

Tricks and Vision to Mono-ha



Shoji Iida "Half & Half (ping pong ball)" (1968) Bird cage, ping pong ball, mirror, 50x50x51.5cm

Exhibition title Tricks on Vision to Mono-ha

Artists Shoji Iida, Keisoku Suzuki, Jiro Takamatsu, Masakazu
Horiuchi, Koji Enokura, Susumu Koshimizu, Kishio Suga,
Nobuo Sekine, Katsuhiko Narita (Tentative list)

Dates March 9th, 2013 (Sat) – April 6th (Sat)

Location Tokyo Gallery+BTAP | Tokyo
7F, 8-10-5 Ginza, Chuo-ku, Tokyo 〒104-0061
TEL: 03-3571-1808 / FAX: 03-3571-7689

Opening hours (Tues—Fri)11:00-19:00 (Sat)11:00-17:00
Closed on Sun, Mon and Holidays

Talk Event Guest speaker : Toshiaki Minemura (art critic)
Hajime Nariai (curator, Tokyo Station Gallery)
March 9th, 2013 (Sat) | 15:00-

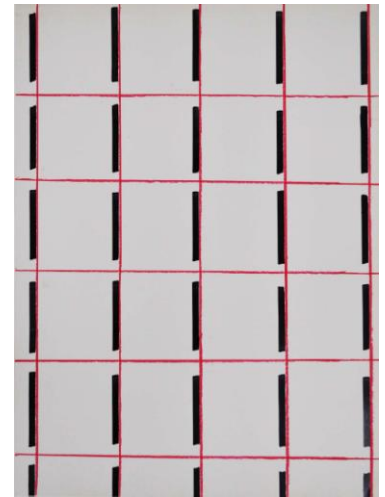
Opening reception
March 9th, 2013 (Sat) | 16:00-18:00
At Tokyo Gallery + BTAP

Tokyo Gallery + BTAP is pleased to announce an exhibition entitled “From ‘Tricks and Vision’ to Mono-ha”, starting Saturday, March 9.

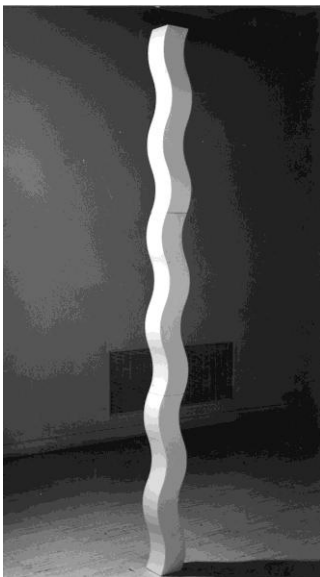
“Tricks and Vision” is the title of an exhibition curated by Yusuke Nakahara and Junzo Ishiko that was held at Tokyo Gallery and Muramatsu Gallery in 1968. This experimental show attempted to expose the mechanisms of “seeing” by drawing attention to the visual tricks embedded within our vision. Since the 2000s, the exhibition has received renewed attention and critical acclaim for how it helped to influence subsequent trends in Japanese contemporary art that are related to the Mono-ha movement.

In addition to a selection of pieces that date from the period that preceded and influenced Mono-ha, including Shoji Iida’s “Half & Half” (1968, originally shown at “Tricks and Vision”), Yoshinori Suzuki’s “Nonexistent Inside-Out Tableau” (1967), and Jiro Takamatsu’s “Pillar of Wave” (1968), Tokyo Gallery + BTAP will also be showcasing an early Mono-ha piece by Nobuo Sekine called “Phase—Sponge” (1968), drawings by Kishio Suga from 1975, as well as other works.

We look forward to welcoming you at the gallery.



Suga Kishio “Untitled” (1975)
Marker pen and pastel on paper, 71x52.3cm



Jiro Takamatsu “Pole of Waves”
(1968) Wood and lacquer,
192.3x9x9 cm

Within a span of 25 years, Japan emerged from a period of postwar reconstruction to transform itself into an industrialized society that ranked among the wealthiest first world countries. This social context was to exert a profound influence on the world of art.

In the late 1960s, a period of fervent experimentation in new forms of art, a group of works that came to be called “Mono-ha” began to appear. The exhibition that inspired this particular school of art was “Tricks and Vision”. What made this exhibition especially innovative and revolutionary was the fact that while artists had previously only staged shows that took “making” as their point of departure, this exhibition focused on the act of “seeing”. While industrialized societies privilege the act of “making”, the information-based societies that emerged starting in the 1970s saw a shift towards the act of “seeing”. The advertising industry, keenly aware of what it meant to occupy the position of the viewer-consumer, would go on to play a major role in this shift.

Although it is true that Lee Ufan, who would later go on to become one of the most prominent Mono-ha artists, did not participate in this exhibition, he remarked to me that “Tricks and Vision” was an important event with strong links to the Mono-ha movement. Lee’s own practice was not so

much about “making” things, and more about examining the way we “see” from the standpoint of the viewer. Along with Nobuo Sekine’s “Phase—Earth” (1968), the publication of Lee’s essay “From Things to Existence” (1969) would become a significant inspiration that led to the birth of Mono-ha. The act of “seeing” helped to spawn a certain discourse, which in turn inspired the act of “making” — this was the manner in which the artistic practices of the Mono-ha artists developed.

Historical reappraisals of Japanese art are currently the subject of increasing attention in the US and Europe. The historicization of art is a process that is mediated through discourse. If we consider that the theorization of postwar Japanese art was accomplished through discoveries related to the act of “seeing”, then it only seems inevitable that the practices of the Mono-ha artists would go on to receive the recognition they do today.

Hozu Yamamoto, Director, Tokyo Gallery + BTAP