

Art Basel Miami Beach 2024

Miami Beach Convention Center
Booth C23

Tatsuo Miyajima

Daisuke Ohba

Haroon Mirza

Kohei Nawa

Lee Ufan

Atsushi Saga

mé

Mitsuko Miwa

Nobuko Tsuchiya

Reijiro Wada

Tony Oursler

VIP December 4 – 5, 2024

Public December 6 - 8, 2024

SCAI THE BATHHOUSE



Image: *HOTO*, 2008, Installation view at Art Tower Mito. Photo: Daici Ano

Tatsuo Miyajima

b. 1957; Lives and works in Ibaraki, Japan

One of Japan's foremost sculptors and installation artists, Tatsuo Miyajima has since the mid-1980s created iconic works using technological materials such as electric circuits, video, and computers. With the gleam of light emitting diodes (LEDs) cyclically counting from 1 to 9, his work represents the continuous flow of life from birth to death and our integral connectivity to one another. Employing numbers as a universal language, he fuses humanist ideas, East Asian philosophy, and his key principles: 'Keep Changing,' 'Connect with Everything,' and 'Continue Forever.'

Tatsuo Miyajima

Four Hundred Fifty Lives

2023

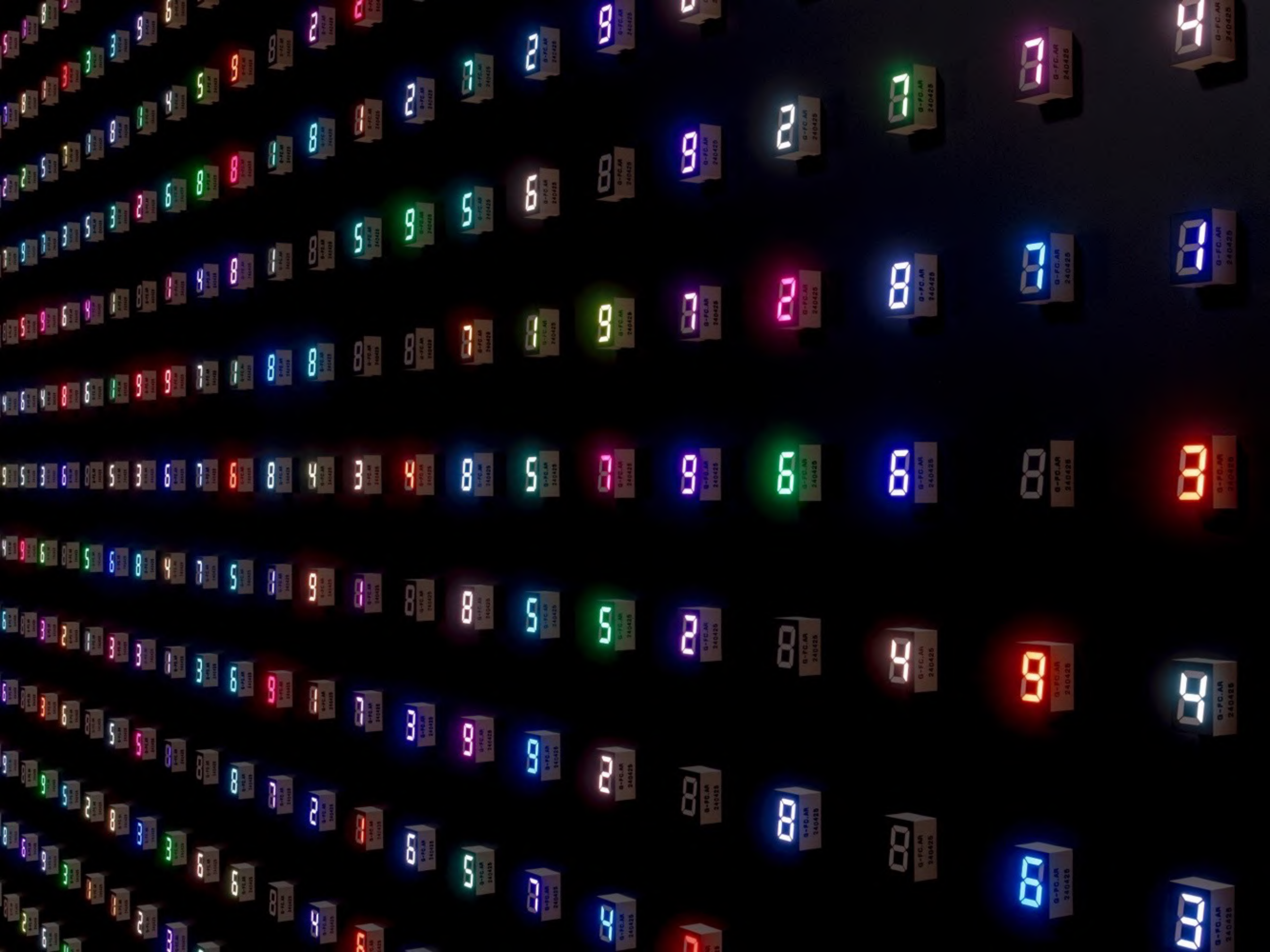
L.E.D., IC, electric wire, steel panel

h.186.8 × w.256.8 × d.11.6 cm

h.73.5 × w.101 × d.4.6 in

[TM0473]





Daisuke Ohba

b. 1981; Lives and works in Kyoto, Japan

Daisuke Ohba's iridescent pearl paintings evoke an illusion that emerges and fades through the transience of time. They invite the viewer into a quiet dialogue with the pictorial space in which varying shapes and colors continuously appear depending on the conditions of ambient light. This abstract image, first crystallized in the painter's mind, is activated and brought to life as a result of methodological experimentation, causing mesmerizing optical illusions of light movement and flickering in the viewer's eye. Ohba's work also embraces the notion of chance in the process of painting, thus producing an unexpected formation of patterns.



Image: Installation view of solo exhibition "Daisuke Ohba" at SCAI THE BATHHOUSE, Tokyo, 2017.

Daisuke Ohba

M

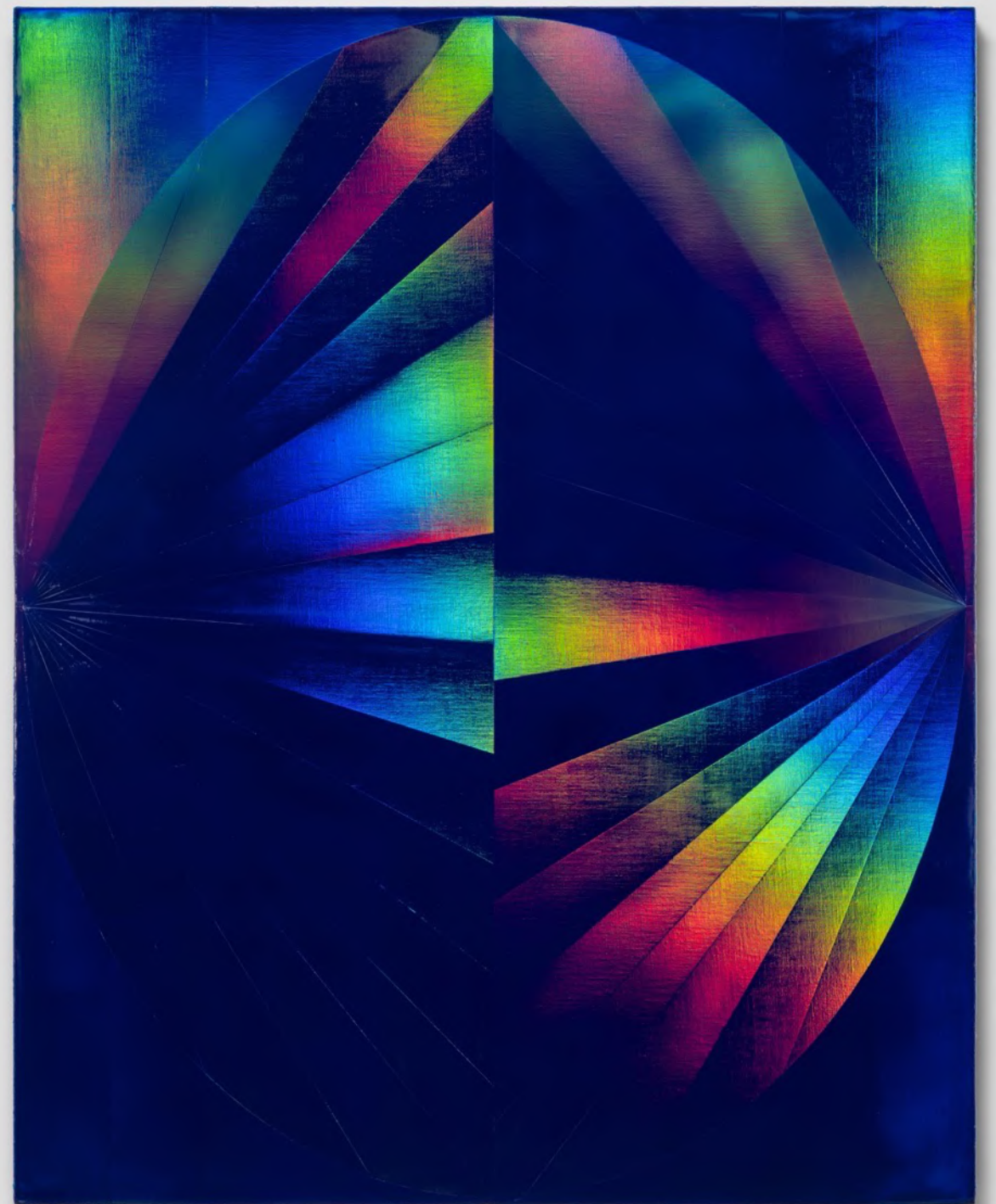
2023

Acrylic, linen, panel

h.162 × w.130 × d.6 cm

h.64 × w.51 × d.2.4 in

[DO0366]





While Ohba's earlier works using iridescent paint explore perceptual experience of light as well as the material and physical properties of the paint, his latest series attempts to delve deeper in his concept of a "light field" by creating a purer phenomenological experience that focuses on optics rather than the materiality of painting. In response to the changing perspective of the viewer, the dark luscious surface renders transmission of light visible as prismatic colors emerge from the vanishing point of a radial pattern on either side and collide with the center line. The resulting interplay between the viewer and environment, light and shadow, appearance and disappearance of the shapes reflect fleeting moments.

Daisuke Ohba

M

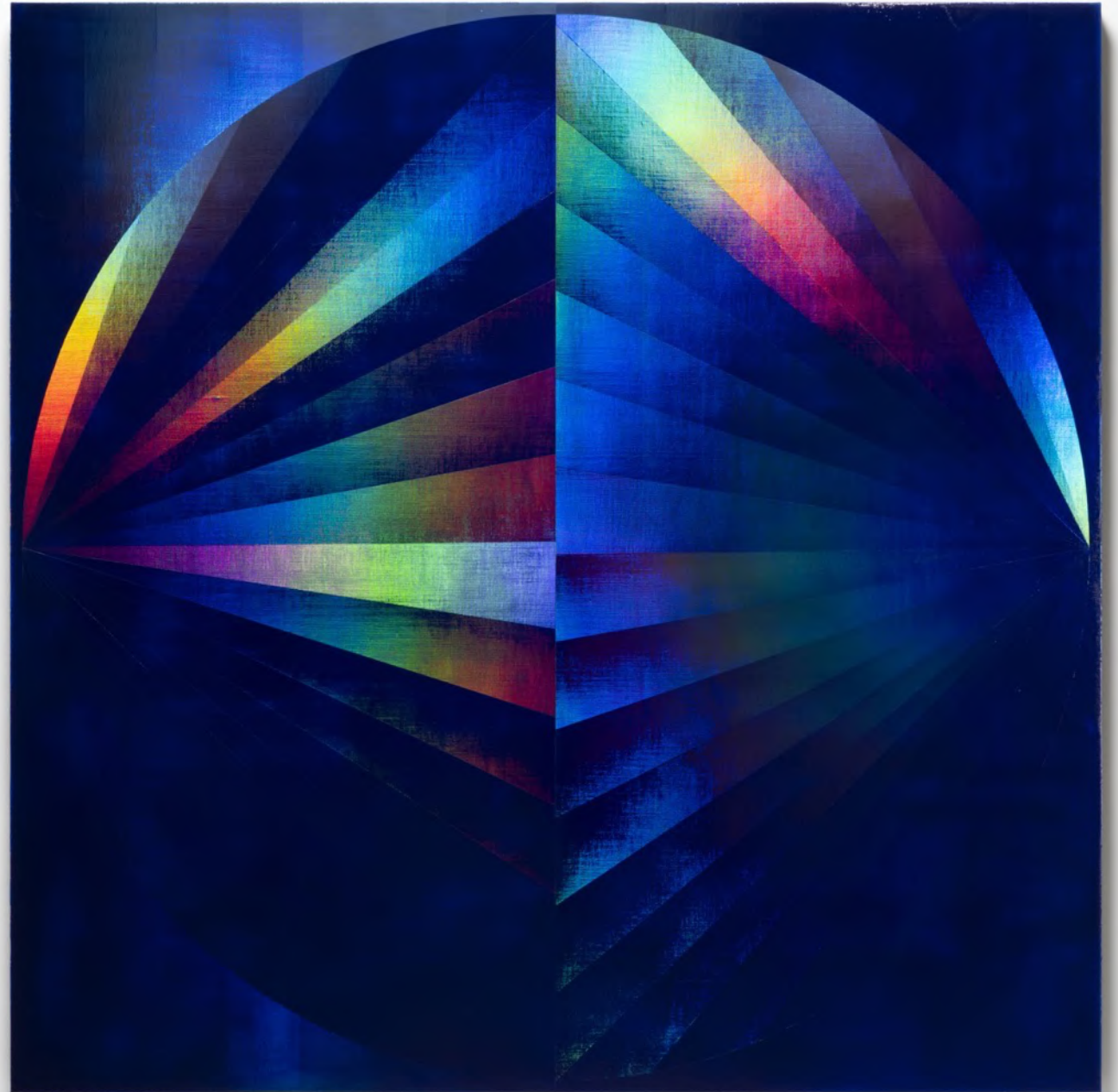
2023

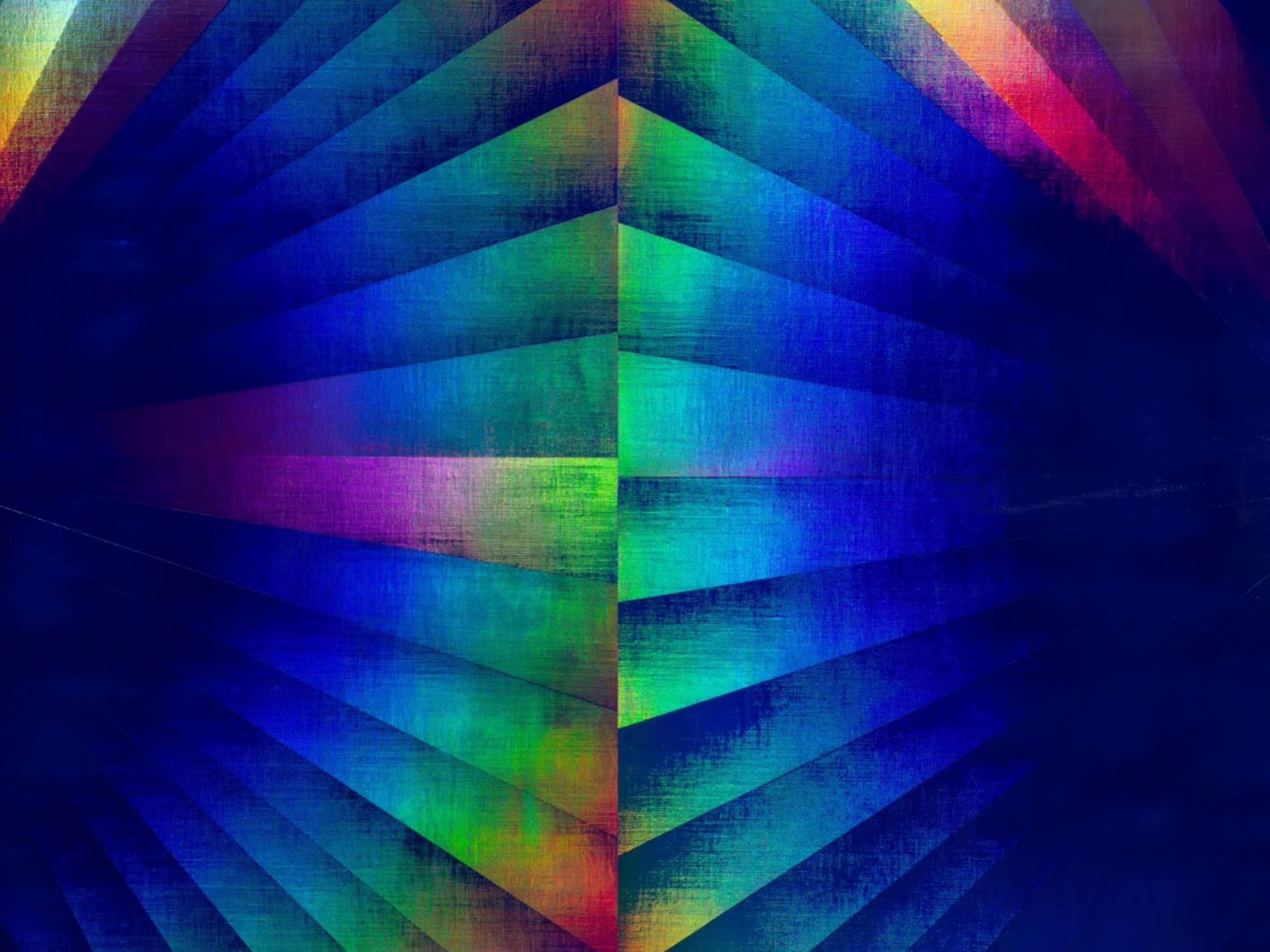
Acrylic, meta-shine silver coat, linen, panel

h.180 × w.180 × d.6.2 cm

h.71 × w.71 × d.2.4 in

[DO0364]





Daisuke Ohba

JULY

2021

Acrylic, linen, panel

h.60 × w.60 × d.4.5 cm

h.23.6 × w.23.6 × d.1.8 in

[DO0389]





After applying a thick layer of white acrylic paint on a flat canvas, Ohba uses a spray gun to add a light coating of black acrylic paint to the entire surface. He then throws a spinning top which scrapes off the top layer of paint as it moves and leaves visible a dynamic trajectory, revealing contrasting white underneath and deep grooves of complex marble patterns.

Haroon Mirza

b. 1977; Lives and works in London, UK

Spanning from sculpture and installation to performance and music, Haroon Mirza's work tests the interplay and friction between sound and light waves and electric currents. He describes his role as a "composer," employing a range of materials, such as electrical appliances, turntables, LEDs, furniture, solar panels, and found images, as if they were musical instruments. His work reconsiders the distinctions of sonic perception through manipulation of the invisible and unstable phenomenon of electricity.



Image: Installation view of solo exhibition "Ceremonies and Rituals" at SCAI THE BATHHOUSE, Tokyo, 2024.

Haroon Mirza

Illuminated Revelations in a Cave (Solar Cell Circuit Composition 29)

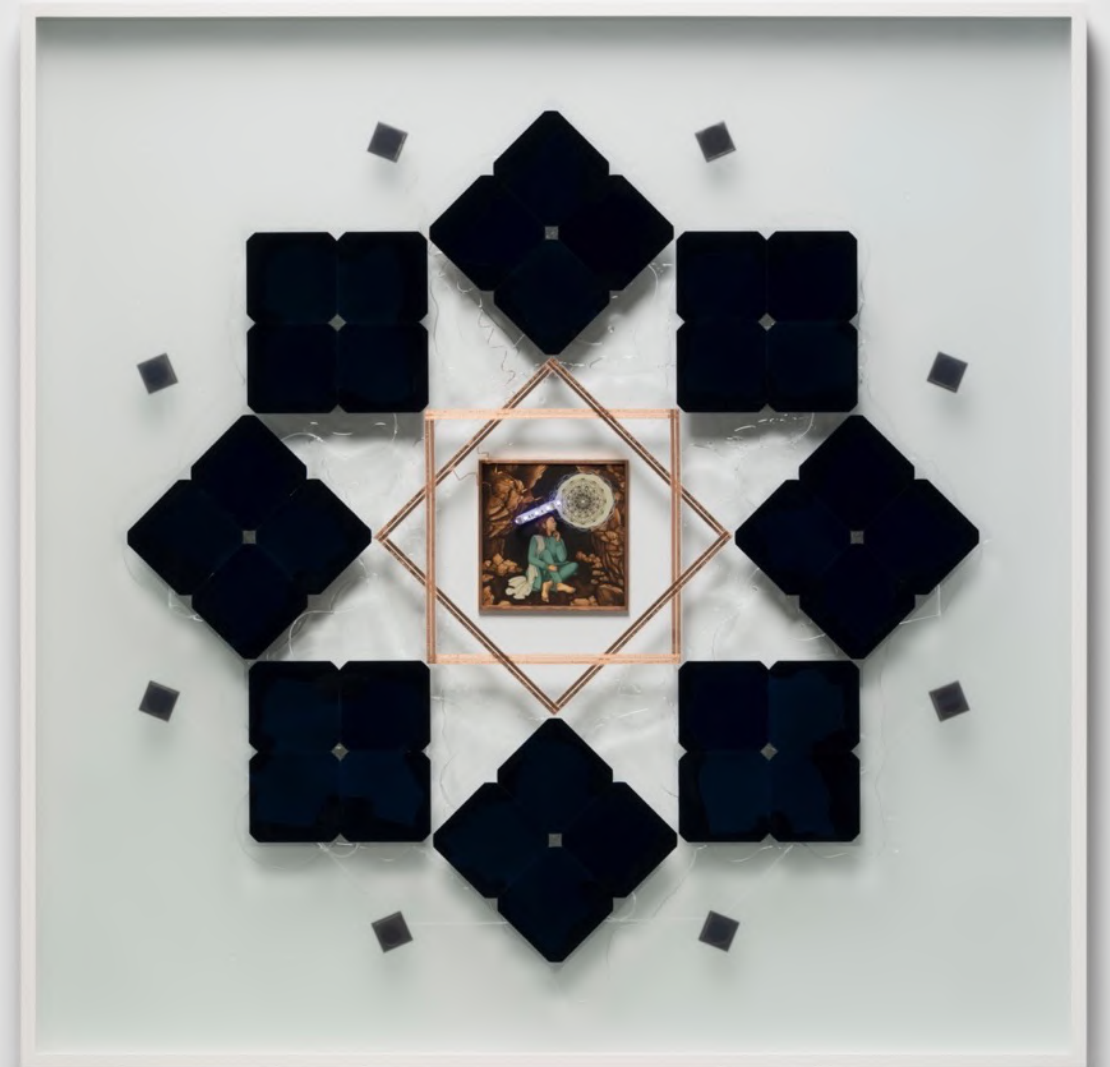
2023

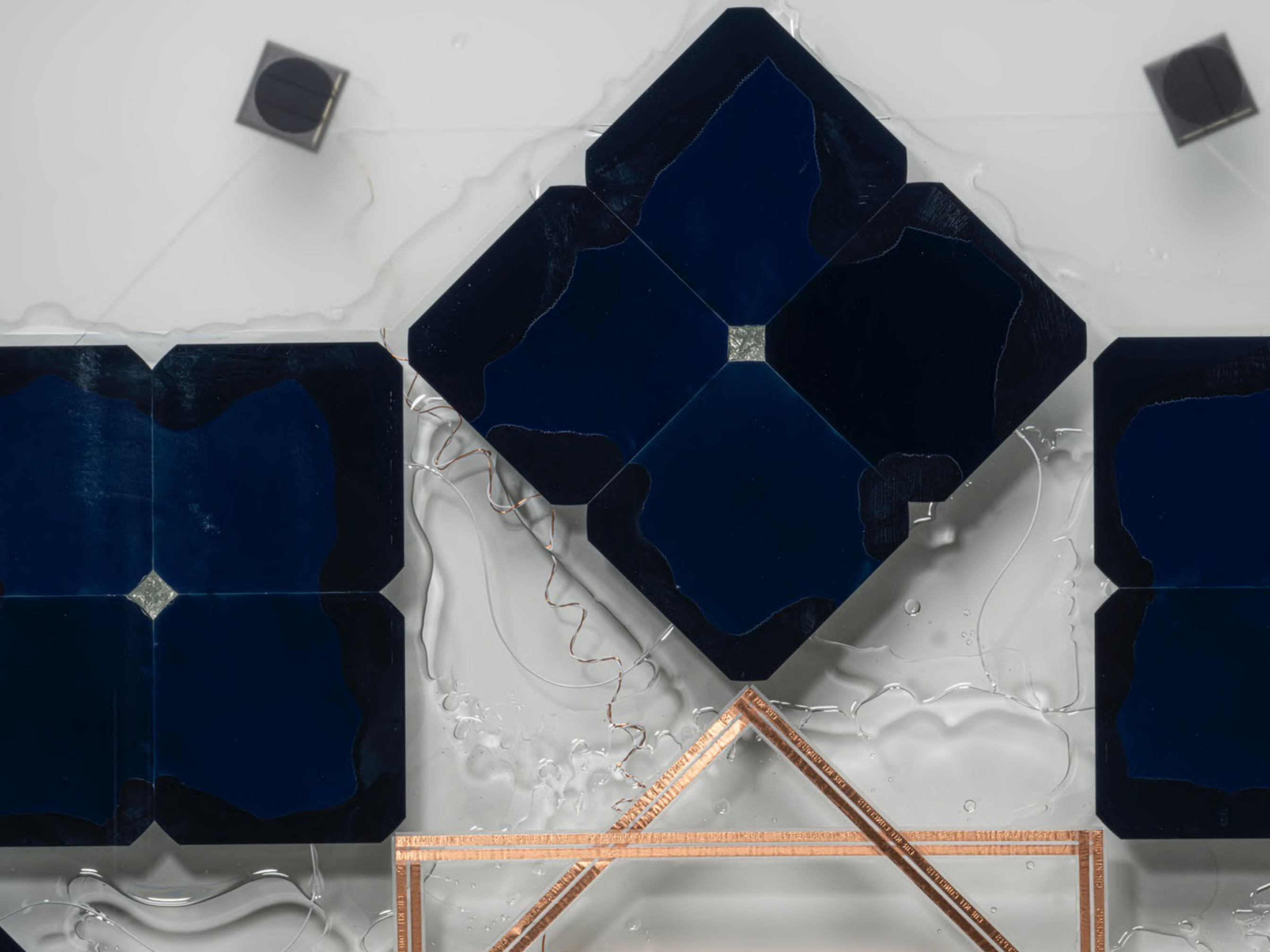
Solar cells, polyurethane resin, copper tape, electrical wire, magnet wire, LED tape, miniature painting by Brishna Amin Khan, cables on glass, anodised aluminium

h.146.8 × w.146.8 × d.7.6 cm

h.57.8 × w.57.8 × d.3 in

[HM0007]







In the ongoing *Solar Cell Circuit Composition* series, a cluster of new work stands out integrating an LED halo or beacon over a miniature painting commissioned to artist Brishna Amin Khan from Lahore, Pakistan. The LED strip is inserted above the painting, which is linked to the solar cells via the energy circuit of the copper strips, which in turn influences the intensity of the LEDs depending on the ambient light. Mirza further treats the glass surface with semi-transparent resin creating a water-like appearance merging ideas on phenomena with technology and spirituality.

The solar cells are laid out to create a circle and reveal a latent geometry based on the flow of electricity and irreducibility; incidentally, they also create a sacred geometry, particularly the 8-pointed star. Today it's most commonly used in the Arab world as the Rub al-Hizb despite having an archaeological history dating back to the Tartessian civilization of what is now Southern Europe where it was offered to the sun as eight rays.

In *Illuminated Revelations in a Cave* depicts a meditative scene of a female shaman conjuring up geometric shapes above her head. The miniature attempts to describe the mind-altering effects of dimethyltryptamine (DMT), a naturally occurring, hallucinogenic substance that can also be released by the body itself in complete darkness such as in a cave environment. This state of altered mindfulness and visual experience is often associated with shamanistic rituals.

Kohei Nawa

b. 1975; Lives and works in Kyoto, Japan

Focusing on the surface “skin” of sculpture as an interface connecting to the senses, Kohei Nawa began his *PixCell* series in 2002 based on the hybrid concept of pixel and cell, symbolizing the information age. Adopting a flexible interpretation of the meaning of sculpture, his work produces complex and dynamic experiences that reveal the physical properties of materials and address the intertwined relationships between nature and artificiality, the individual and the whole, through a distinctive artistic sensibility and the use of technology. His recent projects in stage design and architecture further explore the intersection of art and space.



Image: Installation view of *Ether (Equality)* at Seguin Island, France, 2023.



Kohei Nawa

PixCell-Shoe#10 (R)

2024

Mixed media

h.19 × w.32.2 × d.12.8 cm

h.7.5 × w.12.7 × d.5 in

[KN2120]

Lee Ufan

b. 1936; Lives and works between France and Japan

Lee Ufan is a leading practitioner and theorist of Mono-ha, an art movement that began in Tokyo in the 1960s whose artists emphasized relationships between natural and industrial materials, and between objects and their viewers. He was also associated with the Dansaekhwa monochrome movement that emerged in Korea in the 1950s as part of a search for a universal aesthetic that was separate from tradition and without nationalist associations. With his distinctive approach and individualistic artistic expression, Lee has established a unique style of his own that goes beyond such categorizations. In his work, Lee leaves areas unmade and produces yohaku (lit. empty space), while cutting personal expression to a minimum. This approach draws out the unique tension and stillness of a particular space, a characteristic of his work.



Image: Installation view of solo exhibition "Lee Ufan: Matter in Contact" at SCAI THE BATHHOUSE, Tokyo, 2022.

Lee Ufan

Response

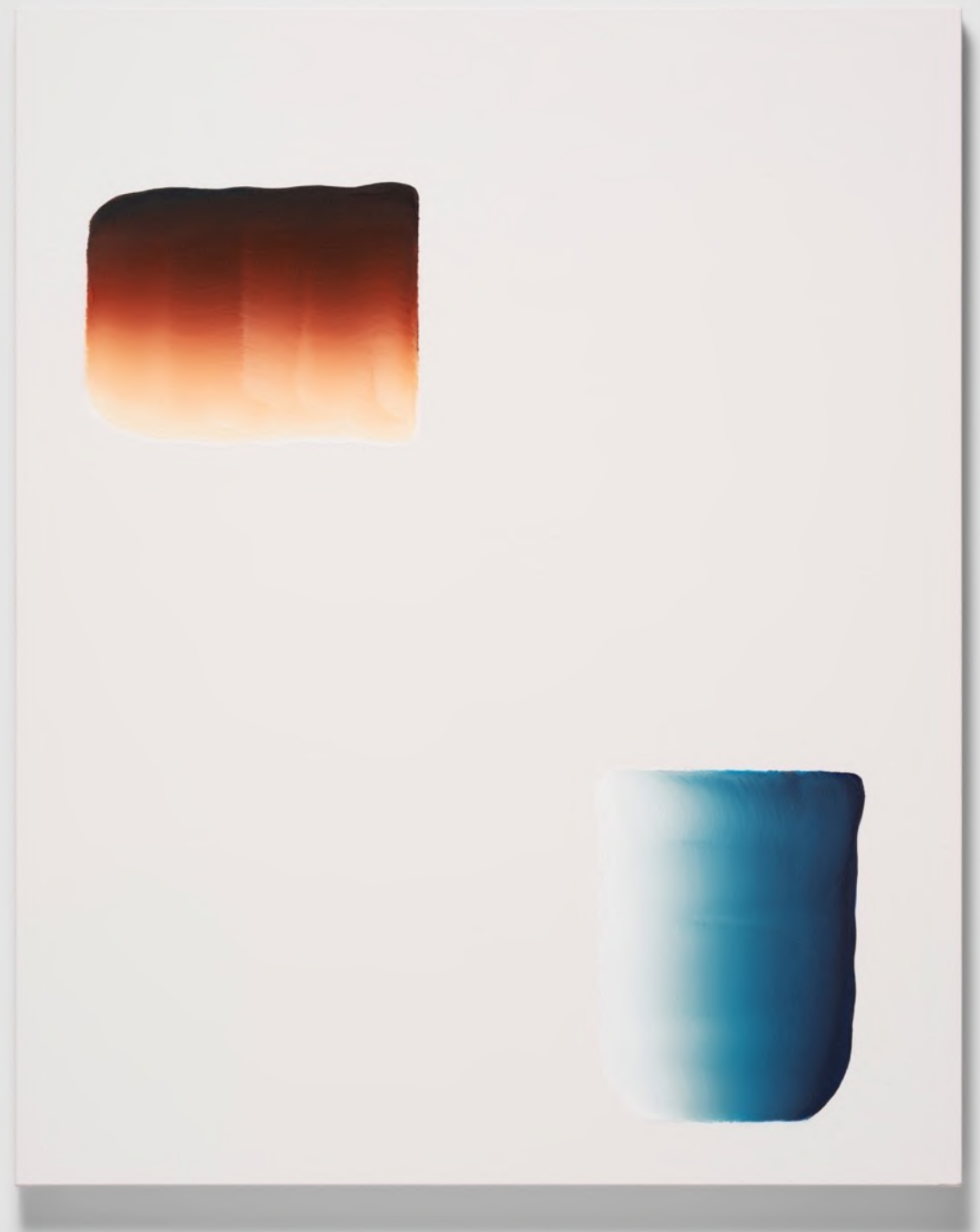
2024

Acrylic on canvas

h.162 × w.130 × d.6 cm

h.64 x w.51 x d.2.4 in

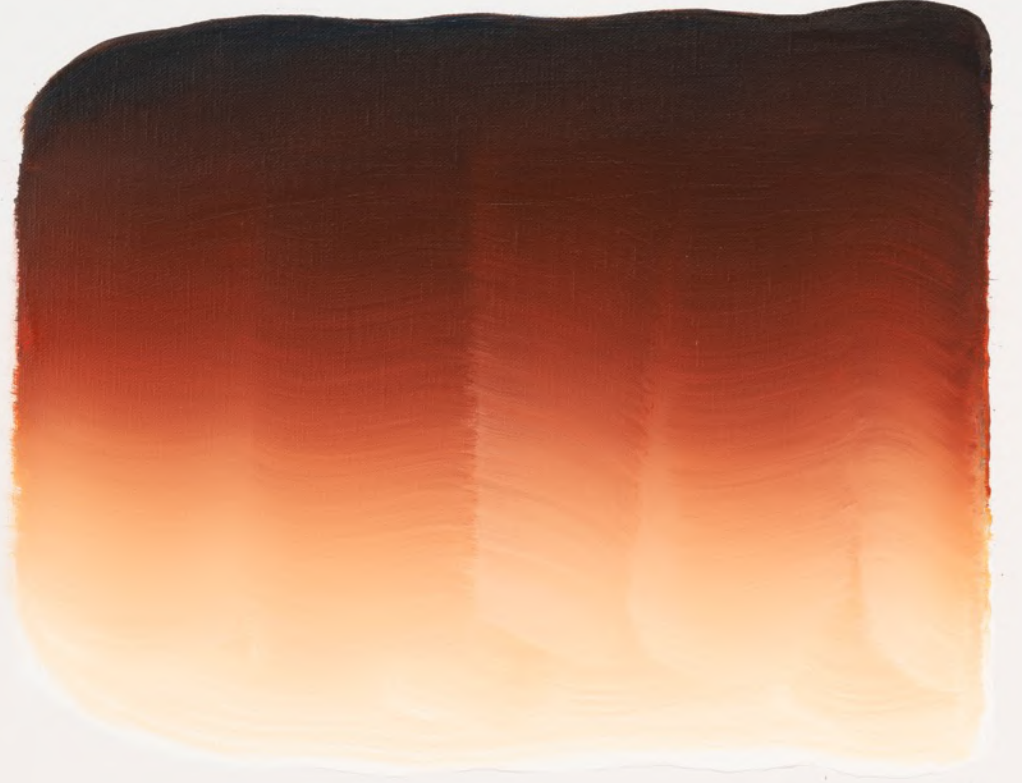
[LU0305]





24

L. Ufan



Lee Ufan

Response

2021

Acrylic on paper

h.77 × w.57 cm (image size)

h.30 × w.22 in (image size)

[LU0303]





Conceived during a period of intense reflection for the artist, the recent series *Response* is characterized by densely layered polychromatic markings. Extending from his Dialogue series since 2005, these works adopt a refined palette of more complex, earthier color gradients, intensified through delicate and deliberate gestures manifesting in expressive strokes.

Atsushi Saga

b. 1970; Lives and works in Saitama, Japan

Atsushi Saga has been consistently focused on a laborious process of repeatedly painting and polishing the surface of panels by hand. The resulting mirror-like surface captures soft reflections of light and subtle tonal differences in color that are not seen in industrial products. At once delicate and rigid, Saga's work challenges the viewer's perception with minimal visual reference to traditional Japanese culture such as Noh and Kodo.



Image: Installation view of solo exhibition "Perception" at SCAI THE BATHHOUSE, Tokyo, 2016.

Atsushi Saga

inside/035

2023

Finland birch plywood, urethane coat

h.45.5 × w.45.5 × d.5 cm

h.17.9 x w.17.9 x d.2 in

[AS0067]





inside (2015–) is a series of urethane-coated blue paintings on wood panels, produced through a repeated process of painting and polishing the surface by hand. Vaguely visible through the luscious, mirror-like surface, abstract patterns consisting of horizontal and vertical bands make reference to diagrams used for Genji-ko, a traditional incense-comparing game derived from *The Tale of Genji*. Here, in lieu of olfactory memory, the viewer's visual perception is challenged as one negotiates reflections of the surroundings on the paintings to identify and discern the underlying geometric patterns.

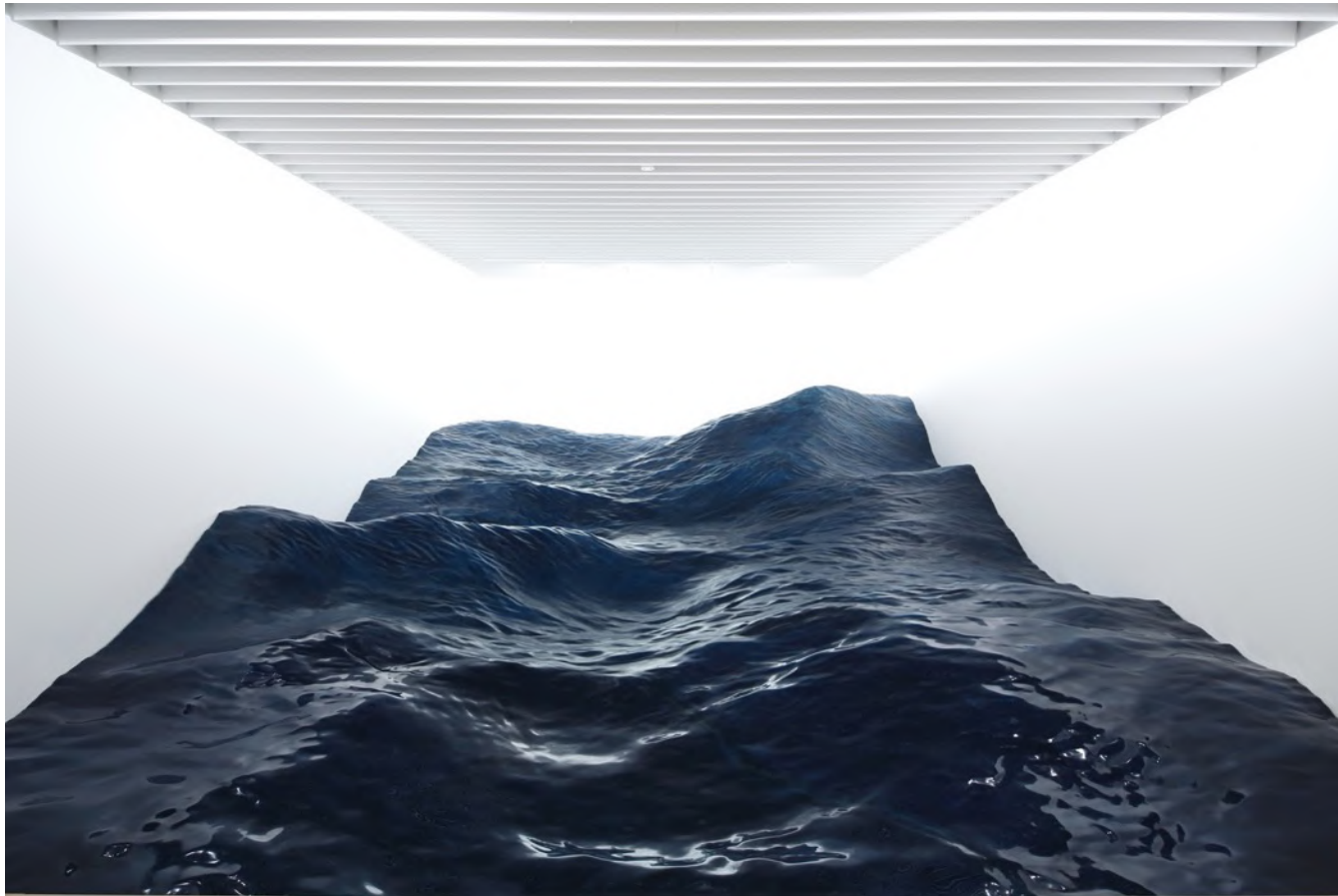


Image: *Contact*, 2009, Installation view at Mori Art Museum, Tokyo. Photo: Keizo Kioku

[mé]

Active since 2012; Works in Japan

Japanese contemporary art team consisting of Haruka Kojin (b.1897, Hiroshima), Kenji Minamigawa (b.1979, Osaka), and Hirofumi Masui (b.1970, Shiga). Their joint artistic endeavors creatively combine their individual skills and talents. With an emphasis on activating situations and pathways that invite the audience as active participants, they continue to install at various places artworks that liberate all kinds of “things” from their preconceived notions and assumed meanings.

mé

Contact 3 #2

2024

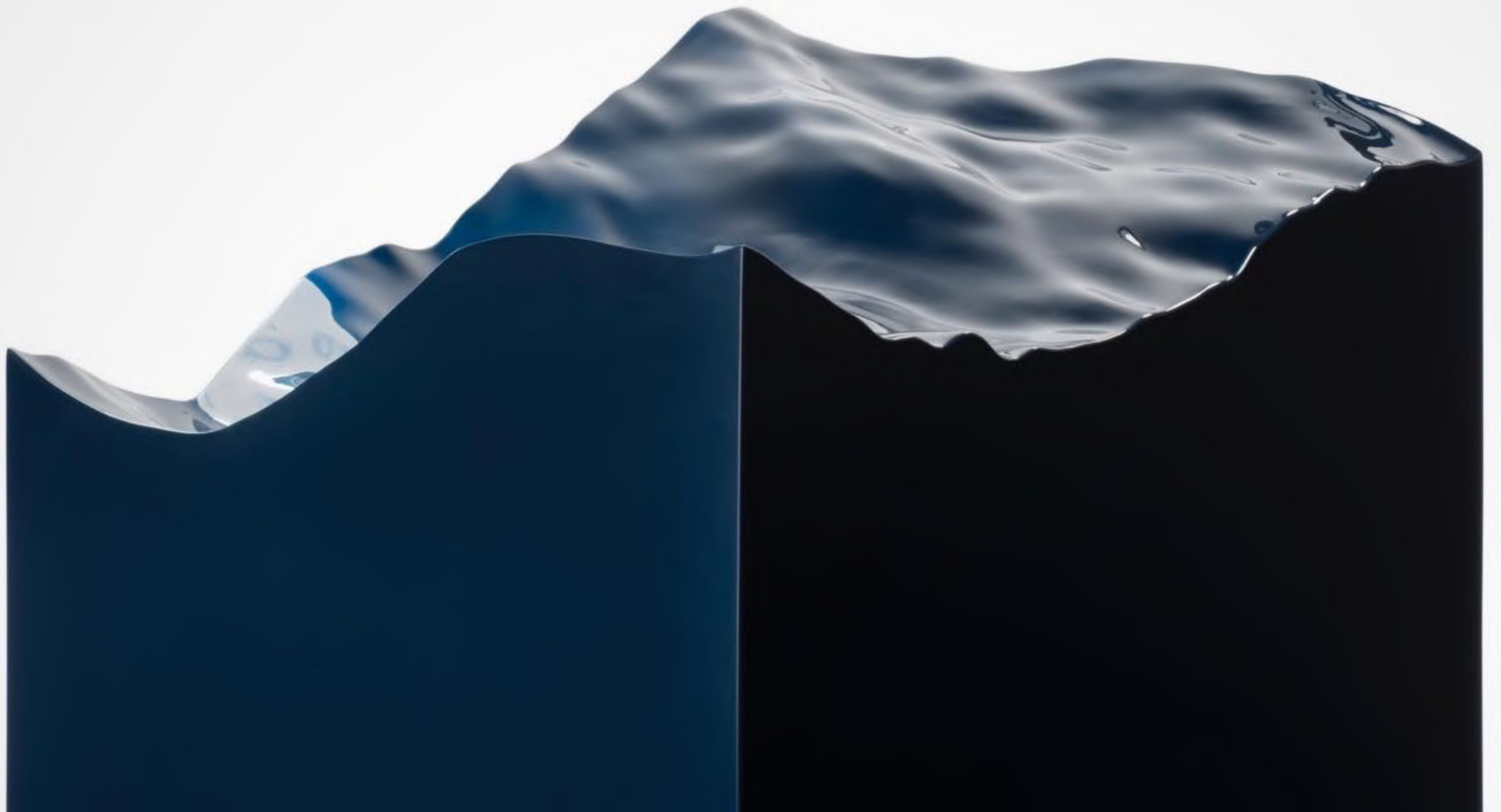
Mixed media

h.112 × w.50 × d.50 cm

h.44 x w.20 x d.20 in

[ME0075]





mé

Acrylic gas T-2M #13

2021

Acrylic, resin, etc.

h.69 × w.69 × d.9.5 cm

h.27 x w.27 x d.3.7 in

[ME0028]





What would time-lapse photography of the earth from space look like? If we used a method that gave us a single glimpse of the earth once a year, would its image resemble those of the gas-covered planets, with a surface that looks like Jupiter's? The works in the *Acrylic gas* series originated from an extension of this idea. These works were created by squeezing acrylic paints into a mold, and mixing them by agitation or by dropping the mold from the ceiling. The artists do not reflect their own intentions in this process. They say that the forms that they see for the first time after the paint has dried and been removed from the mold have a striking similarity to the way the surface of the earth looks on Google Earth.



Mitsuko Miwa

b. 1958; Lives and works in Aichi, Japan

Based in Aichi Prefecture, Mitsuko Miwa has since her early years developed her own painterly practice through varied stylistic transitions. Diverse motifs seen in Miwa's works, ranging from figures and furniture to landscapes, suggest that the artist's interest is not in the painted objects but the painting itself as a device. Awarded a scholarship from the Philip Morris Foundation, she stayed in Berlin from 1996 to 1997, and also was selected as a guest artist for the Swedish artistic exchange program IASPIS (Stockholm) in 1998.

Image: Installation view of solo exhibition "Full House" at SCAI THE BATHHOUSE, Tokyo, 2022.

Mitsuko Miwa

Rome

2014

Oil on canvas

Set of 2 paintings

h.116.7 × w.80.3 × d.2.5 cm each

h.46 x w.31.6 x d.1 in each

[MW0015]





The artist worked on each set of two paintings in parallel, creating what she calls “twins.” The distance between each “twin” intends to effect the fundamental visual recognition of seeing two unique duplicates. Each of Miwa’s twins is painted by hand on separate canvases or panels, in opposition to a mechanical or digital process. Calling to mind *Factum I* and *Factum II* by Robert Rauschenberg, Miwa’s parallelism insists that our attention is drawn to the inflexible individuality of each half. For Miwa, this procedure acts as a negation of painting’s status of supreme originality. She compares this negation to that of imaginary numbers which, when squared, equal negative one. Miwa sources content from fragments of photographs she stumbles upon, questioning their assumed reality. The subjects become accidental substance removed from their narrative. Containing text and other markers, she converts collateral, figurative, and phenomenal visual information into decontextualized pairs. The original image is thus neutralized and moved further away from any context, at once real and imaginary.

Mitsuko Miwa

Self-Montage

1992

Collage

h.80 × w.60 × d.3 cm

h.31 x w.24 x d.1.2 in

[MW0005]





In her collage series *Self-Montage*, Miwa created each work using a set of four photographs capturing the same motif from nearly identical perspectives, but with different background colors. Each photograph is cut by hand into small squares, which are then reassembled to form a grid pattern following certain rules, resulting in a four-times larger image of the motif that appears fluctuating. Although the original photographs show everyday objects such as vases and pots in indoor setting, their overlapping perspectives blur the object as if allowing it to traverse between the real and the unreal. By combining discernible reproductions, these collages question the inherent factuality of the photographic medium and the viewer's visual perception.

Mitsuko Miwa

At the Top of the Mountain

1990

Oil on canvas

h.162 × w.130.5 × d.3 cm

h.63.8 x w.51.4 x d.1.2 in

[MW0045]





At the Top of the Mountain is a series of imposing oil paintings. Each picture was painted based on a photograph published in a mountaineering magazine but strikes us as more real than the photograph due to its large scale and postcard-style cropping. Miwa captures the ridges and faults of the mountains with meticulous attention and fidelity to detail through a labor and time intensive process that may recall the daunting act of mountaineering itself.

Nobuko Tsuchiya

b. 1972; Lives and works in Yokohama, Japan

Freewheeling, whimsical assemblages by Nobuko Tsuchiya comprise unexpected combinations of fragments of various everyday objects, such as pieces of leather, plastic tubes, fluffy feathers and a used syphon coffee maker. By detaching the original function and meaning from each material, Tsuchiya takes an elusive approach to deconstructing our perception of the ordinary. At once cryptic and playful, her unique visual poetry brings together varied forms and textures to emancipate the viewer from a posteriori knowledge and create a quiet dialogue with our five senses.



Image: Installation view of solo exhibition "30 Ways To Go To The Moon" at SCAI THE BATHHOUSE, Tokyo, 2018.

Nobuko Tsuchiya

Introduction Shuttle

2007

Mixed media

h.181 x w.52 x d.76 cm; h.100 x w.26 x d.9 cm

h.71.3 x w.20.5 x d.29.9 in; h.39.3 x w.10.2 x d.3.5 in

[NT0018]





Tsuchiya creates her works by freely assembling familiar objects and scrap materials. When handled by the artist, these take on an entirely different look and role from their original purpose. Her works could have the appearance of experiments still in progress, or old broken down vehicles that call up a mysterious nostalgia and familiarity, appealing to memories and senses shared universally by all people.

Nobuko Tsuchiya

Planet Plant

2024

Mixed media

h.73 × w.48 × d.27 cm

h.28.3 x w.18.9 x d.10.6 in

[NT0079]





Reijiro Wada

b. 1977; Lives and works in Berlin, Germany



Image: *STILL LIFE*, 2006 / 2018, Installation view at Petit Palais, Paris, 2018. Photo: Yosuke Kojima

Reijiro Wada works with metaphysical concepts and themes such as the universe, life, and time through a sculptural practice of his own, using physical phenomena and dynamics. The artist has garnered an international reputation for various series of work, including *ISOLA*, an installation composed of floating glass modules on water surface; *VANITAS*, depicting an abstract structure on brass canvas with traces of fruits decaying; *SCARLET*, containing a fruit-derived liquid suggestive of the passage of time; and *STILL LIFE*, suspending raw fruits between glass panels. At times, Wada intervenes directly in the environment and in doing so, his multi-dimensional sculptures exert a certain effect on the viewer's perspective and the space where they are settled.

Reijiro Wada

AMBER MIRROR

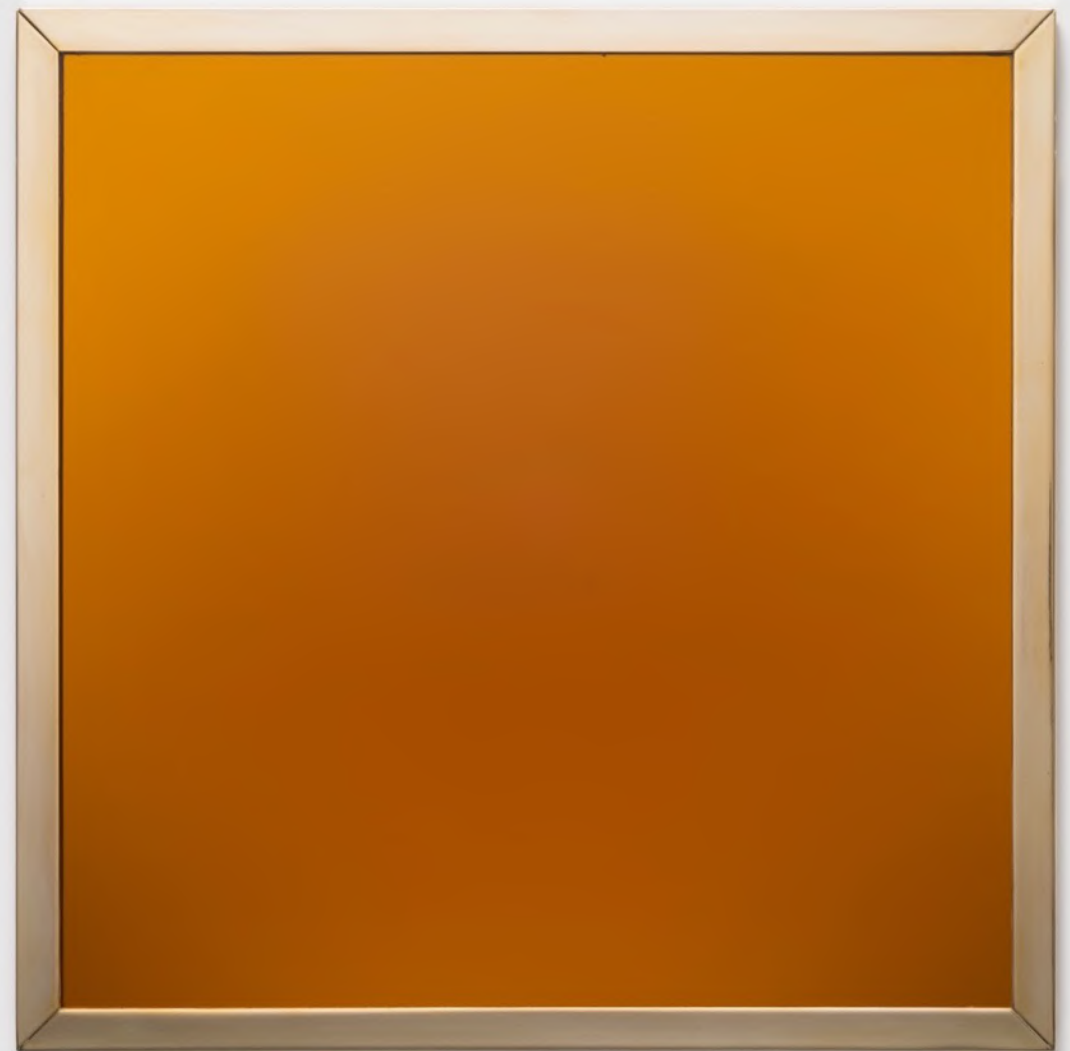
2020

Brandy, tempered glass, mirror, brass, stainless steel

h.60 × w.60 × d.2.5 cm

h.23.6 x w.23.6 x d.1 in

[RW0060]





Containing brandy, an organic material that ferments over time, the work reflects its surroundings and allows the light to pass through itself. The geometric shape and a sea of saturated orange inside result in minimalist abstraction, reducing the sculpture to its purest form.

Tony Oursler

b. 1957. Lives and works in New York, USA

A preeminent pioneer of new media art since the 1970s, Tony Oursler has since pushed the boundaries of video art, sculpture, and performance with his innovative use of projections. Breaking away from the conventional two-dimensional screen, he creates dynamic three-dimensional environments, exploring his preoccupations with technology and its impact on humanity. In his immersive installations, Oursler fuses moving image and sound into disorienting spectacles. Projected onto inanimate objects or embedded into sculptures, these moving images often take as their subject the human face, fragmenting and distorting its physiognomy, thus rendering its expression illegible and uncanny. His video-sculptures investigate the ways in which rapidly advancing technology dictates human psyche and social behavior.



Image: Installation view of solo exhibition "Transmission" at SCAI PIRAMIDE, Tokyo, 2024.



Tony Oursler

isome

2024

Polychromatic mirror acolyte, digital screen

h.114 × w.122 × d.10 cm

h.45 x w.48 x d.4 in

[TO0013]



Tony Oursler's new work *isome* (2024) consists of a double digital screen embedded in a multifaceted chrome mirror structure. The minutely engineered crystalline appearance represents a convergence of artificiality and nature while signaling New Age mythology which attributes supernatural power to quartz and semi-precious stones. The work is an offshoot of Oursler's 2023 large-scale installation inspired by the seven fundamental crystal structures that occur in nature. While crystal is embraced by New Age practitioners as a transcendent healing tool, it is also used in high technology as a "heart" of many electronic devices. As a continuation of the "crystal" series, *isome* more concisely captures this duality, embodying the artist's preoccupation with the spiritual and the rational.