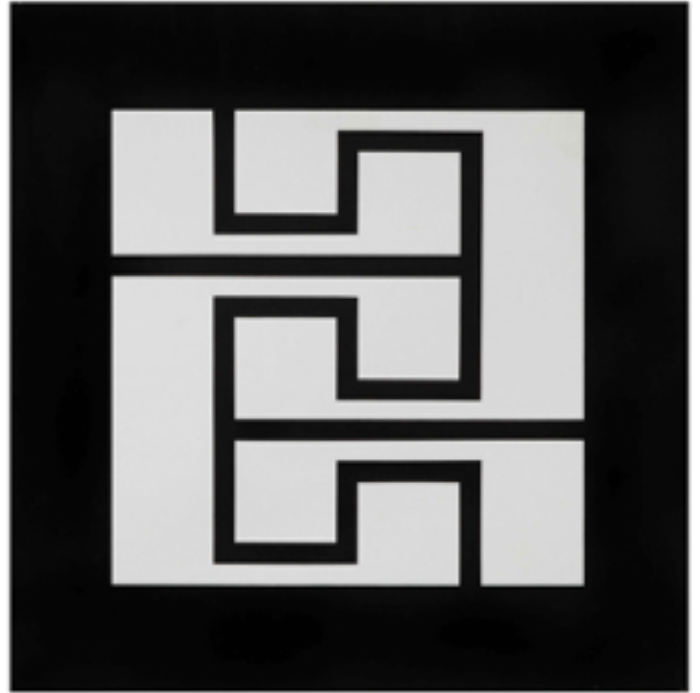
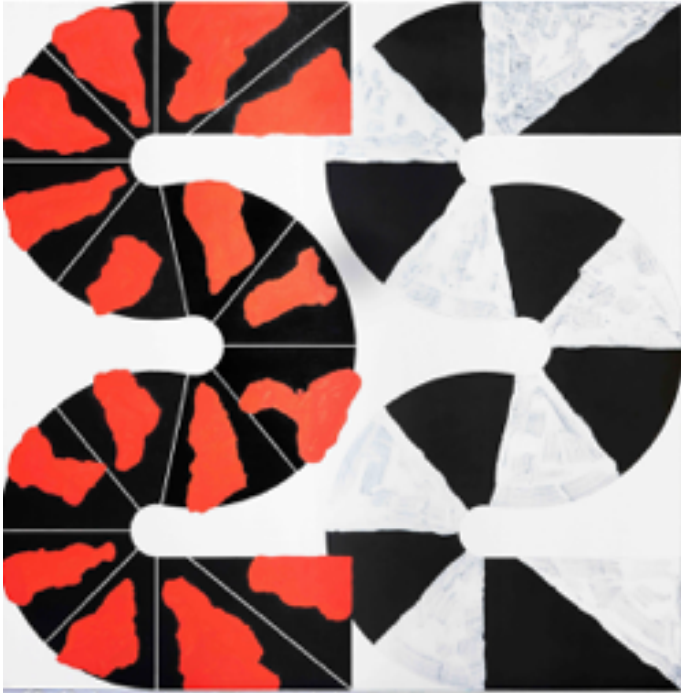


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*Discontinuous Lines:  
Julije Knifer and Kumi Sugai*

Tokyo  
April 10 - 29, 2025



### **Julije Knifer**

(born in 1924 in Osijek, Croatia; died in 2004 in Paris)

Julije Knifer is widely recognized today as one of the most prominent Croatian painters of the 20th century. He was one of the founding members of the 1960s Croatian avant-garde group Gorgona. His oeuvre focuses on the exploration of a single form—the meander—which began in the late 1950s and later became the central point of his artistic production.

Julije Knifer's works are held in major institutional collections worldwide, including Tate, MoMA New York, and Centre Pompidou, among others.

### **Kumi Sugai**

(born in 1919 in Kobe, Japan; died in 1996)

Kumi Sugai is a prominent figure in post-war Japanese abstract painting. After working as a graphic designer in the advertising department of Hankyu Railway, he moved to Paris in 1952. Renowned for his fascination with speed, he transformed forms and movements inspired by cars, velocity, roads, and road signs into abstract art. In his later years, he concentrated on paintings that evoke the curves of roads, which also serve as a motif for the letter "S," representing his initials.

Kumi Sugai's works are also part of esteemed institutional collections worldwide, including the Solomon R. Guggenheim Museum in New York, MoMA New York, the Centre Pompidou, and The National Museum of Modern Art, Tokyo, among others.

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#### ユリエ・クニファー

1924年、クロアチア・オシエク生まれ。2004年、パリで死去 ユリエ・クニファーは、20世紀の最も著名なクロアチアの画家の一人として広く認識されている。1960年代のクロアチアの前衛グループ「ゴルゴナ」の創設メンバーの一人でもある。その作品は、「ミアンダー(蛇行)」と呼ばれる単一の形の探求に焦点を当てている。この形態は、1950年代後半に開始され、やがて彼の芸術活動の中心となった。

ジュリエ・クニフェルの作品は、Tate、ニューヨーク近代美術館(MoMA)、ポンピドゥー・センターをはじめとする世界各地の主要な美術館に収蔵されています。

#### 菅井汲

1919年、日本・神戸生まれ。1996年死去 菅井汲は、戦後の日本の抽象絵画を代表する画家である。阪急電鉄の事業宣伝課でグラフィック・デザイナーとして活躍した後、1952年に渡仏した。スピード狂として知られ、自動車、速度、道路、道路標識から示唆された形態や運動を抽象へと昇華させた。晩年は、道路のカーブを想起させると同時に、彼のイニシャルでもある「S」をモチーフとした絵画に取り組んだ。

菅井汲の作品もまた、ニューヨークのソロモン・R・グッゲンハイム美術館、ニューヨーク近代美術館(MoMA)、ポンピドゥー・センター、東京国立近代美術館をはじめとする世界各地の名だたる美術館に収蔵されています。

*galerie frank elbaz .*

## *Discontinuous Lines: Julije Knifer and Kumi Sugai*

April 10 - 29, 2025

Opening on Saturday April 12, from 5 to 8 pm.

galerie frank elbaz in collaboration with the Nantenshi Gallery and with the support of Warehouse TERRADA.

This exhibition was conceived under the guidance of Kenjiro Okazaki. Booklet published in conjunction with the exhibition will include an essay by art critic Ryo Sawayama.

Large-scale mural painting by Julije Knifer will be installed by Stéphane Henry at the entrance to TERRADA ART COMPLEX II.

TERRADA ART COMPLEX I BONDED GALLERY 4F

1 Chome-32-8 Higashishinagawa

Shinagawa City, Tokyo

140-0002, Japan

Opening hours :

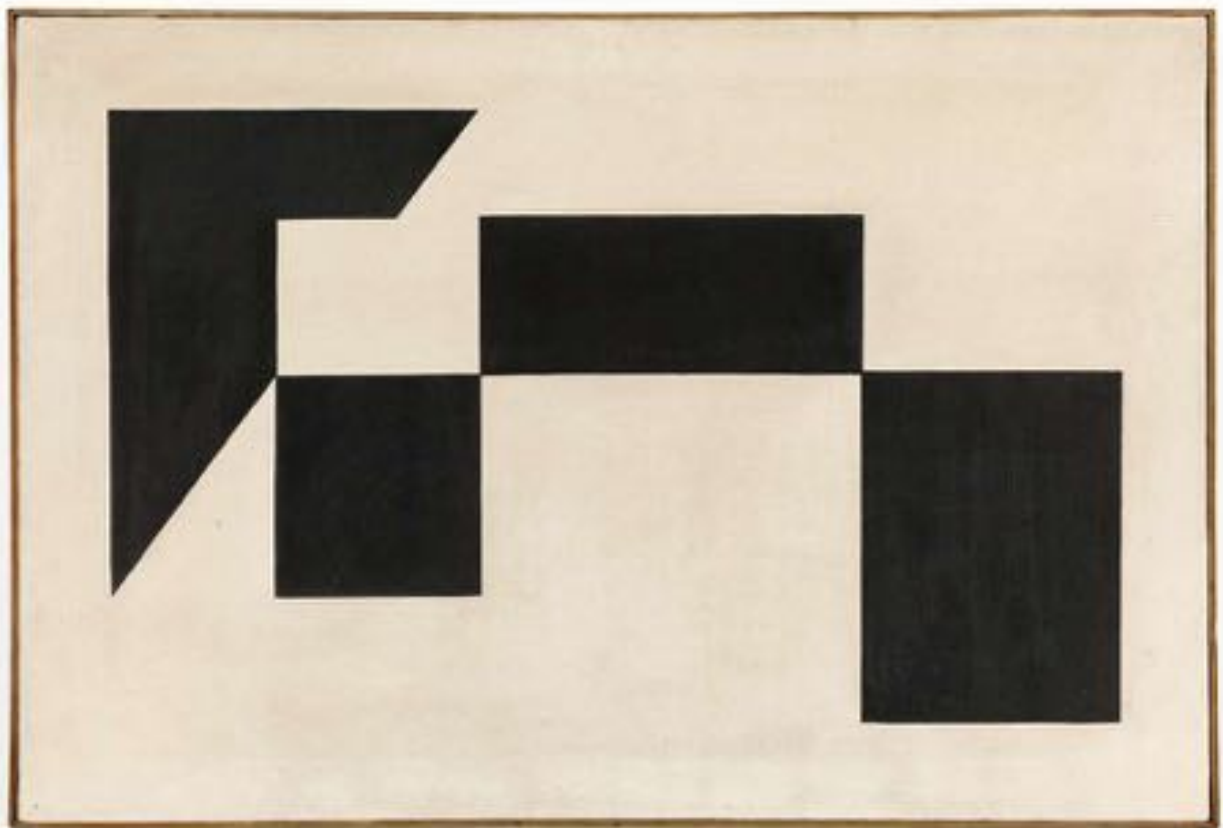
Tuesday - Saturday: 12 PM - 6 PM

And by appointment : [jana@galeriefrankelbaz.com](mailto:jana@galeriefrankelbaz.com)

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Julije Knifer  
*Composition 13*, 1959  
Oil on canvas  
67,3 x 98,3 cm (26 1/2 x 38 3/4 in.)  
(19593601)

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Julije Knifer  
*Untitled*, 1961  
Oil on canvas  
47 x 68 cm (18 1/2 x 26 3/4 in.)  
(19612983)

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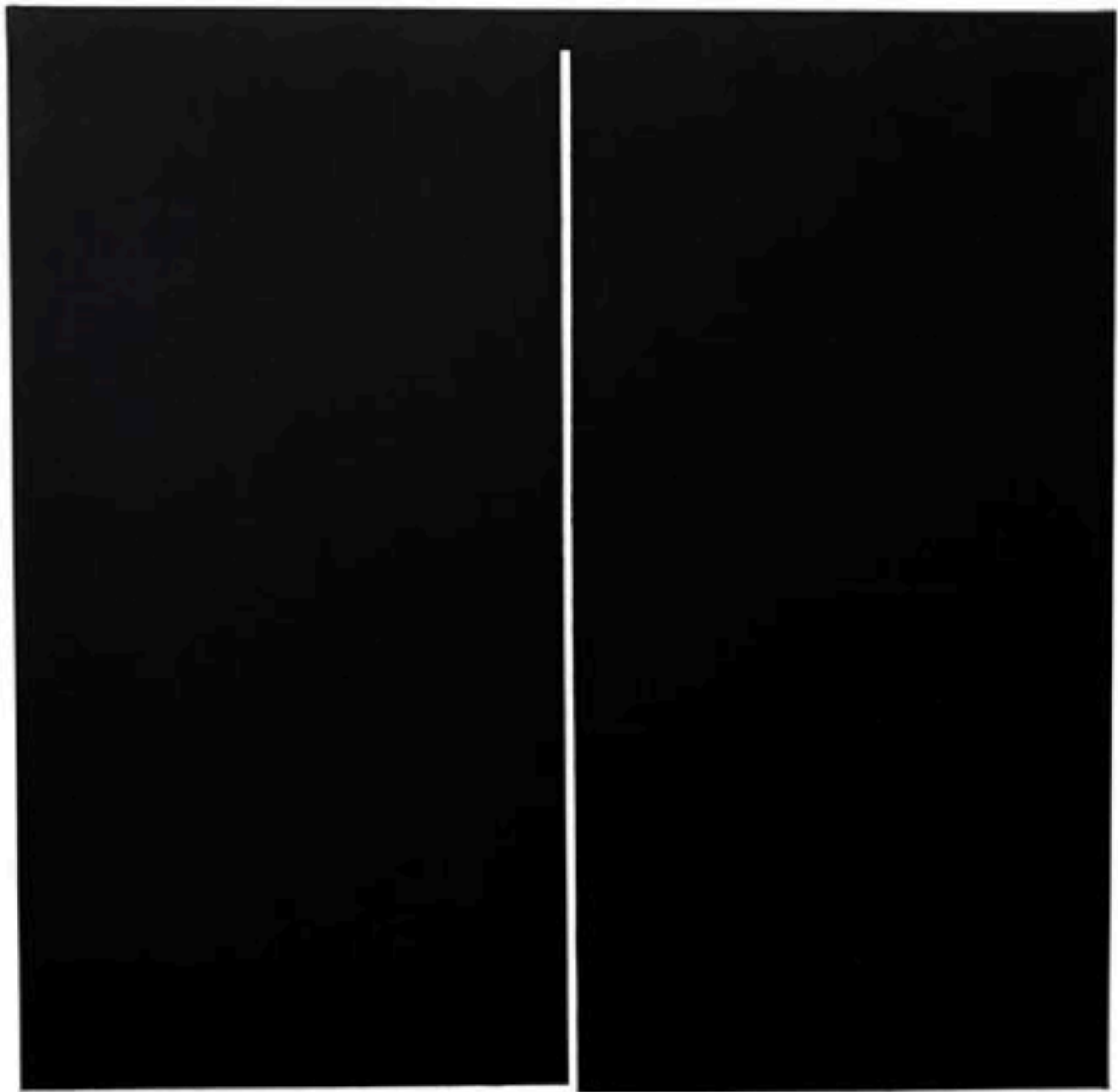
Julije Knifer  
*Untitled*, 1969  
Acrylic on canvas  
40 x 55 cm (15 3/4 x 21 5/8 in.)  
(19691687)

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Julije Knifer  
SPVIII 4, 1973  
Acrylic on canvas  
100 x 100 cm (39 3/8 x 39 3/8 in.)  
(19731901)

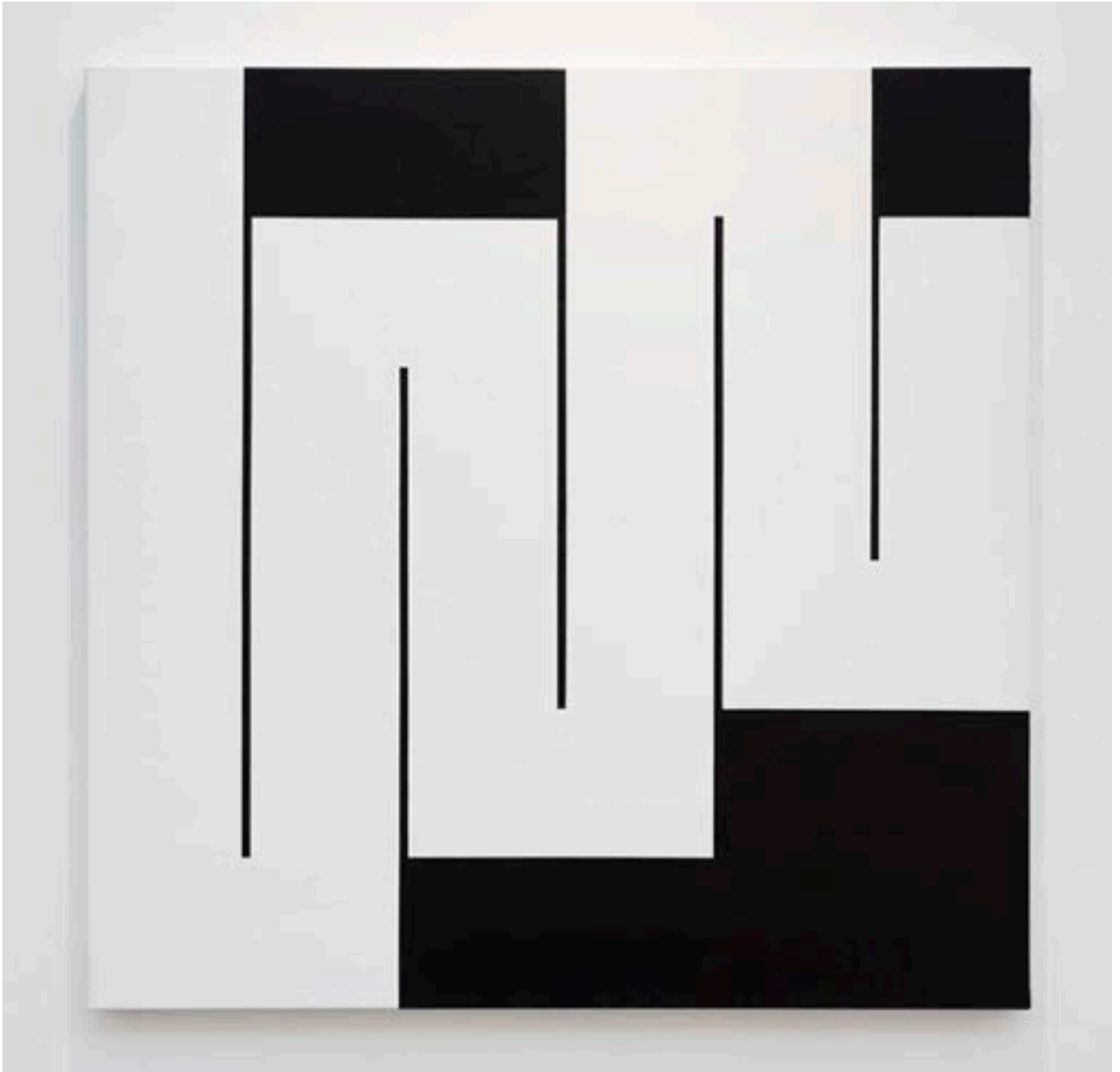
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Julije Knifer  
*Untitled*, 2001  
Acrylic on canvas  
140 x 140 cm (55 1/8 x 55 1/8 in.)  
(19971999630)

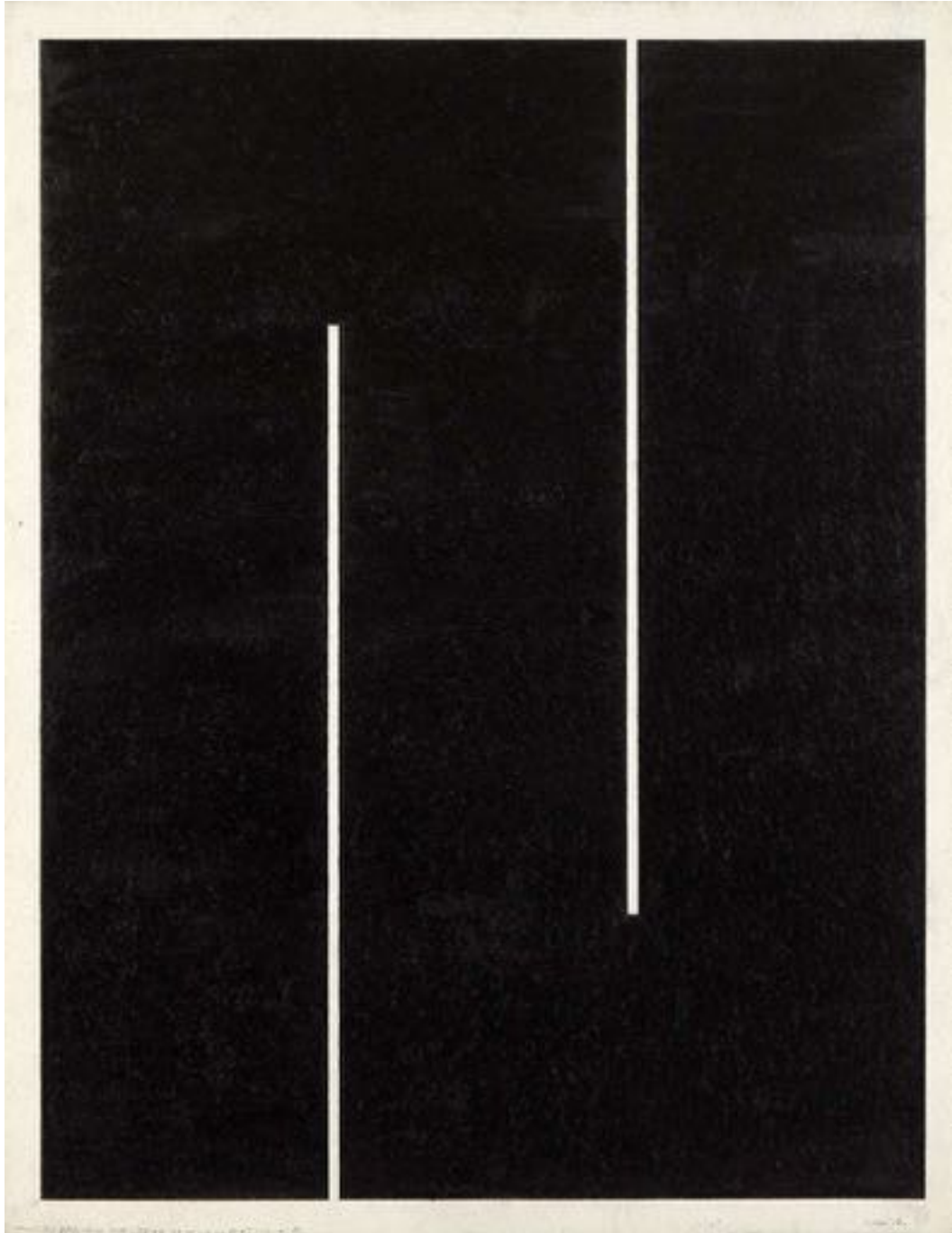


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Julije Knifer  
AP 52, 2004  
Acrylic on canvas  
120 x 120 cm (47 1/4 x 47 1/4 in.)  
(20042121)

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**Julije Knifer**

**19.XI.-24.XI. 4.XII.-9.XII 14.XII.-24.XII 27.XII-31.XII.81 9.I-12.I.82, 1981-1982**

**Graphite on paper**

**65 x 50 cm (25 5/8 x 19 5/8 in.)**

**(19811982774)**



*Untitled (first executed at Student's Center Entrance Hall, Zagreb, Croatia, 1979), Peter Freeman, Inc., New York, 1979 / 2024*  
A mural work is available by commission and is adapted to the site.

*galerie frank elbaz .*

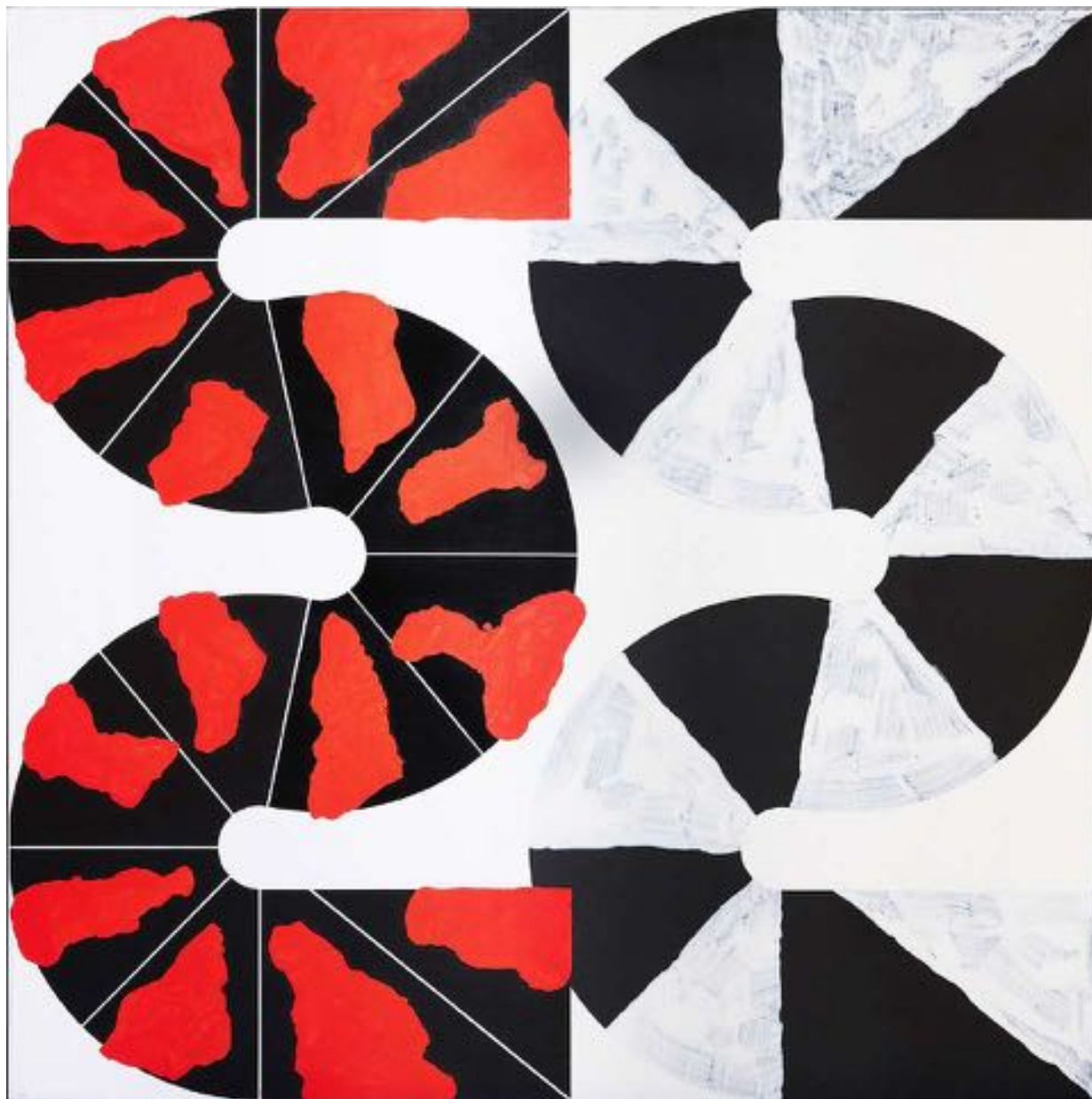


**Julije Knifer**  
*Untitled*, 1970-1974  
Collage on paper  
11 x 11,4 cm (4 3/8 x 4 1/2 in.)  
(197019743461)

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Kumi Sugai  
*ROUGE DE CADMIUM 27-28, 1994*  
Acrylic on canvas  
250 x 264 cm  
98 3/8 x 104 in.  
(SK2)



Kumi Sugai  
*SEPTEMBRE*, 1987  
Acrylic on canvas  
197 x 197 cm  
77 1/2 x 77 1/2 in.  
(SK3)

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Kumi Sugai  
*Untitled*, 1973-1974  
Oil on canvas  
65 x 65 cm  
25.6 x 25.6 inches  
(SK8)

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Kumi Sugai

*ROUGE DE CADMIUM 2*, 1993

Acrylic on canvas

72.5 x 41.5 cm (28 1/2 x 16 3/8 in.)

(SK9)



*galerie frank elbaz .*



**Kumi Sugai**

***FESTIVAL XX, 1974***

**Oil on canvas**

**79.5 x 48.5 cm**

**31 1/4 x 19 1/8 in.**

**(SK1)**

*Discontinuous Lines: Julije Knifer and Kumi Sugai*

The exhibition was conceived under the guidance of Kenjiro Okazaki. Presented in collaboration with Nantenshi Gallery, it showcases two avant-garde abstract painters: Julije Knifer and Kumi Sugai.

Born in Croatia in 1924, Knifer is known for his repeated depiction of motifs called "Meander," which he rendered almost exclusively in black and white throughout his life. He was also a member of the Croatian avant-garde art group "Gorgona." Sugai, born in 1919, initially worked as a commercial designer before moving to Paris to pursue a career as a painter. In the 1960s, both Knifer and Sugai began creating geometric abstract paintings characterized by clear color planes and structural elements.

Knifer's abstract paintings feature discontinuous lines based on the "Meander", while Sugai used the letter "S"—also his initial—as a central motif. The motifs in their paintings, emerging from an exploration of simplified elements and visual intensity, relate to infrastructure such as roads and tubular systems, functioning as symbols in public spaces. This connection highlights the resonance between mega-structures like architecture and urban planning and the realm of abstract painting.

This exhibition reveals the resonance of the two painters, both of whom developed meandering passages and discontinuous lines during the transformative era of avant-garde art in the 1960s and 70s. When viewed through the lens of the politics of form, the works of Knifer and Sugai reveal significant commonalities.

This marks the first time Knifer's work will be exhibited in Japan. Additionally, a booklet published in conjunction with the exhibition will include an essay by art critic Ryo Sawayama, re-evaluating the resonant relationship between the two artists' works through the lenses of continuity and disjunction, the visualization of processes, and visual intensity, while exploring their contemporary significance.

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断続する線:ユリエ・クニファーと菅井汲

この度、ギャラリー・フランク・エルバスと南天子画廊の共催により、二人の前衛抽象画家、ユリエ・クニファーと菅井汲の二人展を開催します。

1924年にクロアチアに生まれたクニファーは、60年代以降、ほぼ白と黒の色彩だけを用いて「ミーンダー」と呼ばれる蛇行する線からなるモチーフを生涯に渡って繰り返し描いた画家です。また、彼は、クロアチアの前衛芸術グループ「ゴルゴナ (Gorgona)」のメンバーとしても知られています。

1919年に生まれた菅井は、はじめ商業デザイナーとして活動し、その後パリに渡り画家としての活動を開始しました。クニファーと菅井は、1960年代から明快な色面と構成要素からなる幾何学的な抽象絵画の制作を開始しました。

クニファーは、「ミーンダー」を、菅井は、自身のイニシャルでもある「S」字をモチーフとした、断続する線によって構成された抽象絵画を制作しました。単純化された要素と視覚的な強度の探究から生まれた彼らの絵画に描かれるこうしたモチーフはともに、道路や管状の機関などのインフラストラクチャーや、公共空間において機能する記号とも関わっています。それは、建築や都市計画などのメガストラクチャーと抽象絵画との共鳴を示すものでもありました。

この展覧会は、1960-70年代という前衛芸術の転換期において、ともに蛇行する通路や断続する線からなる絵画を展開した二人の画家の共振を明らかにします。クニファーと菅井の作品は、形態の政治学という観点から見たとき、きわめて重要な共通性をもっています。

クニファーの作品が日本で展示されるのは、日本では今回が初めてとなります。

また、展覧会に合わせて刊行される小冊子には、美術批評家の沢山遼が論考を寄稿し、両者の作品の共振関係を、連続性と切断、プロセスの可視化、視覚的強度という観点から再評価し、その現代的意義を問い直します。

沢山遼

galerie frank elbaz .

## *Discontinuous Lines: Julije Knifer and Kumi Sugai*

April 10 - 29, 2025

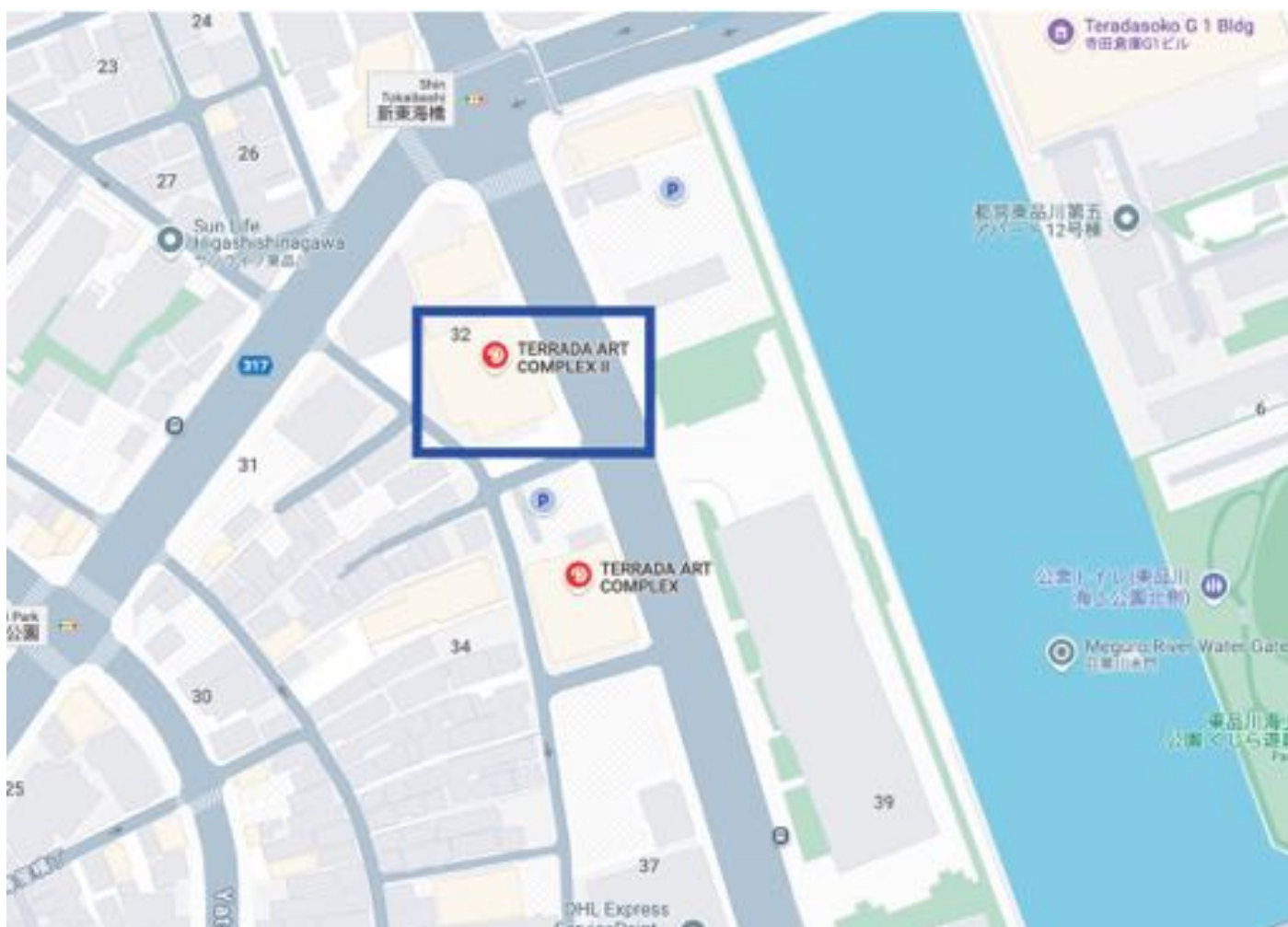
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