

PRESS RELEASE

Jiro Takamatsu: The Temperature of Sculpture

13 July – 22 October 2017

HENRY MOORE INSTITUTE PRESENTS FIRST MUSEUM SOLO EXHIBITION OF JIRO TAKAMATSU OUTSIDE OF JAPAN

The first institutional solo exhibition of Jiro Takamatsu to take place outside his home country of Japan opens at the Henry Moore Institute on 13 July. *Jiro Takamatsu: The Temperature of Sculpture* celebrates the work of this leading figure of post-war art. Through over seventy sculptures, drawings and documents loaned from collections in Japan, USA and Europe, the exhibition traces Takamatsu's artistic practice through his exhibition history, focusing on works from the early 1960s to the late 1970s.

The exhibition shows Takamatsu's participation in landmark international exhibitions, such as *Venice Biennale* (1968) and *Documenta 6* (1977), and contributions to exhibitions in Japan where experimental practices flourished, including the annual *Yomiuri Indépendant* (1958–63), *Tokyo Biennial: Between Man and Matter* (1970) and *Expo '70*, Osaka (1970).

Jiro Takamatsu (1936–98) is central to the development of post-war art in Japan. Having trained as a painter, Takamatsu turned to sculpture in 1961. For the following three decades he explored the nature of perception. Sometimes his materials were everyday objects, such as bottles, cloth, string, stones and furniture. At other times they had a strong association to sculptural traditions, such as marble, wood and concrete. Significantly, Takamatsu also used abstract concepts as his material, working with shadows and perspective. In 1971 he captured the shadows of passers-by on construction walls, and in 1970 he made perspective something that could be touched at *Expo '70*, the 1970 world's fair in Osaka.

In 1964 Takamatsu co-founded Hi-Red Center, an artist collective that brought satirical and humorous actions into the daily life of Tokyo – streets were scrubbed clean with toothbrushes on the occasion of

the 1964 Olympics, bags were dropped off high-rise buildings and commuter train routes were interrupted by sculptural events. Takamatsu described that this experience 'engrained in me a habit of questioning, shaking up, and removing everything surplus to the assumptions behind whatever I was creating.' This principle would remain a guide to his sculptural practice. *The Temperature of Sculpture* pays attention to the ways Takamatsu rethought how art can be a part of everyday life and encouraged us to become more aware of the mechanics of our perception.

Godfrey Worsdale, Director of the Henry Moore Foundation, said:

'Takamatsu was the most important post-war artist in Japan, and brought sculpture into people's daily lives. His work interrogates the way we understand the world, and has resonance with many artists working today. We are delighted to present his first ever solo exhibition in a museum outside of Japan.'

Jiro Takamatsu: The Temperature of Sculpture is curated by Lisa Le Feuvre, Head of Sculpture Studies at the Henry Moore Institute.

Lisa Le Feuvre said

'Jiro Takamatsu rethought the possibilities of sculpture, and *The Temperature of Sculpture* shows how he reframed sculpture for a new age. It has been an honour to work with his estate in Tokyo. This exhibition demonstrates how important the radical art of Japan in the 1960s and 70s is to our understanding of sculpture today, opening a new route for sculpture studies. Here at the Henry Moore Institute our vision is to follow our founder Henry Moore's wishes to introduce people to the power of international sculpture. Takamatsu is crucial in this story.'

Jiro Takamatsu: The Temperature of Sculpture is supported by The Japan Foundation, The Great Britain Sasakawa Foundation and the Daiwa Anglo-Japanese Foundation, as well as Yumiko Chiba Associates, who manage the Takamatsu Estate, Stephen Friedman Gallery (London) and Fergus McCaffrey (New York). The exhibition is accompanied by a fully illustrated publication featuring newly translated writings by the artist and a programme of lectures by sculpture scholars based in the UK and Japan.

Listings Information:

Jiro Takamatsu: The Temperature of Sculpture (13 July – 22 October 2017)

Henry Moore Institute, The Headrow, Leeds, LS1 3AH

T: +44 (0) 113 246 7467

www.henry-moore.org

Galleries open Tuesday-Sunday, from 11am to 5.30pm and until 8pm on Wednesdays. Closed bank

holidays.

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Notes to editors

Henry Moore Institute

The Henry Moore Institute is an international research centre located in the vibrant city of Leeds, where Henry Moore began his training as a sculptor. The Institute's iconic building hosts a year-round changing programme of historical, modern and contemporary exhibitions presenting sculpture from across the world. As a part of the Henry Moore Foundation, it is the Institute's mission to bring people together to think about why sculpture matters.

Henry Moore Foundation

The Henry Moore Foundation was founded by the artist and his family in 1977 to encourage public appreciation of the visual arts. Today it supports innovative sculpture projects, devises an imaginative programme of exhibitions and research worldwide, and preserves the legacy of Moore himself: one of the great sculptors of the twentieth century, who did so much to bring the art form to a wider audience. See our website henry-moore.org for further information about our venues, collections, archives and programmes.

Jiro Takamatsu biography

Jiro Takamatsu was born in the Mitaka district of Tokyo in 1936, and died in 1998.

He graduated from the Department of Oil Painting at the Tokyo National University of Fine Arts and Music in 1958, turning his attention to sculpture in 1961. Between 1968 and 1972 Takamatsu taught at Tama Art University, where his students would become central protagonists in the development of *Mono-ha*. Directly translated as 'School of Things', *Mono-ha* spanned 1968 to 1975 and positioned Japan as a central, rather than peripheral, location in the narrative of international radical artistic practice. He expanded points into volume, brought sculptural actions into the life of the city, made shadows and perspective tangible, and mined the particular properties of sculptural materials.

Takamatsu participated in landmark international group exhibitions, including *Venice Biennale* (1968), *Tokyo Biennial: Between Man and Matter* (1970), *Expo '70*, Osaka (1970), *Guggenheim International* (1971), *São Paulo Biennial* (1973) and *Documenta 6* (1977). His work has been seen in Yorkshire once before in the *Fourth British International Print Biennale* at Cartwright Hall, Bradford (1974). His prizes include the Carlo Cardozzo Prize at the 34th *Venice Biennale* (1968), and the Group Prize at the 6th *Biennale de Paris* (1969).

Takamatsu participated in the annual *Yomiuri Indépendant* between 1958 and 1963, a non-juried exhibition that was central in developing experimental artistic practice. Recently retrospectives of Takamatsu's work have been seen across Japan: *Universe of His Thoughts*, Fuchu Art Museum, Tokyo (2004), *Takamatsu: Mysteries*, National Museum of Modern Art, Tokyo (2014) and *Jirō Takamatsu: Trajectory of Work*, National Museum of Art, Osaka (2015).