

Painting Outside: Hitoshi Nakazato's "Post-Painting Painting," as Reexamined through Printmaking

Reiko Tomii

Introduction

Hitoshi Nakazato (1936–2010) began his artist's career in the volatile 1960s and made it his lifelong mission to explore *heimen* (literally "flat surface") in painting and printmaking.

The phrase "volatile 1960s" may sound rather tired, but Nakazato lived through this decade with keen awareness. After graduating from Tama Art University (hereafter abbreviated as Tamabi) in 1960,¹ he spent six months as a reporter at the *Hokkai Times* newspaper in Hokkaidō. Having spent a year and half in Tokyo, he went to the U.S. for graduate studies in 1962. He first spent two years at University of Wisconsin and then moved to Philadelphia for another master's degree at University of Pennsylvania Graduate School of Fine Arts (hereafter UPenn). He secured a JDR III Fund grant in 1966 to spend two years in New York. Upon his return home via Europe in 1968, he gained the position of lecturer at his alma mater Tamabi. He returned to New York in 1971, where he lived until his unexpected death in 2010.

During this time, he spent his twenties and early thirties closely witnessing the political turmoil both in Japan and the U.S. The vehement protest against the U.S.-Japan Security Treaty (*Anpo*) he saw in Japan in 1960 was followed in the U.S. by a series of activist events for civil rights, against the Vietnam War, and generally antiestablishment. Back in Japan in October 1968, a university conflict arose at Tamabi, where he was teaching. Tamabi students confronted him as a teacher who was part of the powers that be. In the process of public self-criticism, he even declared that "I would never make a painting on canvas in my life."²

Relating to art, he studied with the Italian Neo-Constructivist painter Piero Dorazio and Otto Piene, a member of German Gruppe Zero, at UPenn, where he was also acquainted with a number of Abstract Expressionists and other artists who visited the school from nearby New York to give guest lectures. Even before moving to New York, Nakazato thus became familiar with cutting edge new art and cognizant of the "footings" of abstraction that he had begun in Wisconsin. A lesson of his immediate predecessors helped him to "think of the next step" by understanding the formation and social significance of Abstract Expressionism. In other words, he was fortunate to explore a "new direction of art" in the beginning of his career at the forefront of contemporary art.

¹ Nakazato's biographical details are taken primarily from "Oral History Interview with Hitoshi Nakazato," conducted by Reiko Tomii and Ikegami Hiroko, September 17, 2009, Oral History Archives of Japanese Art (www.oralarthistory.org). Hereafter "Oral History with Nakazato." It is supplemented by "Ryaku nenpu" [Brief chronology], in *Nakazato Hitoshi modanizumu-New York ⇔ genfūkei-Machida = NAKAZATO Hitoshi: New York/Machida—Line Outside/Black Rain*, exh. cat. (Machida: Machida City Museum of Graphic Arts, 2010), 90–92. Hereafter "Machida catalogue."

² In this essay, all words taken from "Oral History with Nakazato" are given without notes.

Yet, already in 1966, he “became conscious of the problem of painting for the first time,”³ and concluded “painting is over” upon seeing the Tokyo Biennale in 1970.⁴ What, then, would a painter do, should painting be over? Nakazato had a clear idea. He faced two conditions impossible to reconcile: he had “a burning desire to paint” but “no interest whatsoever in the painterly convention.” Within these parameters, he decided to pursue the possibilities of *heimen*, which, in Japanese art lingo, came to mean more than just “flat surface” but a new, if narrow, possibility beyond painting.⁵

Nakazato thus chose the task of painting in the age of “post-painting.” He was not alone in his endeavor, for post-painting painting was among the developing trends of global art at the time. One rule he set for himself was to stay strictly within *heimen*. He was apprehensive that if he “left the flat surface, others may misconstrue it as his engagement with a new art or [he himself] may believe so”—he utterly “[hated] that kind of facile novelty.”⁶ Thenceforth, he sustained his “commitment to *heimen* as the most avant-garde thing one could do”⁷ for more than half a century.

For this writing, I have read through the artist’s words and related materials. In doing so, I came to realize one of the driving forces of his exploration of *heimen* was printmaking. In previous studies of Nakazato’s art, it was customary to separate painting and printmaking. My study will focus on his printmaking, beginning with his encounter with it, and how his understanding of *heimen* derived from his printmaking practice, before he launched the color field painting series in the late 1970s. By tracing the interwoven development of painting and printmaking, I would like to highlight the painter’s quiet dialogue with modernist abstraction, that is, formalism, that eventually brought him to a horizon that transcends the stricture of flatness.

It should be noted that what I mean by “formalism” is not the Greenbergian reductionism that dominated the postwar U.S. art discourse, but is akin to the definition by Maurice Denis: “It should be remembered that a picture—before being a warhorse, a nude, or an anecdote of some sort—is essentially a flat surface covered with colors assembled in a certain order.” What sets Nakazato’s endeavor apart is his discovery through the process of printmaking that a “certain order” may be given by *lines* on a flat surface, or *heimen*. Yet, he would eventually arrive at a stage wherein *line outside* becomes another order on *heimen*.

³ Nakazato Hitoshi, “1987-nen 6-gatsu” = “June 1987,” in *Nakazato Hitoshi ten: 20-nen no ayumi = Hitoshi Nakazato: Today and Yesterday*, exh. cat. (Tokyo: Hara Museum of Contemporary Art, 1987). Catalogue hereafter as “Hara catalogue.” It should be noted that the English text is substantially different from the Japanese in that he is more eloquent theoretically in Japanese, while he primarily describes the contents of his first museum solo exhibition in English. The quoted part is not found in English.

⁴ “Nakazato Hitoshi,” in *Bzemi: “Atarashii hyōgen no gakushu” no rekishi* [Bzemi: History of “study of new expression”], ed. Bzemi Learning System (Yokohama: BankART1929, 2005 年), 42. Hereafter “Bzemi.”

⁵ *Bzemi*, 44.

⁶ *Ibid.*

⁷ *Ibid.*

Encounter with Printmaking

For Nakazato, printmaking meant a “vehicle that can bring him to a faraway place, like a bicycle or a car, through the combination of paper, process, and material to print it.” Painting, too, was a “vehicle,” but printmaking was not only “faster” but enabled him to “jump higher.”

Nakazato first encountered printmaking in 1962 when he began his graduate study at University of Wisconsin. Unlike Japanese art schools where the student was limited to focus on one medium throughout the study, in the U.S. he was required to select a major and a minor area of study. Selecting printmaking as his minor (his major being painting), he discovered his aptitude for the printmaking process that “begins with materials and techniques and ends with the final product (work).” Coincidentally, while in Wisconsin, Nakazato had a parttime job as an interpreter for Japanese engineers who came to the state to acquire industrial knowhow. His job involved reading complex mechanical blueprints and mastering technical terminology which required him to “develop the foundation of thinking in a systemic manner.” This likely augmented his talent for printmaking.

From the beginning, he was fascinated by the process of printmaking. Nothing more eloquently tells us this fact than the episode involving *ippan tashokuzuri*, which he explained as a “method of printing many colors all at once with only one plate.” Technically known as “viscosity printing,” the method was invented in 1957 in Paris at Atelier Seventeen headed by William Stanley Hayter. It so happened that in 1964, one of its inventors, Kaiko Moti, was teaching at University of Wisconsin where Nakazato studied then, and the ambitious student begged the reluctant Indian instructor to teach him how to do it. Upon yanking out one word, “viscosity,” from Moti’s mouth, Nakazato set out to recreate the method overnight and create enough prints to paper the wall of Moti’s studio.

Printmaking accelerated the young student’s exploration of a “new direction of art.” As he recalled, although he had been “taught to paint the human body at Tamabi,” he left representation behind in his first period in the U.S. “Prompted by printmaking, and further encouraged by *ippan tashokuzuri*, [he] quickly entered the world of abstraction.” A few examples of his first abstractions are found in an untitled series with U- and V-shapes evenly distributed to fill the pictorial plane.⁸

Nakazato, who thought “I am a genius” after two years of learning printmaking in Wisconsin, nonetheless thought printmaking a medium of “antiquity.” In other words, he did not consider it as a viable medium of expression. From 1971 onward, in order to make ends meet, he taught printmaking at his alma mater, Upenn, two days a week. Still, his fascination with the printmaking process continued. Indeed, he “[came] up with printmaking techniques that

⁸ I identified two works which appear to have been made as part of this series with the all-over use of U- and V-shapes. One is *Untitled* of 1964 (ARG N°s 64–66), reproduced in *Hitoshi Nakazato : Print Series* (Philadelphia: Arthur Ross Gallery, University of Pennsylvania, 2007), unpaginated. Hereafter “ARG catalogue.” The other is *Untitled* of 1966 in the collection of the Museum of Modern Art, New York, object no. 556.1966, noted as “gift” at moma.org/collection/works/71061. “1966” could be the year of gift, not that of production. In “Oral History with Nakazato,” he recalled having shown a portfolio of viscosity printing to the curator of drawings and prints, William S. Lieberman, who acquired a few on the spot. No record of these acquired works can be found in MoMA’s online database.

[he could] call [his] very own,” such as Sand Serigraphy,⁹ and went so far as to claim, “Inventing the process has been a large part of my creative expression.”¹⁰

“Post-Painting” Experiments: *Conceptual Sketches* (1)

In 1994, Nakazato compiled “A Chronology of Exploration” consisting of *Conceptual Sketches*.¹¹ It is an important document in understanding the artist’s experimental thinking in printmaking and painting, which are more often than not inseparable in his oeuvre.

The first entry in the chronology, “1965–68 in Philadelphia,” reveals that his preparation for post-painting had already begun in 1965, while he was in the U.S.¹² The “basic shape”¹³ is created by replacing the hypotenuse of a right-angled isosceles triangle with a wavy line, from which eight variations are made by removing one straight edge. The variations are systemically organized into a gridded ground according to various permutations. A resulting random order saliently demonstrates the artist’s capacity for “thinking in a systemic manner.” This system can be applied to either painting or printmaking, with some examples of both known to us.¹⁴ This type of systemic process would become the foundation of his pursuit of *heimen* in varied manners from the 1970s onward.

Upon his return to Japan in 1968, Nakazato began his post-painting experiment in earnest. However, he did not try to dismantle the flat surface of painting itself in the manner of the French group Support/Surface. Instead, he squarely confronted it with *heimen* by way of lines.

The first was the painting series *Ma Chi Su* produced in “1969–70 in Tokyo.”¹⁵ He used a Japanese carpenter’s inkpot, *sumitsubo*, to create lines by snapping an inked string on cotton duck canvas. Herein, he chose *line*

⁹ Nakazato invented Sand Serigraphy in order to fix various images that emerge on the surface of water during the preparation of a lithograph (grinding the stone plate). Partly inspired by *kirazuri*, a technique of affixing mica powder on a surface with glue, the artist “used the silkscreen process to print glue to which sand was applied. This produced an astonishing even-coated adhesion of the sand, which changes the surface instantly to something metaphysical,” as he explained in “Artist’s Statement” in “ARG catalogue,” unpagged.

¹⁰ Ibid.

¹¹ *Conceptual Sketches: A Chronology of Exploration by Hitoshi Nakazato* (Allentown, PA: The Frank Martin Art Gallery, Muhlenberg College and The Tompkins College Center Gallery, Cedar Crest College, 1994), 2. Hereafter “*Conceptual Sketches*.”

¹² Each entry in *Conceptual Sketches* is headlined by the combination of dates and place of experiment. It appears that “Philadelphia” indicates his printmaking experiment at his studio at UPenn, where he had access to printing facilities, while “New York” encompasses his painting production at his home studio.

¹³ In this essay, Nakazato’s words on each sketch are quoted from the relevant page in *Conceptual Sketches*.

¹⁴ With this process, he made in 1966 *Penn Series* as a painting series (reproduced in “Hara catalogue,” unpagged) and *Untitled* (ARG N° 62; reproduced in “ARG catalogue,” unpagged).

¹⁵ *Conceptual Sketches*, 4.

as “a basic visual vocabulary.” Lines generated through the use of “non art material,” such as a carpenter’s inked string, are no abstraction; the artist’s concrete act (snapping the string) results in “stained blur.” Furthermore, in the sketch, he considered adding a quartered round wood rod to either side of a stretcher to create round edges and slightly extend *heimen* and hence the snapped lines, in order to reject the artificiality of a demarcated square canvas. The composition was based on five-lined staff notation; he slightly shifted some lines to angled positions. The title derived from the Japanese reading of Matisse, “*ma-chi-su*,” from which he generated five meaningless combinations (*chi-su-ma*, *su-ma-chi*, *ma-su-chi*, *chi-ma-su*, and *su-chi-ma*).¹⁶

The transition from the drawing mediated by inked strings to the drawing made directly by the artist’s moving hand took place in “1970 in Pinar Gallery, Tokyo” (in the sketch, he misspelled it “Pinal”). In this solo exhibition, he presented two series.¹⁷ For one, he cut a 100-meter roll of cotton duck into 11 10-meter and 8-meter pieces. On each panel, from one edge to the other, he drew a consecutive line with oil stick in such a way to fill the surface. The texture of line thus generated was akin to a chalk line drawn on a blackboard. In the sketch, he planned to draw white lines on gray, green, and yellow grounds, and hang them in two rows.¹⁸

The other series is *2000 Drawings*, presented in two piles, each consisting of 1000 16x10-inch sheets. Simple drawings of inscribed straight lines were meant as “reclaiming by marking” and “committing by checking.” What did Nakazato intend to reclaim by marking? What did he intend to commit to by checking? There is no suitable concise expression in English, but the subsequent development prompts me to surmise “what” here was *heimen*.¹⁹

From Line to Heimen: Conceptual Sketches (2)

After his solo exhibition at Pinar Gallery in 1970, he returned to New York and took the position of printmaking lecturer at UPenn. His next solo exhibition in Japan would be seven years later at Tokyo Gallery in 1977. It was followed by prolific solo activities in Japan, with the canvases made up of color fields, which were deemed his signature in Japan. In these works, straight lines that demarcate color fields engender tension, while freely drawn lines over color fields enliven the canvas. Lines continued to animate his canvases, although they no longer asserted visual dominance.

¹⁶ See *Contemporary Japanese Art: Fifth Japan Art Festival*, exh. cat. (New York: Solomon R. Guggenheim Museum, 1970) and an installation photo in the artist’s archive.

¹⁷ *Conceptual Sketches*, 6.

¹⁸ There are two installation photos at Pinar Gallery in the artist’s archive. Each shows a two-tier hanging. One is a white zigzag line over a dark ground, while the other, a dark zigzag line over a white ground.

¹⁹ Nakazato also explored the issue of marking, though without using line, in printmaking, as evident in “1970 in Tokyo” consisting of two projects (*Conceptual Sketches*, 8). In one, he deployed a Xerox machine, still a novel office apparatus at the time in Japan, as “an attempt to extend multiple image making outer [*sic*] of the conventional means of printmaking process.” He gave “various action[s] on paper,” which included “bend, burn, cut, d[a]mpen, fold, tear, shred, crinkle,” and “place them on copier” to create “the illusion of activity as image.” The other was to feed “thin material” into the architect’s blueprinting machine to create a 100-meter-long print, using the whole roll of blueprint paper.

As we trace his transition from *line* to *heimen* in *Conceptual Sketches*, we can see his experiments in printmaking guide him to new paintings.

Notably, the first *heimen* that emerged in this process were zinc etching plates filled with lines drawn by wax crayon in “1974–76 in Philadelphia.”²⁰ The series embodies his principle of “process as image-making.”²¹ He prepared several different-sized rectangular plates, with each plate monochromatically relief-inked in gray, yellow, orange, blue, and such. Plates were then combined to make up a large vertical rectangle, in different combinations. When printed, line-filled plates would be visualized as color fields. Lines thus became *heimen*.

The process-based image-making harks back to the untitled “1965–68 in Philadelphia” series. However, while Nakazato was still reliant on the “basic shape” as the building block of image in the 1960s series, he eliminated image per se in the 1970s series, line-filled rectangles that literally served as building block of color fields. He made a step further in “1975–80 in Philadelphia,” in which he made two types of aquatint.²² Still dependent on line as a primary element, they anticipated the further possibility of *heimen*. Especially important was a series that engendered twenty configurations, each consisting of two out of five basic rectangles on which a dividing line appears to assuredly reclaim *heimen*. Only one step remained to the complete transition to the color field mode.

When I conducted an oral history interview with Nakazato in 2009, I asked him the difference between painting and printmaking. The artist, half-jokingly, responded as follows:

Printmaking is like riding a bicycle or motorbike. I can move quickly, when I know where I want to go. Once at the destination, I stop and paint. [*Laughs*] There is no shortcut in painting. Because, you have to make it with your hands.

His answer was right to the point. As far as I can tell from *Conceptual Sketches*, another step to his signature color fields could not have been made through a shortcut, but must have been probed on canvas in the slow time of painting.

It goes beyond the task of this essay to trace this slow-moving last step.²³ Suffice it to say, however, that his demarcating lines are non-illusional in that they do not contradict the flatness of *heimen*. In his printmaking, his wax-

²⁰ *Conceptual Sketches*, 9.

²¹ Hitoshi Nakazato, “VI. Relief Inking,” in “Machida catalogue,” 12. This process can be observed in *Panton Series* of 1988.

²² *Conceptual Sketches*, 9 and 10.

²³ For that goal, we have to make a comprehensive and systemic study of his paintings in the mid- to late 1970s.

crayon lines serve the role of “stop out” for inking.²⁴ In his painting, lines deriving from the stop-out lines are also functional, as he “flatly painted between lines,”²⁵ thereby avoiding illusion. This does not necessarily contradict the fact that painting is a manual labor and a painting is an object, like material lines drawn with chalk on the blackboard. If in printmaking he followed the process mechanically to print on paper, in painting he would sometimes gaze at chances outside the process and even seek out some possibilities completely outside the process. Indeed, such “side trips,” as it were, enrich the medium and process of his painting.

The State of *Line Outside*

Having said that, I wonder what kind of restrictive power his lines exerted as his governing principle of generating color fields. In the diptych painting series in “1986–91 in New York,” he referenced Chinese characters made up of straight strokes, beginning with the three-stroke 口 (“mouth”).²⁶ A list includes 日 (5 strokes, “sun”), 回 (6 strokes, “times”), 円 (4 strokes, “circle”), 用 (5 strokes, “use”), 甲 (5 strokes, “armor”), and even 画 (8 strokes, “painting”), to create demarcating lines to create color fields on *heimen*. Although lines have receded from sight, they seem to claim an almost indispensable presence in delineating images that are color fields.

It took almost twenty years for Nakazato to break the reign of lines, when he wholeheartedly launched the series of *Line Outside* in the mid-1990s.

In 1992, when he had his first solo show at Gallery Kuranuki in Osaka, he discovered the Zen priest Sengai’s famous brushwork 〇△□. The work was in the collection of Idemitsu Museum of Arts, then located in the Idemitsu Kōsan Building, where the gallery was also located. Nakazato recounted the origin of *Line Outside* many times, including his encounter with Sengai’s work and the wordplay on the monk’s name that inspired the series title *Line Outside* (his name 仙厓 sharing the pronunciation with 線外, Nakazato’s neologism). Here, I would like to quote his words from 2010: “My appropriation of the circle, triangle, and square drawn by Sengai (1750–1835) was informed by my desire to reach the territory Sengai attained—transcend the predictable realm of thinking, that is, the realm outside lines, *sengai*.”²⁷

The artist also explained, as part of his motivation and intention, that more than a century prior to Russian Constructivism, Sengai had drawn three primary forms and that these forms came to feel even banal within 20th-century geometric abstraction. What I would like to note from these words is the following from his statement “Meditation on the Line-Outside,” which he composed for the catalogue of his solo exhibition at Tokyo Gallery in 1997: “This time, I just shed the self-imposed restraints from the past, and am very much stimulated by the play with a

²⁴ He characterized line as “stop out,” for example, in *Conceptual Sketches*, 9 and 10.

²⁵ Hitoshi Nakazato, “Soto ni aru sen o omou” = “Meditation on the Line-Outside,” in *Nakazato Hitoshi = Hitoshi NAKAZATO*, exh. cat. (Tokyo: Tokyo Gallery, 1997), unpagued. Translation adapted by the author based on the Japanese.

²⁶ *Conceptual Sketches*, 15.

²⁷ Hitoshi Nakazato, “XI. More Is More,” “Machida catalogue,” 62 and 115. Translation adapted by the author based on the Japanese.

brush.”²⁸

He then wrote as follows for his solo exhibition at Gallery Kuranuki in 1998:

For me, it is the process itself that in the end results in some kind of imagery. This process motivates me to try again and again with inquiry and curiosity about what would happen if I were to change the system of the placement, number, size, [and] location, allowing chance to decide the final outcome. The imagery undergoes transformation [and gains quality] depending on the given syllogism.²⁹

This practically explains his image-making process from 1965 onward. The artist was so enamored in the process that he created 100 drawings, twice as many as the originally planned *50 Drawings* for the Osaka gallery. He indeed confessed in the same statement, “For the past few months, I was totally absorbed in the making process. I felt immersed in the ultimate realm, the ultimate system of exploration for the artist.”³⁰

This happy state of prolific production arose when he was liberated from his asceticism of line. The free brush means liberation from line, from the demarcating lines informed by the printmaking process. What is notable here is that *Line Outside* did not emerge as a printmaking process but a series of paintings and drawings. In *Conceptual Sketches*, in the section for the series in “1987–present in New York,” he drew a diagram that saliently demonstrates what *Line Outside* means. In three squares of a 2x2 grid, he placed a square, a triangle, and a circle, while he left the fourth square blank except for the notation “line outside.” In other words, Nakazato staked his concept at this intentionally blank fourth square, jumping ever higher from the revered predecessor Sengai.

Having a blank square among the basic elements immensely increased the freedom in his image-making process. In the “1965–68 in Philadelphia” series, or the “1974–76 in Philadelphia” series, the picture plane was completely filled in an allover manner. *Line Outside*, in contrast, is akin to making a pattern of black and white stones on a Japanese game board of *go*. The *Line Outside* works he showed at Tokyo Gallery in 1997 and Gallery Kuranuki in 1998 attest to this freedom, revealing a lively open spirit not possible in the artist who was previously devoted to the asceticism of line.

In Lieu of Conclusion

The above is an overview of Nakazato’s post-painting experiment from the mid-1960s to the late 1990s, as observed through his engagement with printmaking. What has become clear is the significant role line played in his *process*

²⁸ Hitoshi Nakazato, “Soto ni aru sen o omou” = “Meditation on the Line-Outside.” Translation adapted by the author based on the Japanese.

²⁹ Hitoshi Nakazato, “Zoku ‘Line Outside’ no medetishon” = “Continued Meditation on the Line Outside,” in *Hitoshi Nakazato: 50 Drawings*, exh. cat. (Osaka: Gallery Kuranuki, 1998), 1 and 2.

³⁰ Nakazato, “Zoku ‘Line Outside’ no medetishon” = “Continued Meditation on the Line Outside.” Translation adapted by the author based on the Japanese.

building, which was tantamount to creative *expression* in his philosophy. I would hereby like to propose the following periodization. The first period is the “line period,” when line was dominant as the starting point of his process, which includes the period when he produced his signature color field canvases; the second period is the “line outside period,” when line was replaced by Sengai’s three primary shapes and *Line Outside* was followed by the two expansive series *Nomad* and *Black Rain*. These two periods give us a large framework in which to understand the constantly evolving sophistication of Nakazato’s oeuvre.

Nakazato once stated that the creativity of an artist “lies in his or her ability to break open to go outside of the limitations of knowledge and thought that govern life and art.”³¹ “Outside” meant printmaking as opposed to painting in his line period, while he had to go outside the very methodology of “process as image making” in his line outside period. If, then, we may ask what he had to go outside of throughout his career, the answer must be the conventional idea of “painting.” In order to go outside painting, he deployed printmaking and Sengai. That is why I have titled this essay, “Painting Outside.”

Notes

All Japanese-only texts are translated into English by the author. Where texts are bilingually given, the author has adapted some parts of English texts based on the Japanese original.

Painting Outside: Hitoshi Nakazato’s “Post-Painting Painting,” as Reexamined through Printmaking by Reiko Tomii was written for the exhibition, *Painting Outside Part I*, at MEM (September 17–October 16, 2022) to be included in the exhibition catalog.

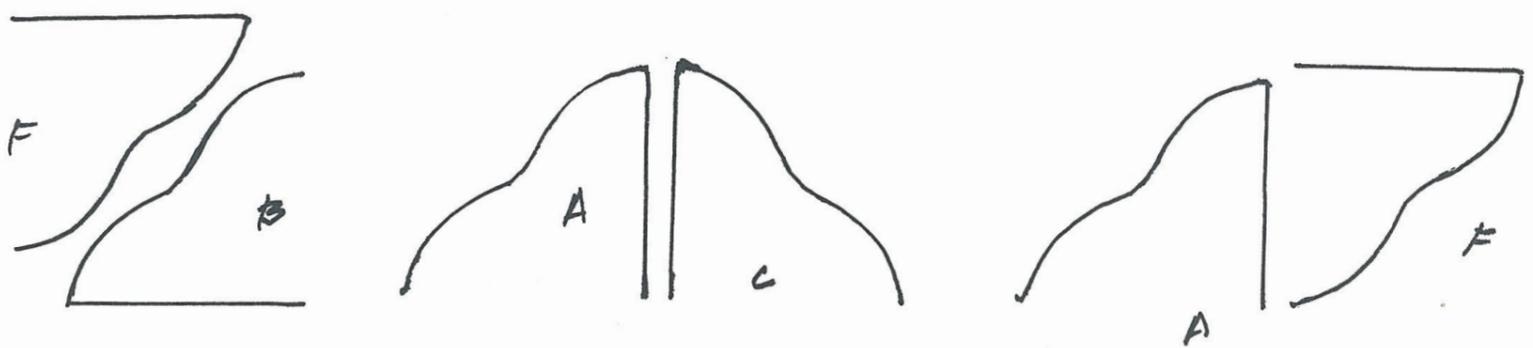
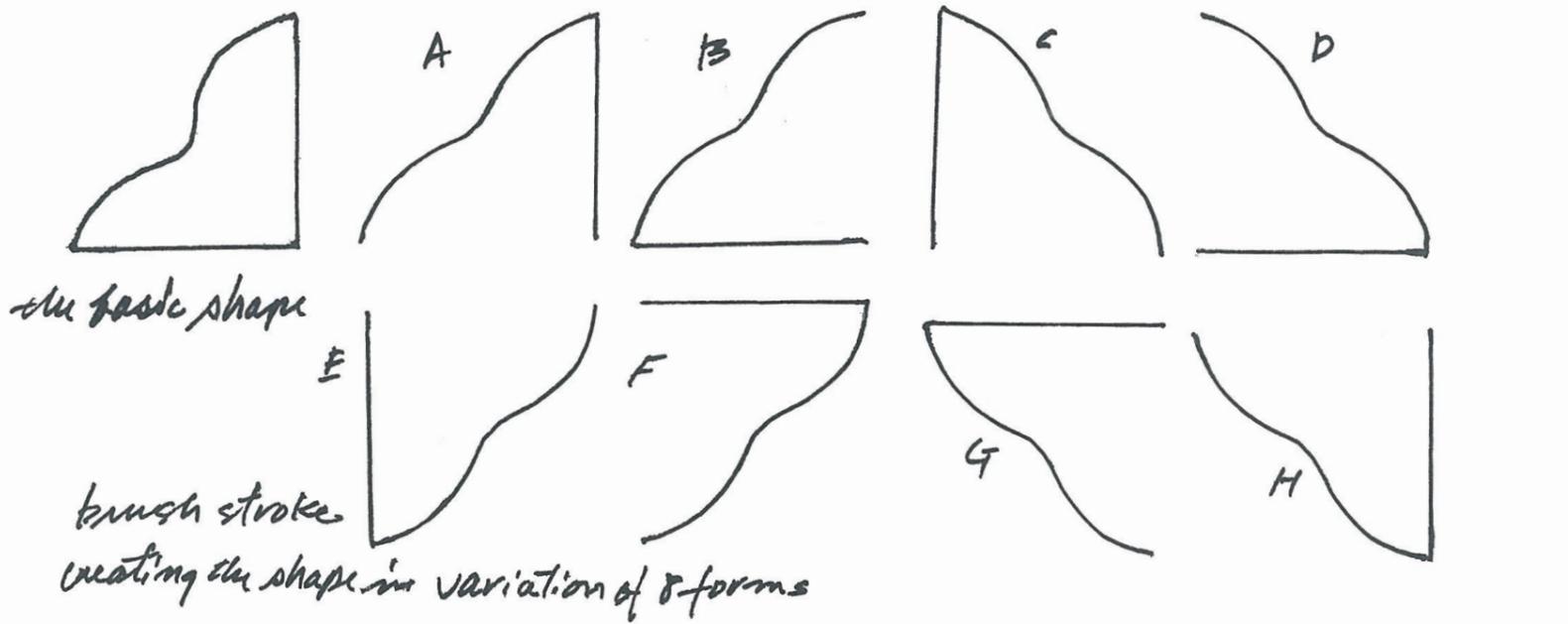
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³¹ *Bzemi*, 44.

1994, Muhlenberg College, Frank Martin Gallery

1965-68 in Philadelphia



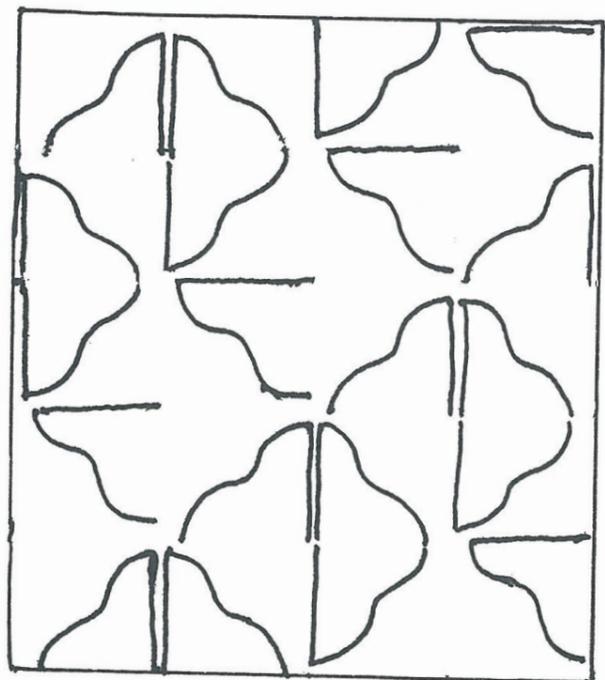
colors for each shapes
color for ground

→

↓

A	C	E	G
C	E	G	A
E	G	A	C
G	A	C	E
A	C	E	G

example - phrase A, C, E, G
in 5x4 grid



replaced with shapes

1969-70 in Tokyo

マチス・シリーズ

Ma chi su series

マチス - 1 -

chi su ma

スチマ - 2 -

su ma chi

マシチ - 3 -

ma su chi

チスマ - 4 -

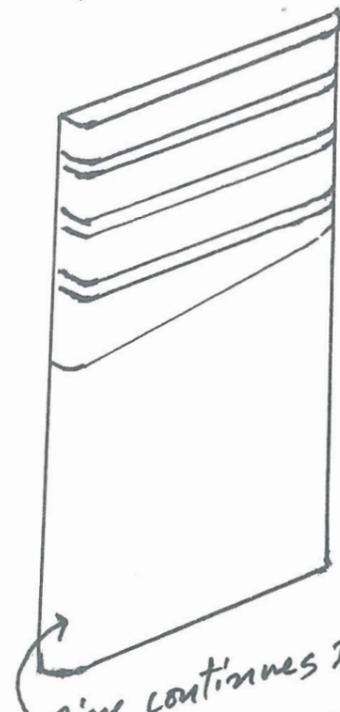
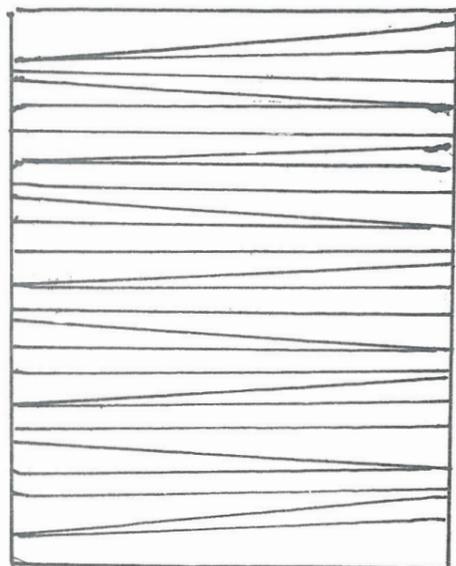
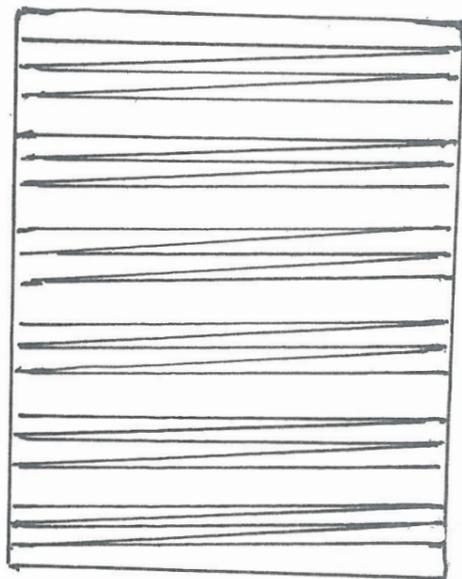
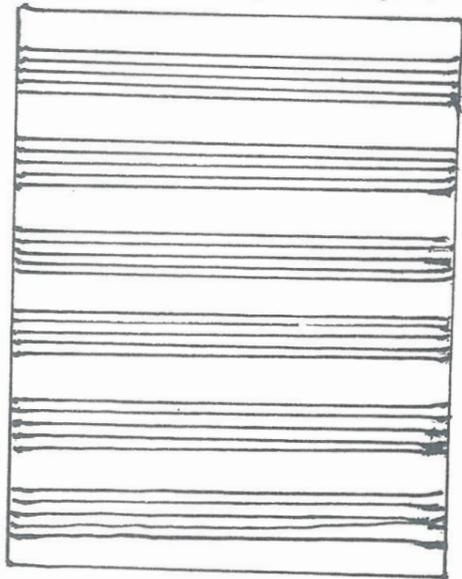
chi ma su

スチマ - 5 -

su chi ma

- * Titles of five paintings as a series came from the Japanese pronunciation of Matisse as ma chi su.
- * Sumi ink on cotton duct surface, drawn with Japanese carpenter's liner, - use of non art material, creating stained blur with line
- * line - a choice as a basic visual vocabulary

Five lines of sumi ink

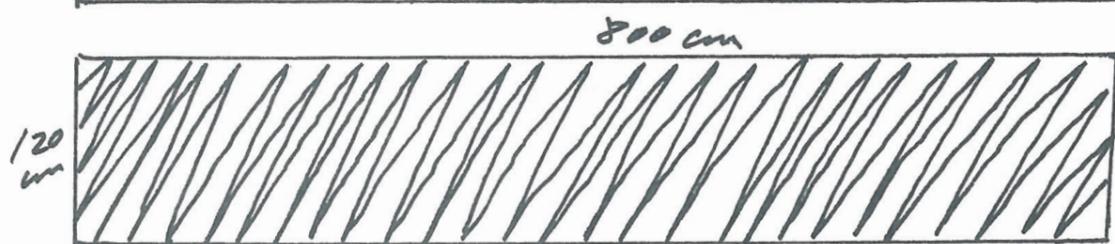
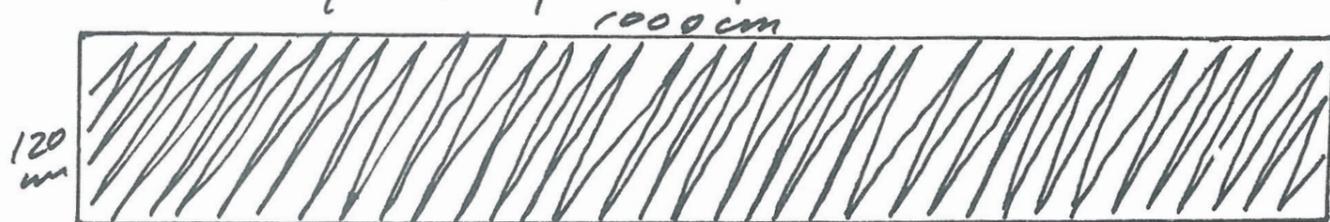


line continues to the side of canvas a quarter round molding wood on the stretcher to create curve on the edge

1994, Muhlenberg College, Frank Martin Gallery

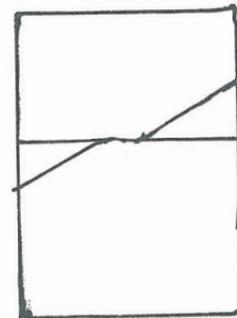
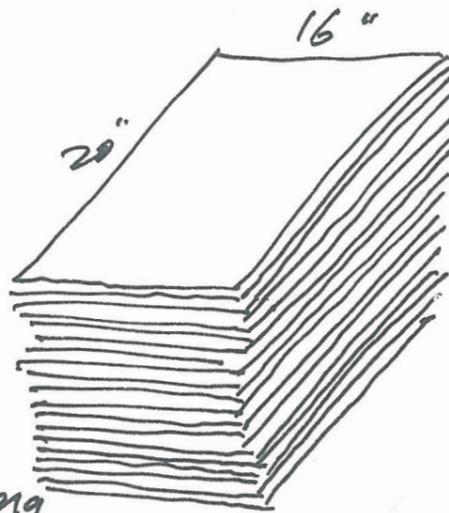
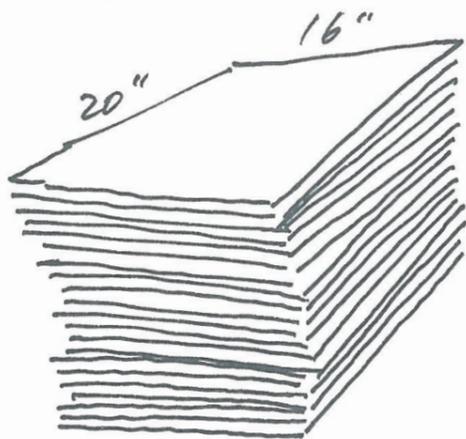
1970 in Tokyo – Pinal Gallery

x 100 meter painting in 11 panels with 11 continuous lines

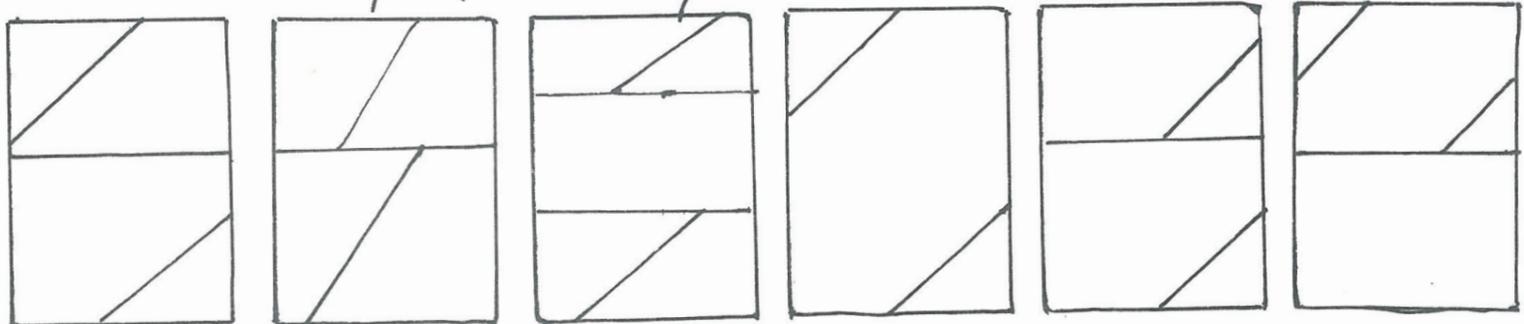


panels were hung in double deck
line - oil stick - chalk-like drawing quality in
white on slate gray, green, yellow on cotton duct

x Two thousand drawings
displayed in two piles, a thousand each



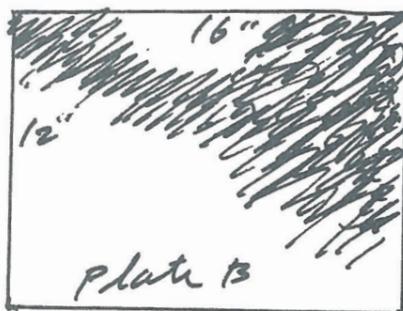
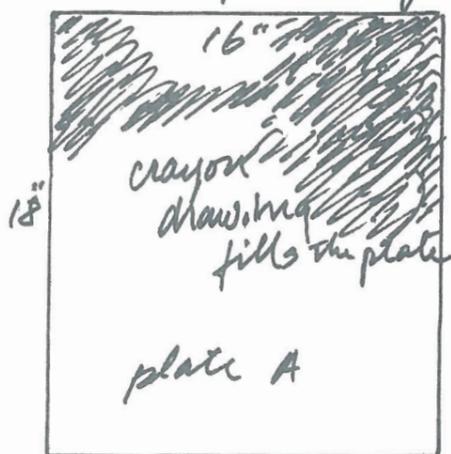
• reclaiming by marking
• committing by ducking



1994, Muhlenberg College, Frank Martin Gallery

1974-76 in Philadelphia

etching with crayon drawing as stop out for color relief ink multi plate system



plates are inked in different colors and assembled on press bed for various configuration

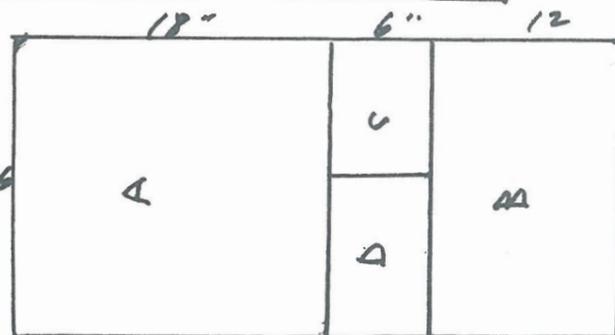
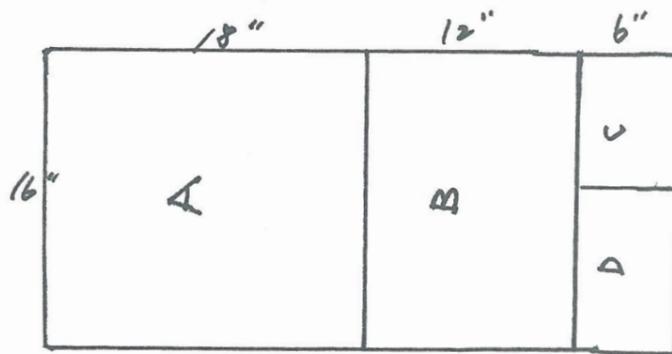
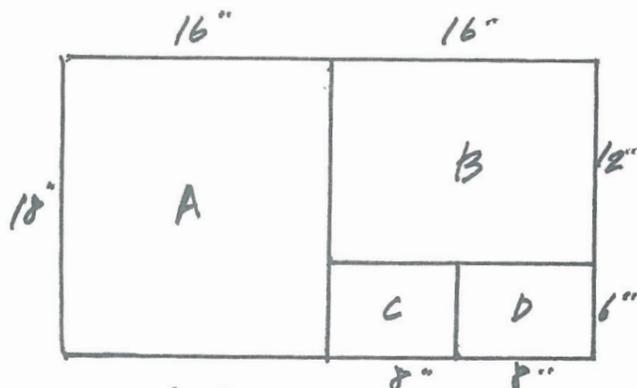
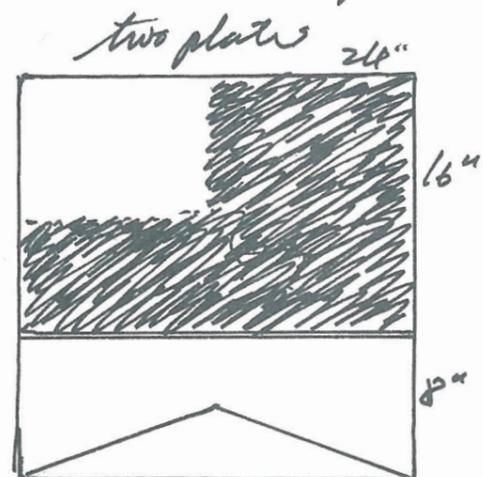
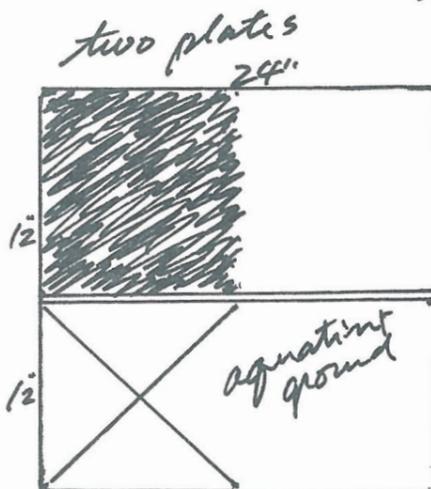
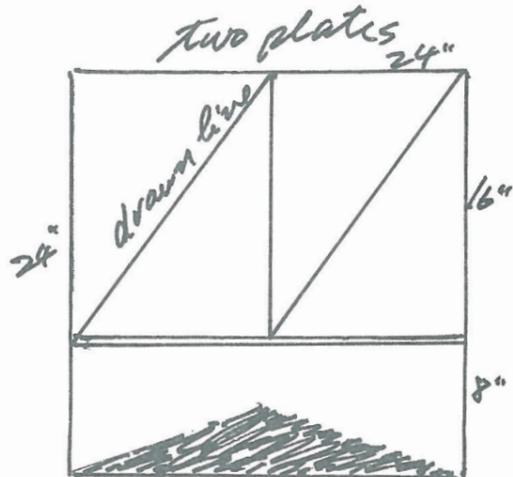


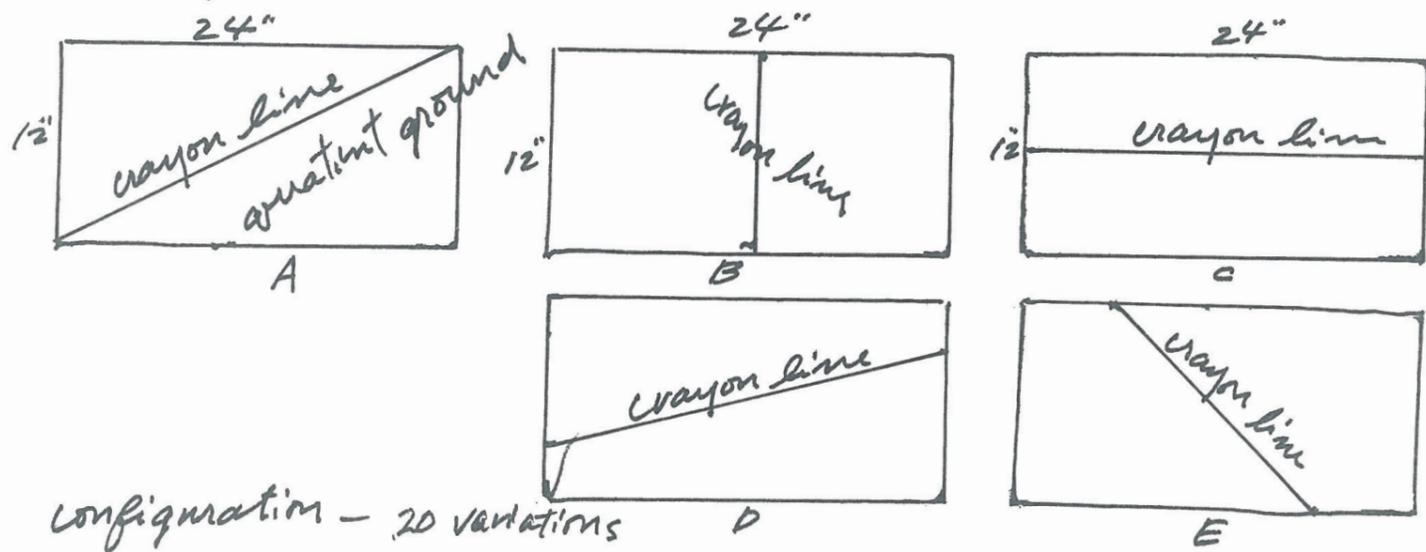
plate A - gray
plate B - yellow
plate C - blue
plate D - orange } rotation of color creating variations

1975-80 in Philadelphia

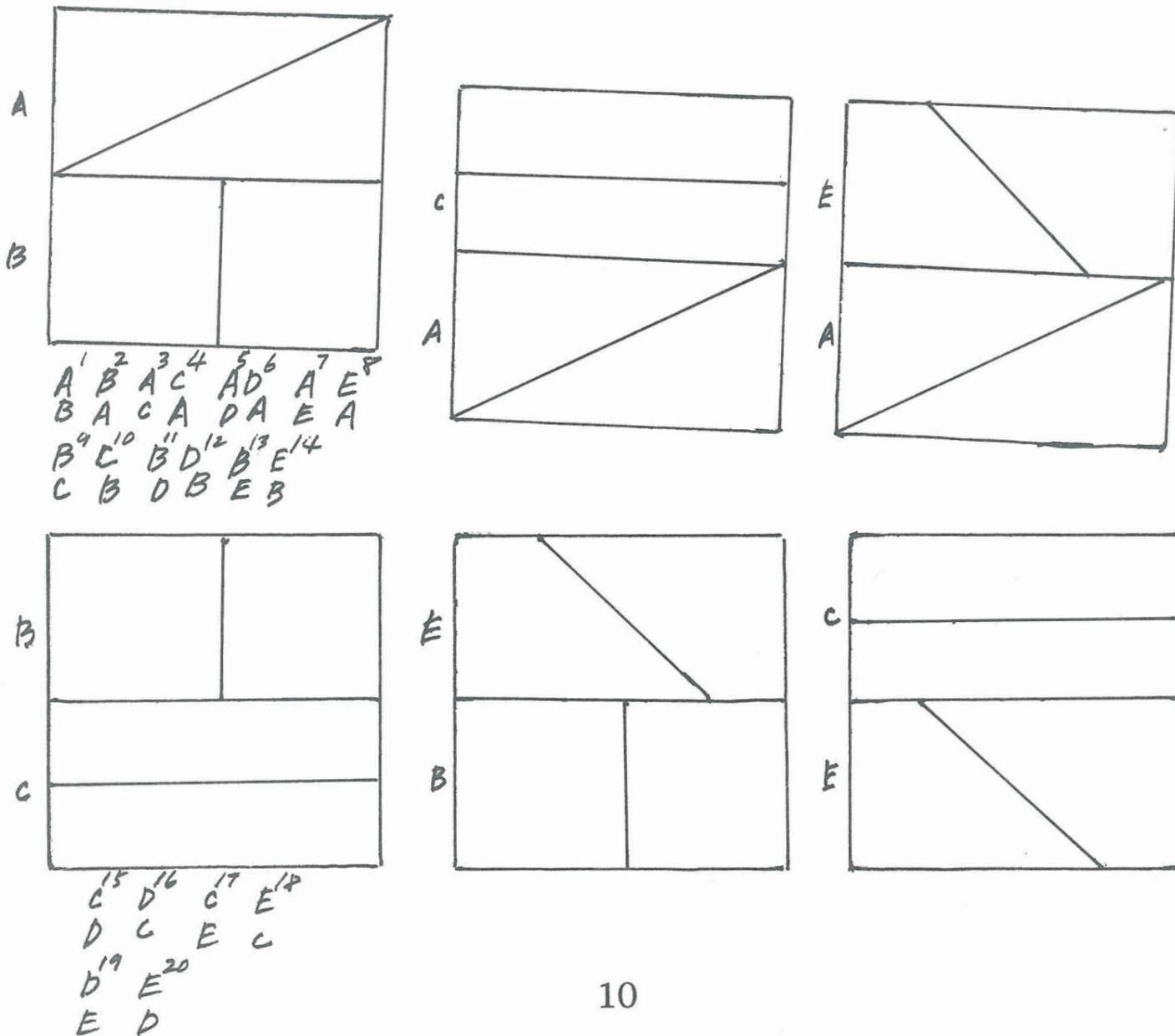
Aquatint with crayon drawing as stop out + intaglio inking - creating chalk like drawing on jet black background



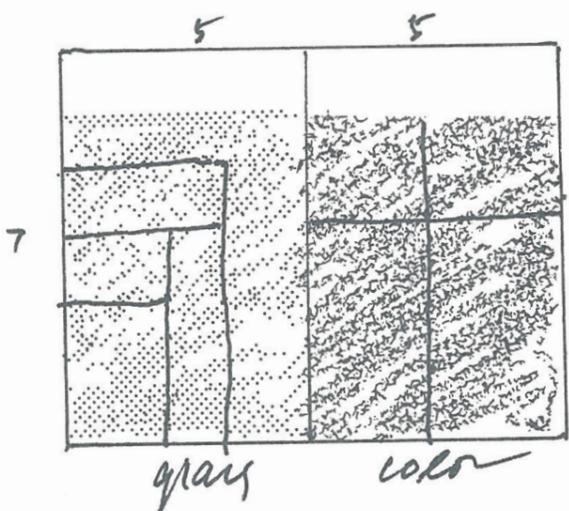
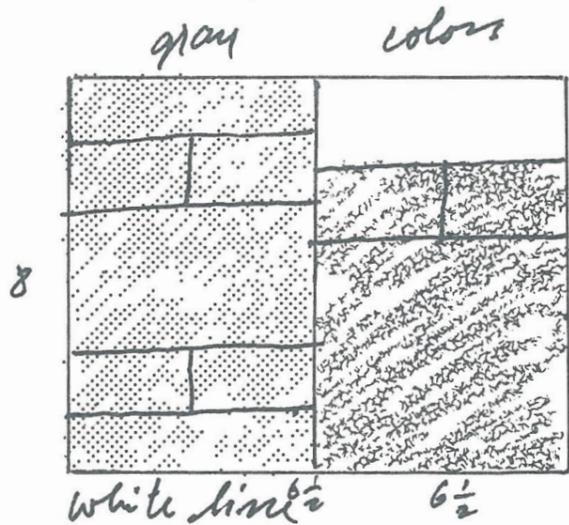
1975-80 in Philadelphia
 Aquatint with crayon as stop out, printed BFK Rives, Tan
 two plates configure 24" x 24" image
 out from five 12" x 24" plates
 44" x 30"



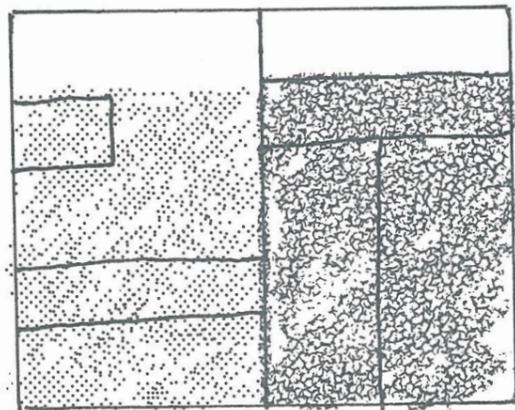
Configuration - 20 variations



1986-91 in New York
 configuration of image in the diptych series



□	日	田	用	月	由
□	回	月	凶	中	品
工	干	且	甲	早	コ
十	土	巨	垂	皿	
画	里	田	白	フ	
申	半	士			
王					



1994, Muhlenberg College, Frank Martin Gallery

1987 - present, in New York

"Line Out Side" series

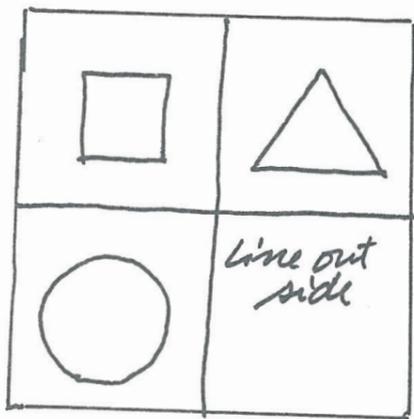
line - sen - 線
out side - gai - 外

sen - 仙 - hermit
gai - 崖 - cliff

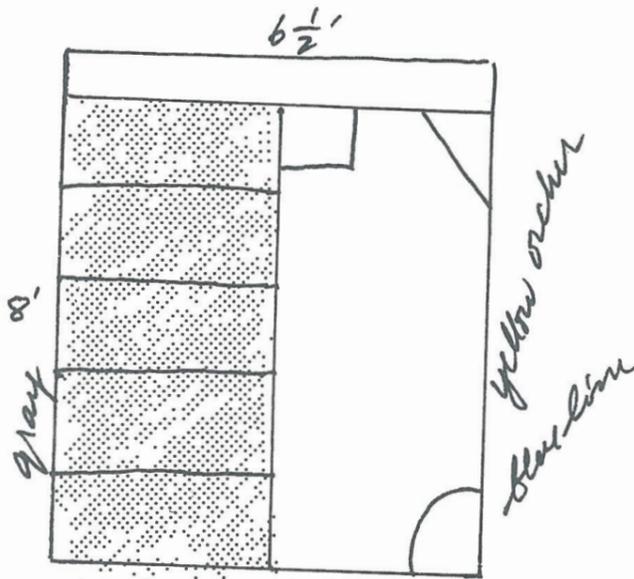
sen gai - 線外 - line outside

sen gai - 仙崖 - early 19c Zen priest and artist

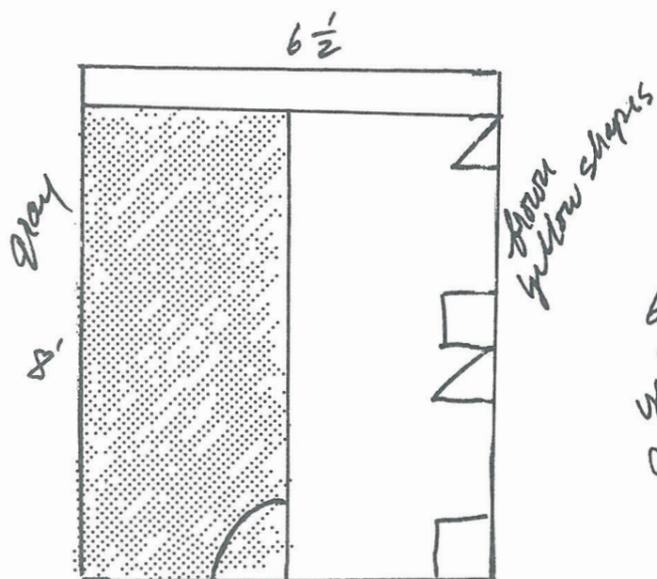
Sen gai's painting - use of primary forms of □ △ ○



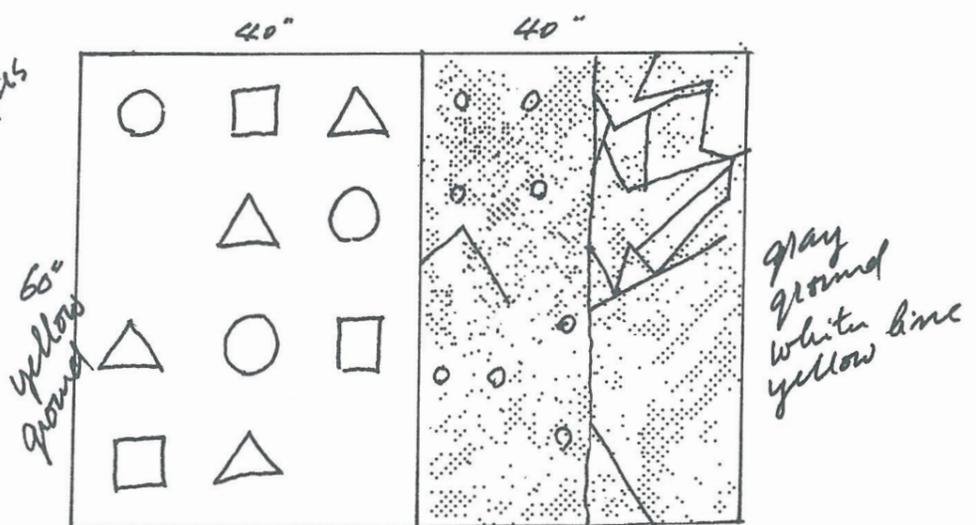
1987
from companion piece
Hara Museum



1993 painting



1993 painting



1992 drawing in diptych