

TAKE NINAGAWA

Art Basel Paris 2024

October 16–20, 2024

Kazuko Miyamoto
Shinro Ohtake
Charlotte Posenenske
Danh Vo
Gozo Yoshimasu

at **Galleries, Booth J10**

Charlotte Posenenske

The things I make are changeable, as simple as possible, reproducible.

They are components of a space, because they are similar to building elements, they can always be rearranged into new combinations or positions, thereby altering space.

I leave this alteration to the consumer, who thereby again and again participates in the assembly process.

The simplicity of the basic geometric forms is beautiful and suited to demonstrate the principles of rationalized alteration.

I make series

because I do not want to make individual pieces for individuals, in order to have elements combinable within a system, in order to make something that is repeatable, objective, and because it is economical.

The series can be prototypes for mass-production.

Series DW (at Fisher's) is made of corrugated cardboard, which is lightweight and inexpensive: a material for consumption.

Often, the elements or their combinations are very large in order to alter the spatial surroundings all the more thoroughly. They approximate architectural dimensions and for this reason also increasingly differ from the former gallery objects.

They are less and less recognizable as "works of art."

The objects are intended to have the objective character of industrial products.

They are not intended to represent anything other than what they are.

The previous categorization of the arts no longer exists. Future artists will have

to work with a team of experts in a development laboratory.

Although art's formal development has progressed at an increasing tempo,

its social function has withered.

Art is a commodity that is only temporarily contemporary, yet the market is minute, and prestige and prices rise the less current the supply is.

I find it difficult to come to terms with the fact that art can contribute to nothing to the solution of pressing social problems.

Offenbach, February 11, 1968

Manifesto, Charlotte Posenenske, *Art International* no. 5 (May 1968)

Charlotte Posenenske

Relief Series B, 1967/2015

Aluminum, convexly curved, sprayed standard

RAL matte black

100 x 50 x 14 cm

EUR6,500 per element (minimum two elements)



Charlotte Posenenske



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.



Shinro Ohtake

Retina Noise 1, 1990-2024
Photograph, resin, color ink, paper and glue
39.2 x 31.5 cm
56.5 x 48 x 4 cm, framed

USD35,000



Kazuko Miyamoto

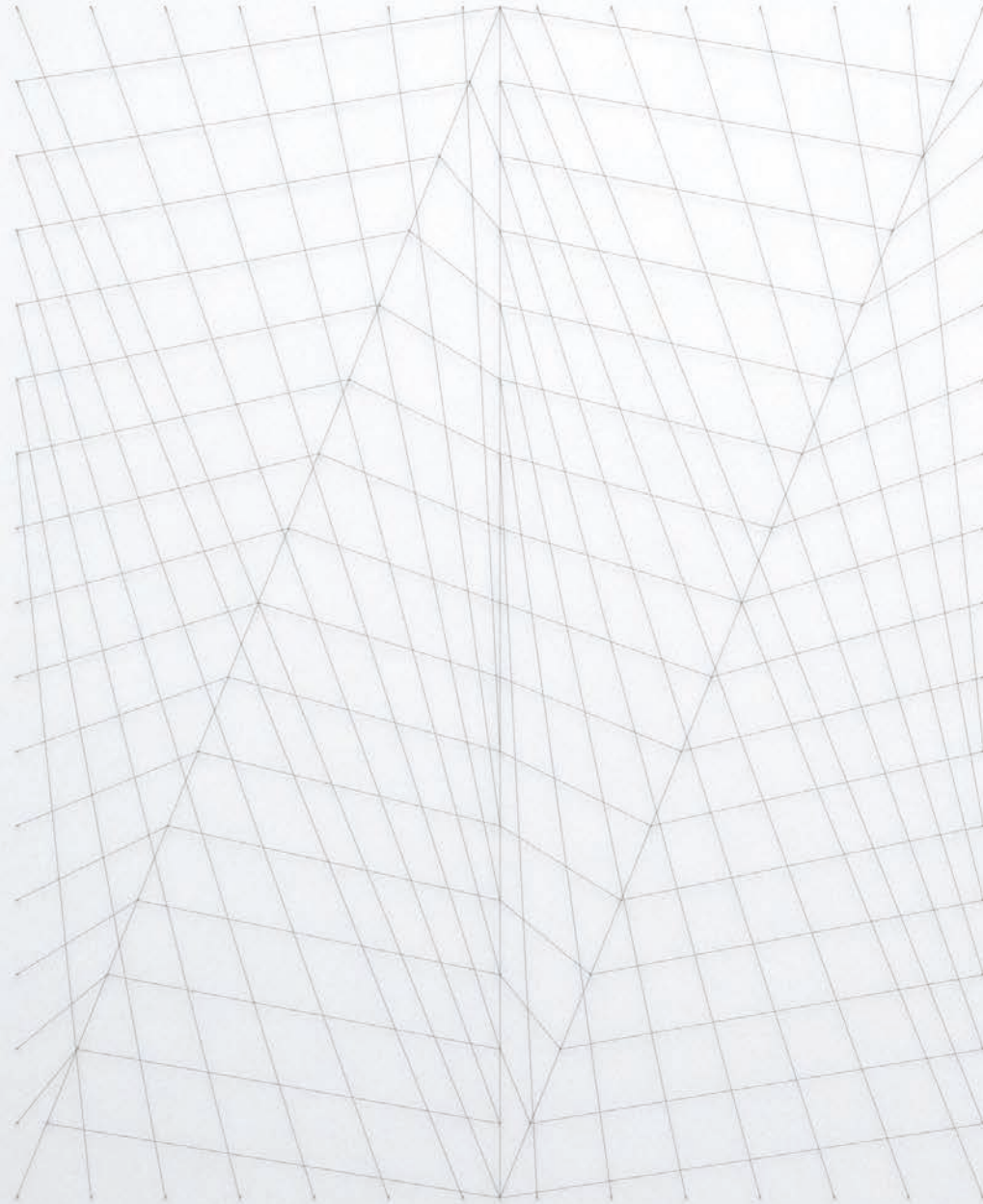
Born 1942 in Tokyo.
Lives and works in New York.

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.

Miyamoto's retrospective at the Belvedere 21, Vienna, is currently on view.



Kazuko Miyamoto



Untitled, 1978

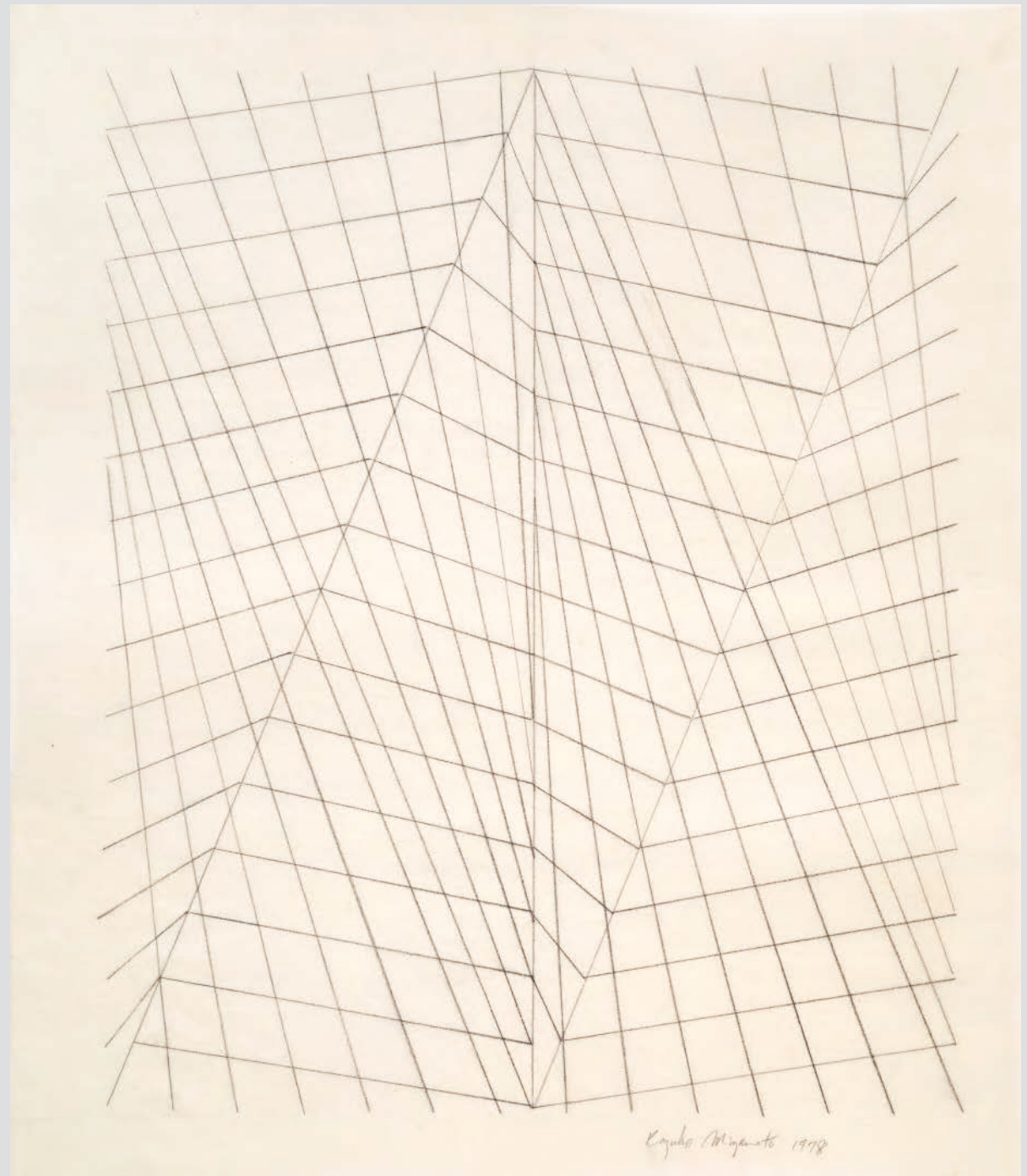
Industrial cotton string, nails and plan

String construction: dimensions variable

Plan: 45.3 x 38.9 cm

USD150,000

Kazuko Miyamoto



Plan:
Color pencil and pencil on vellum
45.3 x 38.9 cm

Gozo Yoshimasu

Born 1939 in Tokyo.
Lives and works in Tokyo.

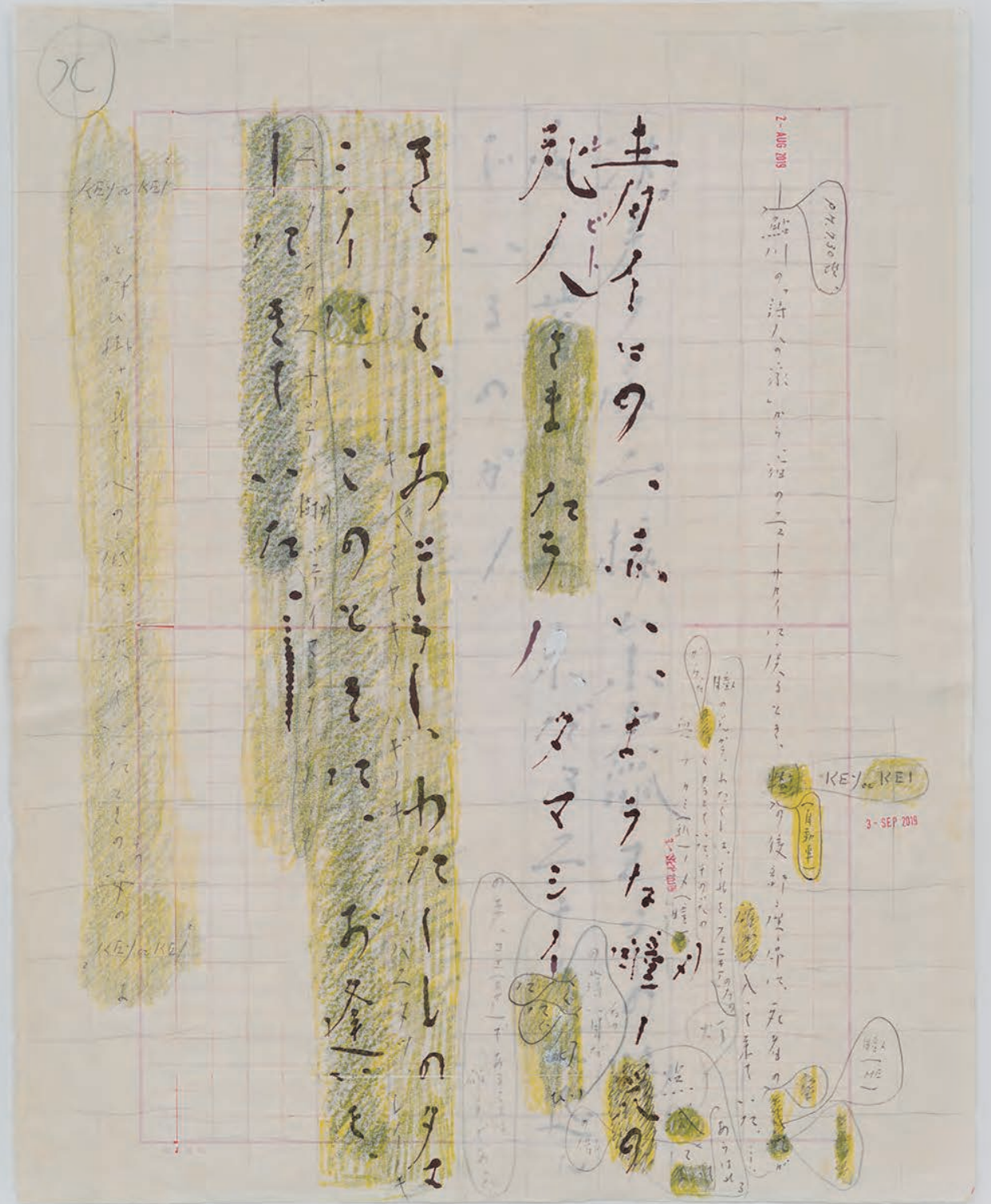
Active in Tokyo's interdisciplinary avant-garde scene in the 1960s, Gozo Yoshimasu combines poetry with performance, audio recordings, photography, and his own moving-image practice, *gozoCine*. Highlighting the multiplicity of language, his poems traverse diverse geographic and discursive topoi and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



Gozo Yoshimasu

Voix, 2019
Mixed media on paper
45 x 36 cm
60.2 x 41.4 cm, framed

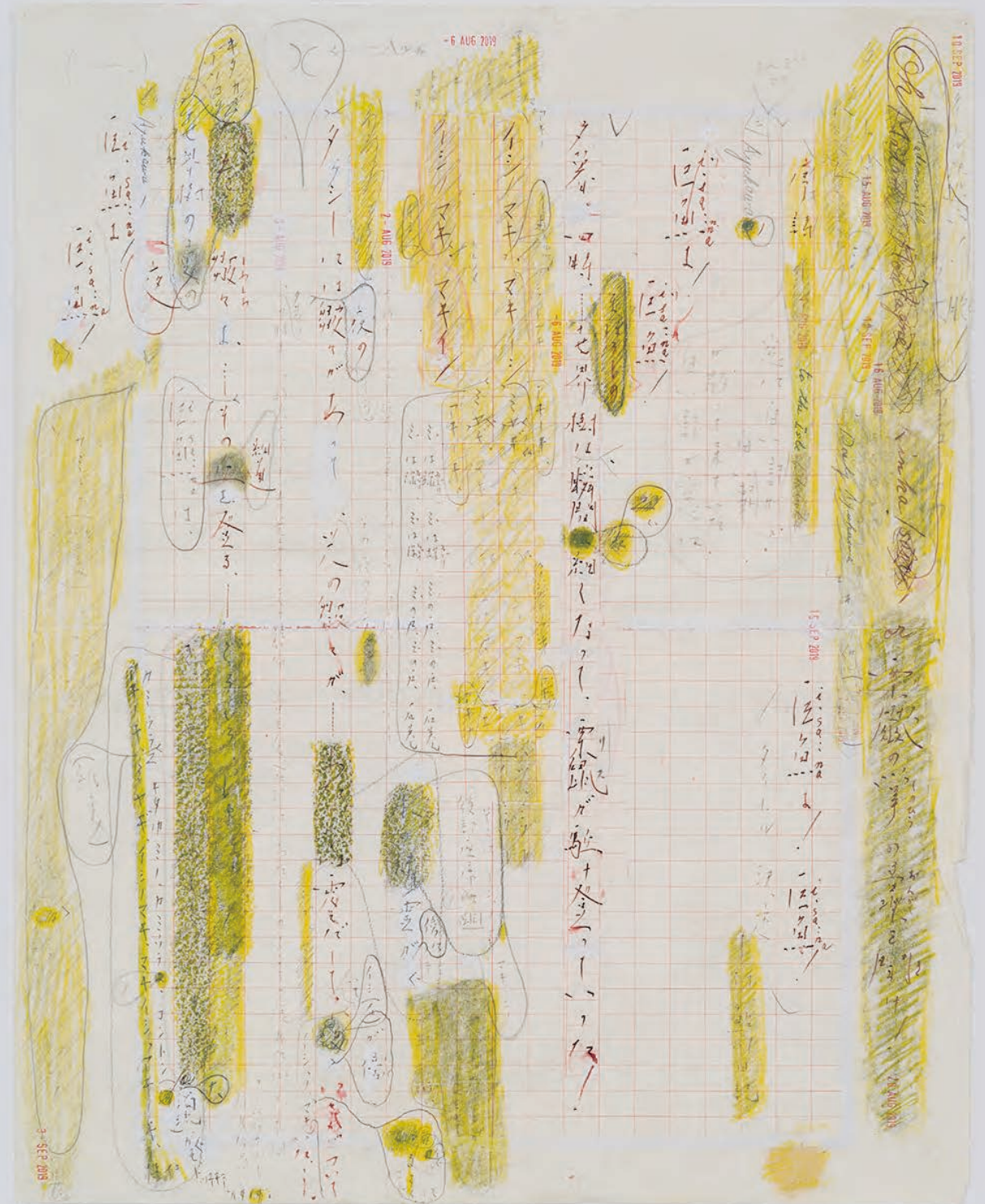
USD8,000



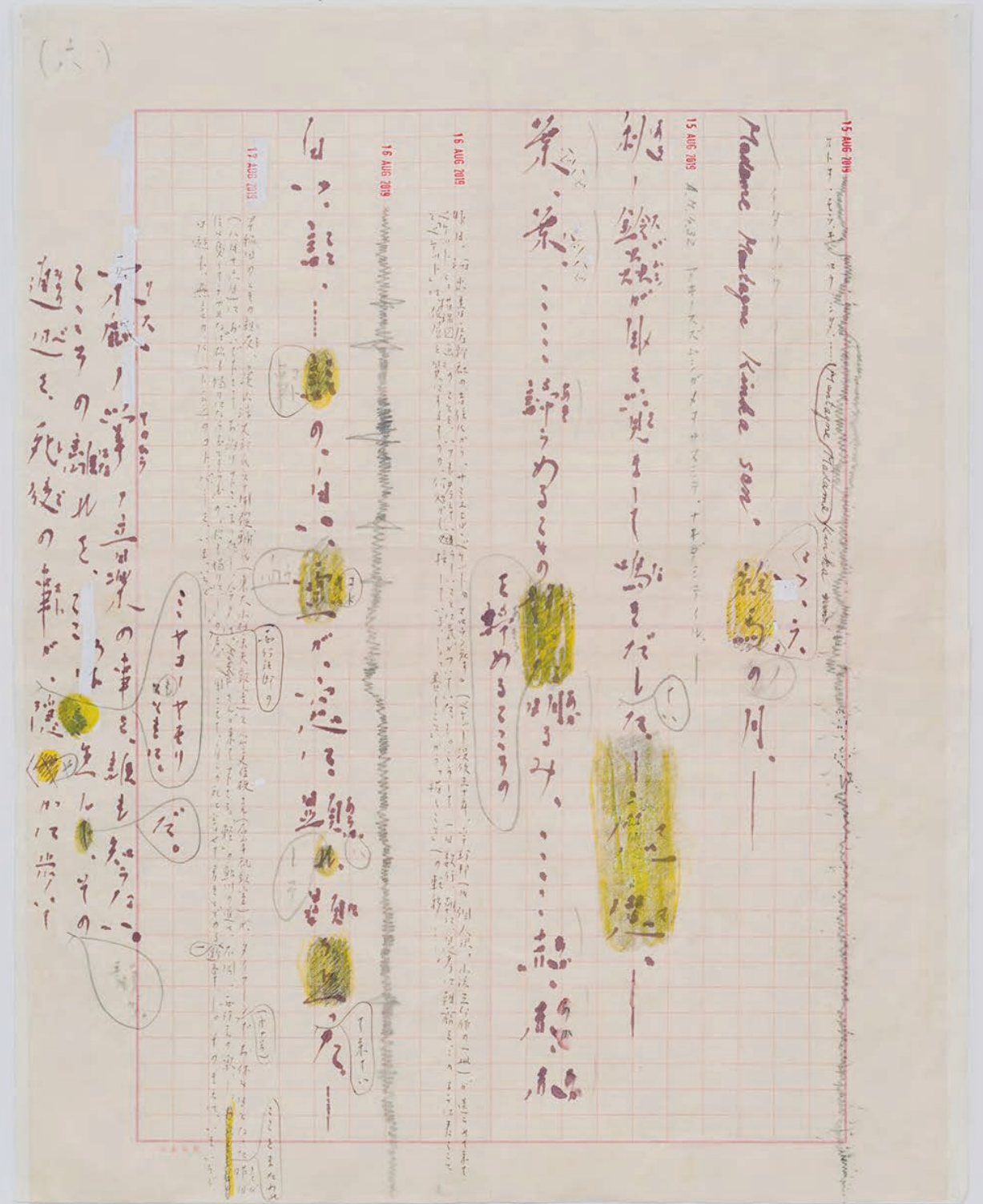
Gozo Yoshimasu

Voix, 2019
Mixed media on paper
45 x 36 cm
60.2 x 41.4 cm, framed

USD8,000



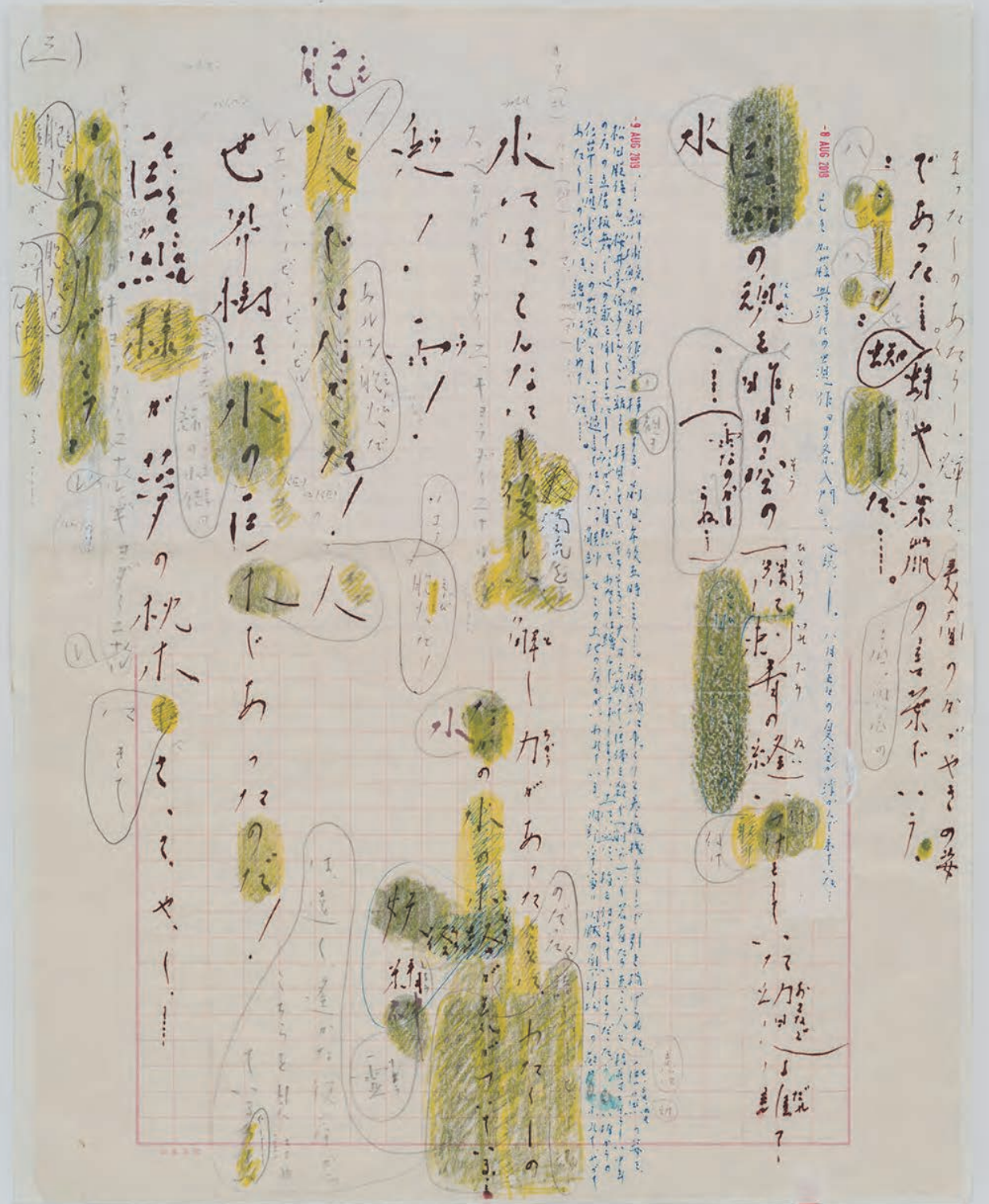
Gozo Yoshimasu



Voix, 2019
Mixed media on paper
45 x 36 cm
60.2 x 41.4 cm, framed

USD8,000

Gozo Yoshimasu



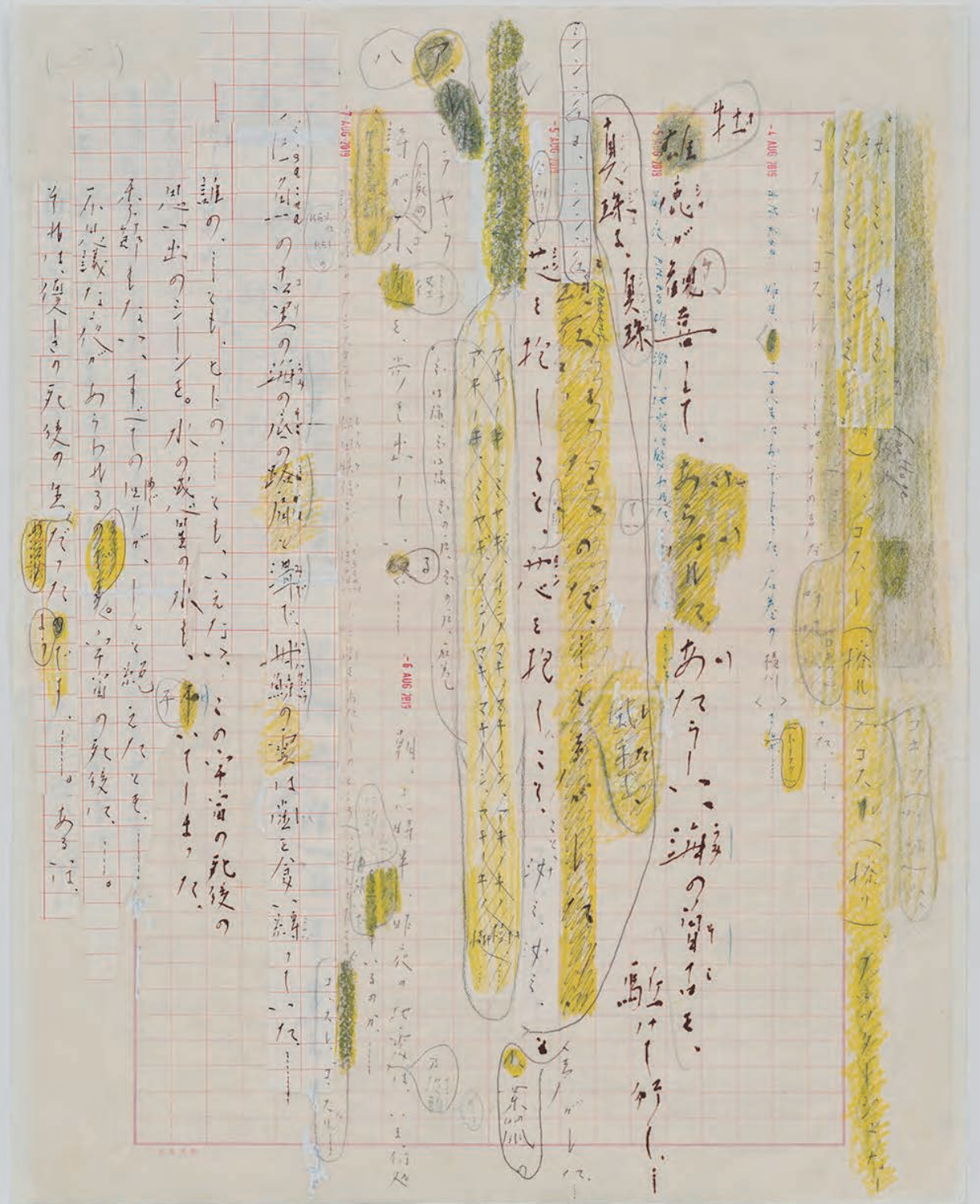
Voix, 2019
Mixed media on paper
45 x 36 cm
60.2 x 41.4 cm, framed

USD8,000

Gozo Yoshimasu

Voix, 2019
Mixed media on paper
45 x 36 cm
60.2 x 41.4 cm, framed

USD8,000



Danh Vo

Take Ninagawa is pleased to present Danh Vo's *untitled* (2023), a new mixed-media installation incorporating photographs of cut flowers taken at a shop owned by a family of German-Vietnamese florists. The photographs in *untitled* (2023) are accompanied by Phung Vo's calligraphy identifying the Latin genus and species of each plant according to the 17th-century binomial system. The photographs are framed in black walnut, which was gifted to Vo by Craig McNamara, his friend and owner of Sierra Orchards in Northern California. McNamara's father, Robert McNamara, was a principal architect of the American War in Vietnam.

Vo's curiosity to explore the properties of flowers in the city versus the farm makes *untitled* (2023). Taken with a digital Leica, these photographs of cut flowers in the shop deliver a more restrained and intimate palette. Many of the images have a solitary aesthetic: the red *Tropaeolum* is seen through the morning mist of the shop window; a single *Rosa* is weighed on a scale; a *Dianthus* is discarded on timber. Everywhere commerce, but also a relation to the body is visible. The white buttoned flowers of *Gypsophila* form a pagan garland around a shop-keeper's neck. The shop's flowers are made for commercial distribution, with showy colors and pristine stems. Tawdry and romantic, they are shared confidences between friends and lovers, sentimental signals of love and loss.

As if listing the names of friends, Phung Vo writes just the Latin genus (first name) of the flower below each print. For years, Phung has worked as his son's calligrapher on a large and small scale. A significant collaboration, *2.2.1861* (2009-) starts with a letter from French missionary Théophane Vénard to his father, bidding farewell as he will soon be beheaded for heresy in Vietnam. Vénard compares himself to a spring flower cut by a gardener (God) for pleasure. As a Vietnamese-Catholic who lives in Denmark, for Phung the letter is not only work (he copies it out and sends it to collectors) but a kind of prayer. As a gentle retirement and a long goodbye, Danh Vo has decided that from now on he will ask his father to write out only this letter and these first names of flowers.

Vo has framed the photographs in black walnut, gifted to him by his friend Craig McNamara, the owner of Sierra Orchards in Northern California. Craig's father was Robert McNamara, a principal architect of the American War in Vietnam. Here, as with all of Vo's work, there is a collapsing of us and them. Power bathes itself in beauty as a means of survival and persuasion. Yet beauty can bathe things other than power, and open doors for other complexities. Plants are shaped by markets, geography, history and taste...and yet they are desirable and present. Humans likewise, corrupted by life, are here...making do...making meaning. Consider a father's pen scratching slowly across a page in Denmark; a son navigating art and history in Berlin; and fragile flowers collected for an evening into a dashing boutonnière.

Danh Vo



untitled, 2023
Pencil on paper and inkjet print,
writing by Phung Vo and McNamara walnut wood
46.4 x 34 x 3 cm, framed, each

EUR 108,000 (set of 12)

Danh Vo



Installation view at the Toyota Municipal Museum of Art, Aichi, 2024.

Danh Vo



