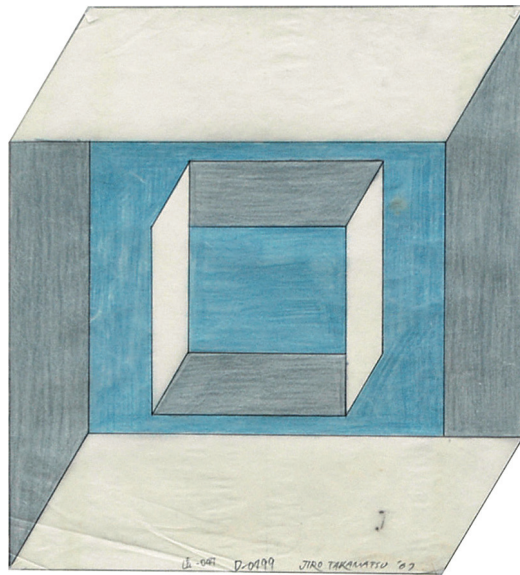




# Sol LeWitt | Jiro Takamatsu Line for Earth Project



Jiro Takamatsu "Perspective" 1967 ©The Estate of Jiro Takamatsu, Courtesy of Yumiko Chiba Associates

**Saturday, September 30 - Saturday, November 11, 2023**

**Venue: Yumiko Chiba Associates**

ROPPONGI HILLS Hollywood Beauty Plaza 3rd Floor, 6-4-1 Roppongi, Minato-ku, Tokyo 106-0032, Japan  
Gallery Hours: 12:00 - 19:00 (Closed on Sundays, Mondays, and national holidays)

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Yumiko Chiba Associates is excited to announce an exhibition of work by Sol LeWitt and Jiro Takamatsu.

In 1967 LeWitt published the essay "Paragraphs on Conceptual Art" in which he coined the term "conceptual art" for a new trend emerging among artists in the late 1960s.

In Japan during the same period, Jiro Takamatsu was making works of an intellectualist bent with an emphasis on thoughts and concepts. Takamatsu's output at this time demonstrates that conceptual art was not solely an American phenomenon, but one that occurred simultaneously around the world.

Rather than taking the attitude that art is expression by the individual, by extracting and addressing the very logic, structures and systems that make up things like perception and art, such as cubes, lines and perspective, LeWitt and Takamatsu set out to interrogate how things like perception and art come to be.

Each equally unaware of the other, the pair separately undertook actions that showed the variations in representation generated by specific rules, by giving visual form on the one hand, to the limitations (LeWitt) of those variations, and on the other, to their limitlessness (Takamatsu).

For both artists, drawing as a medium for developing thoughts was just as important a means of visualizing concepts as the actual three-dimensional and other works they produced. This exhibition presents not only LeWitt and Takamatsu's sculptural works made from cubes, but alongside, drawings that offer vital clues to how the thinking behind these works unfolded.

*Line for Earth Project* will focus primarily on work by LeWitt and Takamatsu from the second half of the 1960s to the early '70s, in what is certain to be an unmissable opportunity to trace the parallel evolution of these conceptual art contemporaries.

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## ■Artist Profile

### Sol LeWitt (1928-2007)

Sol LeWitt (b. 1928, Hartford, Connecticut; d. 2007, New York) was a leading figure of Minimalism and a pioneer of Conceptual art. Prioritizing the exploration of ideas over conventional aesthetics, he distilled his artistic practice to its essentials while expanding its possibilities. LeWitt's art is characterized by serialization, repetition, and progression. He applied systematic parameters to his work, using mathematical formulae or limiting constraints to develop the object and remove himself from making subjective decisions about the finished product. Creating works by defining systems of line and color, his prolific output of wall drawings represented a breakthrough in his career and solidified his engagement with practices spanning painting, drawing, sculpture, photography, and printmaking.

### Jiro TAKAMATSU (1936-1998)

A leading light of Japanese avant-garde art from the 1960s onward, Jiro Takamatsu is one of the most important figures in the postwar art of Japan. Employing an array of techniques that included painting, sculpture, drawing and performance, and equally diverse materials, Takamatsu explored the structures and mechanisms that shape vision and cognition. His contemplations on the fundamental systems involved in art and the cognizance of art unfolded in a number of series, each one featuring its own independent production technique.

In 1963, Takamatsu joined Genpei Akasegawa and Natsuyuki Nakanishi to form the collective Hi Red Center, the group carrying out numerous performances and actions in urban Tokyo settings.

Following an anti-art orientation early in his career, Takamatsu began to delve deeply into questions of material and perception. That work would later have a huge influence on the formation of the early Mono-ha.

In 1964, Takamatsu began his iconic "Shadow" series, exploring the boundary between existence and absence. In 1980, he then began the painting series, "Form," undertaking a fundamental exploration that captured the moments in which color, form and space are generated, through which he sought to re-examine and integrate the ideas he had set out to date.