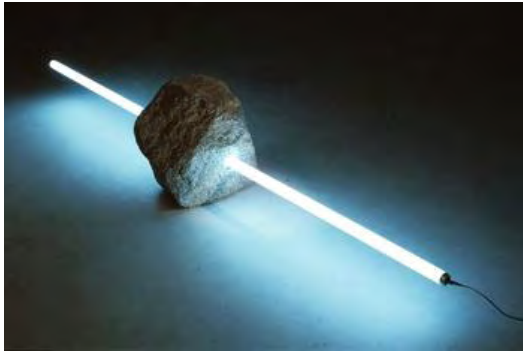


## FIVE DECADES: SCULPTURE AND WORKS ON PAPER

KOJI ENOKURA, NORIYUKI HARAGUCHI, TATSUO KAWAGUCHI, NOBORU TAKAYAMA

9 JUNE – 25 JULY 2015

PRIVATE VIEW: MONDAY, 8 JUNE, 6 – 8PM



Tatsuo Kawaguchi, "Stone and Light", 1989, stone and fluorescent lamp  
23.7 x 50 x 36cm © Tatsuo Kawaguchi, Photo: Sadamu Saito  
Courtesy Tokyo Publishing House and Taka Ishii Gallery



Noboru Takayama, Fallen Wing - Headless Scenery, Installation view at Sendai  
Artist-Run Place, July15 - 20, 2014 © Noboru Takayama  
Photo by the artist, Courtesy Tokyo Publishing House and Taka Ishii Gallery

Five Decades brings together the work of four seminal Japanese artists whose early practices were affiliated with the Mono-ha (School of Things) movement, but who have since evolved their own distinctive styles, contributing to what is now seen as a unique Japanese post-modern aesthetic.

Mono-ha went beyond the materiality of the work and the physicality of things – glass, stone, rope, iron, wood and oil - to discover new worlds within, finding relationships between the industrial and the natural, man and matter. As Mono-ha was not a formal art group bound together by a set of doctrines, inevitable changes in expression developed amongst the artists who initially adopted its thinking in the late 1960s and early 1970s.

Tatsuo Kawaguchi (b. 1940)'s *Stone and Light no. 4* (1989), first conceived in 1971, counter-poses a natural stone with the light of a fluorescent lamp, forging a relationship between two completely disparate materials. The *COSMOS* works (1974-1975), also included in the exhibition, take the idea of creating new relationships one step further by developing a link between the viewer and the past. Using astrophotography, Kawaguchi carefully writes numbers next to images of the stars, documenting the moment when light left them to come to earth to create a dialogue with the past and the unseen.

Noriyuki Haraguchi (b. 1946) works in a more industrial and pared-down idiom than that of his contemporaries. His polyurethane paintings, first developed in 1978 after the artist encountered the material as a floor covering in hospitals, factories and schools in Japan, epitomize his desire to favour industrial, rather than natural, materials, while also revealing his interest in political and environmental issues.

Koji Enokura (b. 1942, d. 1995) takes overlooked and everyday things as both subject and medium for his work. In *Print (STORY & MEMORY No.1)* (1993), a large stained curtain hangs on the gallery wall, acting both as barrier and intermediary between man and matter and inviting investigation. Enokura was drawn to photography by a need to document his site-specific installations. The *P.W. (Photo Works)* series express the sense of alienation felt by many as a result of a rapid modernisation that threatened cultural transmission and social bonds in Japan in the early 1970s. Strange viewpoints of empty interiors, as in *P.W. – No. 35* (1974), show how Enokura has moved away from Mono-ha principles, by setting body and space in antithesis. These works play a crucial role in the cross-pollination of art and photography that was taking place in Japan at this time and that has had a lasting effect on contemporary art today.

On display in the lower gallery, a large installation by Noboru Takayama (b. 1944) is an appropriate end to this journey. The most recent work in the exhibition, *MAKURA-GI Railroad Ties* (2015) represents the work of an artist whose practice remains the most consistent of the four over the past five decades. Railroad tie-based installations have formed the core of Takayama's tirelessly productive career since graduating in 1968. For Takayama, the railroad ties are linked to the memory of the construction of railroads in Japan after the war, and the lives lost in the harsh labour conditions. The individual components are seen by Takayama as "human pillars". While the material of the railroad-ties seems related to Mono-ha, the memory and history that are inherent in the material can also be seen as an attempt to explore an entirely different realm.

**Koji Enokura** was born in Tokyo, Japan in 1942 and died in Tokyo, Japan in 1995. He graduated with a BFA from Tokyo National University of Fine Arts and Museum in 1966, and continued to teach at the Tokyo University of the Arts until his death. The artist's work is held in significant collections across Japan, including Fukuoka Art Museum, Fukuoka; Hara Museum of Contemporary Art, Tokyo; Hiroshima City Museum of Modern Art, Hiroshima; National Museum of Art, Osaka; National Museum of Modern Art, Tokyo; Museum of Contemporary Art, Tokyo; and the Takahashi Collection, Tokyo. Internationally, his work is represented in the collections of the National Museums, Northern Ireland; and Japan Foundation, New York. His solo exhibitions include Museum of Contemporary Art, Tokyo (2005); National Museum of Art, Osaka (1994); Kawaguchi Museum of Contemporary Art, Kawaguchi (1994); and Loft Museum, Niigata (1991). Enokura's work is currently on view in the major group exhibition *For a New World to Come: Experiments in Japanese Art and Photography, 1968-1979* at the Museum of Fine Arts, Houston, TX.

**Noriyuki Haraguchi** was born in Yokosuka, Kanagawa, Japan in 1946. The artist lives and works in Zushi, Kanagawa, Japan. Haraguchi graduated from Nihon University in 1970. His solo exhibitions include Kanazawa Art University Gallery, Kanazawa (2013); Yokosuka Museum of Art, Kanagawa (2011); BankART 1929 Studio NYK, Kanagawa (2009); Villa Waldberta, Munich (2003); Städtische Galerie im Lenbachhaus, Munich (2001); Goto Museum of Art, Chiba (1991); AC&T Corporation, Tokyo (1990); and San Diego State University Art Gallery, California (1988). Major group exhibitions include MoA, Seoul (2013); Espace Louis Vuitton, Tokyo (2012); Museum of Modern Art, New York (2012); Hamburger Kunsthalle, Hamburg (2007); and Musée d'Art Moderne de Saint-Etienne, Saint-Etienne (1996). Haraguchi has been awarded the Award of Excellence by The National Museum of Modern Art, Tokyo and Tokyo Central Museum in 1969 and 1973 respectively.

**Tatsuo Kawaguchi** was born in Kobe, Japan in 1940, and currently lives and works in Chiba, Japan. He graduated with a BFA from Tama University of Fine Art, Tokyo, in 1962. Since then he has held prestigious teaching positions and is today an Emeritus Professor of Art at the Institute of Art and Design, University of Tsukuba. His work is represented in collections worldwide, including the National Museum of Modern Art, Tokyo; National Museum of Modern Art, Kyoto; Louisiana Museum of Modern Art, Denmark; National Museum of Modern Art, Osaka; Museum of Modern Art, Kamakura; Iwaki City Art Museum, Iwaki; Nagoya City Art Museum, Nagoya; Hokkaido Museum of Modern Art, Hokkaido. Solo exhibitions include House of the Nakai, Kyoto (2013); Iwaki City Art Museum, Fukushima (2012); Kake Museum of Art, Okayama (2011); the National Museum of Modern Art, Tokyo (2009); Nagoya City Art Museum, Nagoya (2008); Utsunomiya Museum of Art, Tochigi (2008); and Busan Museum of Art, Korea (2002).

**Noboru Takayama** was born in Tokyo, Japan in 1944. He earned a BFA and MFA from Tokyo University of the Arts before continuing to teach at Miyagi University of Education, Sendai and the Tokyo University of the Arts, where he is a Professor today. His work is represented in private and public collections across Japan, including: National Museum of Art, Osaka; Museum of Contemporary Art, Tokyo; The Miyagi Museum of Art, Miyagi; Meguro Museum of Art, Tokyo; Chiba City Museum of Art, Chiba; and Akita Museum of Art, Akita. Takayama's solo exhibitions include: Tokyo Publishing House, Tokyo (2014); University Art Museum, University of the Arts, Tokyo (2011); The Miyagi Museum of Art, Sendai (2010); and Rias Ark Museum, Kesenuma, Miyagi (2000). Major group exhibitions include the National Museum of Contemporary Art, Korea (2009); Palazzo Vendramin Calergi, Venice (1995); and Musée d'art Moderne de la Ville de Paris, Paris (1973).