2014 Japan Society Gallery Benefit Auction
Thursday, March 20, 2014
**LOT #1**

Eikoh HOSOE (b. 1933)
*Kamaitachi* #23, photographed 1965, printed 2014
Gelatin silver print
11 × 14 in.
*Courtesy of the artist and Howard Greenberg Gallery*
Estimated value: $3,000

One of the greatest post-World War II photographers, Eikoh Hosoe is known for his collaborations with legendary artists and intellectuals. *Kamaitachi*, Hosoe’s collaboration with butoh dancer Hijikata Tatsumi (1928-1986), shot in 1965 and published in 1969, is among the most celebrated photographic series in history. In this work, Hijikata personifies the *kamaitachi*, a mythical, weasel-like creature that has been remembered through folktales in northern Japan. The photo shoot took place in villages of Akita Prefecture, Hijikata’s hometown, and Hosoe captured memorable moments in the dancer’s improvisational performances, often interacting with local farmers and villagers.

**LOT #2**

MORIMURA Ray (b. 1948)
*Senso-ji Kaminari-mon (Senso-ji Temple Thunder Gate)*, 2013
Color woodblock print, edition 20 of 70
23 × 17 in.
*Courtesy of Allison Tolman/The Tolman Collection of Tokyo*
Estimated value: $1,350

Morimura initially practiced as an abstract painter, but he turned to woodblock prints and began creating works that combine the graphic strength of traditional Japanese woodblock prints with a geometric sensibility of modern art. This print depicting one of the most famous temples in Tokyo, Senso-ji, inherits the tradition of *meisho-e* (pictures of famous places) that is often seen in works by great masters, such as Utagawa Hiroshige’s *One Hundred Famous Views of Edo*. In fact, the 99th print in Hiroshige’s series depicts this temple in snow, seen through its gate with a giant lantern, the striking perspective succeeded by Morimura.
LOT #3
Hiroshi SUGIMOTO (b. 1948)
Tea at Imameido Tearoom with Hiroshi Sugimoto*
Courtesy of the artist
Estimated value: $5,000

Imameido tearoom, designed by renowned Japanese artist Hiroshi Sugimoto and located in his Chelsea studio, is a retreat away from the busy urban environment of New York City. Every detail has been carefully planned by the artist himself. On display in its alcove are myriad treasures from Sugimoto’s personal collection of artwork. You will be joined by Sugimoto, along with Motoatsu Sakurai, President of Japan Society, and Miwako Tezuka, Director of Japan Society Gallery. Tea will be served in traditional Japanese chadō (the way of tea) style, providing a moment of ichigo ichie, a philosophy that cherishes a transient encounter of friends “only once in a lifetime.”

*Date and time to be arranged by the winning bidder in coordination with Hiroshi Sugimoto Studio and Japan Society Gallery.

LOT #4
AJIKI Hiro (b. 1948)
Haru no umi (Spring Sea)
Salt-glazed stoneware
4½ × 4¾ in.
Courtesy of Joan B. Mirviss LTD
Estimated value: $3,500

Initially trained in oil painting, Ajiki discovered ceramic as his primary means of expression, and since the mid-1970s he has been focusing on teabowls or chawan. Among the numerous awards he has received is the prestigious Sen Ōshitsu Prize at the 4th Tankō Biennial for Tea Ceramics in 1996. Ajiki’s work has been collected by major institutions worldwide, including The Metropolitan Museum of Art.
LOT #5
ARAKI Nobuyoshi (b. 1940)
2THESKY, my Ender, 2009
Acrylic on black-and-white photograph, unique
20 × 23⅞ in.
Courtesy of Taka Ishii Gallery
Estimated value: $7,000

One of the most celebrated contemporary Japanese photographers, Araki tackles some of the most shocking images, such as the Japanese tradition of bondage play, using young Japanese female models. The sensual nature of his vividly colorful photographs is here translated into a juxtaposition of a subtly nostalgic landscape fading in the background and visceral splashes of bright colors that he paints over the photo print himself.

LOT #6
NAWA Kohei (b. 1975)
PixCell-Toy-Cauliflower, 2006
Mixed media
2½ × 4 in.; diam. 4½ in.
Courtesy of the artist and SCAI THE BATHHOUSE, Tokyo
Estimated value: $5,000

A participant in Japan Society Gallery’s 2010 exhibition Bye Bye Kitty, guest-curated by David Elliott, Nawa made a sensational debut in the New York art scene with his taxidermied deer covered in translucent glass beads, now in the collection of The Metropolitan Museum of Art. The mesmerizing series called PixCell addresses the fragmentation of reality in the digital and virtual world of today’s society, where material existence is reduced into accumulated bits of information. The pixilated object offered here carries a humorous take on the wax food models that are popular as souvenirs from Japan.
LOT #7
CAI Guo-Qiang (b. 1957)
Red Fuse No. 2, 2013
Gunpowder on paper
16 × 12 in.
Courtesy of the artist
Estimated value: $10,000

Born in Fujian Province, China, Cai Guo-Qiang lived in Japan from 1986 to 1995. One of the most internationally acclaimed contemporary artists today, his primary material—gunpowder—literally gives his work an explosive power and astonishing beauty that is a result of careful pyroclastic planning and the elements of chance. Through his artistic use of gunpowder, he produced fireworks and special effects for the opening and closing ceremonies of the 2008 Summer Olympics in Beijing. Red Fuse No. 2 embodies Cai’s decades-long experimentalism that sublimates destructive material into a potential of creation.

LOT #8
TENMYOUYA Hisashi (b. 1966)
Intertwining thoughts, 2013
Giclée print, edition 2 of 50
39½ × 36¼ in.
Courtesy of Mizuma Art Gallery, © TENMYOUYA Hisashi
Estimated value: $2,000

Tenmyouya is a masterful painter and a passionate proponent of the revival of basara sensibility, or an extraordinary or unconventional aesthetic, which is often generated by mixing unlikely or opposing elements. His motifs are often presented in a yin-and-yang dynamic of quiet and movement, violence and peace, and machines and humans, all of which outline his idea of lively “neo-Nihon-ga” (neo Japanese-style painting). In this newly created print, Tenmyouya offers a cynical combination of bats as a symbol of good fortune and happiness with almost naked young men in a bloody battle in Laocoönian theatricality and an exuberance of gold à la Japanese Rimpa.
**LOT #9**

IKEDA Manabu (b. 1973)

*Territory*, 2011

Giclée print, edition 20 of 50

20½ × 27½ in.

_Courtesy of Mizuma Art Gallery, © IKEDA Manabu_

Estimated value: $2,000

Ikeda’s fantastical world is created by interwoven minutiae rendered densely by fine point pens, ink, and acrylic pigments. Many of his motifs refer to natural and man-made environments and their friction or mutation. One of the greatest sources of inspiration for Ikeda is anime of mythological scale by Miyazaki Hayao. This print reveals Ikeda’s close study of the master animator and, at the same time, his own ability to weave a poignant commentary on the power of nature after an apocalyptic end of humanity. A crustacean monster, master of the ocean and a symbol of the force of nature, is overtaking a small abandoned ship in the center of the composition.

**LOT #10**

YAMAGUCHI Akira (b. 1969)

*Konoji hikitome gyonaribashira*, 2010

Pen, watercolor on paper

13¼ × 9¾ in.

_Courtesy of Mizuma Art Gallery, © YAMAGUCHI Akira_

Photo by MIYAJIMA Kei

Estimated value: $8,000

Trained in oil painting and keenly aware of the classical history of Japanese art, Yamaguchi aims to bring the poetic sensibility and exuberance of the *yamato-e* (Japanese painting) tradition into the medium of oil. His painting smartly injects contemporary motifs, scenes, and materials into what may initially appear to be a traditional Japanese painting from, for instance, the eighteenth century. Closer inspection of his work always offers many surprises.

Please note the image shown here is a sample similar to the final work.
LOT #11
three (est. 2008)
55 bit, 2013
55 anime figures and QR codes
Dimensions variable
Courtesy of the artist
Estimated value: $5,555

three, a group of three anonymous young artists based in Fukushima, was Japan Society Gallery’s first Summer Artist Residency Program participant in 2013. Known for their whimsical use of plastic anime and comic figures and other everyday materials, three creates colorful post-Minimalist objects and installations. This work, made during their stay in New York, is from their ongoing series of works entitled bits, in which anime figures are melted down and made into square columns, with each character’s identity carefully suggested in the remaining elements showing on the top of the column. A hide-and-seek play between memory and sight adds extra uniqueness to these 55 precious cubic objects. The work comes with QR codes that lead you online to the images and information about the original anime figures.

LOT #12
UTAGAWA Hiroshige (1797–1858)
Suwa Bluff, Nippori, from the series
One Hundred Famous Views of Edo, 1856
Color woodblock print
13¾ × 8½ in.
Courtesy of Ronin Gallery NYC
Estimated value: $2,000

A celebrated series of ukiyo-e prints by one of the great masters, Utagawa Hiroshige, One Hundred Famous Views of Edo depicts scenic locations and monuments in the capital city of Edo, today’s Tokyo. Suwa Shrine was located near Suwa Bluff in Nippori, to which it lent its name. From within the shrine precincts, a broad panorama opened to the northeast. In the far distance are the silhouettes of two mountain groups that appear several times in this series. To the right is the twin-peaked Mount Tsukuba, which appears eleven times in the series; even though it is actually twenty feet lower, the western Male Peak is usually shown higher than the Female Peak.
LOT #13
Masako INKYÖ (b. 1972)
The Tale of Heike, 2013
Ink on paper; hanging scroll 78 × 20 in.
Courtesy of the artist
Estimated value: $5,000

Masako Inkyö teaches shodō (the way of calligraphy) at Japan Society. She began her training at the age of three. Today, she holds the highest rank in the three largest shodō professional associations in Japan. Building upon her strong classical training, Inkyö has recently pushed her artistic potential further through collaborative performances with a jazz pianist. The writing on this scroll is from the famous medieval warrior story, The Tale of Heike, which narrates the twelfth-century historical tale of battles between two samurai clans, the Heike and the Genji.

LOT #14
ISOZAKI Arata (b. 1931)
Thatched Hut Folly, 1984
Woodblock print, edition 24 of 50
11½ × 14 ¼ in.
Courtesy of the artist and Misa Shin Gallery
Estimated value: $2,000

Against a mica-coated blank space sits a composite of varying forms, lines, and colors. This print is based on legendary architect Isozaki Arata’s original drawing of his first design of a tea house. The concept was developed for the 1983 exhibition entitled Folly at the Leo Castelli Gallery in New York. Ten years later, the tea house was realized in Shinagawa Ward in Tokyo through the cooperation of three dynamic individuals: owner Mori Minoru of the Mori Building Inc., producer Hara Toshio of Hara Museum, and designer Isozaki Arata. It is named “Uji-an,” meaning a hut of “being in the moment,” after the thirteenth-century Zen monk Dōgen’s teaching.

LOT #15
Toyo ITO (b. 1941)
Kaeru (Frog), 2005
Bone china
Cup diam. 1¼, 2¼ in.; Saucer diam. 6 in.
Courtesy of the artist, © Alessi Archive
Estimated value: $160

Toyo Ito is a Pritzker Award-winning architect who believes in the importance of the humanitarian aspect of architecture. Always paying the utmost attention to the interaction of space, people, and environment, Ito’s design is an exemplary direction for post-3/11 disaster architecture. This cup and saucer was designed by him for Alessi, and echoes his principle humanism in a humorous way: the frogs clinging to the rim of each cup may be small, but their actions can create a larger ripple in a pond into which they courageously jump. The saucer becomes the reflection of this ripple effect by moving outward in a round shape.

LOT #16
Toyo ITO (b. 1941)
My Cosmos, 2014
Pastel on paper
11¾ × 16½ in.
Courtesy of the artist
Estimated value: $1,000

This dreamy cityscape is an original drawing by 2013 Pritzker Award-winning architect Toyo Ito. It was created especially for this auction and reveals Ito’s utopian vision where a variety of colors coexist harmoniously in an imagined urban environment.
LOT #17
Kenrō IZU (b. 1949)
Kailash #75, Tibet, photographed 2000, printed 2005
Platinum/palladium print
Signed, dated, numbered on front and back
16¼ × 21¼ in.
Courtesy of the artist and Howard Greenberg Gallery
Estimated value: $3,000

Based in New York since 1972, Kenrō Izu has travelled throughout the world and photographed numerous sacred sites and monuments that embody profound regional atmospheres and timeless beauty. Mount Kailash in Tibet has been worshipped for time immemorial among four religions including Hinduism, Jainism, Buddhism, and Bön (native to Tibet). In Hindu mythology, the mountain is where Lord Shiva sits in meditation with his wife Parvati.

LOT #18
IZUMITA Yukiya (b. 1966)
Iwate kokuji teabowl
Glazed stoneware
4¾ × 4¾ in.
Courtesy of Cynthia Kam
Estimated value: $1,250

Izumita was born in Rikuzentakata, Iwate Prefecture, and since the age of twenty-six has studied the local kokuji ware, known for its simplicity and earthy sophistication. Kokuji ware is produced in the city of Kuji, using local clay with white and caramel glazes. Izumita’s creative vision encompasses everyday items and experimental and abstract objets d’art.

LOT #19
Sebastian MASUDA (b. 1970)
Colorful Rebellion—BEAR—, 2014
Mixed media on B1 panel
40½ × 28½ in.
Courtesy of the artist
Estimated value: $3,000

Purveyor of Harajuku fashion and the Artistic Director of Karyu Pamyu-Pamyu, Masuda Sebastian is an artist with an entrepreneurial spirit. His mixed-media installations, relief sculptures, and photographs address the new and energetic trends evolving from the central Tokyo area called Harajuku. The main street is densely lined with boutiques and cafes that offer everything from fashion, jewelry, and anything kawaii (cute) for mass consumption. Masuda creates his work by combining these items from Harajuku street culture and extracts the hidden meaning of kawaii as a force of rebellion.

LOT #20
ÔTSUJI Kiyoji (1923–2001)
Shinjuku, Night, photographed 1952, printed 2008
10 × 12 in.
Courtesy of Seiko Ôtsuji
Estimated value: $1,000

One of the first experimental Japanese photographers pursuing Surrealism in photography, Ôtsuji Kiyoji was active since before World War II as a photographer, and survived the war to become one of the key intellectual and artistic bridges between prewar and postwar Japan. He was also one of the active members of Japan’s first postwar avant-garde cross-media group, Jikken Kobô (Experimental Workshop) in the 1950s. In his work Ôtsuji plays with multiple, suggestive motifs to trigger the viewer’s imagination beyond the realm of realism.
A central subject of the recent Academy Award-nominated documentary film Cutie and the Boxer, Noriko Shinohara created a masterful comic-style series of paintings and drawings narrating the heroine Cutie’s life as an alter-ego of the artist along with her husband Bullie, a character based on her real-life husband, artist Ushio Shinohara. Noriko invented Cutie in 2006 and has since depicted in her fluid calligraphic hand the tale of woman’s struggles, empowerment, and independence. The characters of Cutie and Bullie were a direct inspiration for the documentary film’s director, Zachary Heinzerling.

The “Boxer” of the recent Academy Award-nominated documentary film Cutie and the Boxer, Ushio Shinohara has been a beloved New York City artist and resident since 1969, and beginning in the late 1950s, his career is dotted with legendary anecdotes. Shinohara’s mohawk haircut and action-based art-making triggered the Japanese media to nickname him a “rockabilly artist.” A founding member of Neo Dadaism Organizers, in 1960 he invented Boxing Painting, which was memorialized by the American photographer William Klein. Japan Society Gallery presented Shinohara’s solo exhibition in 1982, featuring his Motorcycle Sculpture and lively paintings and drawings that blended New York iconography and Japanese cultural icons.

Takamatsu is widely considered to be the forerunner of Japan’s major postwar art movement, Mono-ha (the School of Things), during the late 1960s to the early 1970s. He was first a part of an avant-garde performance group called Hi Red Center in the early 1960s but gradually evolved into an artist with a strong philosophical and conceptual interest in analyzing the meaning and structure of vision.

Camellia sasanquas blossom in the dead of winter. The sight became an inspiration to printmaker Yamamoto, who created this design compelled by his surging emotion after the devastating disaster hit the Tohoku region in March 2011. In his own words: “Especially in the morning after snowfall, the vivid color contrast of the white snow, red flowers, and green leaves, combined with the fearlessness to unfold in the bitter cold, forms an uncanny and indelible impression on the eyes of the beholder.”
SILENT AUCTION

LOT #25
YOSHIDA Hiroshi (1876–1950)
Bamboo Wood, 1939
Colored woodblock print
15\% × 10\% in.
Courtesy of Scholten Japanese Art, New York
Estimated value: $1,650

A master painter and wood-block print artist, Yoshida Hiroshi was a leading artist in the shin-hanga (new print) movement that aspired to modernize the medium through expanded motifs and enhanced realism. While part of this movement, Yoshida stood out as a unique artist as he was a proponent of jizuri, self-printing, which is unconventional in the traditional printmaking in Japan; conventionally, in Japanese woodblock printmaking like ukiyo-e, designing, carving, and printing were done by specialists of each process. Bamboo Wood is an excellent example of Yoshida’s ability to capture subtle atmosphere in prints, and also reveals his intimate appreciation of nature scenes.

SPECIAL ITEM
Yoko ONO (b. 1933)
Confession in Black, 2014
Permanent marker, sumi ink on primed stretched cotton canvas
Signed, titled and dated 48 × 36 in.
Courtesy of the artist
Estimated value: $150,000

Internationally acclaimed conceptual artist Yoko Ono has pushed the boundary in art and music in her over-six-decade career. Her numerous artistic contributions to the world began in the early 1960s in New York where some of her early exhibitions and performances took place. This new painting, created specifically for this occasion, harks back to her early conceptual austerity seen in such iconic work as Painting To Be Stepped On and Painting to Let the Evening Light Go Through. You may contemplate this black canvas to search for a revelatory message directly from Yoko Ono to you.

For inquiries, contact Miwako Tezuka, Director of Japan Society Gallery, at (212) 715-1252 or mtezuka@japansociety.org.