

TAKE NINAGAWA

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For Immediate Release:

Shinro Ohtake

貼貼 (Shell & Occupy 2)

July 19 through August 30, 2008

Take Ninagawa is proud to announce the opening of the second in the gallery's ongoing series of solo exhibitions for seminal artist Shinro Ohtake, "貼貼 (Shell & Occupy 2)." For this exhibition, Ohtake has completed two new series of mixed-media collages that further expand upon his signature process of "stickering," or pasting together found materials into dense accretions of patterns and imagery.

While Shinro Ohtake is best known for his mining of garish pop imagery and mass-media color schemes, the two new series on display, "White Matter" (2008) and "Opium Poppy" (2008), use minimal palettes to evoke the retinal exhaust left by visual overload. Works in "White Matter" consist of layers of cardboard, scratch paper, newsprint, nails, foil wrappers, strands of fiber and charcoal sticks obscured by chunky smears of white paint. In some cases, traces of color—faded aquamarine drips, rusting squares, twisted tie-dye fabrics—struggle to emerge from the white froth, while enigmatic black scrawls hint at the prospect of figuration. Pressed directly against transparent Plexiglas coverings, these assemblages collapse two- and three-dimensions—surface and depth—into explosive portals between the realms of imagination and reality.

Also pressed against Plexi covers and held together by applications of white paint, the works in "Opium Poppy" use found images and printed matter to ghostly effect. *Opium Poppy 2 / Thai Woman* features a yellowed portrait of a stylish woman, partially covered by layers of scrap paper, masking tape and paint flecks. Blooms of red and blue dyed paper fill the upper left and right corners, and a sliver of faded newsprint in Greek and Arabic runs down one side of the frame. In other cases, random thumbnails cut out from photographic contact sheets erupt like lost memories from beneath formalist patchworks of shape and pattern, or paper strands clump against the Plexi surface like scar tissue.

Additionally, a towering collage on canvas, *Buglayer / Tokyo I* (2000-01), provides an exhibition focal point and a reference to Ohtake's unique approach to abstraction throughout his oeuvre. Made by pasting reams of shredded digital print-outs onto the back of a canvas stretcher, the work resists easy comprehension, forcing the eye to keep pace with its layers of fractured information and disparate materials.

Also included are smaller examples from the "Buglayer" series and early wall-mounted sculptures made from found boat parts.

Born in Tokyo in 1955, Shinro Ohtake is widely regarded as one of the most influential Japanese artists of the past 30 years. Public collections include the Museum of Contemporary Art, Tokyo, the Hara Museum of Contemporary Art, Tokyo, and Naoshima Benesse House, Naoshima. Recent exhibitions include "New Universe on the Road," at the Fukuoka Art Museum and Hiroshima City Museum of Contemporary Art in 2007, and the groundbreaking retrospective, "Shinro Ohtake Zen-Kei Retrospective: 1955-2006," at the Museum of Contemporary Art, Tokyo, in 2006. This is the second in an ongoing series of exhibitions introducing his work at the gallery.