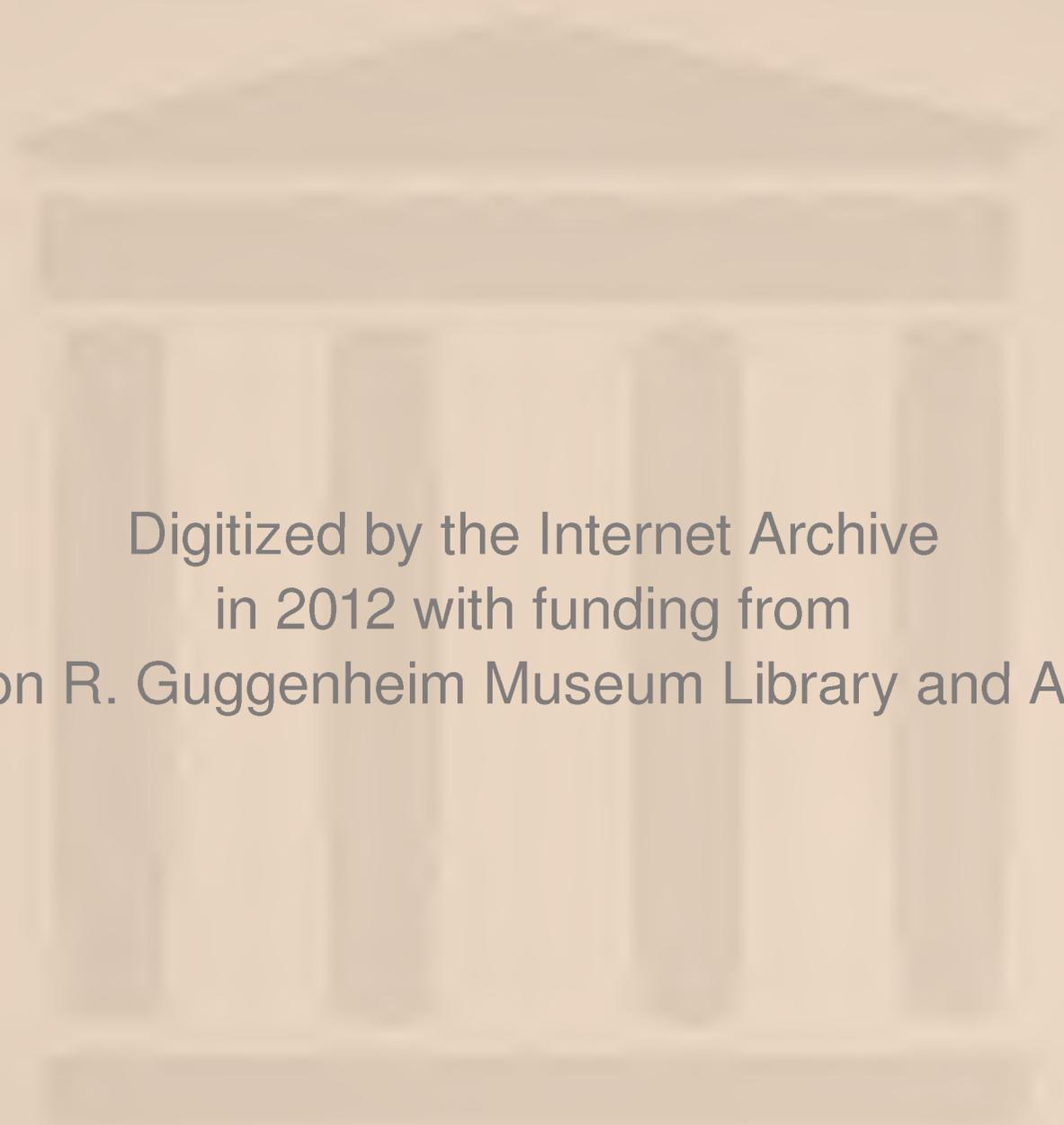


CONTEMPORARY JAPANESE ART



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CONTEMPORARY JAPANESE ART

FIFTH JAPAN ART FESTIVAL EXHIBITION

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

JAPAN ART FESTIVAL ASSOCIATION, TOKYO

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Greetings

It was in New York that the Japan Art Festival was held for the first time, organized by the Japan Art Festival Association, Inc., which was established in 1965.

The 1st Japan Art Festival in New York was made possible by the leaders of Japan in the field of politics, industries, as well as of the arts; who were very anxious to introduce Japanese contemporary art to the world. New York was selected as the first site for the Japan Art Festival. Being planned well in advance with abundant funds, it turned out to be a great success. We are very happy to be back again here in New York where the Japan Art Festival made its start five years ago.

Five years after the first exhibition in New York, the Japan Art Festival has now become an established international art exhibition, having presented the work of Japanese artists in 18 major cities of the world. After overcoming many difficulties in carrying out these exhibitions, we are now gaining favorable responses to our project at all places where the Festivals were held. The Association has had inquiries from many museums in many different countries requesting the presentation of the Japan Art Festival at their museums.

The Association owes its vigorous activities of recent years not only to the deep understanding and positive policy of the Japanese Government toward art, but also to the strong financial support of business circles in Japan.

The rapid economic growth Japan has achieved after World War II turned the eyes of many people in the world to our economic life, but it is our hope that they will also come to know more about our culture and arts, especially the contemporary art of Japan, through this present opportunity.

The 5th Japan Art Festival has been organized in cooperation with The Solomon R. Guggenheim Museum, and it will open to meet the expectation of many people. I am sure that people will realize the significance of this project that the Guggenheim Museum has arranged in presenting Japanese contemporary art.

We feel very proud in holding our art exhibition at this world famous Museum which in itself is an excellent work of art.

We would like to express our deep appreciation to Thomas M. Messer, the Director of the Guggenheim Museum who, appreciating the significant role of our Association gave us this precious opportunity of international communication and understanding through art; and to Edward F. Fry, Associate Curator of the Museum, who visited Japan and made energetic efforts in selecting the art works. We also would like to thank all the people concerned who assisted us in materializing this exhibition.

Heigo **Fujii**, *President*
Japan Art Festival Association

CONTEMPORARY JAPANESE ART is the title of a selective survey jointly presented by the Japanese Art Festival Association (for whom this is the fifth in a series of sequential exhibition events) and The Solomon R. Guggenheim Museum. The works were selected in Japan by a jury of art critics with Associate Curator Edward F. Fry representing the Guggenheim Museum.

Instead of aiming for comprehensiveness, the organizers of the show made an effort to illustrate, through objects of their choice, prominent tendencies among artists currently working in Japan. Creative vitality and an ability to reinterpret traditional modes in a modern context are the attributes noted by the jury and the qualities which this selection reflects.

We are most grateful to the following members of the Japan Art Festival Association: Mr. Heigo **Fujii**, President; Mr. Yoshikata **Aso**, Chief Director; Mr. Yasuo **Kamon**, Executive Director; Mr. Takeshi **Kanazawa**, Secretary General; as well as to the distinguished members of the jury for the selection of this exhibition. In addition we wish especially to thank the Tokyo Gallery, Mr. Teruo **Fujieda** and Mr. Yusuke **Nakahara**, for their cooperation and assistance. The contribution of Edward F. Fry and of the Museum's staff assisting him with this project is also gratefully acknowledged.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Museum

Foreword

The chief purpose of the 1st Japan Art Festival in New York held in the Spring of 1966 was to introduce to American citizens the current circumstances of art in Japan, which has shown an internationalization as conspicuous as it is in other countries.

For the past century since Japan started its modernization, we have kept our eyes on the most avant-garde layer of the ever fluid and advancing art world in America and Europe, and we have adapted what we could to the Japanese tradition of art. After World War II especially, Japanese artists of younger generations began to play an active role on the international stage, and not a few artists of Japan are now highly esteemed internationally. The contemporary art of Japan has become one of the essential parts of the international art world.

New buds of art—new styles and new techniques of art—sprang from everywhere in Europe and America. They were also new buds of art for Japan at the same time. The word avant-garde has a deep root in present Japan. In such trends, many new artists have emerged and their names and styles have gradually been recognized internationally at various art exhibitions held in many countries.

At the first Festival in New York in 1966, we aimed at presenting comprehensively the works of these prominent active artists of the first line. The Selection Committee of the Association, composed of not less than fifteen art critics, entrusted most of these artists with the preparation of work to be exhibited for the New York show.

The way of this selection, so to speak the selection done from the viewpoint of art history, was revised at the 3rd Japan Art Festival in Mexico City. There, realizing that our role should be to discover as many new artists as possible and to give them sufficient space, we committed half of the exhibition to well-known artists and collected the other half of the works by public competition.

Fortunately, we had favorable responses to this exhibition in Mexico, and we could ascertain the freshness and richness of the art world in Japan through the works selected by competition. Taking a further step in this direction, at our 4th Japan Art Festival in Paris last year, we selected all the works by a nation-wide open contest. In this contest many new artists participated as well as the noted artists who have been submitting their works to our exhibition since our first show in New York. Thus, we have put forward more positively the main aim that the Association introduce the most avant-garde phase of Japanese contemporary art. We believe that these works alone can speak freely to people of the world as a common language. What we have been most careful to do is to eliminate as

much as possible those works incorporating unnecessary decorativeness and sentiment that supposedly show the characteristics of the Japanese or of the art tradition in Japan.

We obtained satisfactory results at the last exhibition in Paris organized in this way. But to depend on selecting all the works through contest as we did at the Paris exhibition leaves two points to be satisfied, i.e., the exhibition may lack the works of artists whom we want to include, and it may also fail to reflect the will of the host institution.

For this 5th Japan Art Festival, New York, considering the above two points, we decided to invite Edward F. Fry, Associate Curator of The Solomon R. Guggenheim Museum, to join the Selection Committee of our Association for the selection of the works and, after the selection of the contest was completed, to add some more artists if it was necessary, on the condition that both of the parties agreed to the selection of the artists.

Our contest was held in June 1970. 1,203 artists participated with 2,345 works. Among them our Selection Committee including Mr. Fry selected 29 artists with 50 works. Most of these artists selected are known for their unique activities in Japan for the last few years, and I think it is certain that they have something original and true.

What their tendencies, and their views of art are, or what they are aiming at, and where their tendencies can be situated in the contemporary art of the world can be more clearly understood when we actually see the exhibited art works than if I put them in words. If I may comment on these works, they can be said to insistently confront the problem of man and material, eliminating any retrogressiveness or any imitativeness.

After the scrupulous jury meetings on these works by Mr. Fry and the members of our Selection Committee, we all agreed to select some more artists to participate in this exhibition, and the following four artists were selected, most of whom are well-known abroad. They are Yutaka **Matsuzawa**, Katsuhiko **Narita**, Jirō **Takamatsu** and Hidetoshi **Nagasawa**.

Above is the outline of the 5th Japan Art Festival, New York. I sincerely hope that the exhibits of this Festival will convey the fresh and strong pulse of contemporary art in Japan to many citizens in America.

I would like to thank gratefully the eager and kind cooperation extended to us by the staff of The Solomon R. Guggenheim Museum.

Yasuo **Kamon**, *Executive Director*
Japan Art Festival Association, Inc.

Introduction

For the greater part of a century the most important centers of art have been the seats of advanced and powerful industrial societies: Paris, Milan, London, New York, and now Cologne-Düsseldorf and Tokyo. But Japan, with Tokyo as the focus of its artistic life, occupies a unique and privileged position in the situation of the world today, for it is the only major industrialized society with direct access to a tradition independent of European culture. The effect of this historical fact on contemporary Japanese art is direct and continuous. Yet at the same time Japanese artists have been intensely involved during the last decade with Western, and above all American, art; and to understand the situation of Japanese art we must study the interaction between these two cultural forces. Evaluation of the individual works of art that emerge from this dialectical situation is particularly difficult, for while the interaction of disparate cultural elements is relatively clear, there are at least two additional factors to consider before one can venture a considered judgement. First, it is highly doubtful that many Japanese, even under the present conditions of a highly organized, dynamic industrialism, have a sense of time and of history that may in any way be compared to the acute Hegelian historical self-consciousness of trans-Atlantic culture. Consequently the historicist values of reaction and innovation so instinctively important to European and American artists, art critics, and art historians play at best a surface role in Japanese art, and usually only in relation to the assimilation of non-indigenous influences by one artist as opposed to another. It remains an open question to this observer whether the massive "Westernization" of Japan since 1945, the international economic consequences of which are apparent, has as yet a real counterpart in the cultural sphere to any but the most superficial degree. It may be only a question of more time being required for such a Westernization to occur in culture also; for as has been stated on numerous occasions, most notably by A. J. Toynbee, it is impossible for a civilization to adopt an alien technology without adopting as well the alien culture which accompanies it. Nevertheless, the surface assimilation of Western culture, accompanied by a deeper retention of indigenous traditions, is the dilemma in which Japanese art today finds itself.

Secondly, an evaluation of contemporary Japanese art from a Western viewpoint is further obscured by the circumstantial and unrelated parallels that exist today between the directions being explored by Japanese and Western artists. For the latter, the elimination of their Mediterranean, classical heritage has been the one unifying strand during the almost 100 years of modernism. This process of continuous subtraction from an original heritage (a process largely indebted to Hegelian historicism) has reached a point where little if any of this heritage now remains either available or useful to the Western artist.

It is at such a moment that the works and attitudes of certain Japanese artists have begun to appear more accessible and inviting to Western sensibilities. But the apparent similarity of intentions—between a Western art which has discarded its own past, and an artistic tradition which has always been independent of the West and has retained its own heritage, despite recent Westernizing influences—obscures the vast differences separating the two.

This situation of apparent nearness yet underlying distance between two cultures is especially poignant in the case of earth and process art currently being produced in both Japan and the West. Americans and Europeans engaged in such art do so usually as an extreme romantic attempt to close the distance between art and life, and as a consequently radical criticism of all previous art. However, a distance between art and life or art and nature hardly exists in the same way in Japanese culture. Traditions which in the West would be called crafts and decorative arts remain prominent in Japanese life to a degree that has long since disappeared in other industrialized societies. Similarly, a distinction between art and nature, whether considered abstractly or in the tangible instances of man's Faustian imposition of his created works upon nature, is a polarity which is denied by many of the formulations of Japanese culture. Of these some of the most important are: the equality of and interpenetration between man and nature—man is *not* seen as an entity apart from nature; the absence of the hyperself-conscious ego in favor of a situation where individuals within a highly structured and traditional society are linked by multifarious strands to each other, to the past, and to nature; and the equivalence of existence with non-existence. This last and most important negation of the Faustian ego finds its most adequate expression in Buddhist philosophy: "Buddha keeps away from both the affirmation of existence and the denial of existence; he preaches: It is both nonexistence and not nonexistence; it neither gives birth to life, nor does it destroy life." (*The Teachings of Buddha*, Tokyo, 1970, 11th Edition; Ch. Two, IV ("Actuality"), Section 3, p. 55.)

When we thus realize that the tenets of Japanese culture rest upon foundations that are totally *separate* from the individualist idealism and self-conscious historical dynamics of Europe, the dilemma of cross-cultural artistic evaluations becomes much clearer. Perhaps the most revealing event of recent years in Japan was the effects of EXPO '70 upon the national cultural life. This brilliant exposition was modelled upon the preceding example at Montreal in 1967 yet surpassed it in almost every domain, from original conception, administration and financing, to the superb visual, architectonic, and communicative effect upon its visitors. The organizers drew upon the most gifted artists throughout Japan, from distinguished old masters to the most unpredictable young artists in their twenties. Some of

these younger artists were in fact entrusted with the visual presentations of entire pavillions, often with brilliant results. Yet the consequence of EXPO '70 for Japanese art was a return to contemporary versions of traditional cultural values; it was as though, having demonstrated once more their ability to assimilate and even to surpass Western models, the cultural polity turned *inward*, to its indigenous habits of mind, structure, and sensibility.

A contemporary Japanese artist acts within his own stable cultural tradition, be he the possessor of the most exquisitely cosmopolitan experience. It is useless to enumerate in detail all the qualities of this supporting tradition; therefore only those most pertinent to the visual arts must suffice. There is hardly a Japanese artist raised and trained within his own culture who is not a master of many diverse crafts, from the folding of paper and the most refined subtleties of wood carpentry, to the virtuosity of brushwork that is inevitable in a civilization whose written language is expressed calligraphically. In addition to a mastery of the nature and use of materials, virtually all Japanese artists receive as if by birthright, or at least by experience and training, not only the sensitivity to line, drawing, and graphic expression derived from calligraphic traditions, but also an extraordinary mastery of subtle color and space relations. The color combinations experienced in Japanese daily life exceed in variety and effect even the most audacious extremes of the Italian mannerists; and the tradition of Japanese art education in itself has long stressed a mastery of chromatic relations and nuances that is without a counterpart in Western art, including the Bauhaus.

Similarly, in composition and spatial organization the Japanese tradition furnishes artists with a foundation that is both stable, as in a craft tradition, and also based on ideals of unity more open and flexible than those derived from Renaissance classicism. Aside from a few recurring motifs such as the centralized circle (sphere, sun, moon), composition can vary freely from the uniform field to unbalanced symmetry. The influence of traditional Japanese gardens with their subtleties of placement, the meditative randomness of rocks or paths, and their emphasis on horizontality, continues to exert itself upon contemporary sculptors.

The use of imagery is, finally, an element in Japanese art which not only differs from Western norms but also is directly related to the nature of the Japanese language. Japanese is extremely complex and ambiguous; although it can, if necessary, be used for logical discourse as rigorous as that possible in other languages, the subtleties and multiplicities of single calligraphic characters naturally lend themselves to a poetic allusiveness. In the same way, Japanese artists often do not hesitate to use allusive and polyvalent imagery, or to create situations which invite multiple interpretations, some of them unashamedly literary. The

narrow distinction between verbal and visual signs is often exploited directly, as in the recent work of Takamatsu, one of whose sculptures (*Oneness*) presents the contrast between a plank of lumber and the tree from which it is made but is also a reference to his own name, which may be translated literally as “tall thin pine tree” and to the work of Barnett Newman.

We may summarize the forgoing in relation to particular media. In recent *graphics*, which have always been among the strongest of Japanese art forms, a highly developed indigenous tradition of technique and craft has been used to assimilate Western influences: Klee in the case of Aigasa; Pollock with Hasegawa; and triple vanishing perspective with Nishi. More indigenous is Nakazawa's use of Genoves' imagery to evoke not political angst but the crowded conditions of Japanese life. Western surrealist influence, particularly that of Magritte, is noticeably present in Matsumura and Kamiya, as well as in the paintings of Mori; both printmakers, however, do not hesitate to unite art with nature to achieve the condition of meditation and dream. Kitatsuji turns to photography for sophisticated effects of inversion of both positive-negative and of imagery itself, in a layout derived from Warhol. Imanaka, however, in her photographs of cabbage fields, combines overall field composition with the suppression of artistic ego before man's utilization of nature, and draws upon native tradition in her use of a format originating in that of classical Japanese and Chinese scroll paintings.

In *painting*, a fusion of Western styles with Japanese visual and craft traditions is yet more evident. The large canvas of the New York school is everywhere apparent; and overall field composition has also been readily accepted because of its own prior existence in Japanese art. The extraordinary mastery of draughtsmanship and of linear expression that has been maintained by a calligraphic tradition thus is easily accommodated to large scale painting in the works of such painters as Kanno (whose compositions are also indebted to the imagery of woven tatami mats), Kikuchi, Kuwabara, Nakazato, and Oka. The sheer mastery of color relations and of placement that permeates Japanese life similarly finds its expression in the large scale canvases of Kondo and Toda.

In many respects their cultural tradition has given Japanese painters almost too great a facility; this heritage, and the lack of a stark occidental distinction between the fine and applied arts, result in paintings that often seem “decorative” to Western eyes. Contemporary *sculpture*, despite its own relation to previous cultural traditions, does not suffer from such an apparent handicap and is at present the most interesting aspect of Japanese art. In some instances the direct influence of recent American art is evident, as with Yuhara's elegant

interpretation of Donald Judd. On the whole, however, Japanese sculptors have in recent years reconciled their own traditions with the issues posed by advanced Western art, without sacrificing one to the other. This relatively greater artistic success in sculpture as compared to painting, despite decorative tendencies which can emerge in a three-dimensional medium as well as elsewhere, is based on three factors discussed previously: the availability of a brilliant craft tradition, with its accompanying mastery of the nature of materials; the absence of sharp distinctions between art and the surrounding world and its processes; and the simultaneous emergence in Europe and America of aesthetic issues which address themselves directly to questions best resolved by these last two factors.

Thus, for the moment at least, the very qualities which often seem to have worked against Japanese art now are in at least one area very much in its favor. Terada's evocation of elapsed time through the remnants of a process, and the demonstration by Suga, Honda, Watanabe and Yamada of the characteristics, limits, and contrasts of and between materials, are all directly attained through means consonant with existing traditions. The additional element in both Suga and Honda of surprise, fantasy, and confrontation between rationally comprehensible situations and their irrational context are possibly examples of the enduring influence of surrealism upon Japanese artists, and of perhaps a special receptivity to it on the part of the Japanese sensibility. A similar contrast between rational and irrational, or even pre-rational, is the basis of Yamamoto's work, which demands the viewer's own experiencing of the difference between dryness and wetness.

At a much more sophisticated level, Narita and Takamatsu draw upon traditional means and materials to establish a new experience, and therefore as it were to create a new character or ideogram. Narita turns to sumi (charcoaled timber used ordinarily for fuel) to express what he describes as decadence and emptiness; the raw wood is burnt until its surface is sealed and dried by fire. Takamatsu's cloth squares, with their seemingly random but in fact subtly calculated folds are exercises not only of exquisite visual sensibility but also expressions of linguistic paradox—in this case the simultaneity of flat and not-flat, as well as of accident-and-design. In these works of Narita and Takamatsu, and to a lesser extent of their fellow sculptors, the sense of artistic ego has been effaced, yet only through careful action and planning on the artist's part.

At a level of paradoxical statement comparable to that of Takamatsu, Nagasawa also has created physical equivalents of ideograms, as with his hanging plumb bobs whose cords are parallel yet unparallel: an expression of the physical yet intangible facts of gravity and of the spherical shape of the earth, at the center of which all gravitational vectors converge.

Matsuzawa's "paintings" are for an outside observer the most radical position in contemporary Japanese art, and at the same time a pure, "conservative" expression of the Buddhist heritage in Japanese culture. His explicit, almost total renunciation of aesthetic ego, his total unification of art with life and with the awareness of life as both tragedy and dream, may be seen as a radical critique of all Western aesthetics; but he also represents, in his current position among younger artists of quiet influence, leadership, and example, possibly a path by which the creative vision of Japan may be most adequately presented to the world.

The situation of Japanese art thus faithfully reveals the choices presented by its current national position: complete Westernization would demand a form of cultural suicide which could not but eventually cause a breakdown in the society as a whole. A total return to historical traditions would require the withdrawal of the nation and its culture from all that it has gained from and can offer to the West. Mere updating of tradition and imitation of exterior models are doomed to failure and could bring about a cultural schizophrenia. It is rather by a creative fusion of its living traditions with the new problems and opportunities confronting it and the rest of the world that Japanese art and society may continue to offer ever wider perspectives for the future.

Edward F. Fry

P A I N T I N G

Hiroko Atarashi 1917-

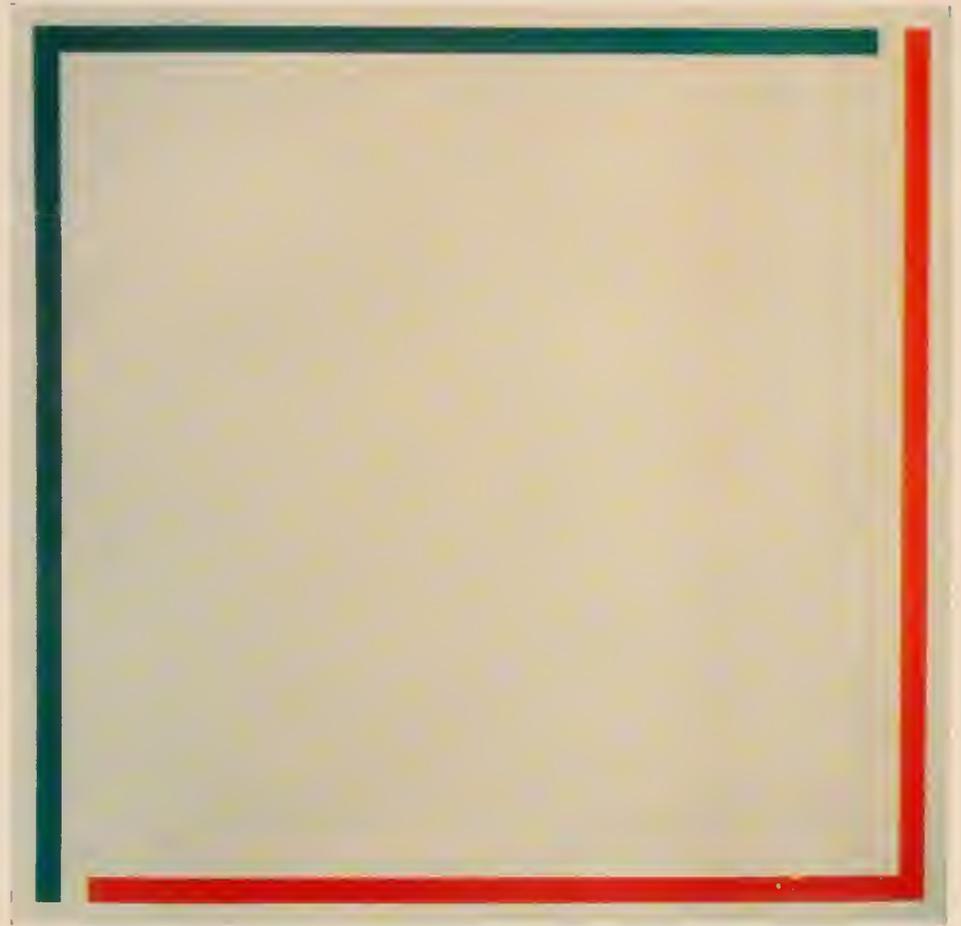
Born in Yamagata Prefecture. Graduated from Yamagata University in 1960, majored in Fine Arts. Member of New Geometric Art Group since 1968.

1967

Group Exhibition, Muramatsu Gallery,
Tokyo

1968/69

Exhibition of New Geometric Art Group,
Tokyo Central Museum, and Kyoto
Municipal Art Gallery



1970 No. 008. 1970. Oil on canvas, 63 3/4 × 63 3/4" (162 × 162cm.)

Yoshishige Ikeda 1918-

Born in Saitama Prefecture. Has studied painting at the Institute of Contemporary Art, Tokyo, since 1965.

1949

Mainichi Newspapers Independent
Exhibition, Tokyo

1968

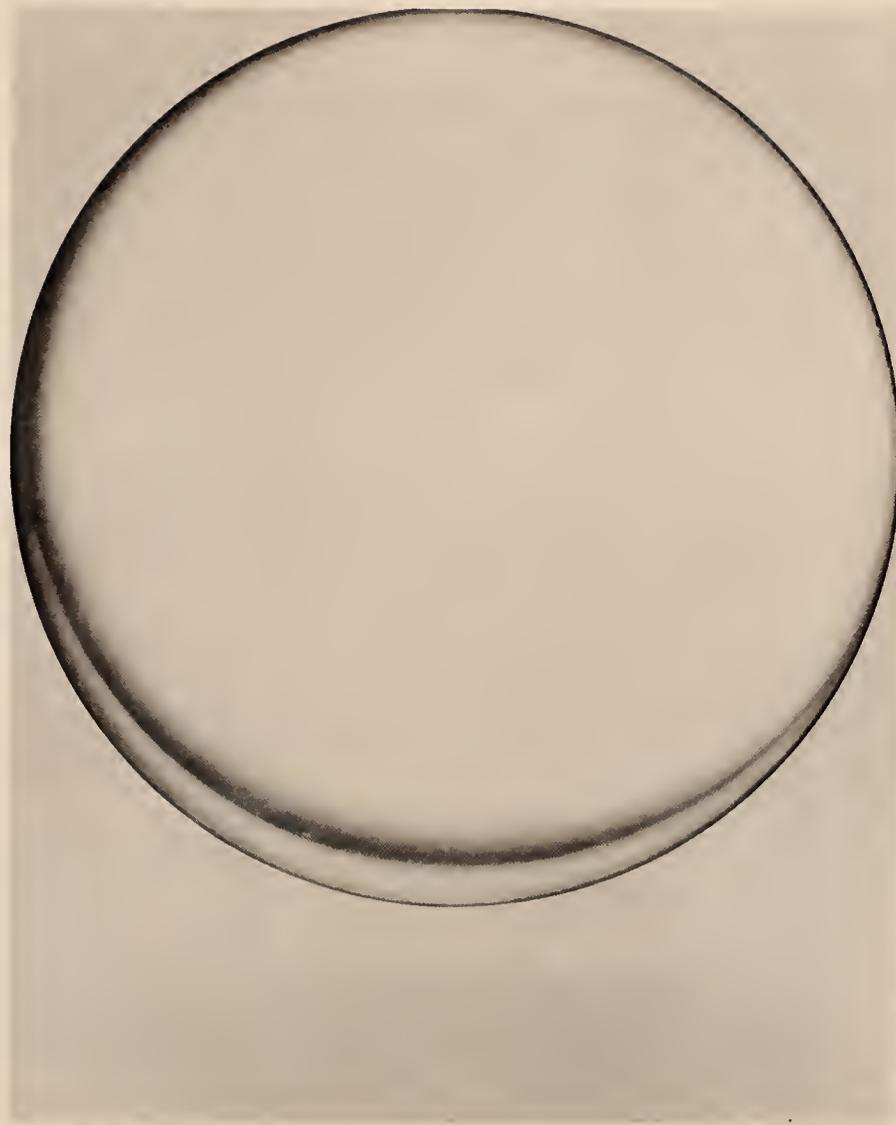
Trio Exhibition, Kunugi Gallery, Tokyo

1970

Neoforme Exhibition, Nihon Gallery,
Tokyo



Circle I. 1970. Oil, acrylic, ink on canvas, 53 1/8 × 53 1/8" (135 × 135cm.)



Circle II. 1970. Oil, acrylic, ink on canvas, 64 1/2 × 52" (163 × 132cm.)

Seiko Kanno 1933–

Born in Miyagi Prefecture. Graduated from Fukushima State University in 1956, majored in Fine Arts. Member of Gutai Art Society since 1968.

1967

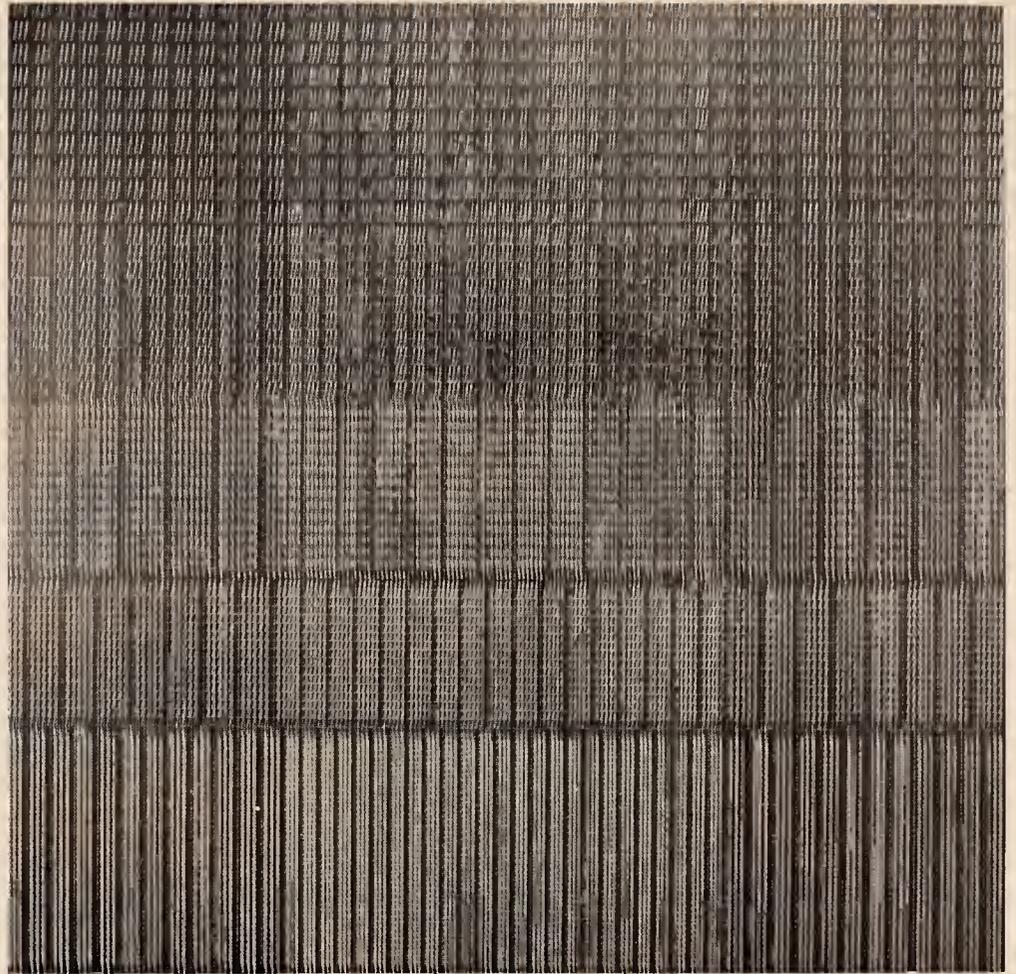
19th Exhibition of Gutai Art Society,
Tokyo Central Museum

1969

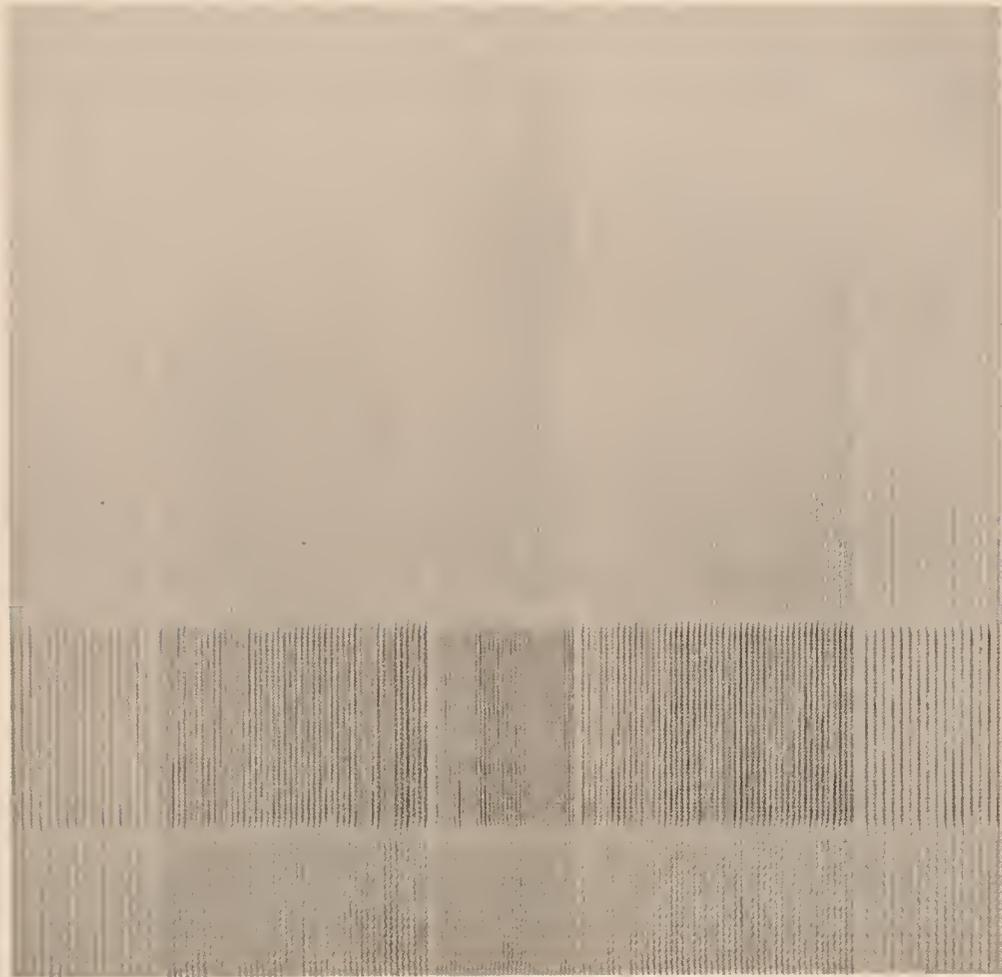
One-man show, Imabashi Gallery, Osaka

1970

Gutai Art Society Exhibition, Midori
Pavilion, Expo '70, Osaka



From Alpha to Omega I. 1970. Liquitex on canvas, 67 1/4 × 67 1/4" (171 × 171cm.)



From Alpha to Omega III. 1970. Liquitex, lacquer on canvas, 67 1/4 × 67 1/4" (171 × 171cm.)

Takehisa Kikuchi 1943-

Born in Tailen, Manchuria. Graduated from Gakushuin University in 1966, majored in History of Social Thought.

1960

One-man show at Yukigaya Metropolitan Senior High School

1969

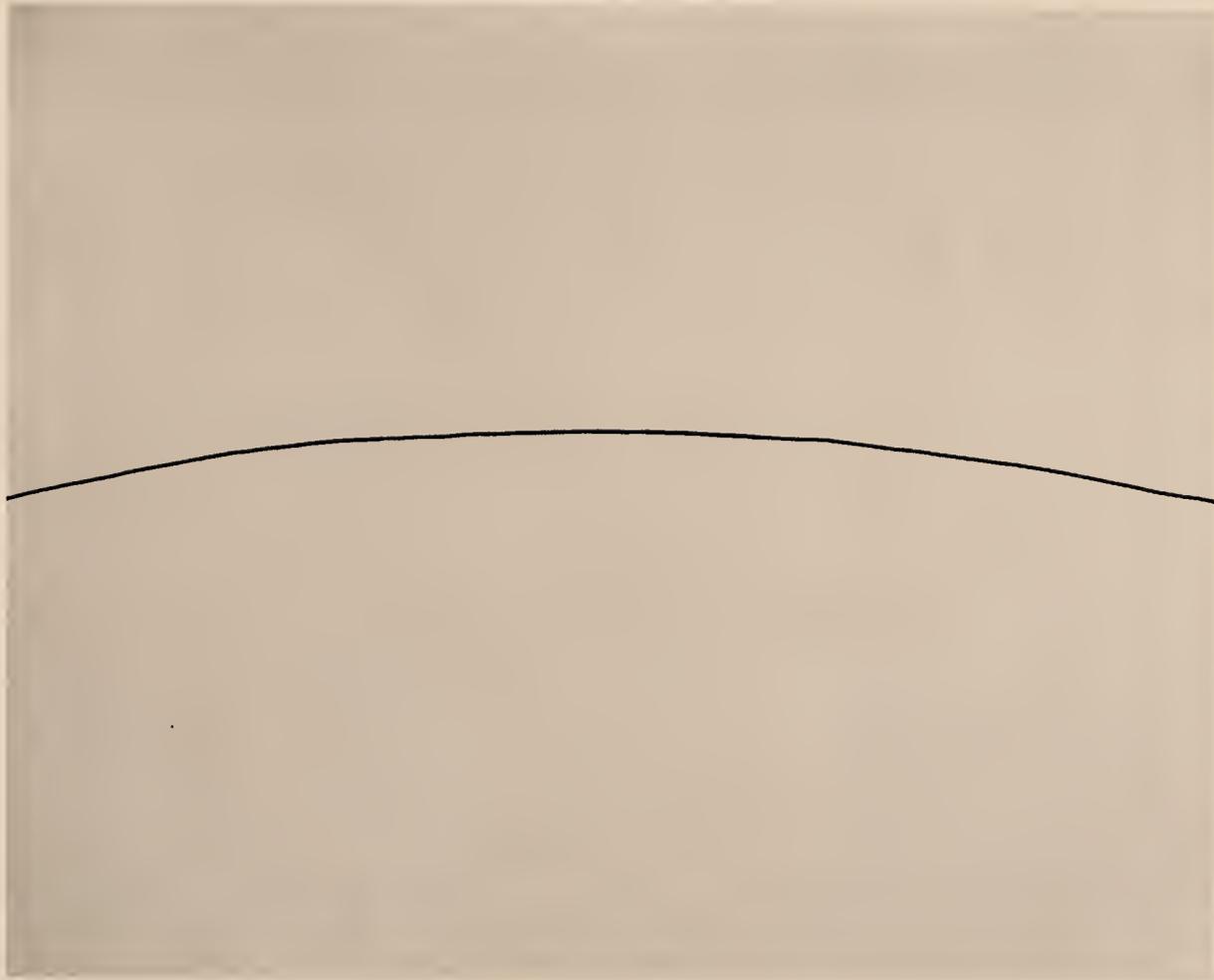
One-man show "For people who are fond of naked electric lamps", Sakura Gallery, Nagoya

1969

1st Nagoya Open-air Exhibition of Sculpture, Shirakawa Park, Nagoya



White Plane I. 1970. Lacquer on canvas, 76 3/8 × 51 5/8" (194 × 131cm.)



White Plane II. 1970. Lacquer on canvas, 71 5/8 × 90" (182 × 228cm.)

Tatsuo Kondo 1933–

Born in Tokyo. Graduated from Tokyo University of Art, majored in Painting. Has lived in the United States since 1961.

1963

Awarded prize at Emily Lowe Art Competition

1964

One-man show, Nihonbashi Gallery, New York

1967

Group Exhibition, Martha Jackson Gallery, New York

1969

Group Exhibition, Triangle Gallery, San Francisco



Three Diagonal Stripes. 1970. Acrylic on canvas, 47 1/2 × 117 1/2" (181 × 298cm.)



Blue Diagonal Stripe. 1969. Acrylic on canvas, 59 3/4 × 88 1/2" (152 × 224cm.)

Moriyuki Kuwabara 1942-

Born in Hiroshima Prefecture. Graduated from Nihon University, Tokyo in 1967, majored in Fine Arts.

1967

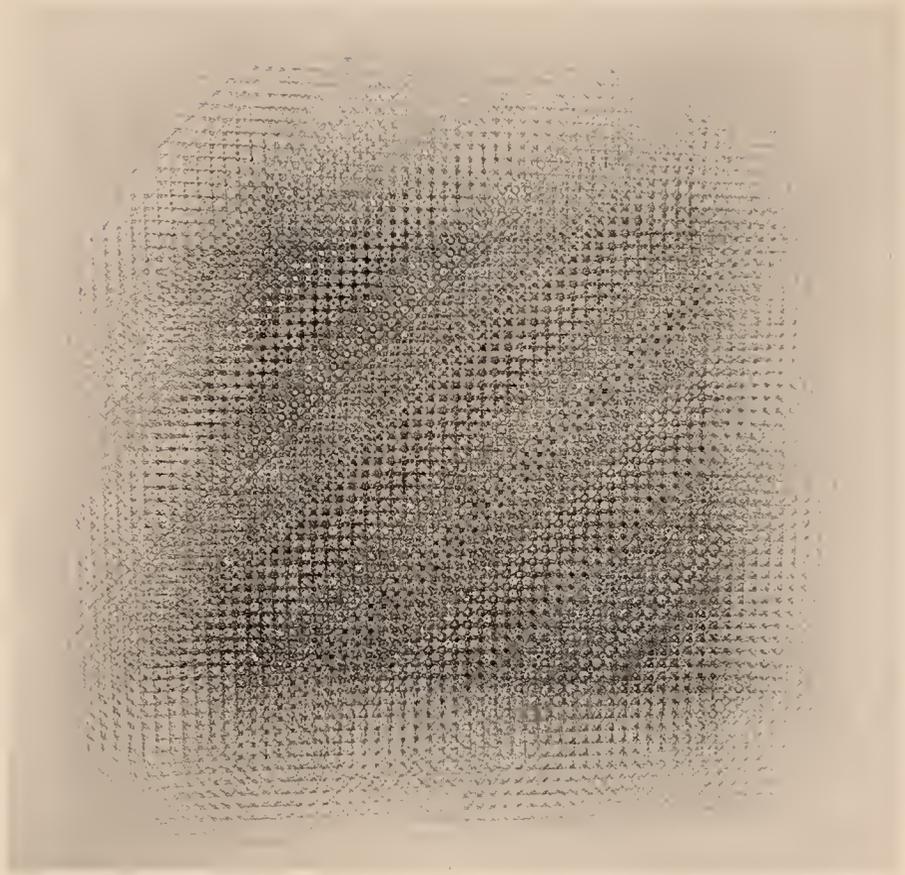
11th Shell Exhibition, Tokyo (3rd Prize)

1968

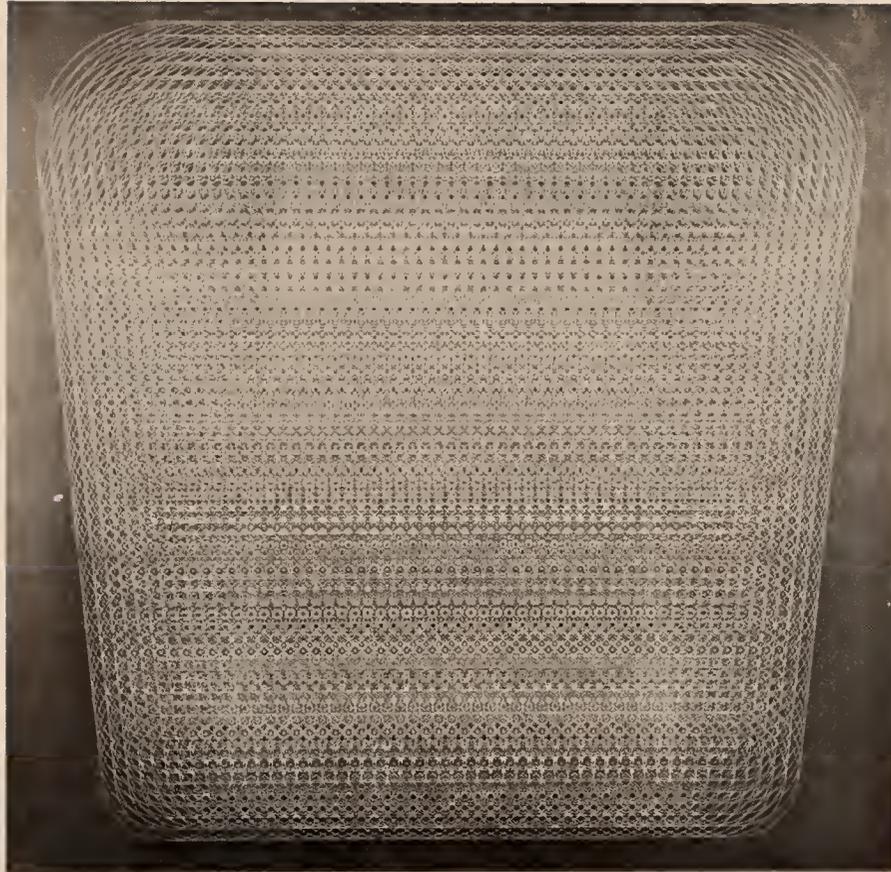
12th Shell Exhibition, Tokyo (1st Prize)

1968

One-man show, Sato Gallery, Tokyo



Multiplex Construction According to Proportional Factors. 1970. Acrylic on plywood, 55 1/8 × 55 1/8" (140 × 140cm.)



Metamorphosis of a City Construction According to Proportional Factors, 1970. Acrylic on plywood, (140 × 140cm.) 55 1/8 × 55 1/8"

Hideo Mori 1935–

Born in Mie Prefecture. Graduated from Tokyo University of Art in 1959, majored in Painting. Member of Ichiyo Art Society since 1969.

1967

Awarded prize at exhibition of Ichiyo Art Society, Tokyo Metropolitan Art Gallery

1968

Contemporary Art Exhibition of Japan, Tokyo Metropolitan Art Gallery

1969/70

One-man show, Kinokuniya Gallery Tokyo



Fake Blue Sky. 1970. Acrylic on canvas, 71 3/4 × 89 5/8" (182 × 227cm.)



Blue Sky Publicity. 1970. Acrylic on canvas, 71 3/4 × 89 5/8" (182 × 227cm.)

Hitoshi Nakazato 1936-

Graduated from Tama Art College, Tokyo, in 1960, and from Graduate School of Fine Arts, University of Pennsylvania, in 1966. Won prizes at:

1967/68/69

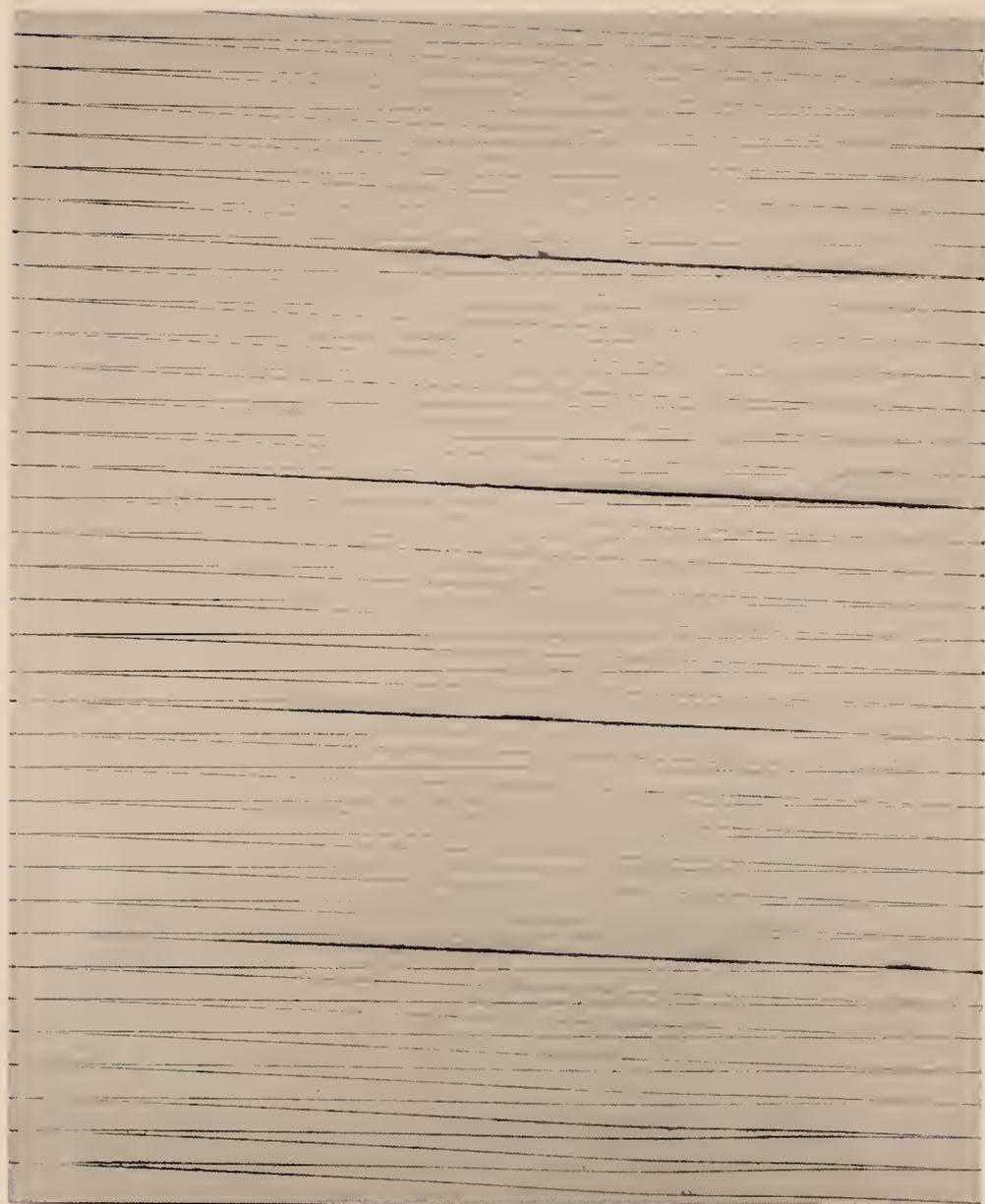
Annual Painting Show, Cheltenham Township Art Center, Philadelphia

1968

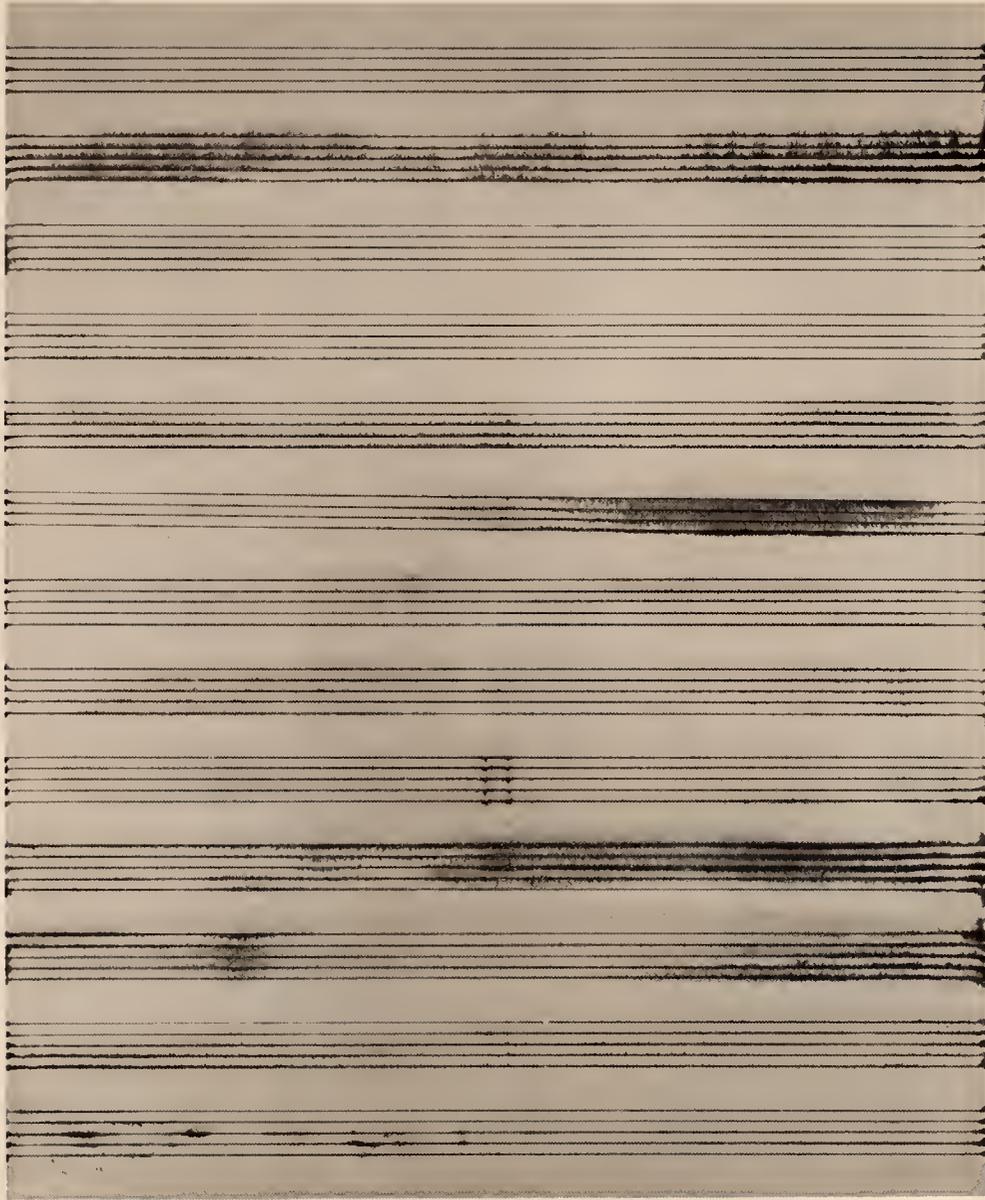
American Drawing '68, Moore College of Art, Philadelphia

1970

14th Shell Exhibition, Tokyo



Ma Su Chi. 1970. Ink on canvas, 68 7/8 × 89 5/8" (175 × 227cm.)



Chi Su Ma, 1970. Ink on canvas, $68 \frac{7}{8} \times 89 \frac{5}{8}$ " (175×227 cm.) *Prize of the Minister of Education

Kimiko Oka 1943-

Born in Hyogo Prefecture. Graduated from Shoin Women's College, majored in English and American Literature.

1968

Awarded prize at Civic Exhibition of Ashiya, Ashiya City, Hyogo Prefecture

1969

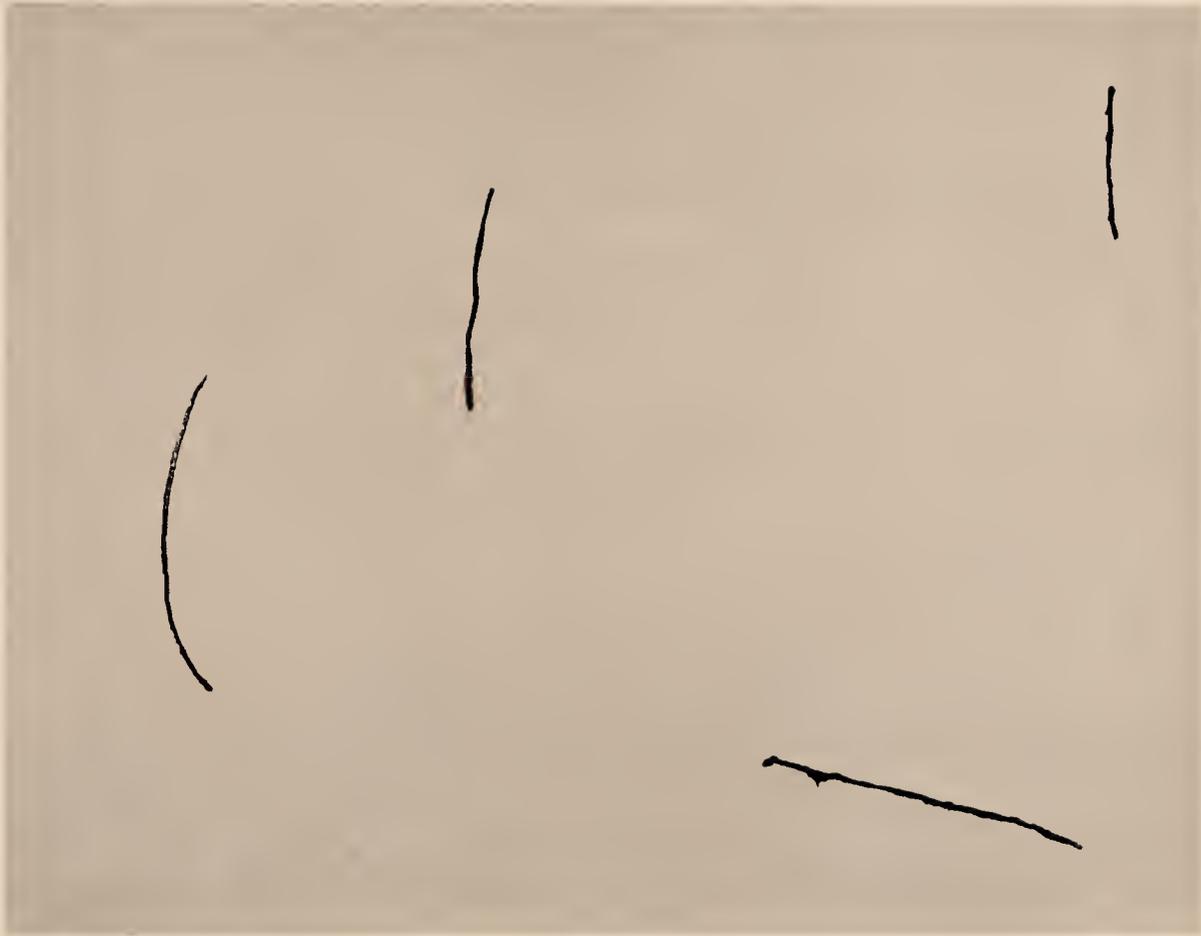
Exhibition of New Artists in Gutai Art Society, Gutai Pinacothek, Osaka

1969

Contemporary Art Exhibition of Japan, Tokyo Metropolitan Art Gallery



Work I. 1970. Liquitex, acrylic on canvas, 63 3/4 × 51 1/4" (182 × 227cm.)



Work III. 1970. Liquitex, acrylic on canvas, 63 3/4 × 51 1/4" (182 × 227cm.)

Daizo Oomi 1943–

Born in Tokyo. Graduated from Bunka Gakuin Academy, Tokyo in 1960, majored in Fine Arts. Member of Modern Art Society since 1966.

1961

Awarded prize at Modern Art Exhibition, Tokyo Metropolitan Art Gallery

1962

One-man show “In the Case of Monochrome Left Behind” Daiichi Gallery, Tokyo

1960–70

Modern Art Exhibition, Tokyo



The I. 1970. Oil, lacquer on canvas, 76 3/4 × 76 3/4" (195 × 195cm.)



The 2. 1970. Oil, lacquer on canvas, 76 3/4 × 76 3/4" (195 × 195cm.)

Yoko Toda 1944-

Born in Mie Prefecture. Graduated from Women's College of Art, Tokyo in 1967, majored in Commercial Design. Studied

sculpture at Accademia di Belle Arte di Brera, Milan, and at École des Beaux-Arts, Paris from 1967-1969.

1969
Salon Exhibition, Grand Palais, Paris

1970
One-man show, Kintetsu Department Store, Tokyo



Work A. 1970. Lacquer on canvas, 72 1/2 × 90 1/4" (184 × 229cm.)



Work C. 1970. Lacquer on canvas, 72 1/2 × 90 1/4" (184 × 229cm.)

GRAPHICS AND PHOTOGRAPHS

Masayoshi Aigasa 1937-

Born in Tokyo. Graduated from Tokyo University of Art, majored in Painting. Member of Japan Print Society since 1969.

1965

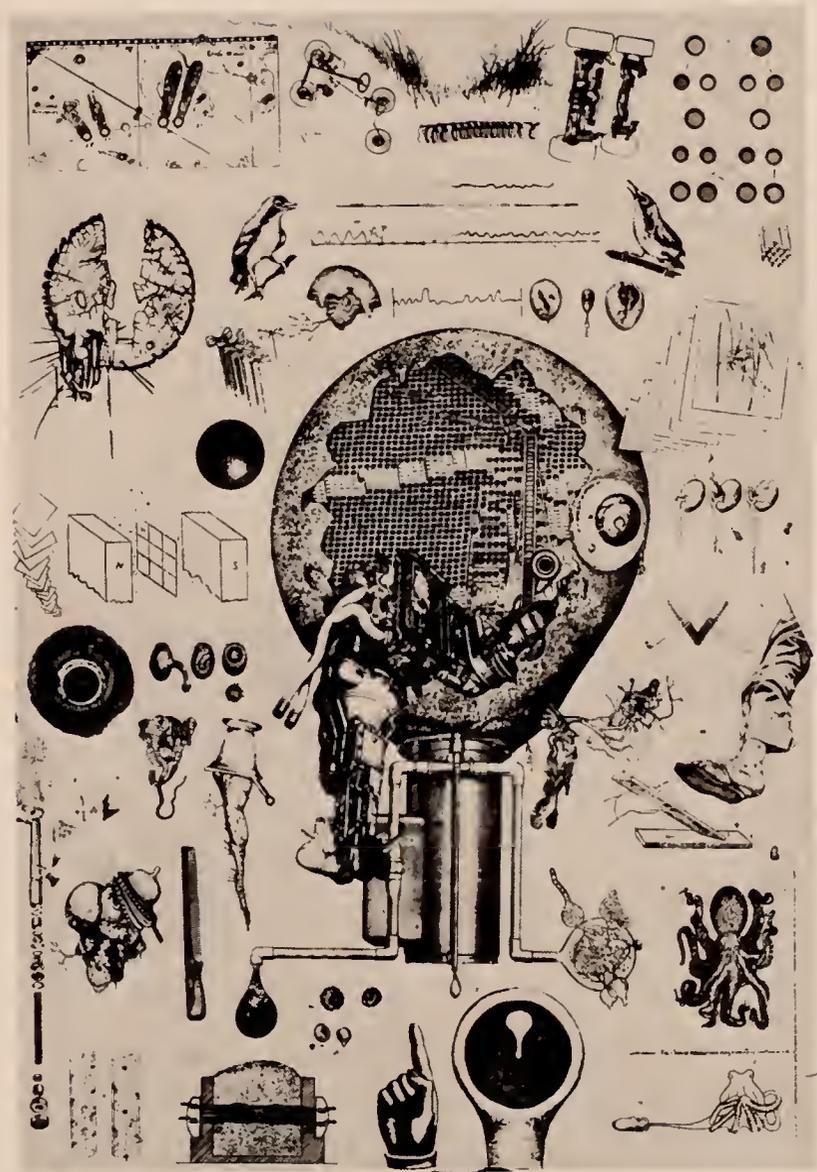
9th Shell Exhibition, Tokyo (prize)

1968

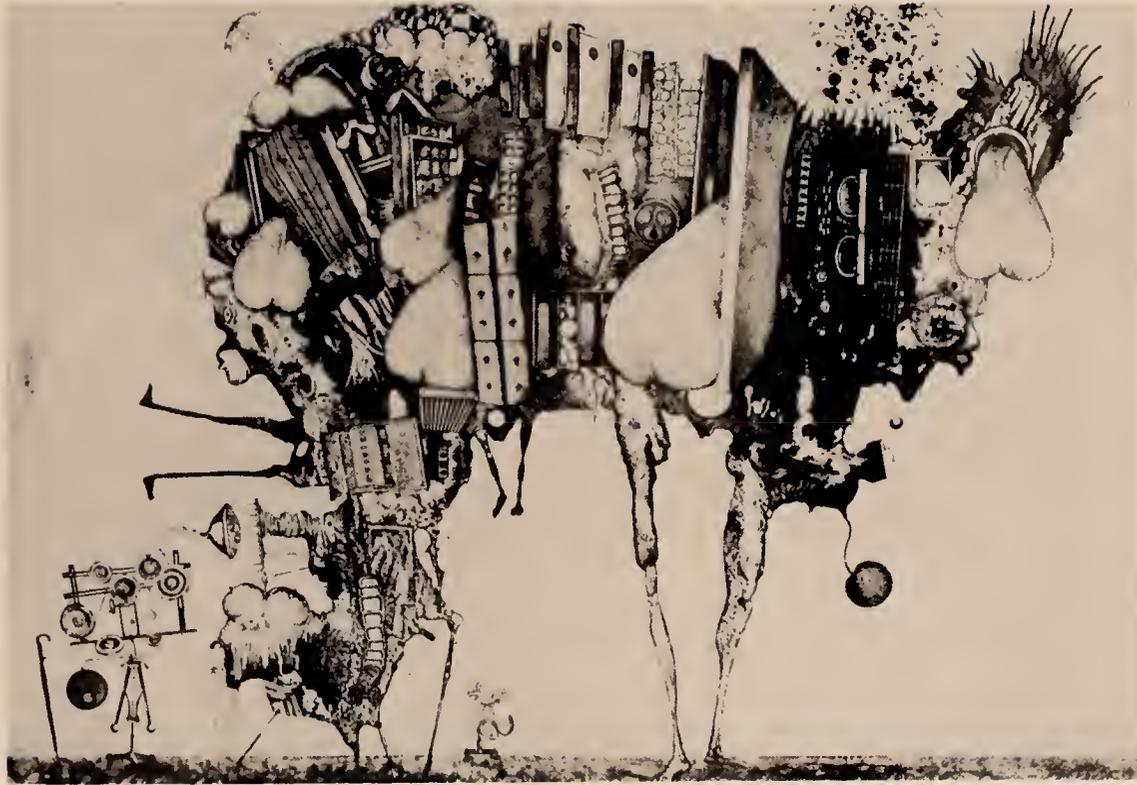
One-man show, "Symptoms of Disgust for Civilization", Ginpohdo Gallery, Tokyo

1969

Selected for 4th Japan Art Festival Exhibition in France and Germany



"Theory of Evolution" From The Series, *Symptoms of Disgust With Civilization*. 1970. Etching, 20 1/2 x 14 1/8" (52 x 36cm.)



Woman, Woman, Woman, Woman. 1970. Etching, 14 1/8 × 19 3/4" (36 × 50cm.)

Tetsuo Araki 1937-

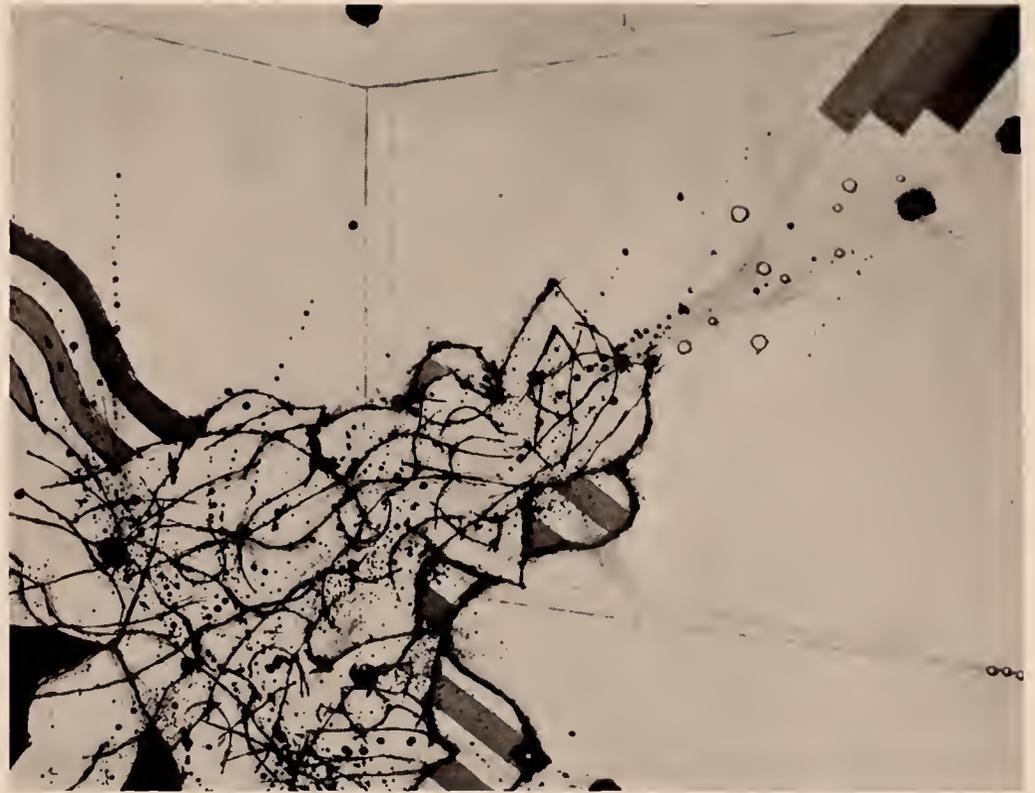
Born in Tokyo. Graduated from Musashino Art College in 1962, majored in Painting. Studied at Atelier Friedlaender, Paris, 1965-1970

1968/70

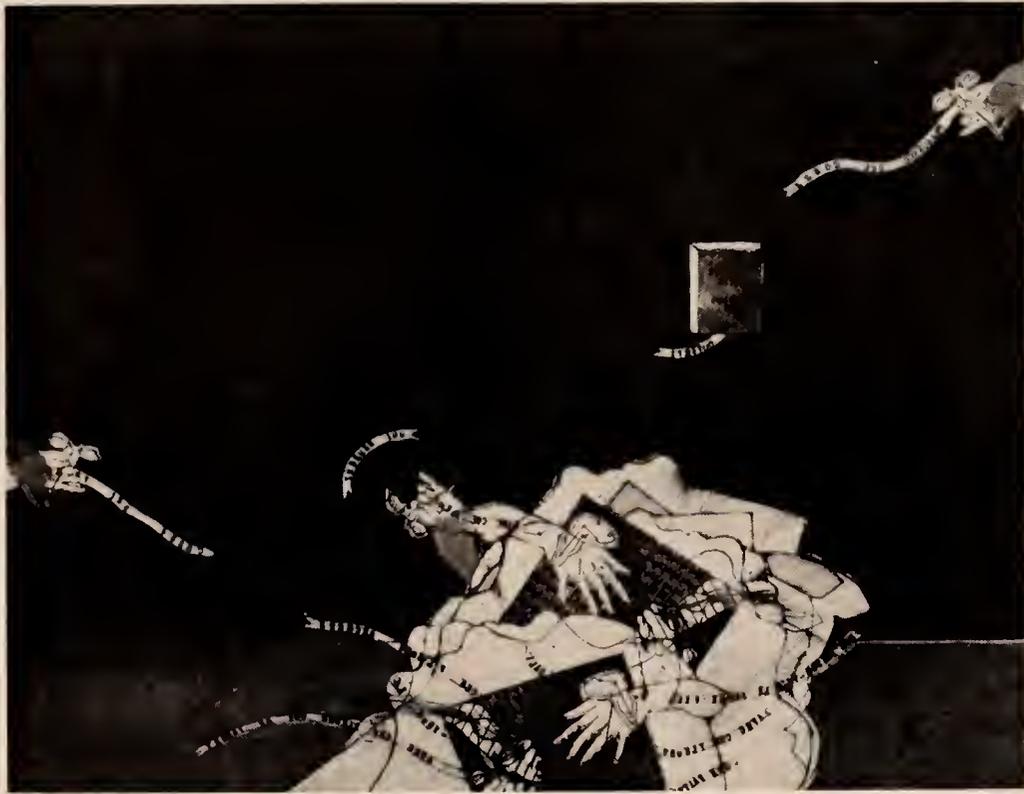
International Biennale of Prints, Cracow, Poland (awarded Cracow National Museum Prize)

1969

8th Ljubljana International Biennale of Prints, Paris



A White Room. 1970. Aquatint, 16 3/4 × 19 3/4" (40 × 50cm.)



August Fantasy. 1970. Aquatint, 16 3/4 × 19 3/4" (40 × 50cm.)

Makio Hasegawa 1947–

Studied printmaking at Suidohbata Art
Academy, Tokyo.

1970

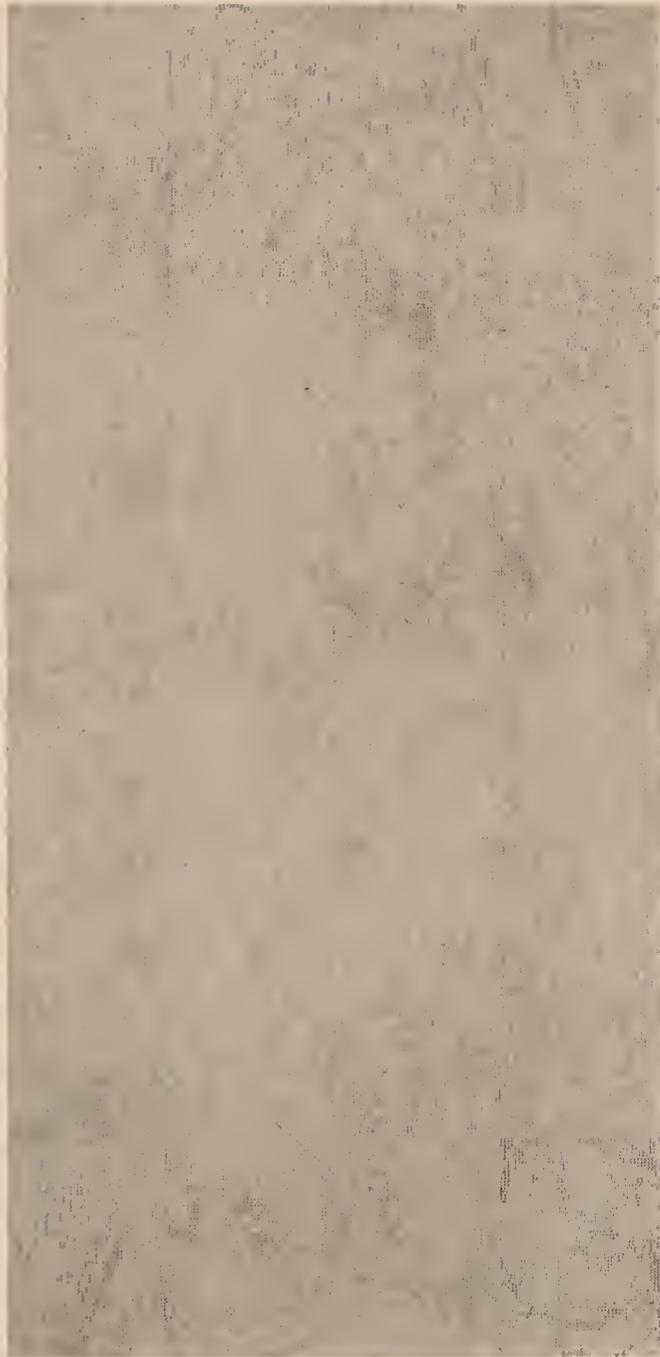
Group Exhibition of Prints, Baikatei
Gallery, Tokyo

1970

One-man show, Yohscido Gallery, Tokyo



Jackson Pollock Frieze 53-55. 1970. Type on plywood, 26 × 85 7/8" (66 × 218cm.)



Jackson Pollock Cathedral 47. 1970. Type on plywood, 70 7/8 × 35" (180 × 89cm.)

Kumiko Imanaka 1930-

Born in Osaka. Graduated from
Oogimachi Senior High School, Osaka,
in 1957. Member of Gutai Art Society
since 1965.

1965

One-man show, Tokyo Gallery

1967

9th Tokyo International Exhibition of
Art

1968

ICA Exhibition, London



Cabbage Field. 1970. Photograph on plywood, 35 1/2 × 141 3/4" (90 × 360cm.)



Strawberry Patches. 1970. Photograph on plywood, 35 1/2 × 141 3/4" (90 × 360cm.) *Prize of the Minister of Foreign Affairs

Shin Kamiya 1942-

Born in Tokyo. Graduated from
Metropolitan High School of Crafts,
Wooden Craft Course, in 1961.

1959/68

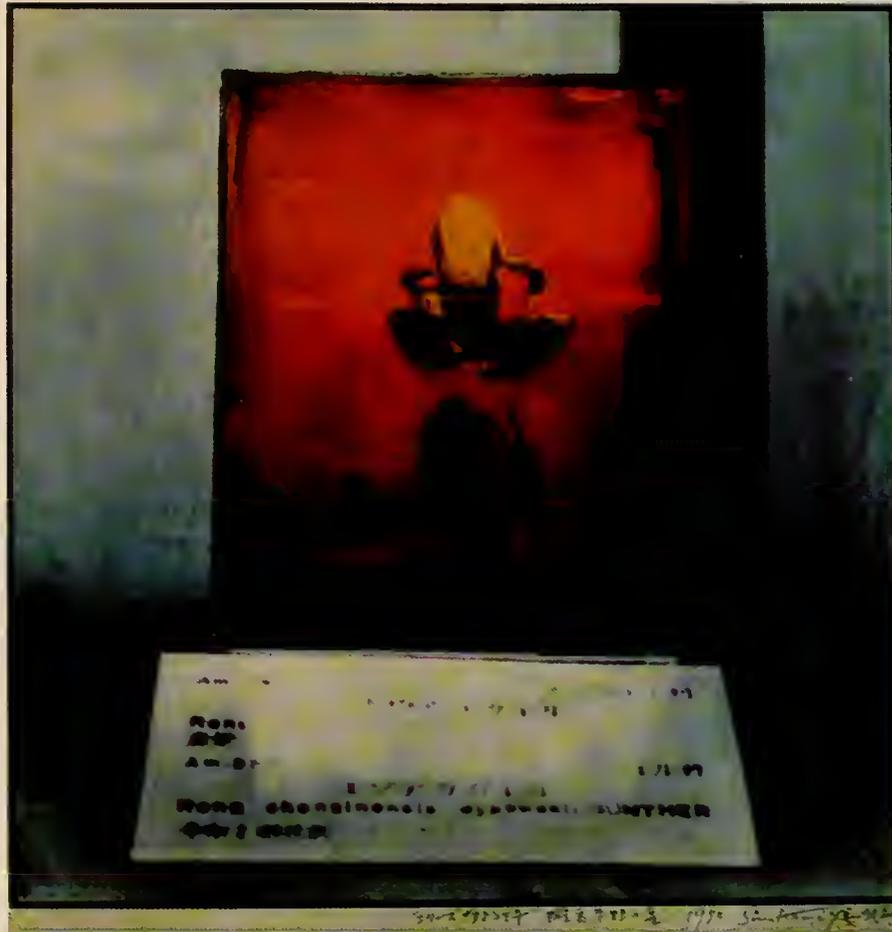
“Kokuga-kai” Exhibitions, and Modern
Art Exhibitions, Tokyo

1970

Japan Print Society Exhibition, Tokyo



“Cloud” From *The Series, Natural History Poems*. 1970. Serigraph, $11 \frac{7}{8} \times 17 \frac{3}{4}$ " (30 × 45cm.)



*"The Tomb of a R. T. Tempovdria" From The Series, Natural History Poems. 1970. Serigraph, 17 3/4 x 17 3/4" (45 x 45cm.) *Prize of the Minister of International Trade and Industry*

Risaburoh Kimura 1924-

Born in Kanagawa Prefecture. Graduated from Hohsei University, majored in Philosophy. Has lived in the United States since 1963.

1968

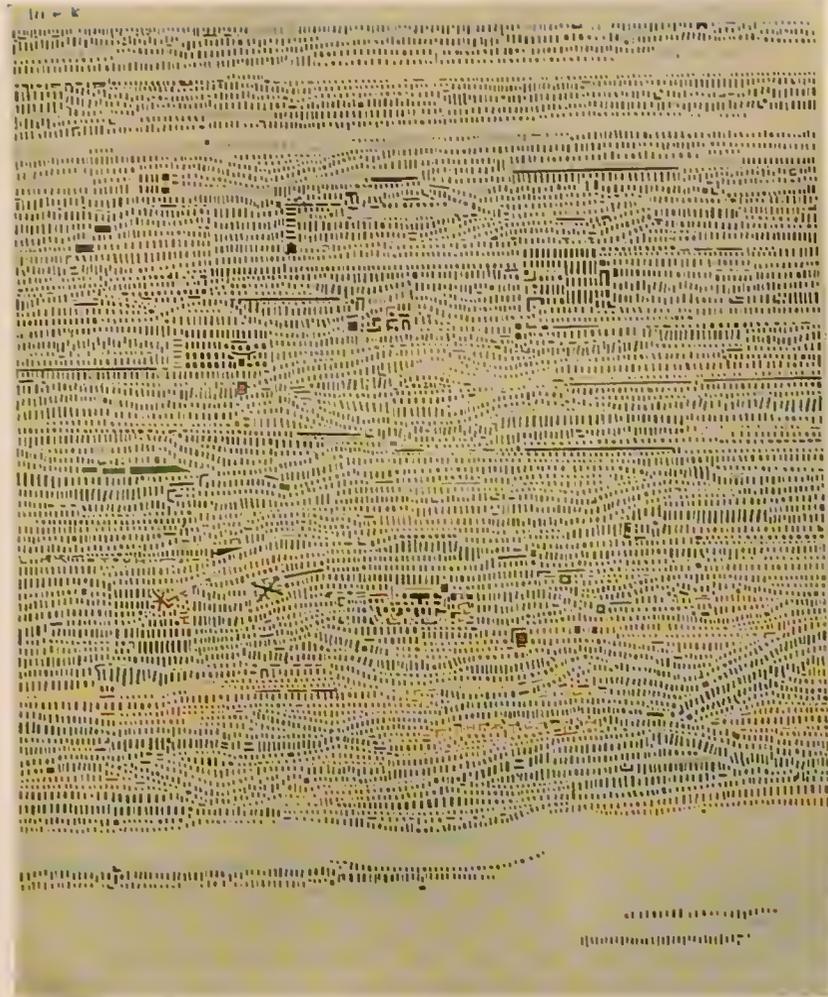
Contemporary Art Exhibition of Japan,
Tokyo Metropolitan Art Gallery

1969

One-man show, Long Island University,
New York

1969

Selected for 4th Japan Art Festival
Exhibition in France and Germany



A Letter to Mr. K. 1970. Serigraph, 27 1/4 × 21 5/8" (69 × 55cm.)



A Picture Postcard to Mr. K. 1970. Serigraph, 32 5/8 × 21 5/8" (83 × 55cm.)

Yoshihisa Kitatsuji 1948–

Born in Osaka. Studying at Tama Art
College, Designing Course.

1969

Kyoto Independent Exhibition, Kyoto
Municipal Art Gallery

1969

9th Contemporary Art Exhibition of
Japan, Tokyo Metropolitan Art Gallery

1969

Jigen (Dimension) Exhibition, Kyoto
Municipal Art Gallery



Work 2. 1970. Photograph on wood, 35 1/2 × 70 7/8" (90 × 180cm.)



Work 3. 1970. Photograph on wood, 35 1/2 × 70 7/8" (90 × 180cm.)

Sadaiku Matsumura 1936-

Born in Aomori Prefecture. Graduated from Musashino Art College in 1960, majored in Painting.

1969

One-man show, Muramatsu Gallery, Tokyo

1969

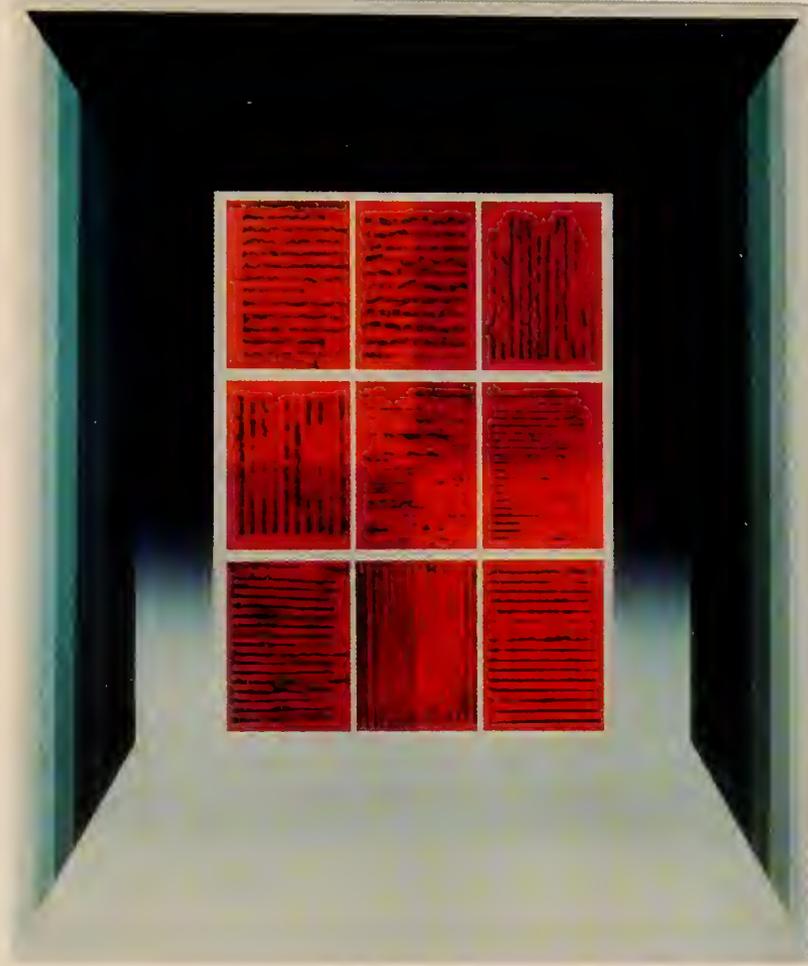
Contemporary Artists Exhibition, '69, Yokohama Municipal Gallery

1969

Group Exhibition, Nantenshi Gallery, Tokyo



Landscape. 1970. Serigraph, 20 1/2 × 16 1/2" (52 × 42cm.)



Sign. 1970. Serigraph, 20 1/2 × 16 1/2" (52 × 42cm.)

Yoichi Nakazawa 1931-

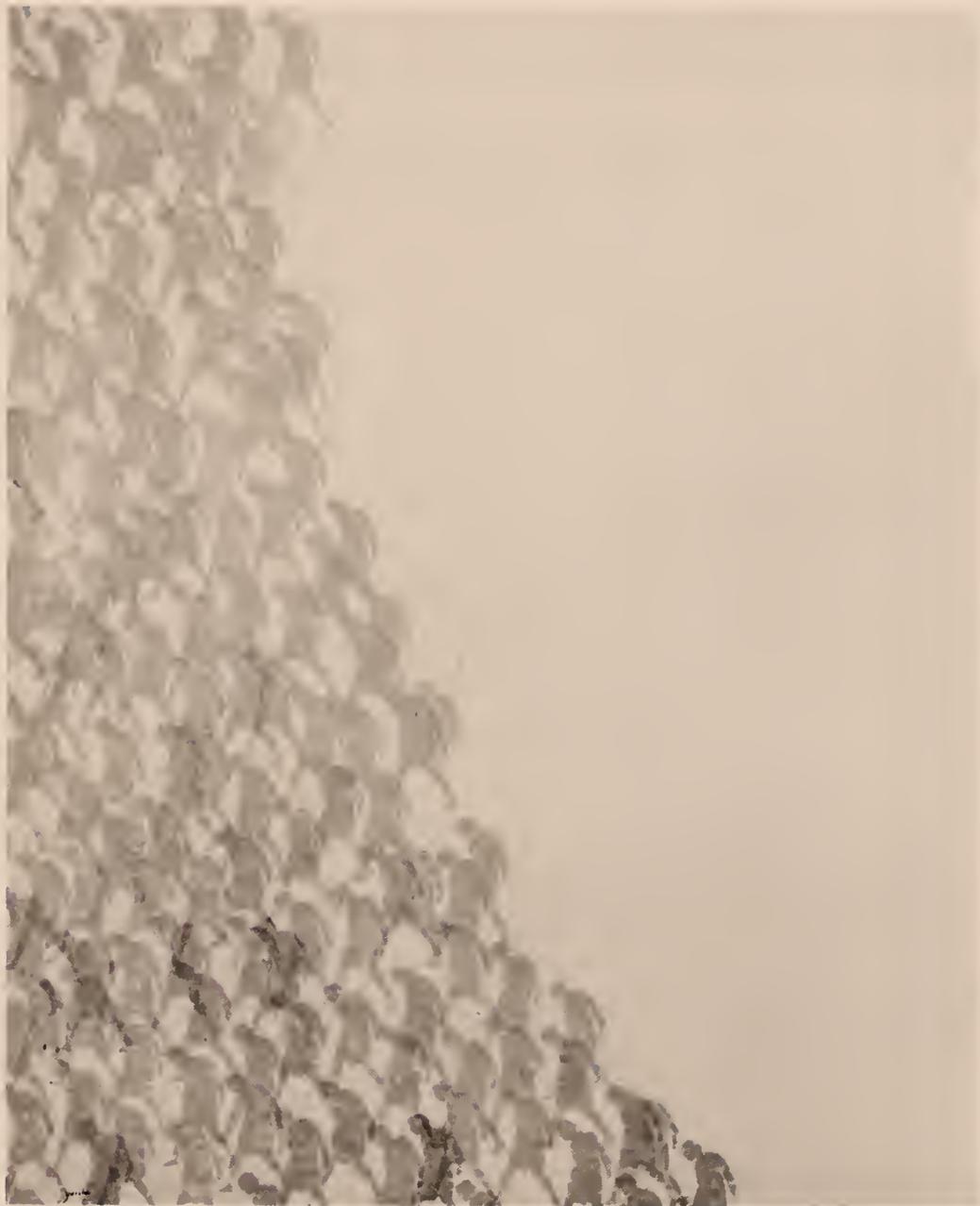
Born in Ibaragi Prefecture. Graduated from Ibaragi State University, majored in Fine Arts, in 1955. Member of Jiyu Art Society.

1962

One-man show, Ogikubo Gallery, Tokyo

1969

12th Shell Exhibition, Tokyo (1st prize)



I Do Not Know Where I Am Going I. 1970. Ink on Japanese paper panel, 63 1/3 × 51 1/4" (162 × 130cm.)



I Do Not Know Where I Am Going II. 1970. Ink on Japanese paper panel, $63 \frac{3}{4} \times 51 \frac{1}{4}$ " (162 × 130cm.)

Tadashi Nishi 1933-

Born in Kyoto. Graduated from Kyoto Municipal Art College, majored in Japanese Painting.

1969

Trends in Contemporary Art Exhibition,
National Museum of Modern Art, Kyoto

1969

13th Shell Exhibition, Tokyo

1970

14th Shell Exhibition, Tokyo

1970

2nd International Biennale of Prints, Paris



Runaway III. 1970. Stencil, 37 3/8 × 23 5/8" (95 × 60cm.)

Yoko Shimizu 1942-

Born in Tokyo. Graduated from Musashino Art College, Tokyo, majored in Painting. Studied at Oda Lithography Institute, Tokyo.

1966

Contemporary Art Exhibition of Japan,
Tokyo Metropolitan Art Gallery.

1968

Japan Print Society Exhibition, Tokyo
Metropolitan Art Gallery

1969

One-man show (lithography), Shirota
Gallery, Tokyo



Skin Map (A). 1970. Lithograph, 23 5/8 × 15 3/8" (52 × 39cm.)



Skin Map (B). 1970. Lithograph, 23 5/8 × 15 3/8" (52 × 39cm.)

SCULPTURE AND CONCEPT

Shingo Honda 1940-

Born in Niigata Prefecture. Studied
Painting at Tama Art College, Tokyo.

1967

Group Exhibition, Runami Gallery,
Tokyo

1968

000 X Exhibition, Muramatsu Gallery,
Tokyo

1969/70

One-man show, Tamura Gallery, Tokyo



No. 45. 1970. Concrete, manila rope,
(60 × 200 × 65cm.) 23 5/8 × 78 3/4 × 25 5/8"

Yutaka Matsuzawa 1921-

Born in Nagano Prefecture. Graduated from Waseda University in 1946, majored in Architecture. Completed studies of Philosophy of Religion and Contemporary Art at graduate school, Columbia University, in 1957.

1963

One-man show, Psi, Aoki Gallery, Tokyo

1969

9th Contemporary Art Exhibition of Japan

1970

Co-founder for Nirvana, Kyoto Municipal Museum

1970

10th Tokyo International Exhibition of Art, Tokyo Metropolitan Art Gallery

私の死
(時間の中にのみ存在する絵画)

松沢宥

私は今ここを過ぎるあなたに私の未来の死を手渡します
その時刻に私は日本の中央高原のある洞窟の中であなたの
両の乳房の下からあなたの二つの心臓を取り出しそれ
らをそこ特有の乳白色の霧の中に飛び立たせてやります

MY OWN DEATH

(Paintings existing only in time)

Now I hand my future death over to you who are passing here by. At the exact same time in a cavern in a central high land in Japan I extract your two hearts from under your breasts and let 'em fly into the milk white mist that is characteristic around there.

Hidetoshi Nagasawa 1940-

Born in Manchuria. Graduated from Tama Art College, Tokyo in 1963. Has lived in Milan since 1967.

1970

One-man show, Galerie Françoise Lambert, Milan

Unparallel Lines. 1970. Plumb bobs, string,
22 1/2 × 14 1/2 × 33 1/8" (57 × 37 × 84cm.)



Katsuhiko Narita 1944-

Born in Kumamoto Prefecture. Graduated from Tama Art College, Tokyo, majored in Painting.

1969

9th Contemporary Art Exhibition of Japan, Tokyo Metropolitan Art Gallery

1969

Trends in Contemporary Art Exhibition, National Museum of Modern Art, Kyoto

1969

6th Bical de Paris

1970

10th Tokyo International Exhibition of Art, Tokyo Metropolitan Art Gallery



Sumi. No. 7. 1970. Charcoal, 22 1/2 × 14 1/2 × 33 1/8" (57 × 37 × 84cm.)

Kishio Suga 1944-

Born in Iwate Prefecture. Graduated from Tama Art College, Tokyo in 1968, majored in Painting.

1967

Universiade Exhibition, Tokyo

1967

11th Shell Exhibition, Tokyo (1st prize)

1970

Trends in Contemporary Art Exhibition,
National Museum of Modern Art, Kyoto



Limit Situation (1). 1970. Lauan planks, concrete pile, stones, $78 \frac{3}{4} \times 39 \frac{3}{8} \times 16 \frac{1}{2}$ " ($200 \times 100 \times 42$ cm.) *Jafa Grand Prize



Loose of Cloth. 1970. Cotton, $94\frac{1}{2} \times 94\frac{1}{2} \times 19\frac{3}{4}$ " ($240 \times 240 \times 50$ cm.)

Jiro Takamatsu 1936-

Born in Tokyo. Graduated from Tokyo University of Art in 1958, majored in Painting.

1967

One-man show, Galleria d'Arte del Naviglio, Milan

1967

5th Biennial de Paris (Theodoron Foundation Prize)

1968

34th Venice Biennale (Prix Carlo Cardazzo)

1970

10th Tokyo International Exhibition of Art, Tokyo Metropolitan Art Gallery



Oneness. 1970. Japanese cedar, $23 \frac{5}{8} \times 23 \frac{5}{8} \times 78 \frac{3}{4}$ " ($60 \times 60 \times 200$ cm.)

Takeshiro Terada 1933-

Born in Oita Prefecture. Studied at
Tsuyama Senior High School.

1964

Contemporary Art Exhibition of Japan,
Tokyo Metropolitan Art Gallery

1967/70

Trends in Contemporary Art Exhibition,
National Museum of Modern Art, Kyoto

1970

Open-air Festival of Contemporary Art,
Children's Land, Yokohama



Displacement (I). 1969. Wood, 78 3/4 × 39 3/8 × 39 3/8" (200 × 100 × 100cm.)
*Prize of the President National Diet Members' Art League

Hideo Watanabe 1949-

Born in Tokyo. Studied Painting at
Tama Art College, Tokyo.



Information II. 1970. Wood, putty, $78 \frac{3}{4} \times 7 \frac{1}{8} \times 4 \frac{3}{8}$ " (200 × 18 × 11cm.)

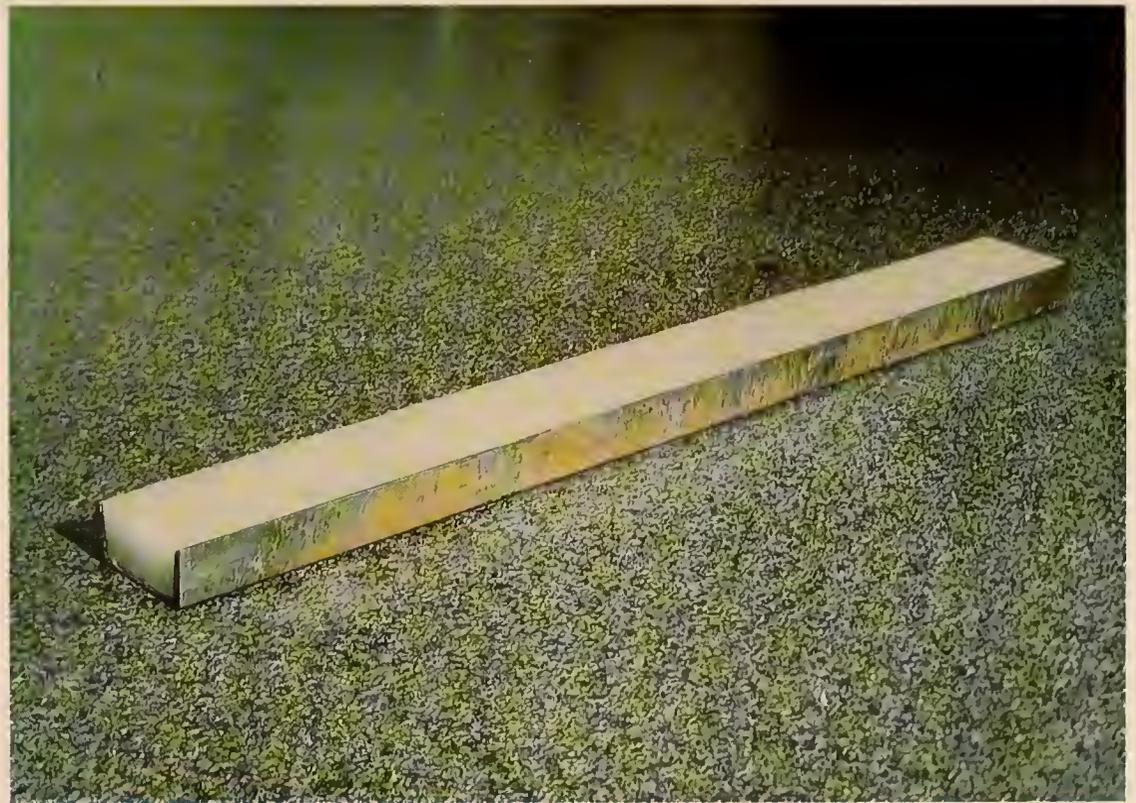
Information III. 1970. Wood, putty, $78 \frac{3}{4} \times 7 \frac{1}{8} \times 4 \frac{3}{8}$ " (200 × 18 × 11cm.)

Kenretsu Yamada 1947-

Born in Hyogo Prefecture. Graduated from Nihon University in 1970, majored in Architecture.

1970

Comprehensive Exhibition of Art,
Fukushima



Wax, Iron. 1970. 78 3/4 × 7 7/8 × 3 1/2" (200 × 20 × 9cm.) *Prize of the President of Jafa

Eishi Yamamoto 1946–

Studying sculpture at Art Faculty of
Nihon University.

1969

Hakone International Open-air Exhibition
of Sculpture, Hakone Open-air Museum

1970

One-man show, Tamura Gallery, Tokyo

1970

'Apple in Space' Exhibition, American
Culture Center, Tokyo



Container 4 (Dry and Wet). 1970. Acrylic, urethane foam, 78 3/4 × 39 3/8 × 7 7/8" (200 × 100 × 20cm.)

Kazuo Yuhara 1930-

Born in Tokyo. Graduated from Tokyo University of Art in 1955, majored in Sculpture. Has lived in Paris since 1963.

1967

Guggenheim International Exhibition,
The Solomon R. Guggenheim Museum,
New York

1967

International Art Exhibition of Japan,
Tokyo

1968

Contemporary Japanese Sculpture
Exhibition, Tokyo (Awarded prize by
The Mainichi Newspapers)



No. 24. 1969. Stainless steel,
39 3/8 × 39 3/8 × 39 7/8" (100 × 100 × 101cm.)

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