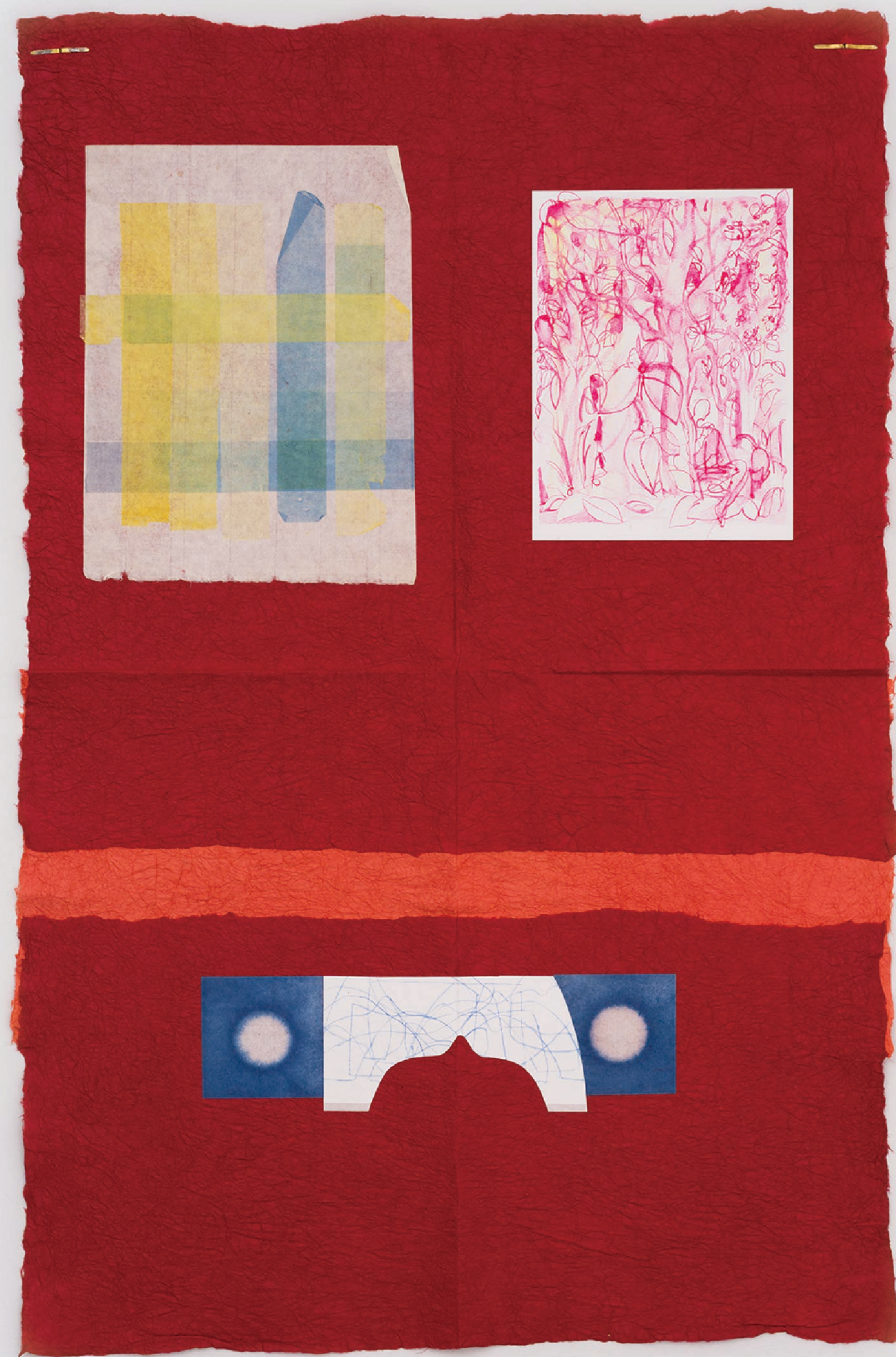
No. 13—Garden Moving Inside a Body (Intersecting Light)

2025

Watercolor, Japanese paper and paper fastener on paper, collage

98 x 63.5 cm

USD4,600



Ryoko Aoki

No. 15—Those Who Care and Are Cared For (No Control)

2025

Watercolor, India ink, stamp, found object, Japanese paper and paper fastener on paper, collage

95.5 x 64 cm

USD4,600



Postwar Avant-garde Art in Japan: The 1950s and Beyond

This special presentation brings together seven pioneering Japanese artists from the postwar avant-garde era, including members of the Gutai Art Association and Jikken Kobo / Experimental Workshop.

The presentation is anchored by abstract paintings and a sculptural assemblage by gallery artist and Gutai cofounder **Tsuruko Yamazaki** (1925–2019). Yamazaki frequently experimented with reflective surfaces and projected light, both dematerializing the work and inviting viewers to become part of the material. Yamazaki's *Tin Cans* (2004), an earlier version of which debuted at the 1st Gutai Art Exhibition in Tokyo in 1955, comprises cylindrical tin cans—like those that were used for transporting and storing food by the Allied occupation forces—coated in semitransparent red enamel dye.

Featuring alongside Yamazaki are abstract paintings by Gutai peers **Shozo Shimamoto** (1928–2013) and **Atsuko Tanaka** (1932–2005) and sculptural tableaux by **Tsuyoshi Maekawa** (1936–) and **Horio Sadaharu** (1939–2018). These are complemented by abstract compositions by Jikken Kobo cofounder **Hideko Fukushima** (1927–1997), known for her signature “stamping” technique of applying pigment to the bases of cans, bottles, and other objects and then pressing them onto paper. Also on view are photographs by **Akira Sato** (1930–2002), one the founding members of the pioneering photography collective Vivo, which advocated for the expression of “subjective” agency in contrast to the realism that predominated at the time.

Hideko Fukushima

Untitled

1967

Ink on paper

76 x 56 cm

USD26,000



Hideko Fukushima

Untitled

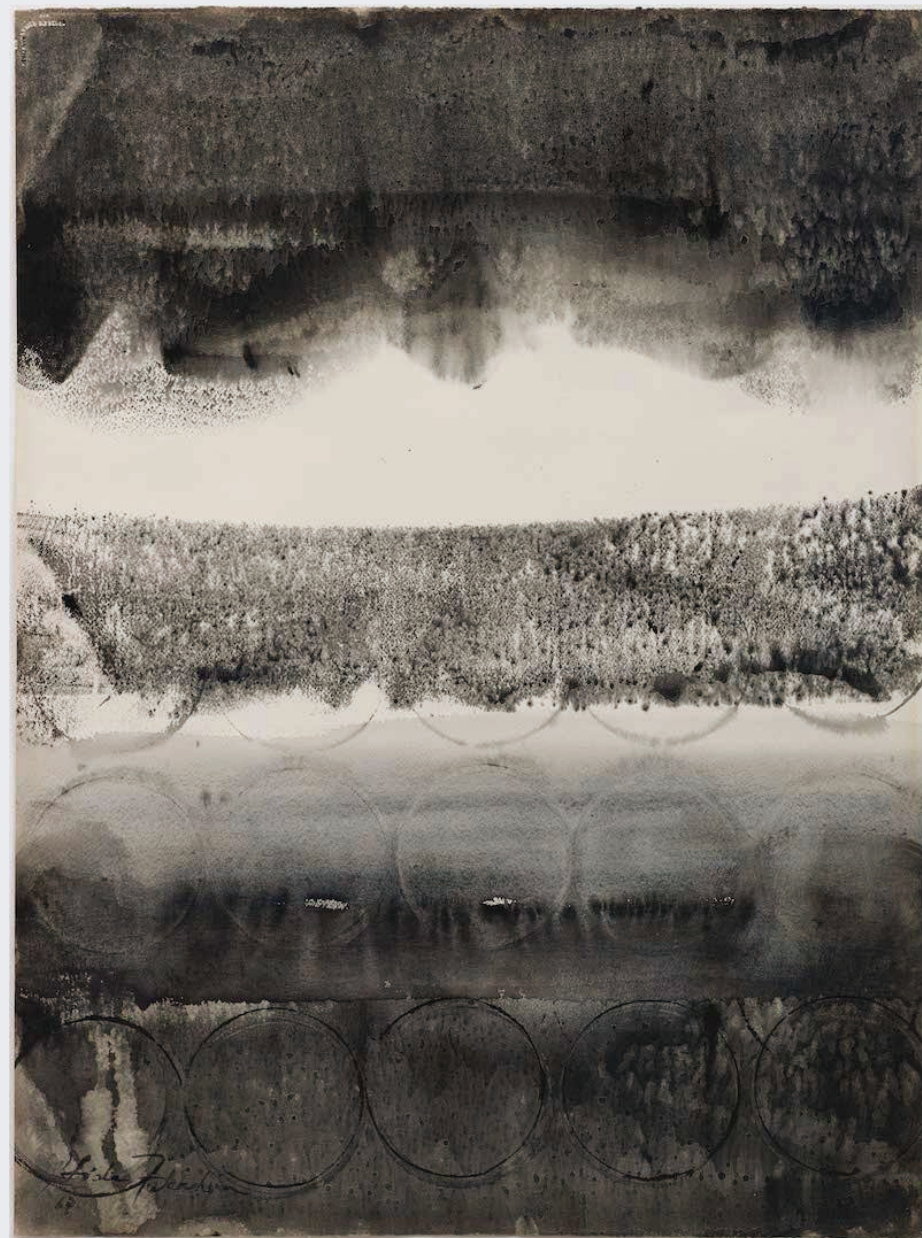
1967

Ink on paper

76 x 57 cm

90 x 70 x 5 cm, framed

USD26,000



Akira Sato

Untitled

1960's

Gelatin silver print

35.5 x 28 cm

52.5 x 42 x 3.3 cm, framed

USD12,000





Akira Sato

Untitled

1960's

Gelatin silver print

11 x 14 inches

28 x 35.5 cm

42 x 52.5 x 3.3 cm, framed

USD12,000

Horio Sadaharu

Work

1988

Sumi ink and paper on wooden board

43 x 53 x 2.5 cm

USD6,000





Tsuyoshi Maekawa

Work

2013

Oil on jute

36 x 45 x 4 cm

USD15,000

Shozo Shimamoto

Untitled

2011

Acrylic on paper

52.5 x 39 cm

61.5 x 48 x 1.5 cm, framed

USD25,000





Front



Back



Atsuko Tanaka

'86a

1986

Enamel on canvas

60.5 x 80 cm

USD240,000

Atsuko Tanaka

Work

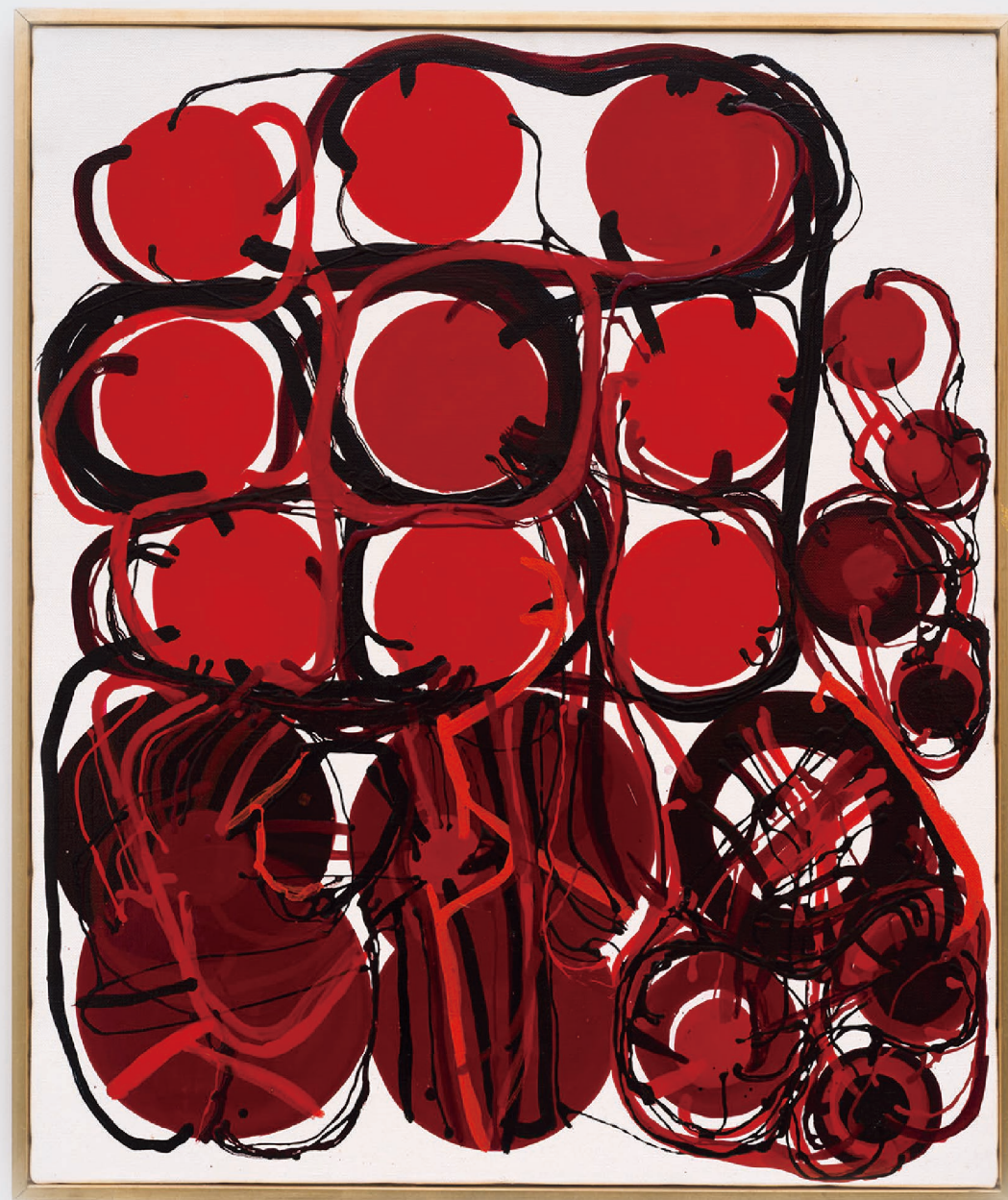
1987

Enamel on canvas

73 x 60.2 cm

75 x 62.7 x 2.5 cm, framed

USD180,000



Tsuruko Yamazaki

Born 1925 in Ashiya, Japan.
Lives and works in Ashiya.

Tsuruko Yamazaki was a founding member of the seminal postwar avant-garde group, the Gutai 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. Her deep fascination with light was inspired by the urban environment of postwar Japan, where with scarce sources of ambience, the headlights of passing cars catching upon scrap metal, bits of glass, and other street detritus would create sudden bursts of illumination in the dark.

Yamazaki's *Tin Cans* (2004) appropriates cylindrical tin cans that were used for transporting and storing food by the Allied occupation forces. This work, which debuted at the 1st Gutai Art Exhibition in Tokyo in 1955 and reappeared in subsequent Gutai exhibitions, Yamazaki coated the cans in red enamel dye.

Tin Cans
2004

Dye, lacquer, thinner on tin cans
17 x 17 x 22 cm, each

USD5,000 each

