

TAKE NINAGAWA

Frieze Seoul 2024

September 4–7, 2024

Shinro Ohtake

Kazuko Miyamoto

Misaki Kawai

Aki Sasamoto

Ryoko Aoki

Yoko Daihara

at **Booth A32**

About the Exhibition:

Take Ninagawa is presenting an exhibition of gallery artists **Ryoko Aoki**, **Yoko Daihara**, **Misaki Kawai**, **Kazuko Miyamoto**, **Shinro Ohtake**, and **Aki Sasamoto**.

Born in Tokyo in 1955, **Shinro Ohtake** is among the most influential Japanese artists of his generation. Currently preparing a survey show for the Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, in 2025, Ohtake was the subject of a major retrospective organized by the National Museum of Modern Art, Tokyo, in 2022. He is represented here by historical works from the "Retina Noise" series (1990-2024), comprising experimental images made by manually altering Polaroid film. Also on view is a work from the "Time Memory" series (2010-), made out of the unsolicited printed materials that are sent daily to the artist's home.

Next to Ohtake's works is a large string construction by **Kazuko Miyamoto** (b. 1942). Currently preparing for a retrospective at Belvedere 21 in Vienna this September, 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. On the other hand, New York- and Japan-based artist **Misaki Kawai** (b. 1978) will present her vibrant, mixed media paintings that incorporate elements such as fabric, paper, strings, and other daily materials to evoke her own take on the underground cartoon style of heta-uma (bad-good).

A free-standing monitor shows two videos by New York-based **Aki Sasamoto** (b. 1980), *Do Nut Diagram* (2017) and *Point Reflection (Video)* (2023). Evoking the classics of experimental film, Sasamoto employs disarmingly simple gestures and effects to shatter viewers' expectations about the integrity of the events they are witnessing. Her videos often incorporate improvisational performances combining physical contortions that unfold in a feedback loop with careful arrangements of sculpturally altered found objects and multimedia elements. Sasamoto's video works can also be viewed in "Connecting Bodies: Asian Women Artists," at the National Museum of Modern and Contemporary Art, Korea (MMCA), Seoul. Nearby is a salon-style installation by Kyoto-based artist **Ryoko Aoki** (b. 1973), who is currently preparing for a solo exhibition at Take Ninagawa opening this October. The drawings, found objects, and other mixed-media elements in the installation are tied together by themes related to sensations and past memories.

The booth's outer wall features emerging artist **Yoko Daihara** (b. 1989). Daihara's textile paintings are based on digital compositions that combine plant imagery with scenes drawn from daily life and the artist's imagination. Using wool as her main material to convey her words in tactile form and collaborating with two other artists to run the artist space Lavender Opener Chair, Daihara actively initiates conversations and fosters the art community in Tokyo. For Seoul, she is presenting four new works that respond to the environment of Tokyo.

Enquiry:

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Shinro Ohtake

Born 1955 in Tokyo.
Lives and works in Tokyo.

Shinro Ohtake is among the most influential Japanese artists of his generation. Currently preparing a survey show for the Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, in 2025, Shinro was the subject of a major retrospective organized by the National Museum of Modern Art, Tokyo, in 2022.

He is represented here by historical works from the "Retina Noise" series (1990-2024), comprising experimental images made by manually altering Polaroid film. Also on view is a work from the "Time Memory" series (2010-), made out of the unsolicited printed materials that are sent daily to the artist's home.

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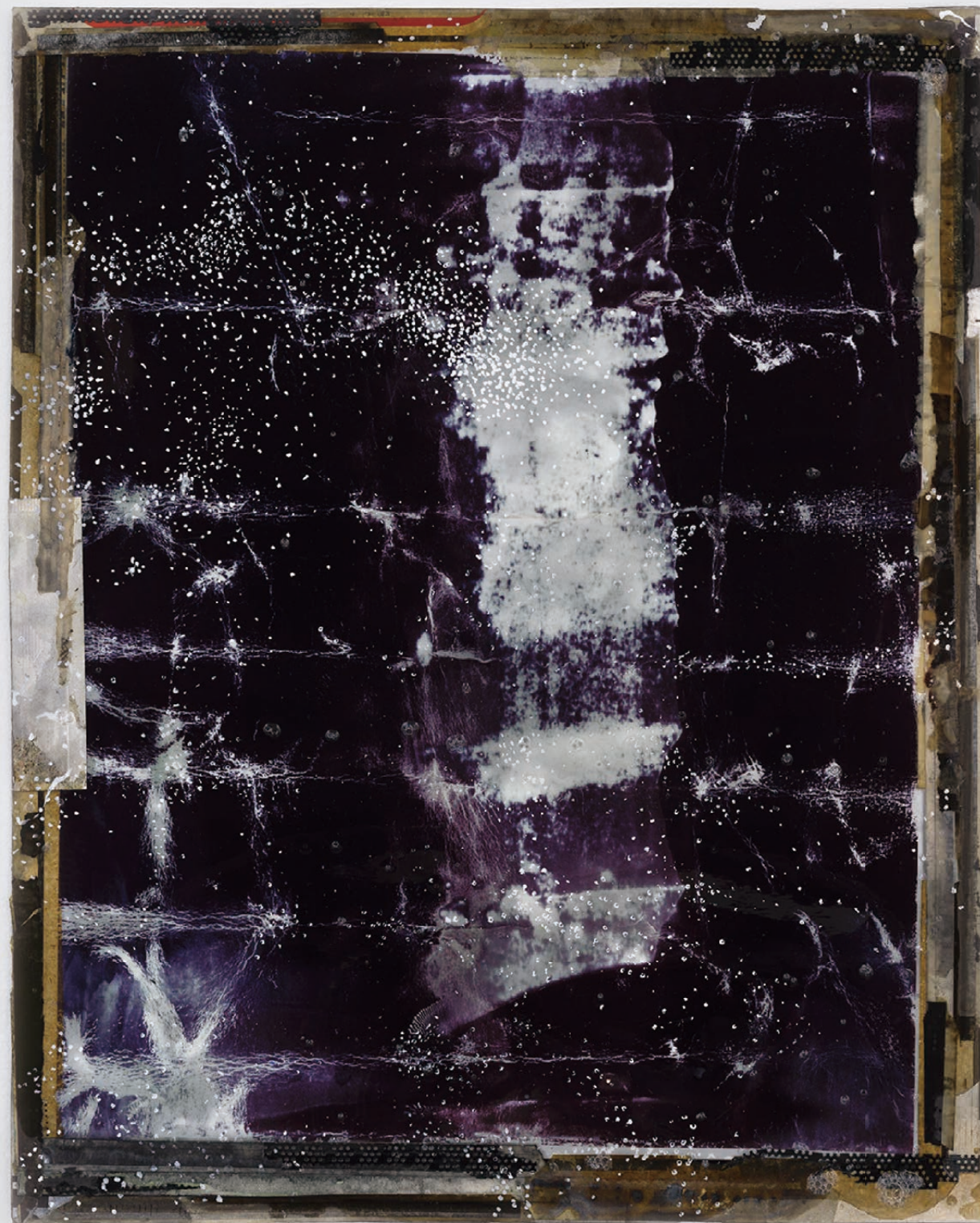
Shinro Ohtake

Retina Noise 3, 1990-2024
Photograph, resin, color ink, paper and glue
42 x 33.6 cm

USD35,000



Shinro Ohtake



Retina Noise 5, 1990-2024

Photograph, resin and correction fluid

42.1 x 33.7 cm

USD35,000

Shinro Ohtake



Retina Noise 7, 1990-2024
Photograph, resin, ink and correction fluid
42 x 33.7 cm

USD35,000

Shinro Ohtake



Time Memory/White Vestige 1

2015

Oil, printed matter, packing paper, and cheesecloth on canvas

91 x 73 cm

USD30,000

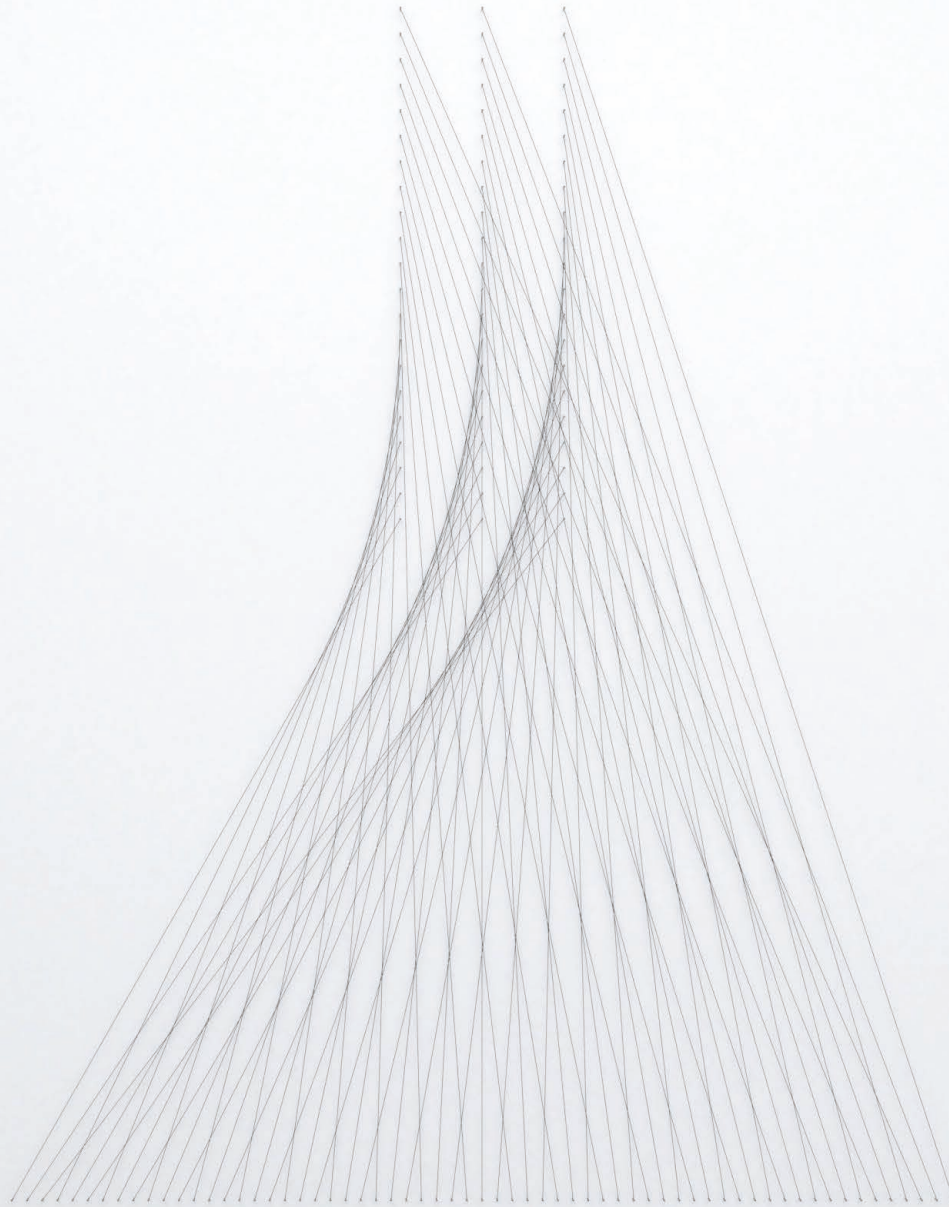
Kazuko Miyamoto

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.



Kazuko Miyamoto



Untitled, 1986
Industrial cotton string, nails and plan
String construction: Dimensions variable
Plan: 40.9 x 30 cm

USD110,000

Kazuko Miyamoto



Misaki Kawai

Born 1978 in Kagawa, Japan.
Lives and works in multiple locations.

Misaki Kawai combs through flea markets and 99-cent stores for cheap goods, manufactured in places like China, India, and Mexico, to use in making her mixed-media paintings and sculptures populated by a colorful cast of anthropomorphic trees, fruits, and animals. Kawai's large-scale works explore the dynamics between function and art, taking the form of sculptural objects that are also furniture pieces, costumes, or even quasi-architectural environments.

Kawai will present her vibrant, mixed media paintings that incorporate elements such as fabric, paper, strings, and other daily materials to evoke her own take on the underground cartoon style of heta-uma (bad-good). These works were presented in 2014, in "Playmaking," at the Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan.



Misaki Kawai



Fruit Punch Sensei, 2014

Acrylic, fabric, paper, string, vinyl and yarn on canvas
50.8 x 50.8 cm

USD3,500

Misaki Kawai



Space Travel 2014, 2014

Acrylic, fabric, ink, paper, plastic and string on canvas
50.8 x 50.8 cm

USD3,500

Misaki Kawai



Pom Pom Catcher, 2014

Acrylic, fabric, plastic, pom poms and string on canvas
50.8 x 50.8 cm

USD3,500

Misaki Kawai



Tissue Boy, 2014

Acrylic, ink, paper and vinyl on canvas
50.8 x 50.8 cm

USD3,500

Misaki Kawai



Arty Party, 2014

Acrylic, fabric, staples and vinyl on canvas
50.8 x 50.8 cm

USD3,500

Misaki Kawai



Hair Tunnel, 2014

Acrylic, ink, paper and yarn on canvas
50.8 x 50.8 cm

USD3,500

Misaki Kawai



Installation view of "Playmaking," Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, 2014

Aki Sasamoto

Born 1980 in Kanagawa, Japan.
Lives and works in New York.

Aki Sasamoto (b. 1980) is presenting two works, *Do Nut Diagram* (2017) and *Point Reflection (Video)* (2023). Evoking the classics of experimental film, Sasamoto employs disarmingly simple gestures and effects to shatter viewers' expectations about the integrity of the events they are witnessing.

Her videos often incorporate improvisational performances combining physical contortions that unfold in a feedback loop with careful arrangements of sculpturally altered found objects and multimedia elements. Sasamoto's works can also be viewed in "Connecting Bodies: Asian Women Artists," at the National Museum of Modern and Contemporary Art, Korea (MMCA), Seoul.



Aki Sasamoto



Do Nut Diagram, 2018
Single channel video, sound
20 min. 1 sec.
Edition 5 of 5

USD30,000

Aki Sasamoto

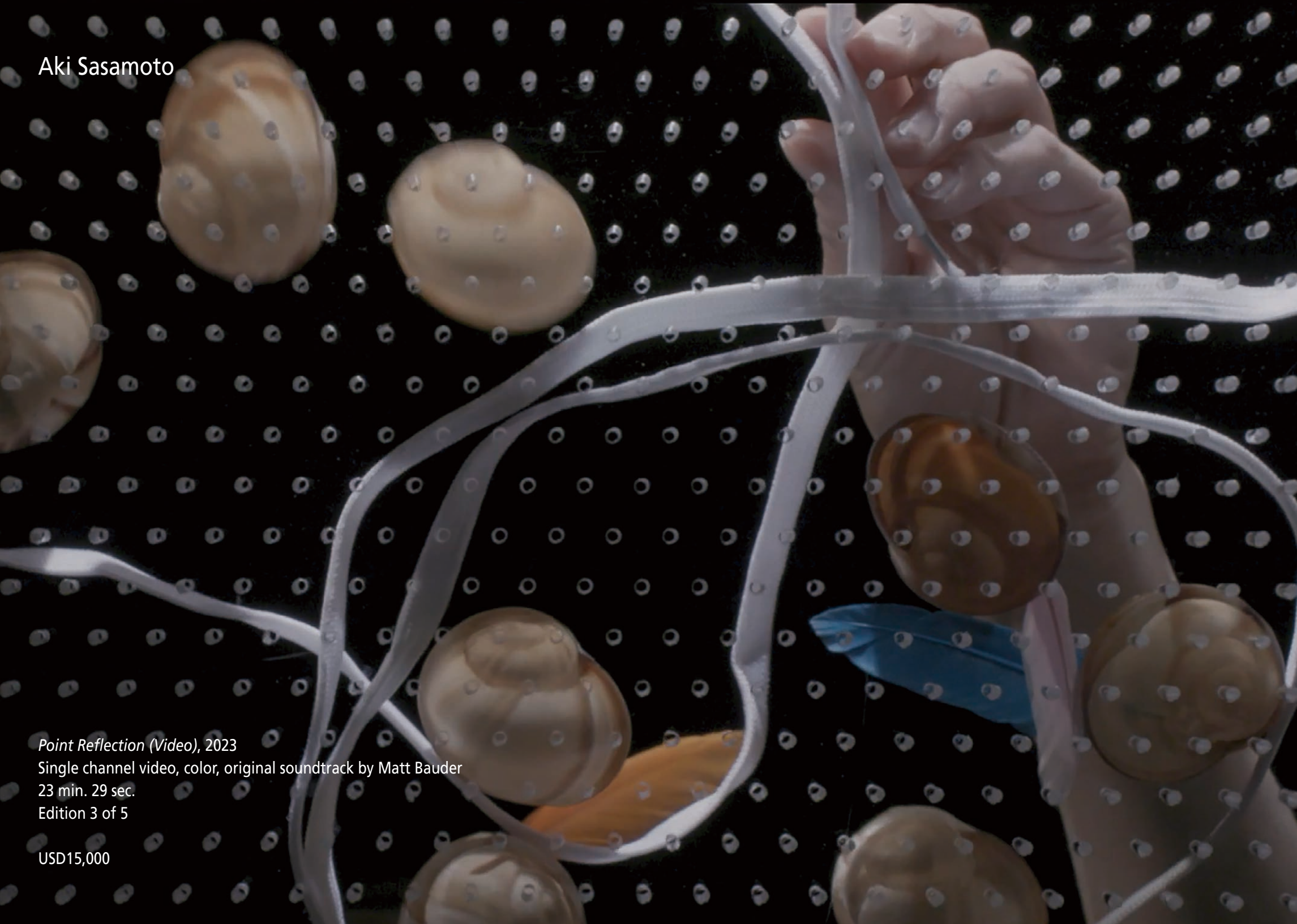
Point Reflection (Video), 2023

Single channel video, color, original soundtrack by Matt Bauder

23 min. 29 sec.

Edition 3 of 5

USD15,000



Ryoko Aoki

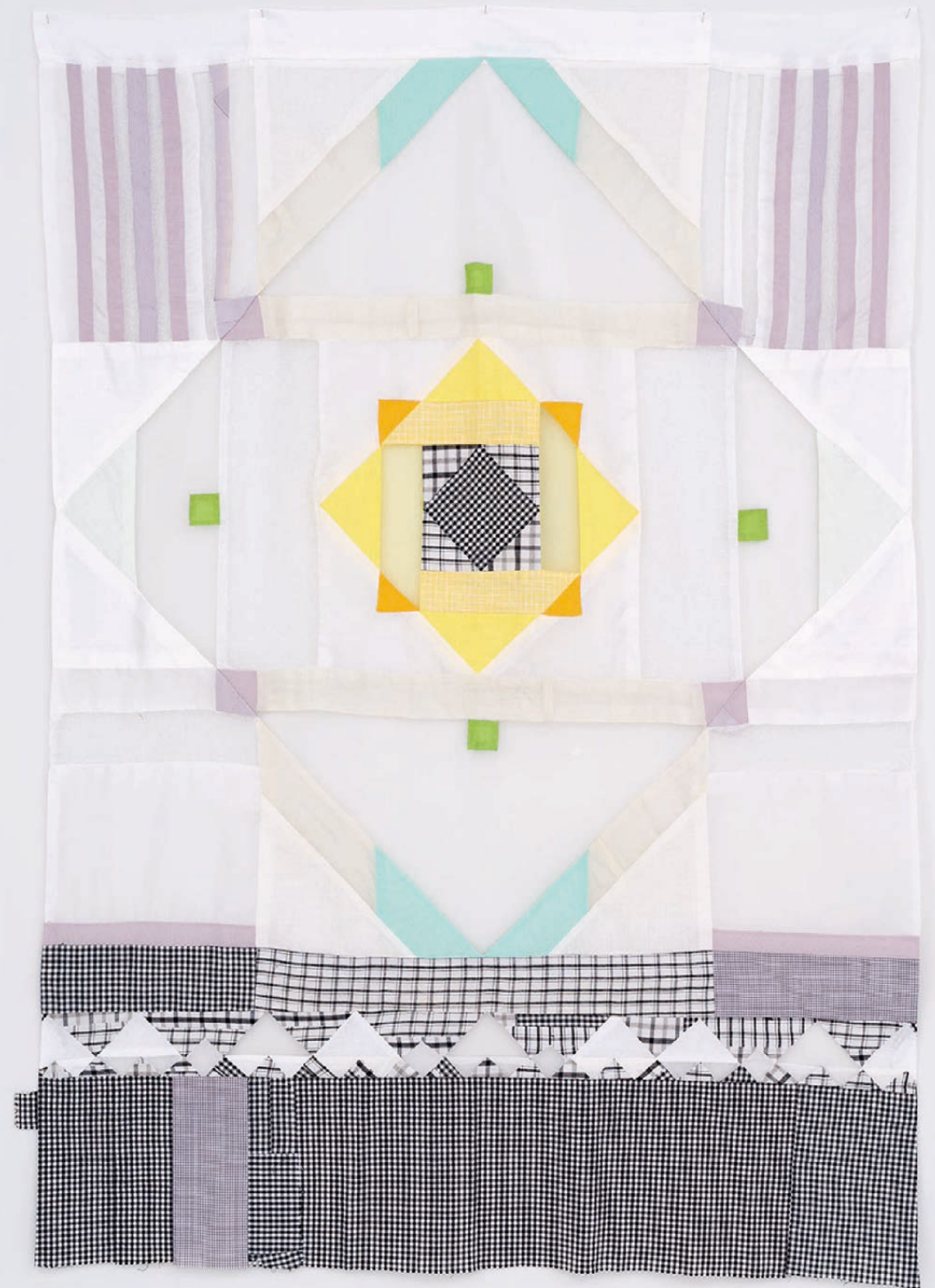
Born 1973 in Hyogo, Japan.
Lives and works in Kyoto.

Ryoko Aoki is one of the central figures of the experimental art scene that emerged in Kyoto in the late 1990s and early 2000s. Aoki has developed an almost conceptual approach to figuration that investigates how images shape, reflect, and alter our perceptions. Her salon-style constellations of works feature drawings executed in different regimes of illustration, from nature studies to abstract patterning, which are then juxtaposed with objects made out of fabric, paper, and other materials.

Currently preparing for a solo exhibition at Take Ninagawa opening this October, Aoki's drawings, found objects, and other mixed-media elements in the Frieze Seoul installation are tied together by themes related to sensations and past memories.



Ryoko Aoki



Heavy Rotation Item 1, 2020

Fabric patchwork

152 x 109 cm

USD6,000

Ryoko Aoki



Heavy Rotation Item 2, 2020

Fabric patchwork

Top: 44.5 x 41 cm

Bottom: 37 x 37 cm

USD4,000

Ryoko Aoki

Three Scales, 2023
Watercolor on paper, cloth, collage, frame
55.5 x 32.5 x 2.5 cm

USD4,000



Ryoko Aoki



Combining Three Eras at Once, 2020-24
Fabric patchwork, kimono, cushion cover, cloth
53 x 52 cm

USD4,000

Ryoko Aoki

Kappa's Girlfriend, 2023
Watercolor on paper, cloth, collage, frame
62.5 x 47.2 x 2.7 cm

USD4,500



Ryoko Aoki



Bag Left by a Customer, 2023

Watercolor on paper, collage, cat hair, beads, leather

40.8 x 59.5 x 0.4 cm

53 x 68 x 2 cm, framed

USD5,000

Ryoko Aoki



A Bag in a Box, Words in a Bag
(*Building a Corridor of Words and Sounds*), 2022-24
Fabric patchwork, beads
71 x 70 cm

USD5,000

Ryoko Aoki

Just 9 (Building Volumes of Numbers and Colors), 2022-24

Fabric patchwork

78 x 56 cm

USD2,600



Ryoko Aoki



Combination (Building Volumes of Numbers and Colors), 2022

Fabric patchwork

104 x 84.5 cm

USD5,000

Yoko Daihara

Born 1989 in Chiba.
Lives and works in Tokyo.

Since 2019, Daihara has produced rugs made of wool, that resemble the form of paintings. Her practice highlights the overlaps between digital and analog technology by employing wool to convert digital images into textile works.

Daihara's textile paintings are based on digital compositions that combine plant imagery with scenes drawn from daily life and the artist's imagination. Using wool as her main material to convey her words in tactile form and collaborating with two other artists to run the artist space Lavender Opener Chair, Daihara actively initiates conversations and fosters the art community in Tokyo. For Seoul, she is presenting four new works that respond to the environment of Tokyo.



Yoko Daihara at Lavender Opener Chair/Tohmei Diner, 2024
Specially commissioned images by Hanayo for Frieze

Yoko Daihara

Welcome to My Home, 2024

Wool

160 x 125 cm

USD25,000



Yoko Daihara

After the Typhoon, 2024

Wool

162 x 124 cm

USD25,000



Yoko Daihara



Yoko Daihara

Dizzy Eyes, 2024

Wool

158 x 122 cm

USD25,000



Yoko Daihara



Farewell Ritual, 2024

Wool

159 x 125 cm

USD25,000

Yoko Daihara



TAKE NINAGAWA