

Tatsuo Ikeda / Michael E. Smith

October 29 – December 3, 2022

Opening Reception:
Saturday, October 29, 6-8pm



Tatsuo Ikeda
Toy World, 1967
Watercolor and ink on paper 15 3/4 x 12 1/2 inches
(39.9 x 31.9 cm)

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Tatsuo Ikeda and Michael E. Smith, born nearly half a century apart, each emerged out of major “post” periods in their respective countries. The former, a post-war Japan, the latter, a post-industrial Detroit, Michigan. Nonaka-Hill is delighted to pair these two artists, whose works resonate in various ways over decades and cultures.

Tatsuo Ikeda (Japan, 1928–2020) was initially trained as a kamikaze pilot, but never saw direct combat before the end of World War II. His experiences in the war and its aftermath stoked his suspicion of authority and his lifelong pacifism. After the war, Ikeda trained as a painter at Tama Art University, Tokyo in the late 1940s. His subsequent output included paintings, drawings, sculptures, publications, and performances. His early interests evolved from post-war political satire to fable-like depictions of animals, both rendered in pen-ga (pen and ink technique). By the early 1960s, Ikeda had become disillusioned by politics, indicated by his Elliptical Space painting series, which depicted various elliptical shapes alluding to space and time, the latter of which he called “the fourth dimension.” In his Toy World series that followed in the late 1960s, in his words, he saw “toys [as] a mere reflection of reality.” His ensuing ‘toy’ forms had a foreboding but functional appearance, as if from a proto-Cronenbergian vision. In surveying the totality of Ikeda’s series, especially those of his later period, one finds an erotic ethos running through them: his surface tactility, undulating line work, organic forms in various states of interpenetration, and highly gradated modeling, lends his work a clinical sensuality.

Michael E. Smith (USA, b. 1977) has made work in situ to Ikeda’s works on view. Having come of age in the stark post-industrial landscape of Detroit, Smith is renown for the spare and exacting methods by which he installs his enigmatic sculptures. They are frequently composed of heterogenous components, or exist as manipulated found objects. Clothing, furniture, disembodied machine parts, appliances, kitchen and industrial implements, and dried animal carcasses are recurring materials in Smith’s repertoire. No matter their scale, they occupy a prodigious amount of psychically charged space, installed in complete concert with the architecture of the gallery. The means by which they can be interpreted and felt are fugitive, changing with their installed context. They absorb what is in the room, inch by inch, existing in a melancholic register. This affect strips off their semantic and semiotic dimensions like paint, estranging their appearances—even when they are starkly familiar or caustically humorous.

It is in this spirit—of mutual reinforcement and estrangement—that we pair Ikeda and Smith together. We hope to provoke potentialities that are otherwise undetected in each artist’s work—a dialogue between the natural creative outcomes of two distinct post-conditions.

Tatsuo Ikeda’s recent exhibitions include, The Milk of Dreams, La Biennale di Venezia, Italy (2022); Surrealism Beyond Borders, Metropolitan Museum of Art, New York (2021–2022) and Tate Modern, London (2022); Tatsuo Ikeda: BRAHMAN, Fergus McCaffrey, Tokyo (2022); Hiroshima City Museum of Contemporary Art, Japan (2018); Nerima Art Museum, Tokyo (2018,

1997); The Warehouse, Dallas (2017)); Museum of Modern Art, New York (2012–13); Yamanashi Prefectural Museum of Art (2010–11). The artist was featured in the documentary film, ANPO: Art X War (2010), directed by Linda Hoaglund. Tatsuo Ikeda passed away in November 2020 in Tokyo, Japan.

Michael E. Smith's recent exhibitions include Pinakothek de Moderne, Munich (2021); May You Live in Interesting Times, La Biennale di Venezia, Italy (2019); Kunsthalle Basel, 2018; Filed Station: Michael E. Smith, Broad Museum, Los Angeles (2018); SMAK, Ghent, 2017; Kunstverein Hannover, 2015; De Appel, Amsterdam, 2015; Sculpture Center, Queens, 2015; La Triennale di Milano, Milan, 2014; Power Station, Dallas, 2014; CAPC musee d'art contemporain de Bordeaux, Bordeaux, 2013; Contemporary Art Museum, St Louis, 2011. Michael E. Smith lives and works in Providence, Rhode Island

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720 N. Highland Ave, Los Angeles, CA, 90038.

Hours: Tuesday- Saturday, 12noon – 7pm or by appointment

For images or more information regarding the exhibition, please contact Nonaka-Hill at gallery@nonaka-hill.com

#nonakahill #tatsuoikeda #michael smith

Tatsuo Ikeda (Japanese, 1928–2020)

Biography

Born in Saga Prefecture, Japan, in 1928, the course of Ikeda's early life was dramatically altered by the ongoing intensity of World War II, culminating in his service as a kamikaze pilot at the age of fifteen. Spared by the ending of the war, in 1948, Ikeda made the decision to live a more free and anti-authoritarian life, moving to Tokyo to attend Tama Art University where he became engaged in Tara Okamoto and Kiyoteru Hanada's Avant-garde Art Study Group.

After the Korean War broke out in 1950, the artist pursued a strong anti-war position, Ikeda created expressive realist drawings that fused reportage and satire. His early work depicted the heartlessness of society in the age of automation and questioned the role of individual responsibility and free will after feeling betrayed by his government, and the political and cultural machinery of interpersonal and international conflict. Ikeda organized the artists and writers group, NON, and his drawings from this period exposed domestic and international political corruption, eventually developing into monstrous portraits and grotesque creatures that reveal the dark side of human nature.

In the 1960s, the artist produced several series of works inspired by a wide range of motifs, such as masks (*Hundred Masks*), toys (*Toy World*), and anatomical images (*Dissection Archaeology*). In the following decade, harboring a profound fascination with space and time, he carried out conceptual long-term performances, *Asama – Ararat Olive's Ring Plan and Brahma Tower*, in which he tried to experience an unimaginable perpetual time. In his series, *Brahman*, which he began in 1973, the artist found release from social causes to embrace a state of eternal truth and bliss occupied by genderless embryonic forms in infinite space. Narrating his own story of genesis, the artist turned his attention inward, exploring the metaphysical bonds that underlie and unify the universe—defining his paintings as a “wormhole connecting the inner and outer worlds.”

Ikeda continued exploring further artistic possibilities, creating assemblage and relief works made with found objects, and handscrolls depicting the flow of time, as well as a series of paintings, *Phases of Fields*, about universal gravitation. In addition to visual art, Ikeda was a critically celebrated writer; and his work has been exhibited extensively in Japan and abroad. The artist was also featured in the 2010 documentary film, *ANPO: Art X War*, directed by Linda Hoaglund.

Ikeda died in November, 2020, in Tokyo.

- Selected Solo Exhibitions
- 2022 *Tatsuo Ikeda: BRAHMAN*, Fergus McCaffrey, Tokyo, Japan
 - 2018 *Tatsuo Ikeda: An Elliptical Visionary*, Nerima Art Museum, Tokyo, Japan
 - 2017 *Tatsuo Ikeda*, Fergus McCaffrey, New York
Tatsuo Ikeda – The Universe of Boxes, Galerie Tokyo Humanité, Tokyo, Japan
 - 2015 *Tatsuo Ikeda*, Fergus McCaffrey, St Barth
 - 2014 *Art That Indicts 1: Ikeda Tatsuo*, Fukuoka Art Museum, Japan
Tatsuo Ikeda: Known and Unknown, Tokyo Art Museum, Japan
 - 2013 *Tatsuo Ikeda – Field Phase V, Drawings*, Galerie Tokyo Humanité, Tokyo, Japan
 - 2012 *Tatsuo Ikeda: Requiem Deicated to Friends and Hope for Peace*, Mutsu Memorial Museum, Yamaguchi, Japan
 - 2011 *Tatsuo Ikeda, The Trajectory of Postwar Avant-garde Art*, Yamanashi
 - 2010 Prefectural Museum of Art, Taro Okamoto Museum of Art (Kawasaki), Fukuoka Prefectural Museum of Art, Japan
 - 2009 *Tatsuo Ikeda – Field Phase III, Empty Time and Space Landscape*, Galerie Tokyo Humanité, Tokyo, Japan
 - 2006 *Tatsuo Ikeda – Field Phase, Wormhole / Line*, Galerie Tokyo Humanité, Tokyo, Japan
 - 2004 *Tatsuo Ikeda – Field Phase*, Galerie Tokyo Humanité, Tokyo, Japan
 - 2003 *“Flow and accumulation” Continuation / Universal Gravitation*, Galerie Tokyo Humanité, Tokyo, Japan
 - 2001 *Tatsuo Ikeda – 24 HEADS*, Galerie Tokyo Humanité, Tokyo, Japan
 - 1993 Galerie Tokyo Humanité, Tokyo, Japan
 - 1985 *The World of Tatsuo Ikeda*, Ikeda Museum of 20th Century Art, Ito, Japan
 - 1984 Yokohama Civic Art Gallery, Yokohama, Japan
 - 1974 Kinokuniya Gallery, Tokyo, Japan
 - 1965 Azuma Gallery, Kyoto, Japan
Morioka Gallery, Morioka, Japan
 - 1954 Yoseido Gallery, Tokyo, Japan
- Selected Group Exhibition
- 2022 *Tatsuo Ikeda / Michael E. Smith*, Nonaka-Hill, Los Angeles, USA
The Milk of Dreams, La Biennale di Venezia, Italy
Surrealism Beyond, Metropolitan Museum of Art, New York, USA
Reportage Painting, Tate Modern, London, the United Kingdom
 - 2021 *Tatsuo Ikeda & Philippe Parreno: Field Phase*, Fergus McCaffrey, New York
 - 2015 *Painters I loved and Hated: Hariyu Ichiro and Postwar Art*, The Miyagi Art Museum, Japan
 - 2013 *A Poet and Art: takiguchi Shuzo’s Surrealism*, Otaru City Museum (Hokkaido), Yoruzu Tetsugoro Museum (Iwate), Tendo City Museum of Art (Yamagata), Ashikaga Museum of Art (Tochigi), Japan

- Selected Group Exhibition
- 2012 *Fiftieth Anniversary of Fugen Mountain Village*, Saku Municipal Museum of Modern Art, Nagano, Japan
Art Will Thrill You! The Essence of Modern Japanese Art, National Museum of Art, Tokyo, Japan
Genealogy of a Gallery: Asakawa Collections and Japanese Art in 1960-80, Ashikaga Museum of Art, Tochigi, Japan
Tokyo 1955-1970: A New Avant-Garde, The Museum of Modern Art, New York
- 2009 *The Coal Mine as Cultural Resource*, Meguro Museum of Art, Tokyo, Japan
- 2007 *Taro Okamoto and His Contemporaries in the Post-War Era*, Setagaya Art Museum, Tokyo, Japan
- 2005 *Drifting Objects of Dreams: The Collection of Shuzo Takiguchi*, Setagaya Art Museum, Tokyo, Japan
Age of "Tokyo Metropolitan Art Gallery": 1926-1970, Museum of Contemporary Art, Tokyo, Japan
- 2004 *Remaking Modernism in Japan 1900-2000*, Sezon Museum of Modern Art, Museum of Modern Art, Tokyo, Japan
Portraying Human Beings: From the Museum Collections, Nerima Art Museum, Tokyo, Japan
- 2003 *Kyushu Power: Kyushu in World Art*, Contemporary Art Museum, Kumamoto, Japan
- 2000 *Visage: Painting and the Human Face in 20th Century Art*, The National Museum of Western Art, Tokyo, Japan
Homage to Taro Okamoto from Seven Artists, Taro Okamoto Museum of Art, Kawasaki, Japan
Japanese Art in the 20th Century, Museum of Contemporary Art, Tokyo
- 1998 *Realism in Postwar Japan 1945-1960*, Nagoya City Art Museum, Aichi, Japan

Michael E. Smith

Biography

Born in Detroit in 1977 and lives in Providence, RI

Michael E. Smith's sculptures strip everyday objects down to their most minimal state. In his constructions, Smith employs materials both natural and manmade, highlighting a tension between a culture of abundance and the rapid loss of reserves. Organizing the installation of his sculptures and videos around existing architectural features, Smith builds an emotional tenor throughout the spaces of his exhibitions. Tied to their sources, the works reveal the social and economic factors involved in their making. Originating from the discarded elements of our society, they bear with them the accumulated traces of human experience, evoking simultaneously their future and their loss. Michael E. Smith lives and works in Providence, Rhode Island. His work has been the subject of solo exhibitions at institutions that include: Kunsthalle Basel, 2018, SMAK, Ghent, 2017, Kunstverein Hannover, 2015, De Appel, Amsterdam, 2015, Sculpture Center, Queens, 2015, La Triennale di Milano, Milan, 2014, Power Station, Dallas, 2014, CAPC musee d'art contemporain de Bordeaux, Bordeaux, 2013 and Contemporary Art Museum, St Louis, 2011, among others. Smith is included in the 58th Venice Biennale and participated in the 2012 Whitney Biennial. His work has additionally been included in group exhibitions at venues including MoMA PS1, Queens, 2014, Frankfurter Kunstverein, 2014, and MOCA Cleveland, Cleveland, 2013, among others.

Selected Solo Exhibitions

- 2022 Michael E. Smith, Modern Art, London, UK
- 2020 Secession, Vienna, Austria
Andrew Kreps Gallery, New York, NY
- 2019 Stuart Shave Modern Art, London, UK
KOW, Madrid, Spain
- 2018 Atlantis Lumière, Marseille, France
What Pipeline, Detroit, MI
Kunsthalle Basel, Basel, Switzerland
MSU Broad, East Lansing, MI
- 2017 MoMA PS1, New York, NY
The 500 Capstreet Foundation, San Francisco, CA
S.M.A.K., Ghent, Belgium
Michael Benevento, Los Angeles, CA
Joseloff Gallery, Hartford Art School, Hartford, CT
KOW, Berlin, Germany
- 2016 Lumber Room, Portland, OR
Pig, CAPRI, Dusseldorf, Germany
ZERO..., Milan, Italy
Andrew Kreps Gallery, New York

- Selected Solo Exhibitions
- 2015 Kunstverein Hannover, Hanover, Germany
De Appel, Amsterdam
Michael Benevento Gallery, Los Angeles
Sculpture Center, Long Island City, NY
 - 2014 Lulu, Mexico City
Zabludowicz Collection, London
Susanne Hilberry, Detroit
Power Station, Dallas
La Triennale di Milano, Milan
Reserve Ames, Los Angeles
 - 2013 CAPC musée d'art contemporain de Bordeaux, Bordeaux, France
KOW, Berlin
Clifton Benevento, New York
Ludwig Forum, Aachen, Germany
 - 2012 Culturgest, Lisbon, Portugal
Zero, Milan
 - 2011 Contemporary Art Museum, St. Louis, Missouri
Mönchehaus Museum, Goslar, Germany
Susanne Hilberry, Detroit
 - 2010 KOW, Berlin
Clifton Benevento, New York
 - 2009 KOW ISSUE 3, KOW, Berlin
Susanne Hilberry Gallery, Ferndale, Michigan (with Kate Levant)
 - 2008 Ackerstrasse 18, Berlin, curated by Nikolaus Oberhuber
Jenny Jaskey, Philadelphia
 - 2007 Susanne Hilberry Gallery, Ferndale, Michigan (with Kate Levant)
- Selected Group Exhibitions
- 2022 *Tatsuo Ikeda / Michael E. Smith*, Nonaka-Hill, Los Angeles, CA
Whitney Biennial 2022: Quiet as It's Kept, New York, NY
Our Silver City, 2094, Nottingham Contemporary, Nottingham, UK
The Imaginary Sea, Curated by Chris Sharp, Fondation Carmignac - Villa Varmignac, La Courtade, France
 - 2020 *Permafrost*, MO.CO Montpellier Contemporain, Montpellier, France
 - 2019 *Since Last We Met*, Simon Lee Gallery, New York, NY
Form and Volume, curated by Jens Hoffman, Cristina Guerra Contemporary Art, Lisbon, Portugal
Emissaries for Things Abandoned by Gods, Casa Barragan, Mexico City
May You Live in Interesting Times, 58th edition of the Venice Biennale, Venice, Italy
WE BURN OUR DREAMS JUST TO STAY WARM, CAPITAL, San Francisco, CA

- Selected Group Exhibitions
- 2018 *Sculptures*, Andrew Kreps Gallery, New York, NY
Fences and Windows, Modern Art Gallery, London, UK
Baltic Triennial 13: Give Up the Ghost, Contemporary Art Centre, Vilnius, Lithuania; Tallinn Art Hall, Estonia; Kim? Riga, Latvia
Converter, Kunstmuseum St. Gallen, St. Gallen, Switzerland
This is a Pipe: Realism and the Found Object in Contemporary Art, Shane Campbell Gallery, Chicago, IL
A Simple Fraction, Doyers, New York, NY
- 2017 *Beyond the box*. Dohmen Collection, Leopold Hoesch Museum, Düren, Germany
We Just Fit, You and I, Carpenter Center for the Visual Arts, Cambridge, MA
The Gap between the Fridge and the Cooker, The Modern Institute, Glasgow
"All Watched Over by Machines of Loving Grace" Palais de Tokyo, Paris
Utopia/Distopia, MAAT- Museu de Arte, Arquitetura e Tecnologia, Lisbon
99 Cents or Less, Museum of Contemporary Art Detroit, MI
Sunlight arrives only at its proper hour, curated by Olivia Shao and Mitchell Alguo, 365 S. Mission Rd., Los Angeles
We Just Fit, You and I, Carpenter Center for the Visual Arts, Harvard University, MA
Essex Street, New York
Interlude, Cookie Butcher, Antwerp, Belgium
- 2016 *Concrete Islands*, Kayne Griffin Corcoran, LA
See sun, and think shadow, Gladstone Gallery, New York
Out of the Dark, KOW, Berlin, Germany
- 2015 *Walks and displacements*, Andrew Kreps Gallery, New York
The Pump, curated by Jennifer Teets, Royal College of Art Dyson Building, London
Nature, Art and Ecology, curated by Margherita de Pilati, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Italy
A Walk, Tripoli Gallery of Contemporary Art, East Hampton, New York
Multi-Channel: Currents in Contemporary Video Art, West Texas A&M University, Canyon, Texas
System of a Down, Ellis King, Dublin
Être Chose, Treignac Project, Treignac, France
Albert the kid is ghosting, David Roberts Art Foundation, London
Le Souffleur. Schürmann trifft Ludwig, Ludwig Forum Aachen, Aachen, Germany
Anagramma, curated by CURA, Basement Roma, Rome
- 2014 *The Unwinding*, Cookie Butcher, Antwerp, Belgium
The Little Things Could Be Dearer, MoMA PS1, Long Island City, New York
The Registry of Promise: The Promise of Moving Things, Centre d'art contemporain d'Ivry- le Crédac, Ivry-sur-Seine, France

- Selected Group Exhibitions
- 2014 *humainonhumain*, Foundation d'Enterprise Ricard, Paris
Soft Material, Wallspace, New York
Merzen, LiveInYourHead, Geneva
Another Look at Detroit: Part 1 and Part 2, Marlborough Chelsea; Marianne Boesky Gallery, New York
Technokinesis, Blum & Poe, New York
Little Forest, TOR 13, Bremen, Germany
Surplus living group exhibition, KM Tempoer, Berlin
Geographies of Contamination, David Roberts Art Foundation, London
Vom Dasein & Sosein, Skulptur, Objekt & Bühne, Frankfurter Kunstverein, Frankfurt
- 2013 *After Nature*. Arbeiten aus der Sammlung Gaby und Wilhelm Schürmann, Collector's House, Sittard, Netherlands
Of Love, Pain and Passioned Revolt. (Then Farewell, My Beloved, Til' It's Freedom Day), Zero, Milan
Painting from the Zabudowicz Collection: Painting in the 2.5th Dimension, Zabudowicz Collection, London
Realization is Better than Anticipation, MOCA Cleveland, Cleveland, Ohio
Anonymous. Eine Ausstellung über den Gegenwert Brandenburgischer, Kunstverein Potsdam, Germany
- 2012 *Believers*, KOW, Berlin
A Disagreeable Object, Sculpture Center, New York
Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards, American Academy of Arts and Letters, New York
Whitney Biennial 2012, Whitney Museum of American Art, New York
Le Silence. Une fiction. Monaco National Musée Nouveau, Monaco
Everyday Abstract- Abstract Everyday, James Cohan Gallery, New York
- 2011 *Real Simple / Selections from the collection of Martin and Rebecca Eisenberg*, Riverview School, East Sandwich, Massachusetts
Heads with Tails, Harris Lieberman, New York
The Moment Pleasantly Frightful, curated by Chris Sharp, Laura Bartlett Gallery, London
Segalega, Zero, Milan
Proposal for a Floor, curated by Alex Gartenfeld, 1500 Broadway, New York
- 2010 *The Island*, LAND/OHWOW, Miami
The Artist's Institute, New York
The Unreadymade, Formcontent, London
The Art of the Artist's Book, Oakland University Art Gallery, Rochester, Michigan
Everlasting Gobstopper, Michael Benevento, Los Angeles
10 Years of Contemporary Art at the Oakland University Art Gallery: Director's Selection, Rochester, Michigan
River Droite Rive Gauche, Paris\

- Selected Group Exhibitions
- 2009 *The Living and the Dead*, Gavin Brown's Enterprise, New York
Blood Drive, Zach Feuer Gallery, New York
If the Dogs are Barking, Artists Space, New York
All the Splendors of the Earth, Center Gaölery, Detroit, Michigan
 - 2008 *veiw (fourteen): Hooking up*, curated by Klaus Kertess, Mary Boone, New York
if I told you..., Oliver Kamm 5BE, New York
Sunshine, Rental Gallery, New York
ASPN, Showroom, Leipzig, Germany
 - 2007 *Argo Bongo*, Rivington Arms, New York
Perfect Lovers, BC Project Room, Brooklyn, New York
Stuff, Museum of Contemporary Art, Detroit, Michigan
 - 2006 *Attic*, Anton Kern Gallery Annex, New York
Visual Arts Center of New Jersey, Summit, New Jersey
Rich Rich Rich, Rich Rich Rich Project Space, Shelby Township, Michigan
 - 2005 *Video*, Brewster and Seven, Chicago
Detroit Biennial: Actual Size, Contemporary Art Institute of Detroit, Detroit, Michigan
Here Comes the Sun, Commonwealth Gallery, Detroit, Michigan

Pubric Collections

- Cleveland Museum of Art, Cleveland, OH
- Columbus Museum of Art, Columbus, OH
- Eli and Edythe Broad Art Museum, Michigan State University,
East Landsing, MI
- Hammer Museum, Los Angeles, CA
- Institute of Contemporary Art, Miami, FL
- Les Abattoirs - Musée d'art moderne et Frac Midi-Pyrénées,
Toulouse, France
- Ludwig Forum, Aachen, Germany
- Museum of Modern and Contemporary Art of Trento and
Rovereto, Italy
- MCA Chicago, IL
- MIT, Cambridge, MA
- Museum National de Monaco
- Mudam, Luxembourg City, Luxembourg
- Museum of Art, Rhode Island School of Design, Providence, RI
- Portland Art Museum, Portland, OR
- San Francisco Museum of Modern Art, San Francisco, CA
- SMAK, Ghent, Belgium
- Walker Art Center, Minneapolis, MN
- Whitney Museum of American Art, New York, NY