



LOT # 1

Yasumasa MORIMURA (b. 1951)
Self-Portrait (actress) after Jodie Foster, 1996

Gelatin silver print, edition 1/10

17 3/4 x 14 1/8 in.

Courtesy of the artist and Luhring Augustine, New York, © Yasumasa Morimura

Estimated value: \$3,000

Yasumasa Morimura has explored contemporary identity by embedding himself in iconic photographs and art historical masterpieces since the 1980s. In the series *Actresses*, he has transformed himself into female movie stars from Elizabeth Taylor to Marilyn Monroe to Audrey Hepburn. Influenced by and often compared to Cindy Sherman, Morimura's appropriations subvert associations with historically resonant images and question the nature of identity. In this photograph, he appears as the teenage prostitute Iris, played by Jodie Foster, in the Academy Award-nominated film *Taxi Driver* (1976). Building upon Sherman's critiques of the "male gaze," Morimura's works add an additional, culturally coded layer, by confounding "the familiar" and "the exotic."



LOT #2

Miya ANDO (b. 1978)
Phenomena Kasumi Mist #1, 2016

Pigment, urethane and aluminum

12 x 12 x 1 in.

Courtesy of the artist and Sundaram Tagore Gallery

Estimated value: \$3,000

A descendant of Bizen swordsmiths turned Buddhist priests in Okayama, Japan, Miya Ando is a post-minimalist American artist raised in Japan and Northern California. She earned a degree in East Asian Studies at UC Berkeley and completed graduate coursework in Buddhist studies at Yale University, in addition to serving as an apprentice to a contemporary master metalsmith in Japan. Inspired by the process-based experimentation of Mono-ha artists such as Lee Ufan, Ando is interested in the "transformation of surfaces," producing light-reflecting gradients on her metal paintings and sculptures by applying heat, sandpaper, grinders, acid, and patinas. This metal canvas is part of Ando's ongoing series entitled *Phenomena*.



LOT #3

Izumi KATO (b. 1990)

Untitled, 2016

Oil on canvas

10 7/8 x 7 1/2 in.

Courtesy of the artist and Galerie Perrotin, © 2016 Izumi Kato

Estimated value: \$4,000

Applying layer upon layer of somber-hued pigment directly with his hands, Izumi Kato's paintings of creatures with human contours possess a powerful and enigmatic presence that seems to illuminate the core of the body. Actively exhibiting internationally, especially after his participation in the Venice Biennale in 2007, Kato's paintings reflect the artist's own physicality through the use of bold, vigorous curves, conveying a sense of direct artistic expression through classical painting techniques. His New York debut was in the acclaimed Japan Society exhibition *Little Boy: The Arts of Japan's Exploding Subculture*, curated by Takashi Murakami in 2005. Kato returned for his first solo exhibition in New York this year at Galerie Perrotin.



LOT #4

SHEN Chao-Liang (b. 1968)

Tsukiji Fish Market, Tokyo, Japan: 1994.07, 1997

Lightjet C Print, edition 11/20

20 x 24 in.

Courtesy of the artist and AKI Gallery

Estimated value: \$4,500

Born in Tainan, Taiwan and based in Taipei, Shen Chao-Liang began his career as a photojournalist for the *Liberty Times*, Taiwan. His recent photographic series excavates social landscapes, providing insight into the everyday life of particular communities as a participant and observer. His series of Tsukiji Fish Market (the largest wholesale market in the world and a major tourist destination) captures the early morning delivery of tuna to be prepared for auction in 1997. Shen is one of a select group of artists who have captured the unique culture and community that has emerged around Tsukiji, which opened in 1935, before its long history became politically fraught.



LOT #5

Shirō TSUJIMURA (b. 1947)
Tea Bowl, 2009

Hikidashi-guro style stoneware

4 x 4 1/2 x 4 in.

Courtesy of Koichi Yanagi Oriental Fine Arts

Estimated value: \$5,300

Informed by his training as a painter at the Zen temple Sanshoji, Shirō Tsujimura is highly acclaimed for his contemporary innovations upon traditional ceramic styles, techniques, and forms. An autodidact, Tsujimura displays his formidable skills with this tea bowl, which exemplifies the *hiki-dashi-guro* (“pull-out black”) type of *seto-guro* (Seto black) wares. Historically, such ceramics were quickly thrown cylinders placed near a kiln’s blast holes to gauge the temperature. Extracted after days of firing, they would then be submerged in water, turning their surfaces pitch black. Intended only as wasters, it is said that the acclaimed tea master Sen no Rikyū (d. 1591) was the first to celebrate the inherent beauty of their imperfect forms by bringing them into the tea room.



LOT # 6

Takashi HOMMA (b. 1962)
Kinoko-04, 2010

Type C print, edition 2/7

17 x 14 in.

Courtesy of the artist Taro Nasu Gallery

Estimated value: \$1,700

Today a leading figure of contemporary photography, Takahashi Homma began his career in London in the early 1990s as a contributing photographer to the cutting-edge fashion culture magazine *i-D*. He was catapulted into prominence later in the decade with his photobook *Tokyo Suburbia* (1998), which captured the consumerist culture and drifting lives of youth in Tokyo’s suburbs, earning him the Ihei Kimura Prize. His *Children of the Forest* series, to which this photograph belongs, reveals the variety and distinct characteristics of mushroom species that thrive across Japan’s forests, lending them an almost portrait-like individuality. Works from the series were exhibited at Japan Society in the exhibition *In the Wake: Japanese Photographers Respond to 3/11*.



LOT #7

Takesada MATSUTANI (b. 1937)

Fly-A, 1970

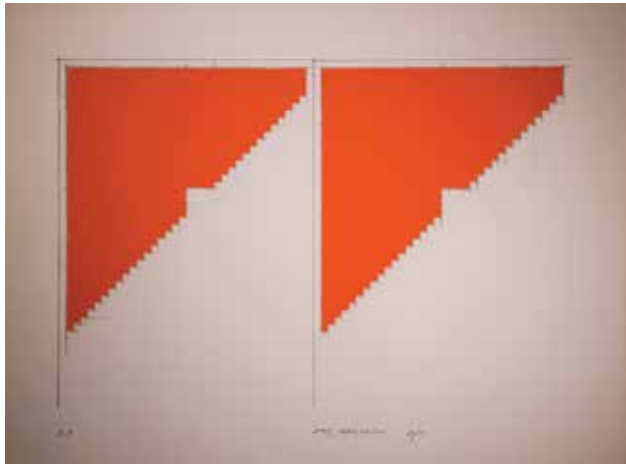
Silkscreen on paper

28 3/8 x 22 3/8 in.

Courtesy of the artist and Hauser & Wirth

Estimated value: \$3,500

Mixed-media artist Takesada Matsutani belongs to the second generation of the Gutai Art Association, Japan's post-war art collective that eschewed traditional forms and practices for performative events, large-scale environments, and work in multiple media. Matsutani's preferred materials are vinyl glue and graphite, which he manipulates in often unexpected ways—such as directly blowing on them—thus calling attention to their movement or stasis across surfaces. In 1966, Matsutani moved to Paris and soon started to experiment with hard-edge compositions in color, often tinged with a sensuous eroticism. After taking photographs of his objects and paintings, he sometimes created silkscreens based on them, such as this example—a multistaged practice which he continues today.



LOT #8

Jirō TAKAMATSU (b. 1936)

Two Dimensions in Two Dimensions

(Heimenjo no Heimen), 1970

Silkscreen, edition of 100, AP

16 1/4 x 21 5/8 in.

Courtesy of Yumiko Chiba Associates, Tokyo, Fergus McCaffrey, New York, and Stephen Friedman, London, © The Estate of Jirō Takamatsu

Estimated value: \$9,000

In the 1960s and 1970s, Jirō Takamatsu emerged as a founding member of the experimental art collective Hi Red Center and a guiding figure for Mono-ha (School of Things). Working across a range of media, his career coincided with a shift away from Anti-Art (*han-geijutsu*), which sought to create art outside institutional spaces and erase the boundaries between art and life, to Non-Art (*hi-geijutsu*), which investigated materiality, action, and process. This silkscreen is indicative of Takamatsu's early exploration of minimalist forms.



LOT #9

Keiji UEMATSU (b. 1947)

Vertical Position, 1975

Silk-screened photo, edition of 40

34 1/4 x 27 in.

Courtesy of Yumiko Chiba Associates, © Keiji Uematsu

Estimated value: \$4,000



LOT # 10

Keiji UEMATSU (b. 1947)

Horizontal Position, 2016

Silk-screened photo, edition of 40

34 1/4 x 27 in.

Courtesy of Yumiko Chiba Associates, © Keiji Uematsu

Estimated value: \$4,000

Based in both Osaka and Dusseldorf, and having represented Japan at the 1988 Venice Biennale, Keiji Uematsu is primarily known for his conceptual practice and large-scale sculptural pieces that explore gravity and other unseen forces. He first began to incorporate photography into his work in the early 1970s as a documentary tool, capturing himself interacting with his three-dimensional pieces as well as the spaces in which they were installed. These two prints depict the artist in unconventional positions inside the Kyoto Municipal Museum of Art, where his sculptural work *Cutting* was installed in 1973. The original source photographs for the two prints presented here (as well as a version of *Cutting*) were recently on view in Japan Society's presentation of the exhibition *For a New World to Come: Experiments in Japanese Art and Photography* (2015).



LOT #11

Kishio SUGA (b. 1944)
Foot of Mountain, 1993

Wood, stone and wire

9 5/8 x 11 3/8 x 4 1/8 in.

Courtesy of Tomio Koyama Gallery, © Kishio Suga

Estimated value: \$12,000

As a key proponent of Mono-ha (School of Things), Kishio Suga creates site-specific, physical and conceptual structures out of everyday materials to explore the interrelation between things and space. Much of his early work was ephemeral and no longer exists. This rare extant sculpture exhibits Suga's longstanding interest in interiority and exteriority, balance and boundary: here, two stones connected through a circular opening by wire rest upon an inverted wooden "T." The juxtaposition of these materials calls attention to their distinctive qualities, while the floating metal wire challenges perception and expectations. For his first solo exhibition in the U.S., Suga will recreate his 1973 installation *Placement of Condition* at Dia: Chelsea this fall.



LOT # 12

Daidō MORIYAMA (b. 1938)
Nikko Toshogu, 1977

Gelatin silver print

7 5/8 x 11 5/8 in.

Courtesy of Taka Ishii Gallery, New York, © Daidō Moriyama Photo Foundation

Estimated value: \$15,000

One of Japan's best known living photographers, Daidō Moriyama emerged on the experimental photo scene in Japan in the late 1960s, when he joined the collective photo journal *Provoke*. His images from that period, depicting Tokyo's darker side in the *are bure boke* (grainy, blurry, out-of-focus) style, were compiled in *Farewell, Photography* (1970), a landmark of the post-modern photobook. This 1977 photograph of the Toshogu Shrine in Nikko typifies Moriyama's later practice, when he shifted toward a slicker, more polished idiom. Moriyama's photography was the subject of the 1999 retrospective *Stray Dog* and was also featured in the 2015 exhibition *For a New World to Come: Experiments in Japanese Art and Photography, 1968-1979*, both at Japan Society.



LOT #13

Simon STARLING (b. 1967)

At Twilight: Pound, Eatough, Eeyore / Yeats, Starling, Eeyore, 2015—2016

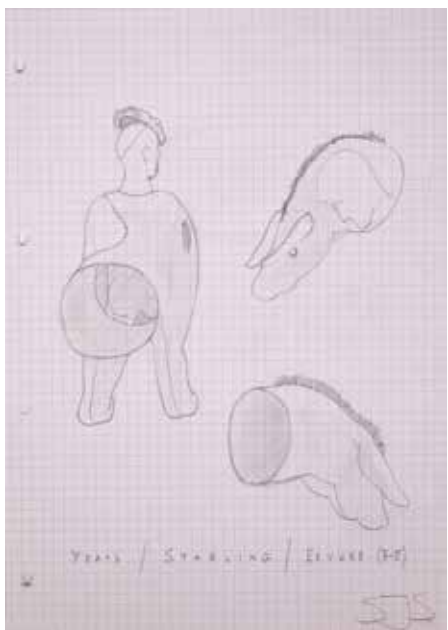
Two works of graphite on paper

11 5/8 x 8 1/4 in. each

Courtesy of the artist

Estimated value: \$16,000

Born in England and living today in Denmark, Simon Starling is a research-based artist whose projects encompass installation, fabricated objects, assemblages of ready-mades, photography, film, and performance. Tying together his diverse practices is a story-telling sensibility that exposes unexpected historical connections. His *Shedboatshed*—for which he transformed a wooden shed into a boat, and then sailed down the Rhine before transforming it back into a shed—earned him Britain's illustrious Turner Prize in 2005. His most recent project *At Twilight* (presented at Japan Society in fall 2016) focuses on the impact of Japanese Noh theater upon new forms of creativity in early twentieth-century Modernism in the West and vice versa. The drawings presented here are studies for a costume of Eeyore, the pessimistic donkey from A. A. Milne's *Winnie-the-Pooh* books, and one of the important characters in the Japan Society exhibition.





LOT #14

Shinro OHTAKE (b. 1955)

Time Memory/Edge 10 Atop (時憶/端 10), 2015

Oil, dictionary page, paper and cardboard

11 7/8 x 8 1/4 x 7/8

Courtesy of the artist and Take Ninagawa Gallery, photo © Kei Okano

Estimated value: \$8,000

Shinro Ohtake is a leading Japanese painter, known for defying the conventions of painting to encompass collage and assemblage, but also working in architectural scales. Ohtake always starts from found material and paints on cardboard, newspaper, or flyers, creating visual and tangible traces of his associations with everyday life. His habit of acquiring everyday ephemera has been transformed into the feverishly collaged *Scrapbook* series begun in 1977, of which he has made 68 books to date. A presentation of this series was shown at the Venice Biennale in 2013, as well as the exhibition *The Keeper* at the New Museum, which opened in the summer of 2016.



LOT #15

Hiroshi SUGIMOTO (b. 1948)

Conceptual Forms 0027, 2004

Gelatin silver print, edition 9/25

24 x 20 in.

Courtesy of the artist

Estimated value: \$20,000

Seascape, Theater and Diorama: Hiroshi Sugimoto has created celebrated photography series that distill the passage of time with an acute awareness of history's many layers, keen aesthetic sensibility, and subtle wit. This photograph, from the series *Conceptual Forms*, depicts a 19th-century German mechanical model that Sugimoto found at the University of Tokyo, originally used to illustrate the dynamics of Industrial Revolution-era technology. The photograph is a nod to the artist Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors, Even* (*The Large Glass*) (1915-23), a 9-foot-tall work that appears to be a complex set of mechanical diagrams, but ultimately visualizes the mechanics of human eroticism. Sugimoto will present a new project at Japan Society in fall 2017.



LOT #16

Takashi ARAI (b. 1978)

A Horse, Arakawa Heights, 3 June, 2011, 2011

Blue and gold daguerrotype

2 1/2 x 2 1/2 in.

Courtesy of the artist and PGI, © Takashi Arai

Estimated value: \$1,000

The most recent recipient of the Ihei Kimura Prize for emerging photographers, Takashi Arai is best known for his daguerreotypes whose subjects are related to fraught moments in Japan's modern history. Trained as a biologist, he was initially drawn to this medium because of the intensive scientific processes that it entailed. Equally important was the fact that daguerreotypes (unlike photographs) are irreproducible and have minutely three-dimensional surface etching, prompting him to consider them as "micro-monuments." This work features a horse abandoned after the Great East Japan Earthquake and tsunami of March 11, 2011. Several of the artist's d-types were on view in Japan Society's 2016 presentation of *In the Wake: Japanese Photographers Respond to 3/11*.



LOT #17

Reiseki ARIYAMA (b. 1949)

Flower Vase, ca. 1990

Glazed ceramic

8 3/4 x 6 x 4 in.

Courtesy of Dr. Stephen and Mrs. Michiko Levine

Estimated value: \$1,200

At his kiln in Ibusuki, Kagoshima Prefecture on Kyushu, Ariyama experiments with unconventional, contemporary expressions of the regional tradition of Satsuma ware, in particular the tradition of *kuro* (black) Satsuma ware, whose jet-black sheen is due to the high iron content of the clay. Ariyama has remarked that he consistently seeks inspiration in the forms of nature, an ethos that is evident in this vase. Here, the white glaze layered against a deep blue ceramic body produces a random pattern resembling cracks across a panel of ice, while a single flower set inside seems to brim with the vitality of a newly sprouting plant.



LOT #18

Paul BINNIE (b. 1967)

A Hundred Shades of Ink of Edo: Sharaku's Caricatures, 2011

Color woodblock print, edition 27/100

17 x 12 1/4 in.

Courtesy of Scholten Japanese Art

Estimated value: \$600

Scottish artist Paul Binnie's early interest in the Japanese woodblock print tradition was formed as a collector. Fascinated by the medium, Binnie moved to Tokyo in 1993 and started to train under master printmakers, eventually honing his distinct style to create modern twists on traditional subjects like female beauties and Kabuki theater actors, often incorporating clever visual homages to classical precedents. Here, the tattoo covering the male nude is based on a portrait of Kabuki actor Ōtani Onji by woodblock artist Tōshūsai Sharaku (late 18th century). Binnie's work was featured in Japan Society's 2013 exhibition *Edo Pop: The Graphic Impact of Japanese Prints*.



LOT # 19

Sarah BRAYER (b. 1957)

Chandra (moon), 2007

Aquatint and chin colle on indigo-dyed washi, edition of 38

24 x 36 in.

Courtesy of the artist

Estimated value: \$2,500

Born in Rochester, New York, and today working in both Japan and the U.S., Sarah Brayer is widely acclaimed for her aquatints, woodblock prints, and poured washi paper works. She studied etching under Yoshiko Fukuda and traditional woodblock printmaking under renowned master Tōshi Yoshida. In 1992, she was the first artist to ever be honored with an exhibition at the Byōdō-in Temple, a Heian-era World Heritage site. In 2013, she was the recipient of the Commissioner's Award by the Bunka-chō, Japan's Ministry of Culture, in recognition of her role disseminating Japanese culture abroad through washi paper art. Her recent series *Luminosity: Night Paperworks* infuses washi paper with photoluminescent pigments to explore differences in daytime and nighttime perception.



LOT #20

Sueharu FUKAMI (b. 1947)

Seihakuji Guinomi, 2016

Wheel-thrown porcelain with pale blue glaze

1 3/4 x 3 1/4 x 3 in.

Courtesy of Erik Thomsen Gallery

Estimated value: \$950

One of the world's best-known contemporary ceramicists, Sueharu Fukami is renowned for translating classical aesthetics into a thoroughly contemporary idiom. Instantly recognizable from their elongated forms and sensuous, *seihakuji* (pale blue) glaze finish, his works have become a mainstay of important museum and private collections across the world. This sake cup is an echo, in miniature form, of the artist's larger, cone- and shell-shaped sculptures.



LOT #21

Katsunori HAMANISHI (b. 1949)

Division Work 51, 1995

Mezzotint, edition of 50

29 x 21 in.

Courtesy of The Tolman Collection of New York

Estimated value: \$1,750

Trained as a painter, Katsunori Hamanishi has become a master of the mezzotint printmaking process, an originally European practice that can be compared in its laboriousness and precision to Japanese woodblock printmaking. His prints tend to focus on inanimate objects that hold both a contemplative, meditative quality as well as energetic tension, such as knotted ropes and tied cloth. This mezzotint, which depicts a *shimenawa*, or rice-straw rope, is meticulously executed in multiple colors with subtle variations in surface texture, exemplifying the exacting nature of Hamanishi's process.



LOT #22

Kanako HAYASHI (b. 1986)

Water Dance, 2016

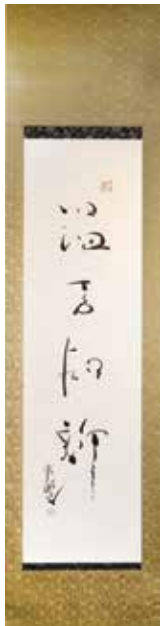
Two works of leaf, ink and watercolor on paper

7 7/8 x 8 5/8 in. each

Courtesy of the artist

Estimated value: \$1,000

Kanako Hayashi employs her body in her work and often interposes herself in public spaces. Adapting movements from her early years as a synchronized swimmer, she explores the language of underwater choreography and develops physical gestures within restricted environments. Hayashi spent two years in New York, the first on a 2014 grant from the Asian Cultural Council (ACC), then as artist-in-residence at the Brooklyn-based Residence Unlimited in 2015. During her stay, she developed her interests and took classes with the Trisha Brown Dance Company. This experience radically changed her approach to performing and her artistic practice. She recently has started creating drawings as static blueprints of her movements and performative practices.



LOT # 23

HORIYOSHI III (b. 1936)

Onkochishin—Learning from the Past, 2016

Sumi ink calligraphy on scroll

78 x 19.5 in.

Courtesy of the artist and Ronin Gallery | NYC

Estimated value: \$2,200

Born Yoshihito Nakano, Horiyoshi III is a renowned specialist of traditional full-body tattoos done by hand. His work has transcended the mystery, exclusivity, and taboo surrounding this artform, bringing him to international prominence. He apprenticed under the tattoo master Shodai Horiyoshi of Yokohama for ten years, and developed his own practice which elaborates on *ukiyo-e*, the Edo period's "pictures of the floating world," with a contemporary perspective. In recent years, he has extended his artistic practice into *kakejiku* (scroll painting), rendering traditional Japanese folktales, calligraphy, and religious subjects in traditional mineral pigments.



LOT #24

Masahiko KUWAHARA (b. 1959)

Room, 2000

Acrylic on canvas

18 x 20 7/8 in.

Courtesy of Tomio Koyama Gallery, © Masahiko Kuwahara

Estimated value: \$6,000

Raised in Tokyo, Masahiko Kuwahara started exhibiting his paintings in the 1980s. Embracing the distortions and dark side of Japan's swift economic growth, he repeatedly focused on themes such as glittering man-made goods, crude industrial objects, and marine life contaminated by factory sewage to evoke the problems of postwar Japanese society. Since the mid-1990s, however, Kuwahara has moved away from social discourse, turning instead to depictions in milky-white hues capturing languid, drifting scenes that are paradoxically suffused with sweetness and euphoria but also extremely dangerous, exuding a sense of desolation.



LOT #25

Sebastian MASUDA (b. 1970)

Colorful Rebellion—Pink, 2016

Mixed media on wooden panel

12 in. diameter

Courtesy of the artist and Ronin Gallery | NYC

Estimated value: \$1,500

Godfather of contemporary *kawaii* (cute) culture in Japan, and creator of the 6%DOKIDOKI concept shop in Tokyo's Harajuku district, Sebastian Masuda creates candy-color relief canvases that exude the flavor of childhood innocence. Fragments of toys, stuffed animals, and plastic jewelry are assembled together in his work, transforming the small and fragile into a symbol of collective power and the raw, reclaimed emotions of childhood. His *Time After Time Capsule*, a nine-foot-tall, transparent Hello Kitty-shaped sculpture, was installed across from Japan Society in 2015 and was filled with colorful creations and objects donated by everyday New Yorkers.



LOT #26

Daisuke NAGAOKA (b. 1973)

Drawing for the Film Another Hole, 2015

Pencil and rubber on paper

15 1/2 x 8 3/4 in.

Courtesy of the artist

Estimated value: \$1,200

Daisuke Nagaoka's animated works depict a tranquil world where magnificent landscapes and human bodies are superimposed to reveal how layers of time, as well as life and death, are interconnected. Using only pencil, he repeatedly draws and erases lines on paper while a video camera is recording. The work presented here is an original drawing from this process, which retains both lines as well as erasures. A work by Nagaoka was presented in New York earlier this year at The Jewish Museum in *Sights and Sounds: Global Film and Video*, curated by Yukie Kamiya, Director of Japan Society Gallery.



LOT # 27

Manika NAGARE (b. 1975)

Atop (頂), 2014

Oil on canvas

26 3/16 x 9 7/16 in.

Courtesy of the artist and Miyako Yoshinaga

Estimated value: \$3,000

In her abstract paintings, Manika Nagare deploys vivid contrasts of light and shade, in a palette that is distinctly her own. As the recipient of a Japanese Agency for Cultural Affairs grant in 2002, she served in an internship at the Frank Stella Studio in New York City, where she developed the expressiveness of her line-work, as well as her luster and textural variation. Despite her use of layering, Nagare's handling of paint retains a certain translucency. In recent years, she has expanded her artistic practice into collaborations with fashion labels and with public spaces, such as libraries. Her latest solo exhibition opened at the Miyako Yoshinaga Gallery, New York, in October 2016.



LOT #28

Koji NAKAZONO (b. 1989)

Untitled, 2011

Oil on canvas

18 1/8 x 15 in.

Courtesy of Tomio Koyama Gallery, © Koji Nakazono

Estimated value: \$1,800

Koji Nakazono graduated from the oil painting department of Tokyo University of Arts in 2012. His prolific output, celebrated in his first solo exhibition in 2013, includes paintings covered with abstract blocks of color and generous, sensuous brushstrokes that seem to dance across the canvas. Sadly, Nakazono lost his life in a maritime accident in 2015 at the age of 25; a retrospective of his work was held this autumn in Tokyo. His legacy is a great, undisguised passion, expressed in a rich painterly realm brimming with a freewheeling sense of adventure, where the moment is captured in shimmering motifs that jostle between fixed imagery and bustling movement.



LOT #29

Tam OCHIAI (b. 1967)

F. hardy, Junya, 2000

Acrylic, ink, color pencil, pencil on canvas

9 x 6 3/8 in.

Courtesy of Tomio Koyama Gallery, © Tam Ochiai

Estimated value: \$2,500

Based in New York since the 1990s, Tam Ochiai embraces a freedom of imagination that eschews conventional rules and formal modes of thought and language. Ochiai's primary medium is drawing, but his practice constantly surprises in terms of the variety of media he chooses, from film to installation. His works often feature child-like renderings of stylish, urbane female figures. Japanese art critic Midori Matsui refers to this trend among contemporary Japanese artists born in the later 1960s and 70s as "Micropop." Ochiai exemplifies the fundamental attitude and methods of Micropop art, which is defined as a "small-scale, avant-garde" approach that attempts to create a new aesthetic consciousness through everyday experience.



LOT #30

Motohiko ODANI (b. 1972)

Terminal Impact (in the case of the fortune cat A), 2015

Laser print

11 7/8 x 20 1/2 in.

Courtesy of Yamamoto Gendai, Tokyo © Motohiko Odani

Estimated value: \$3,000

Taking inspiration from sources ranging from horror and science fiction films to Buddhism and Japanese folklore, Motohiko Odani has pushed the boundaries of sculptural aesthetics in three-dimensional and multimedia works that simultaneously evoke physical sensation and psychological states. In 2003, he was among the artists who represented Japan in the Venice Biennale, and his first solo exhibition outside Asia, *Motohiko Odani: Depth of the Body*, was installed at Albertz Benda Gallery in New York City in 2016. This photo of a cat playfully refers to a major theme in Odani's recent works, namely prosthetics.



LOT # 31

Max PINCKERS (b. 1988)

A Sudden Gust of Wind (after Jeff Wall and Hokusai), 2015

From the series *Two Kinds of Memory and Memory Itself*

Inkjet print, edition 1/5 (+2AP)

16 1/8 x 19 5/8 in.

Courtesy of the artist, © Max Pinckers, 2015

Estimated value: \$1,350

Brussels-born Max Pinckers creates carefully staged photographs that verge on the cinematic. In his series *Two Kinds of Memory and Memory Itself* (2015), he turns the lens onto a Japan of the Western imagination, re-presenting clichés of Japanese popular culture in enticingly choreographed displays. This image is a quotation of Canadian photographer Jeff Wall's *A Sudden Gust of Wind (after Hokusai)* of 1993, which is in turn adapted from a popular 1832 woodblock print *Travelers Caught in a Sudden Breeze at Ejiri* by Katsushika Hokusai (d. 1849).



LOT #32

Kiyoshi SAITŌ (b. 1907)

June, Kamakura (Hydrangea Flowers at Hase-dera), 1971

Woodblock print, edition 29/80

21 1/2 x 14 3/4 in.

Courtesy of Dr. Stephen and Mrs. Michiko Levine

Estimated value: \$1,800

A prominent figure from the *sosaku hanga* (creative print) movement, the self-taught Kiyoshi Saitō designed, carved, and printed all of his woodblock prints himself instead of relying upon a more traditional mode of divided labor in print ateliers. Saitō is well-known around the world for his realistic depictions of his hometown Aizu, Fukushima Prefecture. As his style matured, he began to mix modern representational elements to produce flattened two-dimensional depictions of various temples and flora around Japan. This print highlights the famous *ajisai* hydrangeas of the Buddhist temple Hase-dera in Kamakura, which draw large crowds for viewing in the summer months.



LOT #33

Motoyuki SHITAMICHI (b. 1978)

Mother's Covers, 2016

Two lambda prints, edition 2/10

12 5/8 x 9 1/2 in. each

Courtesy of the artist, © Motoyuki Shitamichi

Estimated value: \$1,500

Motoyuki Shitamichi's photographs focus upon historical sites found in everyday landscapes. His *Torii* series features the present-day ruins of shrines built around East Asia during the mid-19th century to the end of World War II. He received the Noon Award in the emerging artist category at the Gwangju Biennale, Korea in 2012. Since the Great East Japan Earthquake of 2011, Shitamichi has directed an affectionate gaze toward the little things around him. His ongoing project *Mother's Covers*, featuring realizations about his new life living with his wife and mother-in-law, has the feel of a castaway adventure on a tiny, unknown island. Shitamichi will participate in the inaugural Okayama Art Summit triennial this autumn.



LOT #34

Shimpei TAKEDA (b. 1982)

Field #3, 2016

Unique silver gelatin print

24 x 20 in.

Courtesy of the artist, © Shimpei Takeda

Estimated value: \$3,000

Photographer Shimpei Takeda is known for making images without the use of the camera. His *Trace* series—partly exhibited in Japan Society's 2016 exhibition *In the Wake: Japanese Photographers Respond to 3/11*—was produced using autoradiography, a technique which captures the radioactive energy emitted from objects, in that instance irradiated soil samples from around Fukushima in the aftermath of the 2011 nuclear plant accident. Takeda's most recent series *Field* consists of photograms made from soil samples taken at Mount Zao, an active volcano. In the print presented here, microscopic soil particles, which are the minimum units of land forms, convey the illusion of a broad, topographic expanse.



LOT # 35

Cyoko TAMAI (b. 1987)

Floating Object 3, 2015

Japanese *washi* paper made by National Living Treasure Sajio Hamada

21 1/4 x 21 1/4 x 3 1/4 in.

Courtesy of the artist and Ronin Gallery | NYC

Estimated value: \$1,800

Born in Kōchi Prefecture, Cyoko Tamai is well-known for her innovative approaches to Japanese ink painting. As the 2014 Japan Society Artist-in-Residence, Tamai perfected her unique process of deconstructing Japanese *washi* paper by tearing out its fibers and adding ink to the subtly three-dimensional surface. In her most recent projects, Tamai uses glue mixed with mineral pigments to freeze the torn fibers in midair to create glossy paintings. *Floating Object 3* marks a departure in Tamai's application of ink—the stark contrast between the unpainted surface of the orb and the low relief of the liberally covered ink surface evokes an ethereal quality of an object floating in space.



LOT #36

Yui TSUJIMURA (b. 1975)

Vase, 2010

Stoneware, natural ash glaze

9 x 7 1/2 x 7 in.

Courtesy of Koichi Yanagi Oriental Fine Arts

Estimated value: \$1,050

Recently garnering international critical acclaim, Yui Tsujimura entered into the world of pottery by working for his father, esteemed potter Shirō Tsujimura. His work can now be found in many major museum collections, including The Metropolitan Museum of Art. Since the debut of his kiln in 2000, he has been producing works of striking complexity and arresting beauty which push the boundaries of traditional techniques and aesthetics. Tsujimura's chosen mode of expression is blue-green ash glazed Sue ware, thought to have originated in the ancient Korean kingdom of Kudara. This vessel is representative of his most recent achievements with silver ash, a product of his technical mastery of the reduction kiln.



LOT #37

TSUKIOKA Kōgyo (1869—1927)

Scene from *Tsunemasa*, ca. 1920

From the series *Encyclopaedia of Noh Plays*

Color woodblock print

10 x 14 1/2 in.

Courtesy of Ronin Gallery | NYC

Estimated value: \$800

Painter and printmaker Tsukioka Kōgyo emerged at the twilight of Japan's great *ukiyo-e* print tradition, and is most remembered for his depictions of the Noh theater tradition. His major print sets *Illustrations of Noh* (1897-1902), *One Hundred Prints of Noh* (1922-1926), and *Encyclopaedia of Noh Plays* (1925-1930, completed posthumously) provide a window into the preservation of Japan's traditional masked theater form during an era of rapid modernization. This print from *Encyclopaedia of Noh Plays* depicts a scene from the Noh play *Tsunemasa*, in which the monk Sōzu Gyōkei performs a musical service to pray for the Heike soldier Taira no Tsunemasa and is visited by the spirit of Tsunemasa himself.



LOT #38

TSUKIOKA Yoshitoshi (1839—1892)
Mt. Otowa Moon: Bright God Tamura, 1886

From the series *One Hundred Views of Moon*

Color woodblock print

14 1/2 x 9 1/2 in.

Courtesy of Ronin Gallery | NYC

Estimated value: \$1,000

Tsukioka Yoshitoshi was the great *ukiyo-e* master of the Meiji period (1868-1912), who innovated printmaking techniques to compete with the rise of photography in Japan. Considered Yoshitoshi's finest print series, *Tsuki hyakushi (One Hundred Aspects of the Moon)* (1885-1892), is a collection of 100 multicolored woodblock prints (*nishiki-e*) featuring historical and literary scenes linked together only by the presence of the moon. This print depicts a scene of the Noh play *Tamura*, where an itinerant monk visits Kiyomizu temple in Kyoto and meets the spirit of Tamura Myojin (Bright God Tamura).



LOT # 39

TSUKIOKA Yoshitoshi (1839—1892)
Riding a Tiger (Tora o Maru), 1866

From the series *Sagas of Beauty and Bravery (Biyu Sukoden)*

Color woodblock print

9 5/8 x 7 1/16 in.

Courtesy of John K. Wheeler

Estimated value: \$800

Tigers have been widely represented in Japanese art from the 16th century onward—first imbued with Daoist cosmological significance and later as symbols of political prowess. With the rise of *nishiki-e* (multicolor woodblock prints) during the late 18th century, tigers became a popular theme for many *ukiyo-e* masters such as Hokusai, Kuniyoshi, Kunisada, and Yoshitoshi. This print by Tsukioka Yoshitoshi was first published in 1866 in the series *Biyu Suikoden (Sagas of Beauty and Bravery)* and depicts *Tora-o-Maru*, King of the Tigers, a figure from the Chinese story about Northern Song Dynasty vigilantes that became extremely popular in Japan in the 19th century for its anti-establishment themes.



LOT #40

Hiroshi WATANABE (b. 1951)

Isamu Taguchi, Tono Kabuki, 2003

From the book *Faces Vol. 2—Kabuki Players*

Gelatin silver print, edition 3/100, never finished, includes limited edition book 6 1/4 x 6 1/4 in.

Courtesy of Omar Al-Farisi

Estimated value: \$600

Born in Sapporo, Hokkaido, Hiroshi Watanabe is a California-based photographer whose diverse body of work has taken him across the world to capture the fleeting interconnections between people, places, and stories in lush, textured images. He is the recipient of numerous photography prizes and his work is held in renowned collections such as the Museum of Fine Arts, Houston, George Eastman House (Rochester, NY), the Philadelphia Museum of Art, LACMA, and the J. Paul Getty Museum. The print presented here comes from a series of portraits of Kabuki actors, just one of a broader corpus by the artist that focuses on actors from different world theater traditions.



LOT #41

OZ Keisuke YAMAGUCHI (b. 1986)

Central Park, 2016

Acrylic on canvas

20 1/2 x 24 in.

Courtesy of the artist and Ronin Gallery |NYC

Estimated value: \$1,200

Born in Nagano Prefecture, Keisuke Yamaguchi blends traditional techniques with modern imagery to evoke the presence of energy, spirits, and emotions, which evade the human eye. An architect-turned-painter, Yamaguchi's interests have shifted towards the interpretation of emotional landscapes and the awesome power of natural forces. Since the Great East Japan Earthquake and tsunami on March 11, 2011, much of Yamaguchi's work has explored unique and subtle qualities of Japanese art and culture as a way of coping with this shared experience. This recent work, which references a Zen Buddhist *ensō* circle, captures the calm experienced in Central Park amid the frenetic energy swirling around us in New York City.



LOT #42

Yūsuke YAMATANI (b. 1985)

Tsugi No Yoru E #51, 2010

Ferrotyped gelatin silver print

10 x 8 in.

Courtesy of Alison Bradley

Estimated value: \$1,250

Born in Niigata Prefecture, emerging photographer Yūsuke Yamatani spent his early years performing with various bands in the underground music scene before deciding on a photography career. Inspired by photographers like Larry Clark, Ryan McGinley, Shōmei Tōmatsu, and Daidō Moriyama, Yamatani's main subjects are punks and skateboarders from both inside and outside of Japan. This print is from *Tsugi no yoru e (On to the next night)*, a collection that Yamatani shot of his friends in Osaka in 2010 and self-published in 2013. Atypical for this series, the work captures an insect in hyperreal detail as witness to the raucous lifestyle of young punks—a poetic iteration of the “fly on the wall.”



LOT #43

Daisuke YOKOTA (b. 1983)

Untitled, 2012

From the series *Site*

Pigment-based inkjet print, edition 1/8

14 5/8 x 16 1/8 in.

Courtesy of G/P Gallery, © Daisuke Yokota

Estimated value: \$2,150

Daisuke Yokota is one of the most renowned representatives of Japan's latest generation of photographers. He uses a full arsenal of techniques to create his works, rephotographing, photocopying, layering, and at times subjecting his images to intense temperatures and other means of degradation to purposefully bring out their flaws. The results are haunting, with subjects that evoke lost times and places underneath smooth, almost gelatinous surfaces. This image comes from his *Site* series, which has brought him extensive attention in both Japan and Europe.