

# TAKE NINAGAWA

## Art Basel in Basel 2024

June 10–16, 2024

Ryoko Aoki

Yoko Daihara

Thea Djordjadze

Kazuko Miyamoto

Shinro Ohtake

Danh Vo

Gozo Yoshimasu

and

Norio Imai alongside Shozo Shimamoto, Sadamasa Motonaga, Yasuo Sumi, Tsuyoshi Maekawa, Akiko Horio  
from the Gutai Art Association

at **Galleries, Booth K5**

## About the Exhibition:

Take Ninagawa is presenting an exhibition of gallery artists **Ryoko Aoki**, **Yoko Daihara**, **Thea Djordjadze**, **Kazuko Miyamoto**, **Shinro Ohtake**, **Danh Vo**, and **Gozo Yoshimasu**, alongside a special display of works by **Norio Imai** and other artists from the Gutai Art Association.

The gallery artist section centers on a large display of new works by **Danh Vo** (b. 1975). Taking over an entire wall of the booth is a grid of new lithographs featuring phrases from the horror classic *The Exorcist*, rendered in the unique calligraphy of the artist's father, **Phung Vo**, superimposed on cropped details taken from Renaissance and Baroque religious paintings. Achieving a visual tactility and depth of color rivaling those of painting, the lithographs in turn serve as a backdrop to a new Rimowa assemblage placed in the center of the space, which comprises a 1st–5th-century Gandharan Buddha sculpture inserted into one of the ubiquitous high-end suitcases. These are bookended by a new work from **Shinro Ohtake's** (b. 1955) "Mnemoscape" series (2021–), which incorporates three-dimensional structures made with thick accretions of oil paint mixed with marble powder, sand, gravel, and other materials, and one of Berlin-based Georgian artist **Thea Djordjadze's** (b. 1971) painting-on-plaster works, in which the spread of colors through different layers of the surface hint at the effects of vast time scales. The opposite corner features a salon-style constellation of drawings, sculptural objects, and other mixed-media elements by **Ryoko Aoki** (b. 1973), a central figure of the experimental art scene that emerged in Kyoto in the 1990s.

The Gutai display is anchored by the convex polygonal, all-white paintings of **Norio Imai** (b. 1946), who joined Gutai as a teenager in the mid-1960s to become the group's youngest member. Also on view are works by Imai's peers **Shozo Shimamoto**, **Sadamasa Motonaga**, and **Yasuo Sumi** from the first generation of Gutai, and **Tsuyoshi Maekawa** and **Akiko Horio** from subsequent generations. These works are put in conversation with a historic installation by the Japan-born, New York-based artist **Kazuko Miyamoto** (b. 1942), who fuses Minimalism with feminist critique by making spatial constructions out of cotton strings.

The outer walls feature two artists who come from vastly different generations and contexts. The interdisciplinary artist and poet **Gozo Yoshimasu** (b. 1939), who emerged in the postwar avant-garde scene in Tokyo, is showing from his poetry projects *Dear Monster* (2012–15) and *New Dear Monster* (2016–22); full of handmade marks and gestures, these mixed-media works on paper are part manuscript, part painting, and part performance score. In contrast, emerging artist **Yoko Daihara** (b. 1989) presents her new textile paintings, which are based on digital compositions and combine plant imagery with scenes drawn from sources ranging from daily life to the artist's imagination.

Enquiry:

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## 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.

Launched in the wake of the Tohoku earthquake, tsunami, and nuclear disaster of 2011, "Dear Monster" incorporates a series of multimedia manuscripts with extensive enumerations of letters and words repeatedly dismantled and reorganized in response to the voices and shadows of the deceased. The mixed-media series appropriates tragedy through the act of interfering into and destroying the process of language creation, allowing the poet to get a glimpse of the secrets behind the creation of the universe.



Photo by Nobuyoshi Araki

Gozo Yoshimasu

*Dear Monster*, 2014  
Mixed media on paper  
53.5 x 35 cm  
68.5 x 58.5 x 3.5 cm, framed

USD10,600, framed

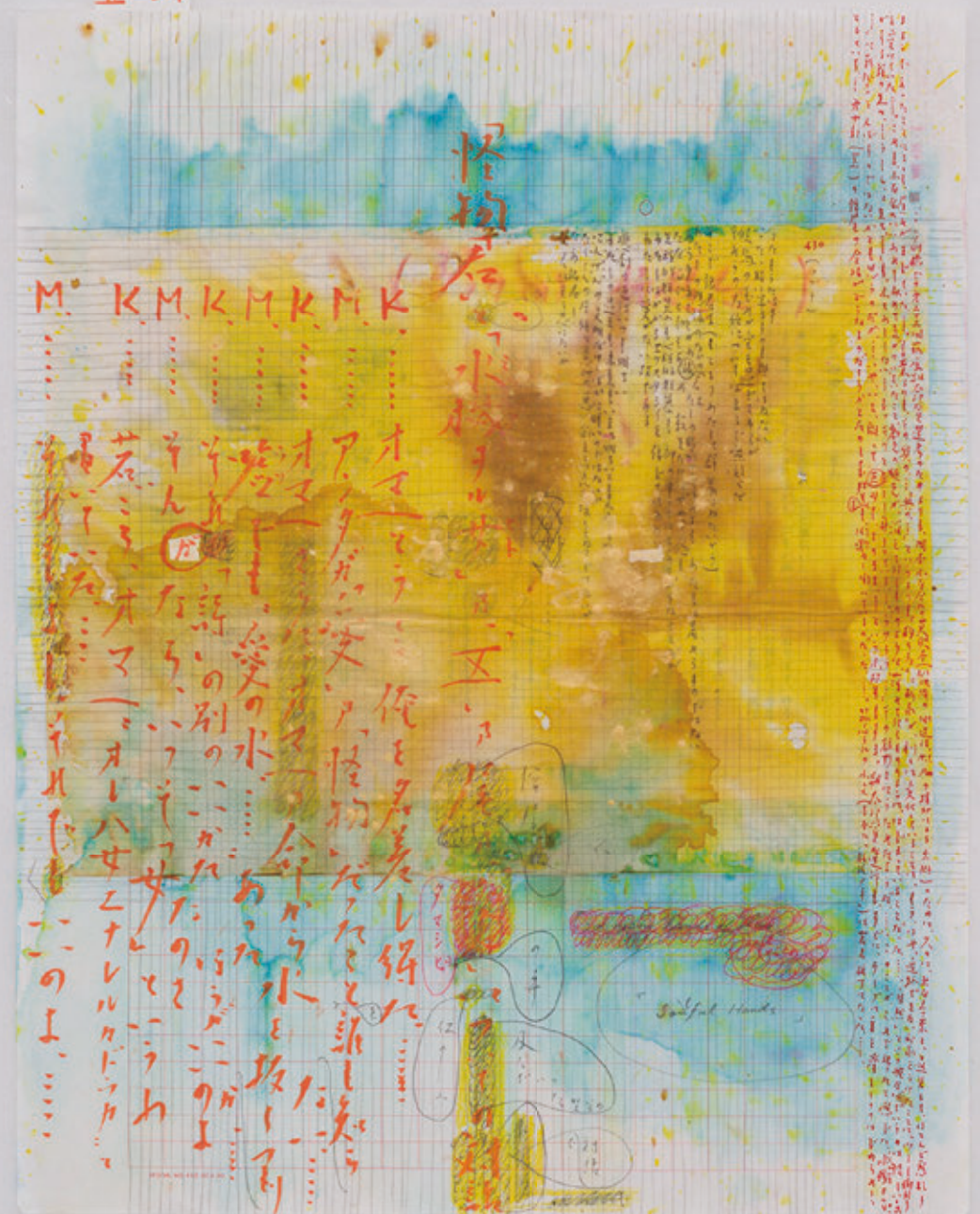


Gozo Yoshimasu

531

11 SEP 2014  
1 - SEP 2014  
2 - SEP 2014  
3 - SEP 2014

X-54



Dear Monster, 2014

Mixed media on paper

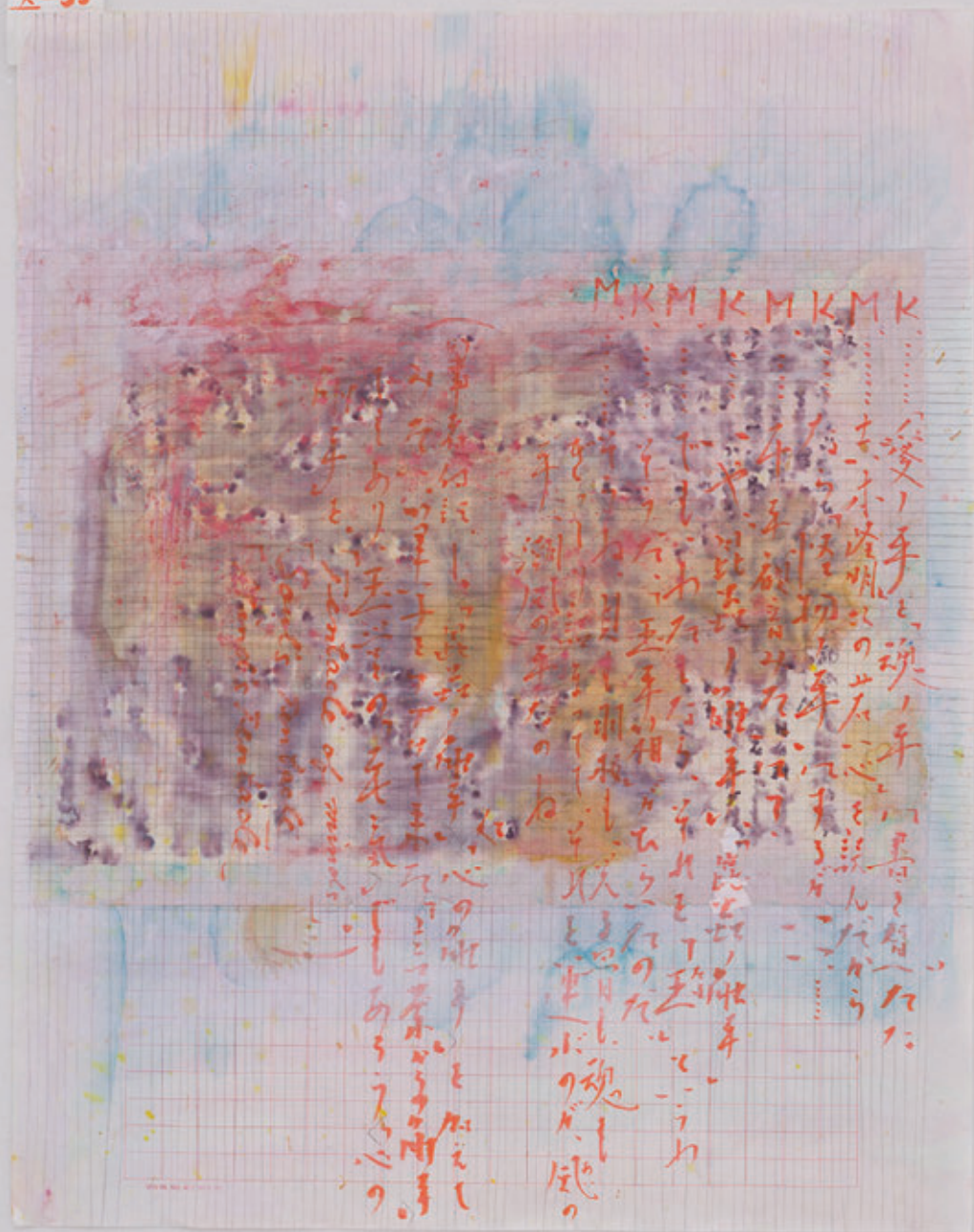
53.5 x 35 cm

68.5 x 58.5 x 3.5 cm, framed

USD10,600, framed

Gozo Yoshimasu

532  
3-SEP-04  
gozo/yoshimasu  
Iの  
(後)  
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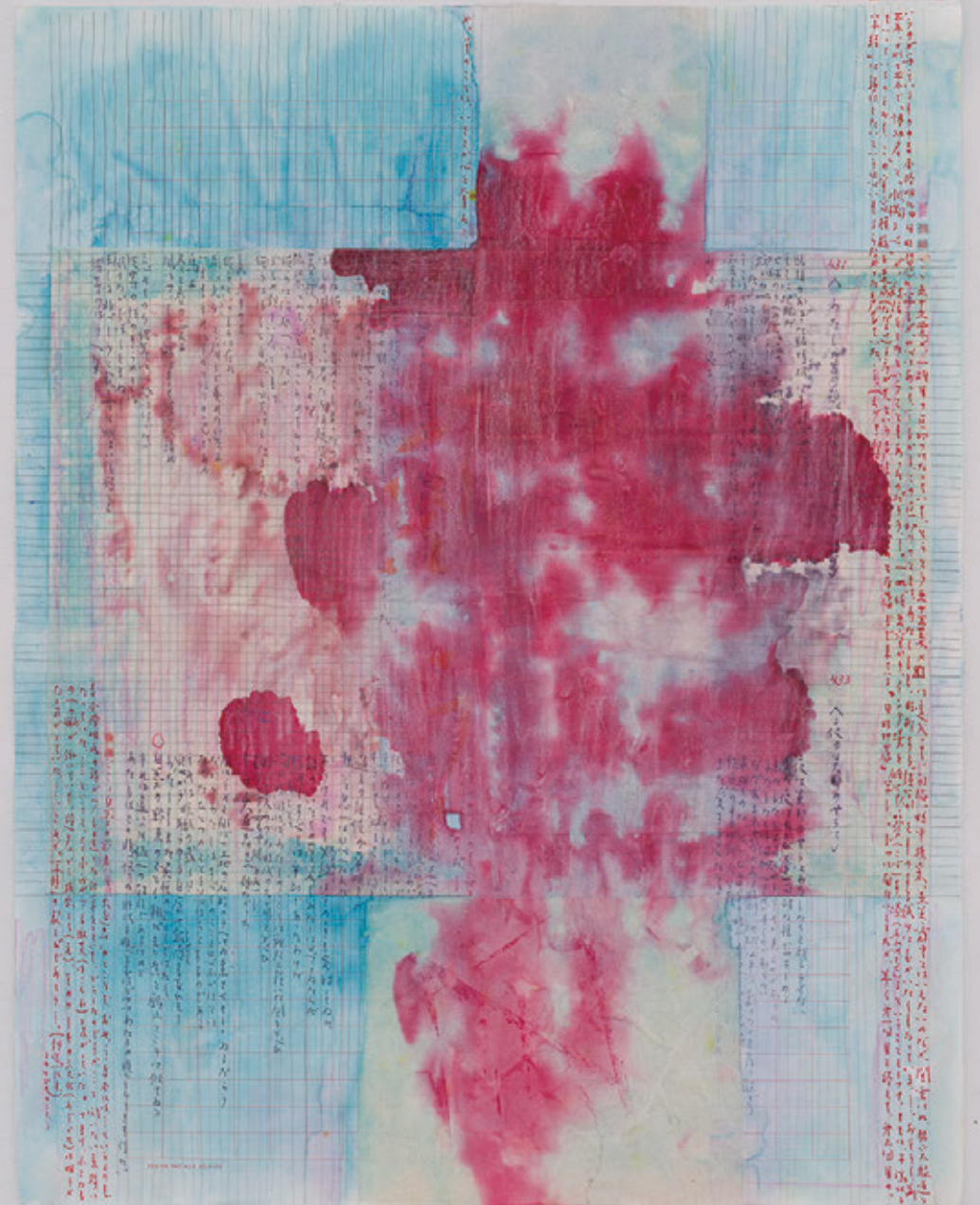
Dear Monster, 2014  
Mixed media on paper  
53.5 x 35 cm  
68.5 x 58.5 x 3.5 cm, framed

USD10,600, framed

Gozo Yoshimasu

*Dear Monster*, 2014  
Mixed media on paper  
53.5 x 35 cm  
68.5 x 58.5 x 3.5 cm, framed

USD10,600, framed



Gozo Yoshimasu

*Dear Monster*, 2014  
Mixed media on paper  
52 x 35 cm  
68.5 x 58.5 x 3.5 cm, framed

USD10,600, framed



II-31

17 NOV 2014

18 NOV 2014

Gozo Yoshimasu

563



Gozo Yoshimasu

601  
4 MAR 2015  
5 MAR 2015  
Gozo Yoshimasu  
X-14



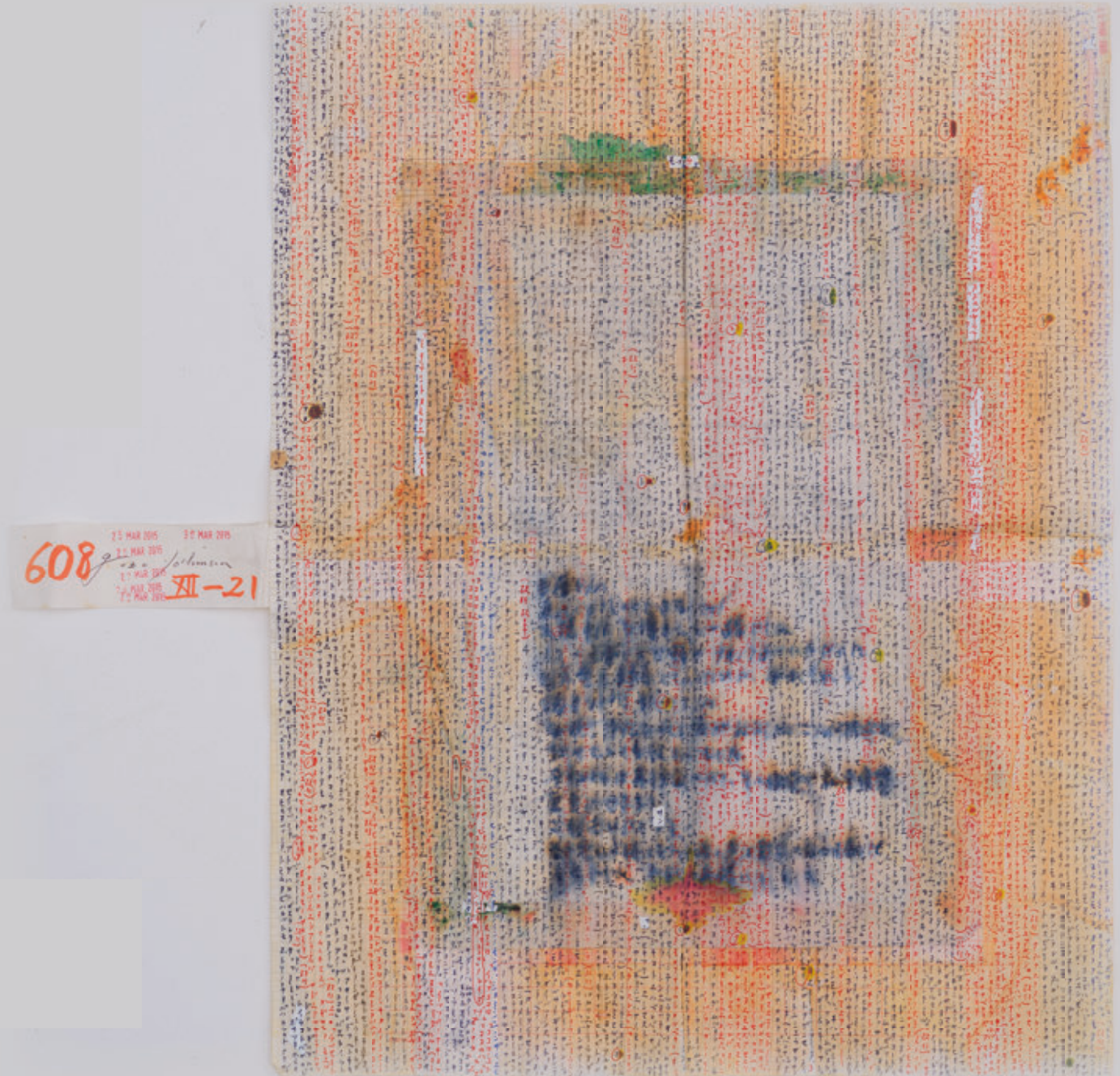
*Dear Monster*, 2015  
Mixed media on paper  
56 x 36 cm  
68.5 x 58.5 x 3.5 cm, framed

USD10,600, framed

# Gozo Yoshimasu

*Dear Monster*, 2015  
Mixed media on paper  
44.5 x 45.5 cm  
68.5 x 58.5 x 3.5 cm, framed

USD10,600, framed



Gozo Yoshimasu



*Dear Monster*, 2014  
Mixed media on paper  
54.7 x 35 cm  
68.5 x 58.5 x 3.5 cm, framed

USD14,700, framed

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2014.11.11  
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SI-32  
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564

Gozo Yoshimasu



IX-32  
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564

IX-32  
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564



IX-32  
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IX-32  
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25 NOV 2006  
26 NOV 2006  
27 NOV 2006  
28 NOV 2006  
29 NOV 2006  
30 NOV 2006  
564

Gozo Yoshimasu

610  
Gozo Yoshimasu  
(1960年 第4回)  
II-23



*Dear Monster*, 2015  
Mixed media on paper  
44.5 x 45.5 cm  
68.5 x 58.5 x 3.5 cm, framed

USD14,700, framed

Gozo Yoshimasu



610  
重-23



610  
(2)

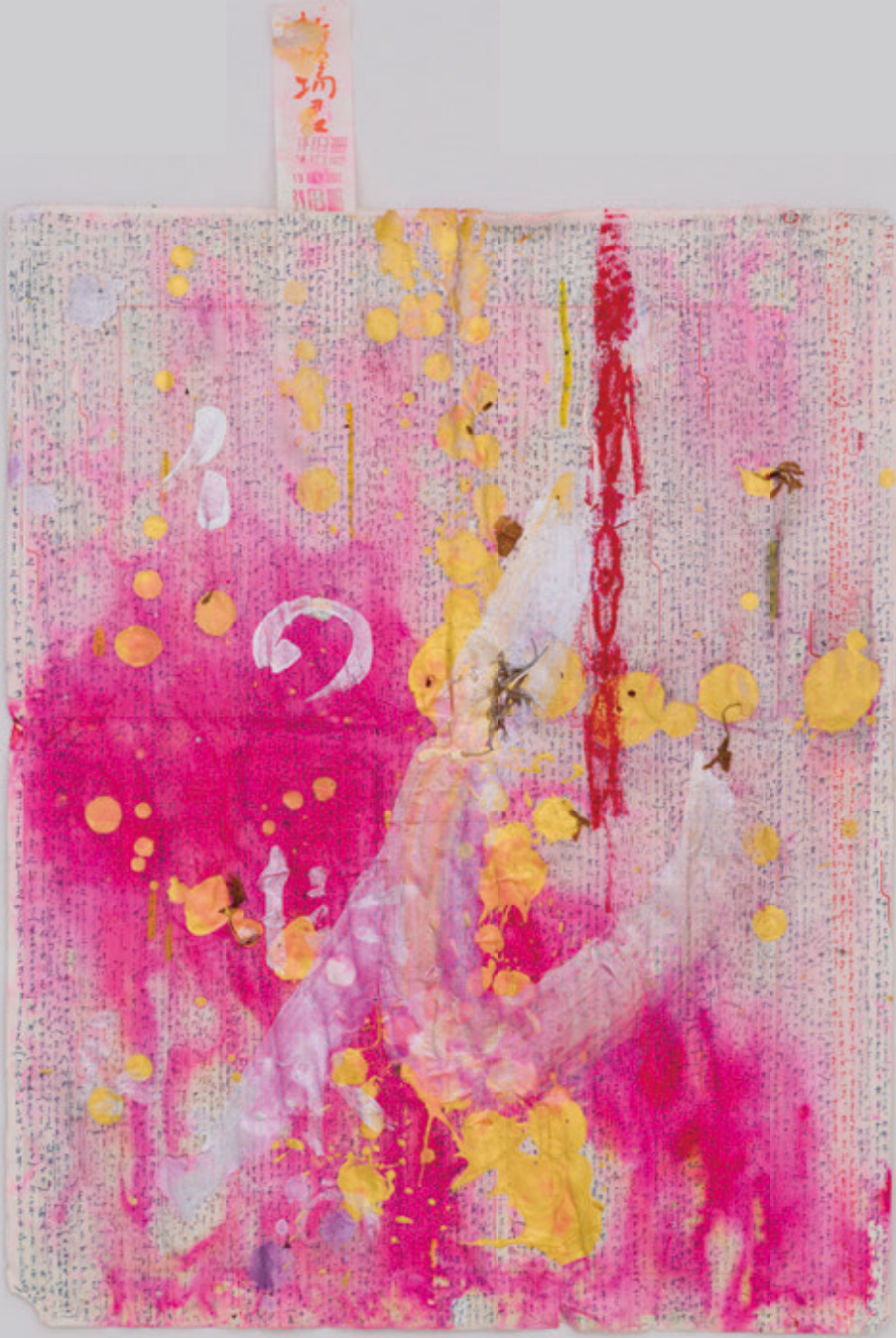
Gozo Yoshimasu

*New Dear Monster, 2022*  
Mixed media on paper  
53.5 x 35.5 cm  
68.5 x 58.5 x 3.5 cm, framed

USD16,700, framed



Gozo Yoshimasu





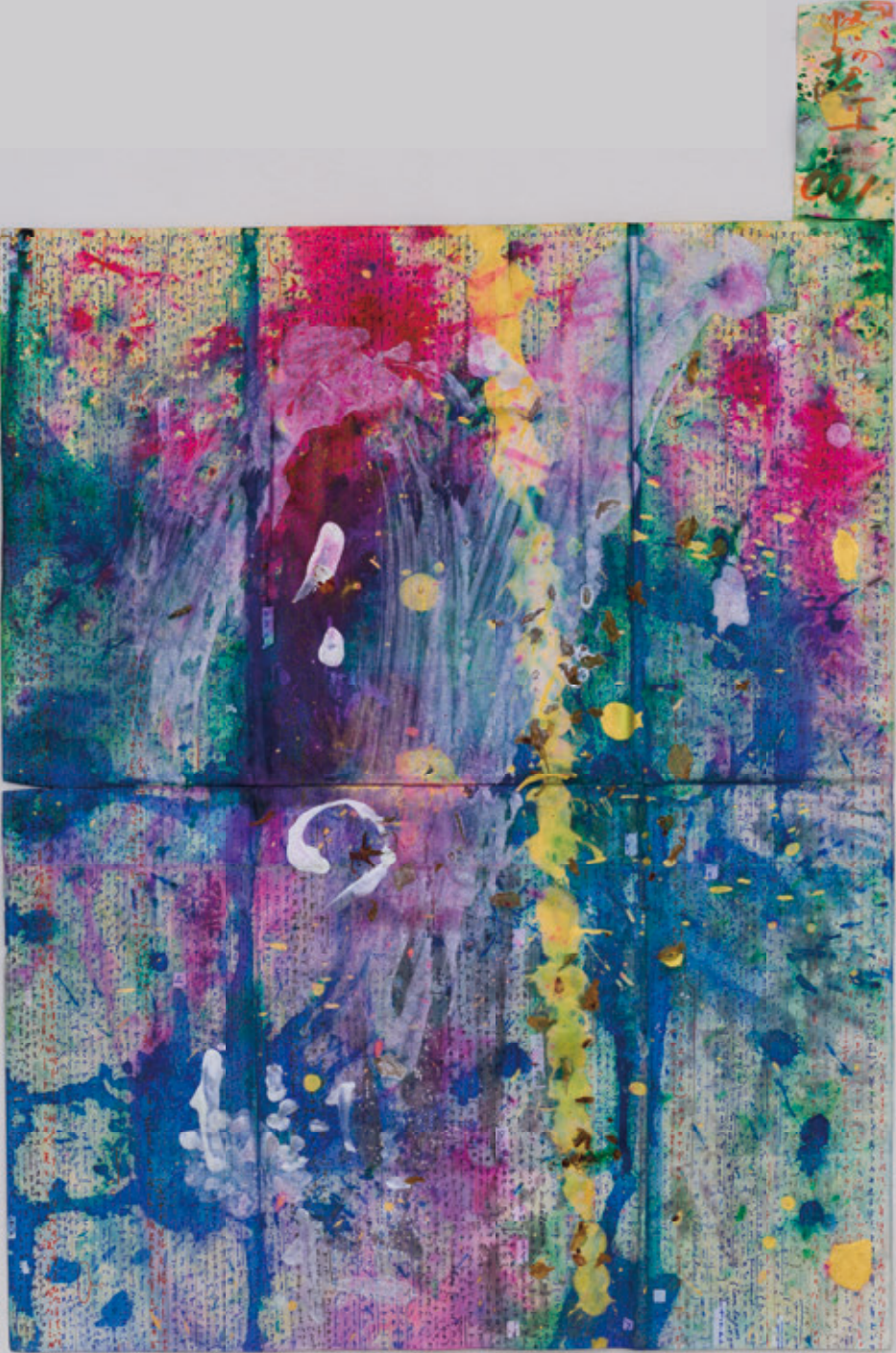
Gozo Yoshimasu

*New Dear Monster, 2022*  
Mixed media on paper  
53.5 x 35 cm  
68.5 x 58.5 x 3.5 cm, framed

USD16,700, framed



Gozo Yoshimasu



Gozo Yoshimasu

*New Dear Monster*, 2022  
Mixed media on paper  
51 x 35.5 cm  
68.5 x 58.5 x 3.5 cm, framed

USD16,700, framed



Gozo Yoshimasu



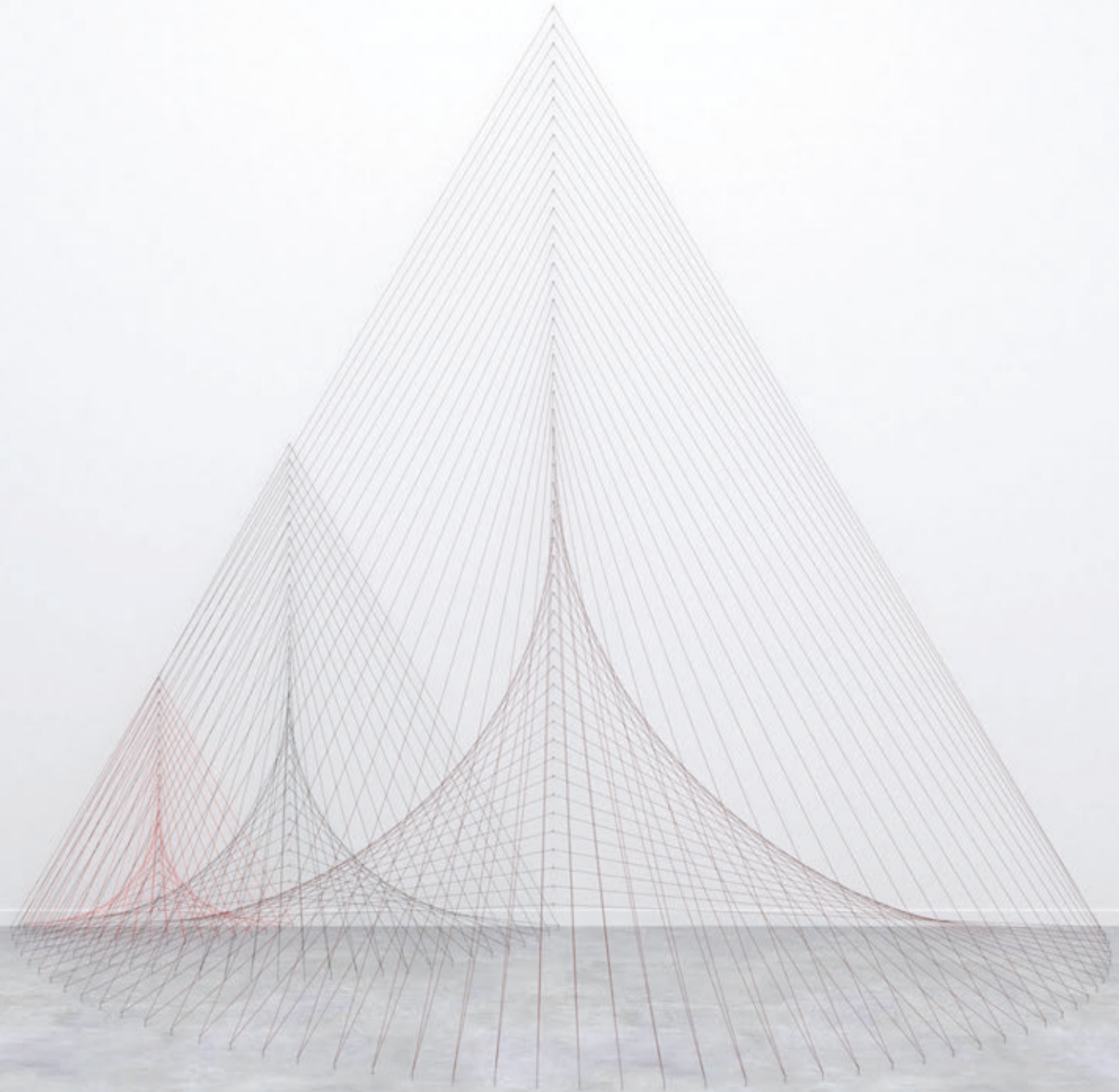
## Kazuko Miyamoto

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

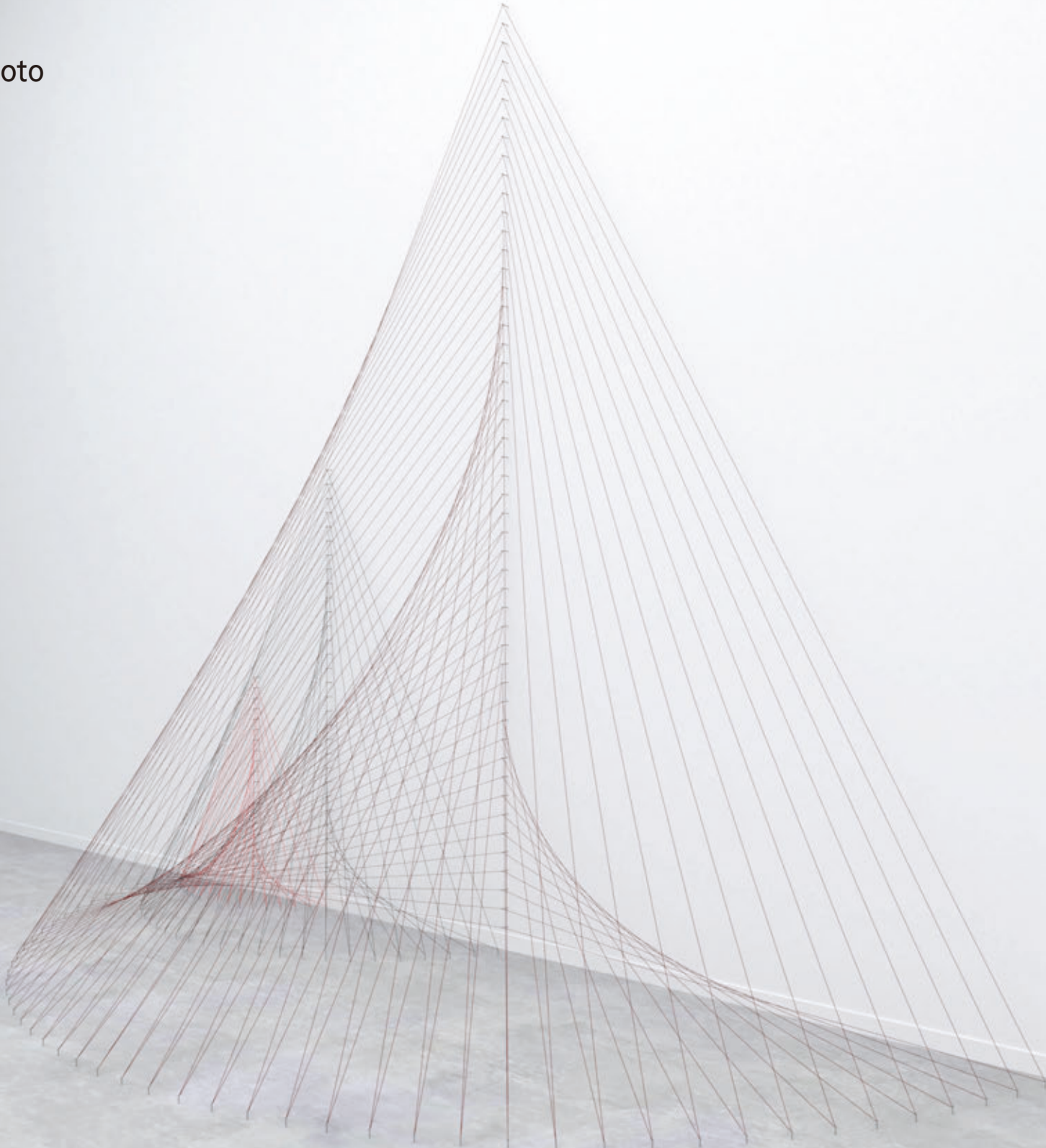


*Untitled*, 1985

Industrial cotton string, nails and plan  
String construction: dimensions variable  
Plan: 43 x 35.4 cm

USD100,000

Kazuko Miyamoto



## 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 composes colorful and fantastical mindscapes, draws them on her iPad and realizes it in textile mediums. Her works have personal and diaristic features, often combining plant imagery with intricate, colorful motifs and scenes from around the studio. Her woven paintings are drawn from sources ranging from daily life to video games and the artist's imagination.

*The End Dance*, 2024

Wool

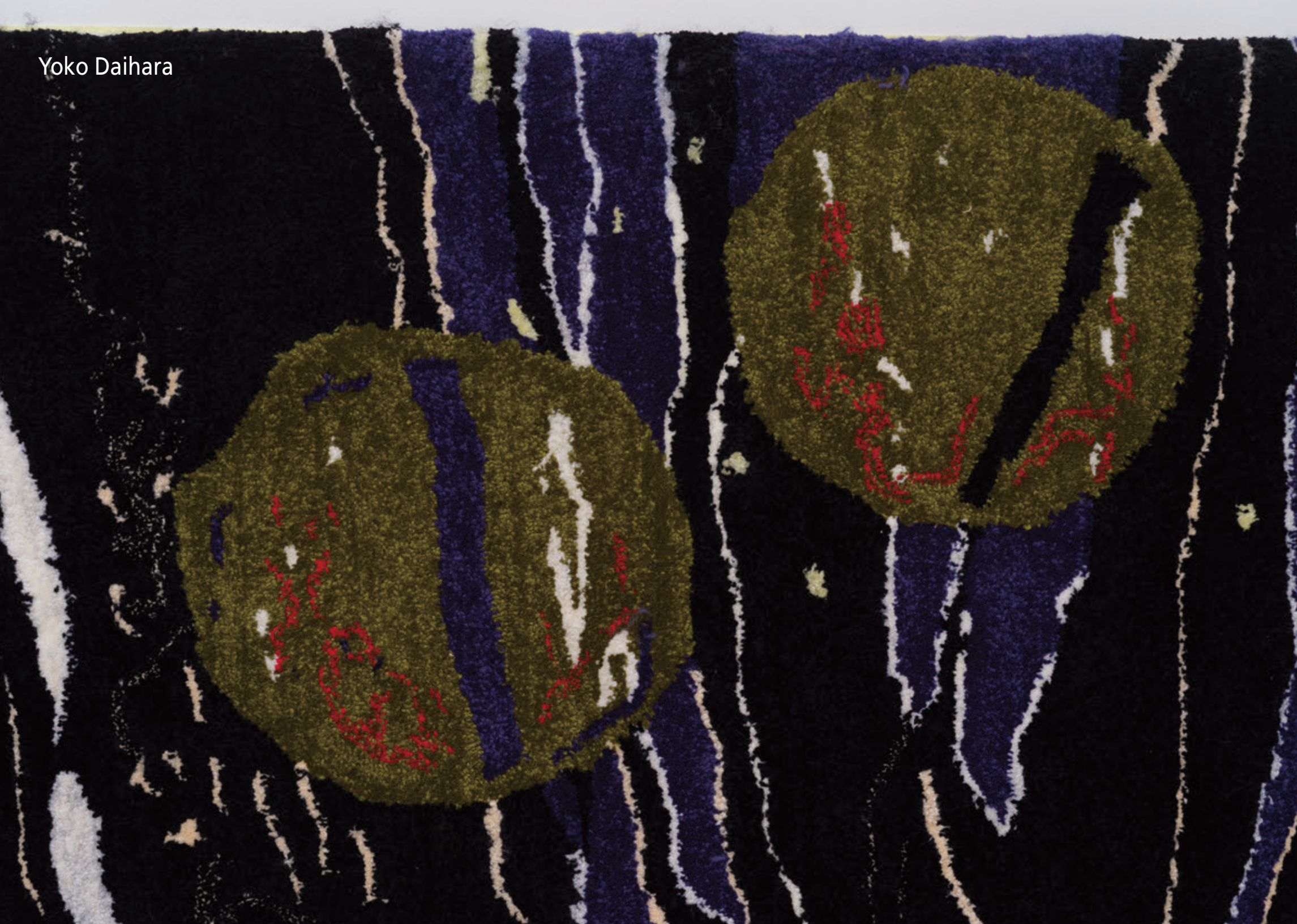
161 x 126 cm

USD25,000





Yoko Daihara



Yoko Daihara

*Unnatural Scene, 2024*

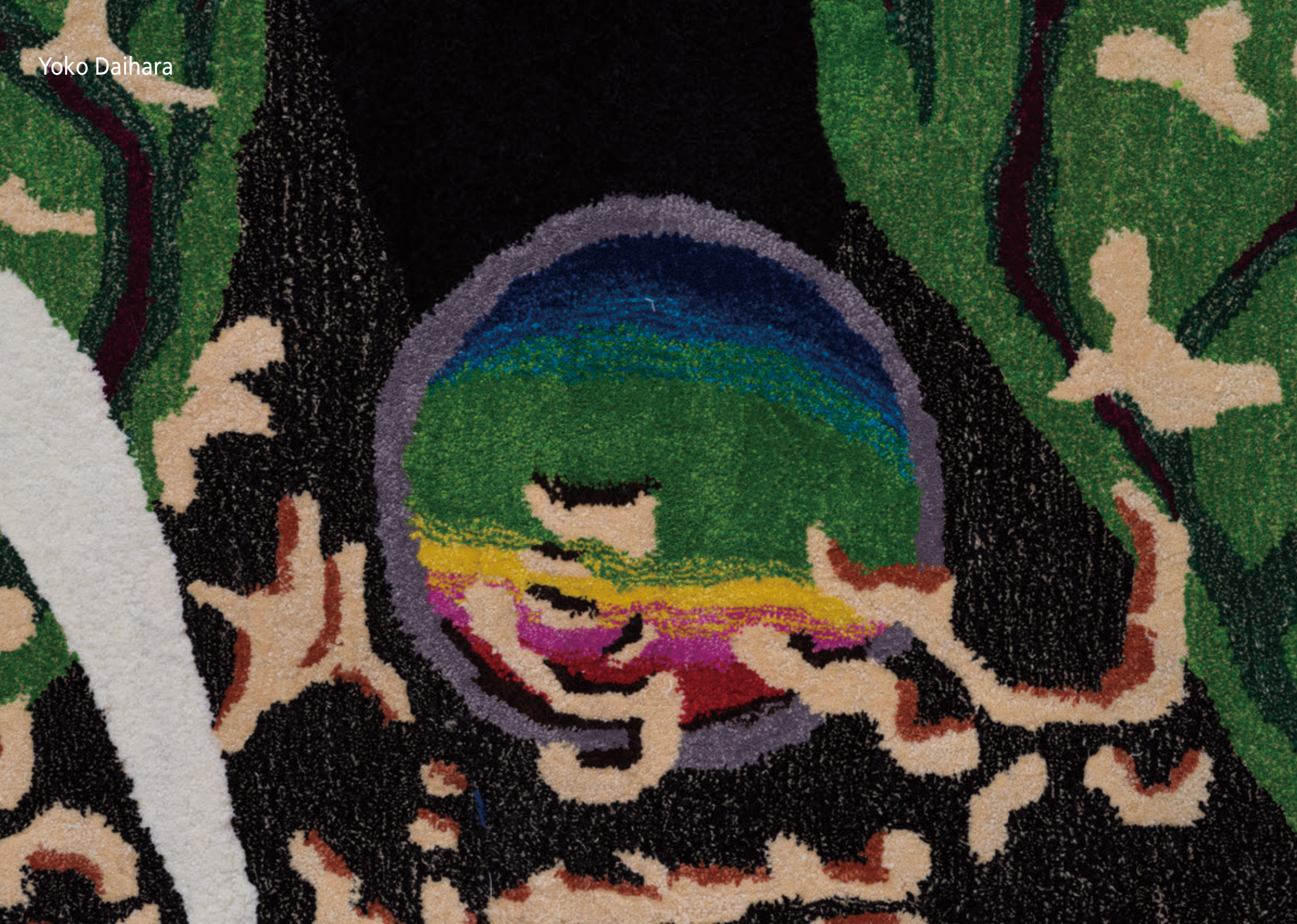
Wool

161.5 x 124.5 cm

USD25,000



Yoko Daihara



Yoko Daihara

*Clouds*, 2022

Wool

171 x 132 cm

USD25,000



Yoko Daihara



Installation view at the Tokyo Opera City Art Gallery, 2022.

## Shinro Ohtake

Born 1955 in Tokyo.  
Lives and works in Tokyo.

Shinro Ohtake is among the most influential 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 his newest work from the "Mnemoscape" series. Made with thick accretions of oil paint mixed with marble powder, sand, gravel, and other materials, and incorporating three-dimensional structures, "Mnemoscape" is driven by a search for what Ohtake refers to as "the scenes that remain at the end of memory." Changing appearance according to the surrounding light and the viewer's perspective, the works shift between flat painting, receding vitrine, and projecting architectural model. They identify the point where the limits of preservation prompt creative invention.



Shinro Ohtake

*Mnemoscape 34, 2022*

Oil, acrylic, enamel, modeling paste, modified silicone adhesive,  
packing paper, thin paper, kraft paper, cardboard, balsa wood,  
plastic, acrylic plate, cotton cloth, hemp cloth, cheesecloth, cotton  
yarn, color powder, sand and marble on wooden panel  
100.5 x 82 x 12 cm

USD60,000



Shinro Ohtake





# Thea Djordjadze

Born 1971 in Tbilisi.  
Lives and works in Berlin.

Thea Djordjadze conceives of her installations as three-dimensional painterly compositions. She employs a wide range of materials, from chicken wire and plaster to glass and metal, to create objects that hover between artifact and obstruction, which she then sets in relation to each other in response to the qualities of the space. She presents a painting on plaster in which the spread of colors through different layers of the surface hint at the effects of vast time scales, as when one comes face to face with the remains of an ancient fresco.

*Untitled, 2023*

Wood, plaster, oil paint, watercolor, crayon, scratched and incised  
100 x 100 x 3.5cm

EUR42,000



Thea Djordjadze



## Danh Vo

Born 1975 in Ba Ria, Vietnam.  
Lives and works in Berlin.

The gallery artist section centers on a large display of new works by Danh Vo. Taking over an entire wall of the booth is a grid of new lithographs featuring phrases from the horror classic *The Exorcist*, rendered in the unique calligraphy of the artist's father, Phung Vo, superimposed on cropped details taken from Renaissance and Baroque religious paintings. Achieving a visual tactility and depth of color rivaling those of painting, the lithographs in turn serve as a backdrop to a new Rimowa assemblage placed in the center of the space, which comprises a 1st–5th-century Gandharan Buddha sculpture inserted into one of the ubiquitous high-end suitcases.

*02.03.2001, 2024*

Grey schist figure of Shakyamuni Buddha, ancient region of Gandhara; wood; screws; polyurethane foam; Rimowa suitcase; Rimowa stickers

65 x 43 x 27 cm

EUR295,000



Danh Vo



Danh Vo



*untitled*, 2018–23

47 lithographs on paper, writing by Phung Vo

Dimensions variable, framed

Edition 1 of 30

EUR106,630

For more information, visit:

[https://www.dropbox.com/scl/fi/m0v9p9yzlkop0hr642ypw/Lithographs\\_Checklist\\_DV\\_untitled\\_2018-23.pdf?rlkey=9kqnsn20pfdy6b5gj52upvj2l&st=3zqy5a4k&dl=0](https://www.dropbox.com/scl/fi/m0v9p9yzlkop0hr642ypw/Lithographs_Checklist_DV_untitled_2018-23.pdf?rlkey=9kqnsn20pfdy6b5gj52upvj2l&st=3zqy5a4k&dl=0)

## 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 diaristic manga to nature studies and abstract patterning, which are then juxtaposed with objects made out of fabric, paper, and other materials.



Ryoko Aoki



*Building a Corridor of Words and Sounds, 2024*

Fabric patchwork, beads, fiber stuffing

81 x 101 x 1 cm

USD6,000

Ryoko Aoki



*Wind, the Sound of Crashing Him Against the Rocks on Top of the Mountain, 2022*

Watercolor on paper

36.2 x 38 cm

USD3,000



Ryoko Aoki



*Map of Leaves within Leaves—Shiraoi, 2022*

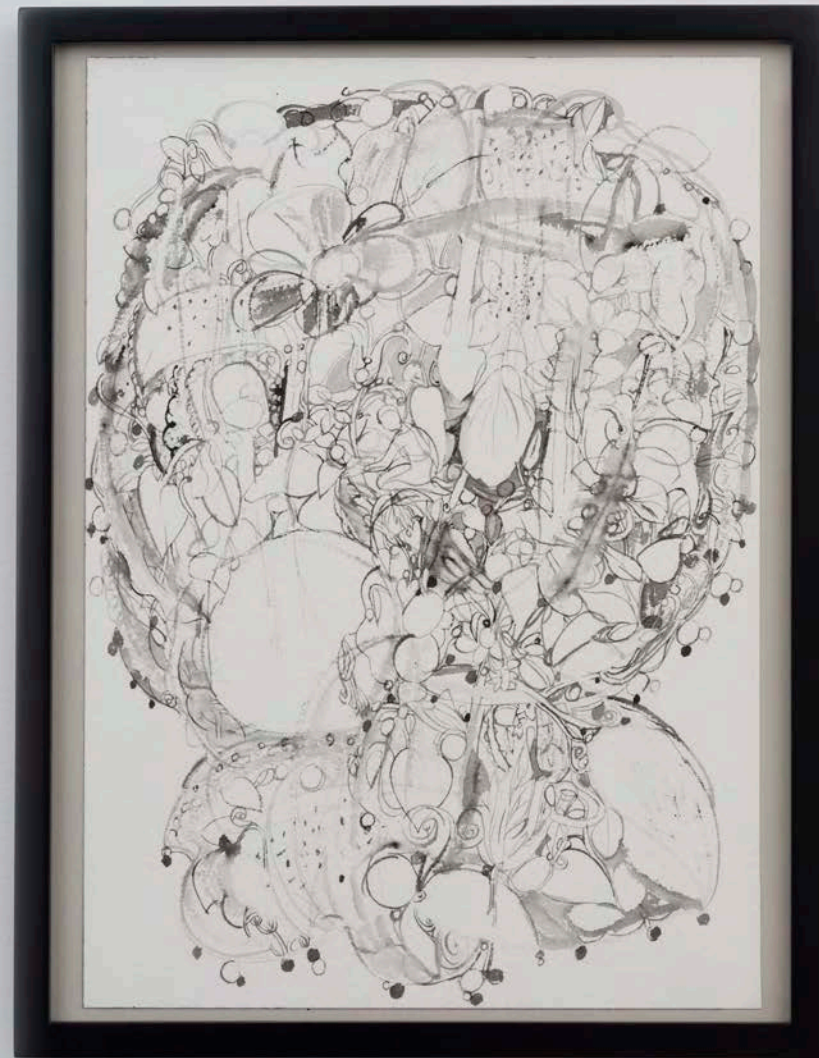
Pencil and watercolor on paper, collage, photocopy

Collage: 57.2 x 76.6 cm

Photocopy: 19.7 x 28 cm

USD5,000

Ryoko Aoki



*Discontinuous Unity A, 2023*  
Watercolor on paper, found object  
Watercolor: 30.6 x 39.8 cm, framed  
Found object: 6 x 7.5 x 1.8 cm

USD3,400

Ryoko Aoki



*Discontinuous Unity B, 2023*

Watercolor on paper

36.4 x 44 cm, framed

USD3,000

To view all works, visit:

[https://www.dropbox.com/scl/fi/vsll6qbqsi3wju596jvfi/RA\\_Checklist.pdf?rlkey=ov5g2xz8ox1izjppdllzaq0el&st=gza8g410&dl=0](https://www.dropbox.com/scl/fi/vsll6qbqsi3wju596jvfi/RA_Checklist.pdf?rlkey=ov5g2xz8ox1izjppdllzaq0el&st=gza8g410&dl=0)

# Gutai Art Association

Shozo Shimamoto  
Sadamasu Motonaga  
Yasuo Sumi  
Tsuyoshi Maekawa  
Akiko Horio  
Norio Imai

## Shozo Shimamoto

Born 1928 in Osaka, Japan.  
Died 2013 in Osaka.

A founding member of Gutai alongside Jiro Yoshihara, Shozo Shimamoto pushed the boundaries of painting by emphasizing bodily gesture.

As a substitute to expensive canvas, Shimamoto created what he called "paper-vas," made of newspaper glued together. Since the medium was so fragile, holes would appear in the areas he painted on. Jiro Yoshihara, This technique, which earned high praise from Jiro Yoshihara, anticipated Lucio Fontana's perforated works.

*Work - dedicated to Mr King, 1959*

Oil, plaster and various on newspaper stretcher of a canvas  
60 x 70 cm

Price on Request



# Sadamasa Motonaga

Born 1922 in Mie, Japan.  
Died 2011 in Hyogo, Japan.

Sadamasa Motonaga was a founding member of Gutai. He created colorful, jubilant paintings during a time when much artistic expression in Japan was concerned with the destruction wrought by World War II.

Turning against Surrealist existentialism, Motonaga started employing a vocabulary of embryonic shapes, flying objects, and cartoon-like forms modeled in heavy oil paint in 1954. His interest in children's art, manga, and popular culture collapsed distinctions between high and low art. By 1957, Motonaga's work had become more abstract and featured flowing lines and pools of brightly colored pigment poured and dripped onto the canvas.

It was around this time when, inspired by *tarashikomi*, a traditional Nihonga (Japanese painting) technique, Motonaga started creating his representative works by pouring and commingling different colored paints without blending them, thereby allowing the colors to create forms at random on the canvas.

*Work*, 1965  
Oil and vinyl paint on canvas  
53 x 45.5 cm

USD380,000



# Yasuo Sumi

Born 1925 in Osaka, Japan.  
Died 2015.

Yasuo Sumi was a founding member of the Gutai. He participated in all the exhibitions organized by Gutai during the group's active period.

Sumi is renowned for painting with unconventional objects and tools from daily life, such as abacuses, umbrellas, combs, and motors. In his work with abacuses he was able to achieve complex, abstract forms constituted by fine parallel lines that repeated rhythmically.

*Work*, 1956  
Enamel paint, ink on paper fixed on wood  
42.4 x 31.7 cm

USD42,000



# Tsuyoshi Maekawa

Born 1936 in Osaka, Japan.  
Lives and works in Osaka.

Tsuyoshi Maekawa is one of the most prominent members of Gutai, and forms the core of the second generation artists alongside peers Takesada Matsutani and Shuji Mukai. The second generation shared the first generation's interest in the performative nature of painting, while introducing industrial and everyday materials.

From his interactions with first generation members of Gutai including Shozo Shimamoto and Chiyu Uemae, Maekawa began developing his own method of creating expressive and abstract paintings. Maekawa used burlap throughout his career, physically manipulating it as a way of creating intuitive, expressive forms and relief-like textures.

*Work*, 2012/2023  
Burlap, oil on canvas  
54.5 x 46.5 x 4.5 cm

USD23,000





## Akiko Horio

Born 1937 in Tokushima, Japan.  
Lives and works in the Kansai region.

Akiko Horio joined Gutai in 1968 with her husband, Sadaharu Horio.  
The two are core members of the group's third generation.

Challenging conventional forms of painting, Horio's works emphasize the lines, tonal value, and textures of everyday materials. Rather than manipulate her mediums, which would leave the mark of the artist's hand, Horio makes her works with the intent of creating objects she hopes to see with her own eyes and touch with her own hands.

*Untitled*, n.d. (made before 1968, repaired 2011)

Watercolor on wood

26.2 x 22 x 13.6 cm

USD25,000



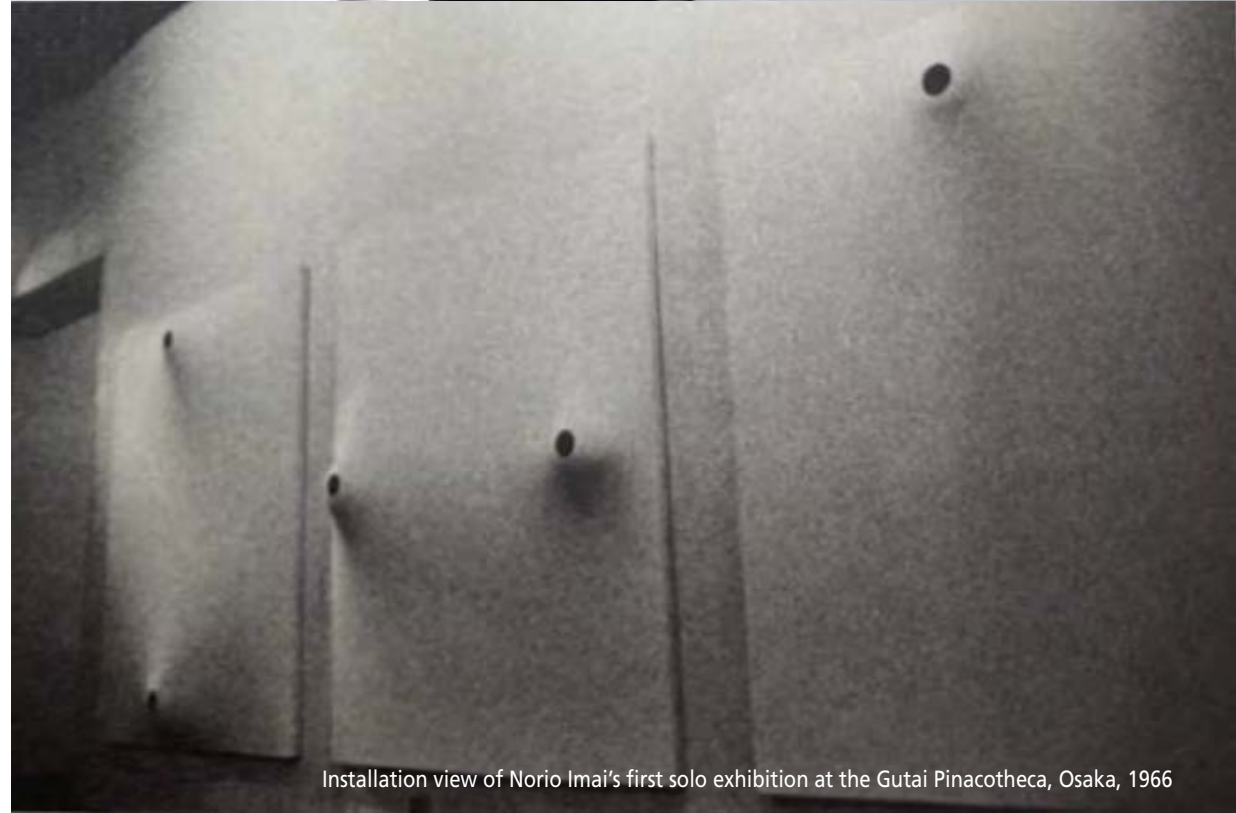
## Norio Imai

Born 1946 in Osaka, Japan.  
Lives and works in Osaka.

As the youngest member of Gutai, Norio Imai participated in the 14th Gutai Art Exhibition as a teenager alongside the group's first- and second-generation members. Imai officially joined the group in 1965, and held a solo exhibition in 1966 at the Gutai Pinacotheca, Osaka, where he presented his convex, polygonal, all-white paintings.

From the start, Imai challenged conventional definitions of painting by making bulbous reliefs that exist somewhere between object and painting. Imai creates his monumental monochrome white paintings by placing materials beneath the surface of the work. For Imai, white is the ultimate color—a noncolor that combines all colors in perfect harmony. It is a landscape of nothingness and emptiness. Imai often repaints his work with an additional layer of paint to preserve the depth and purity of its whiteness.

The fluid and maternal qualities in Imai's works also reflect the artist's shift toward the feminine over unambiguous masculinity.



Installation view of Norio Imai's first solo exhibition at the Gutai Pinacotheca, Osaka, 1966

Norio Imai

*White Ceremony•E*, 1966/2012  
Acrylic, cloth and plastic mold  
162 x 130.3 x 18 cm

USD80,000



Norio Imai

*White Ceremony•F*, 1966/2012  
Acrylic, cloth and plastic mold  
162 x 130.3 x 18 cm

USD80,000



Norio Imai

*White Ceremony•G*, 1966/2012  
Acrylic, cloth and plastic mold  
162 x 130.3 x 18 cm

USD80,000



Norio Imai

