

5 ½ Exhibitions

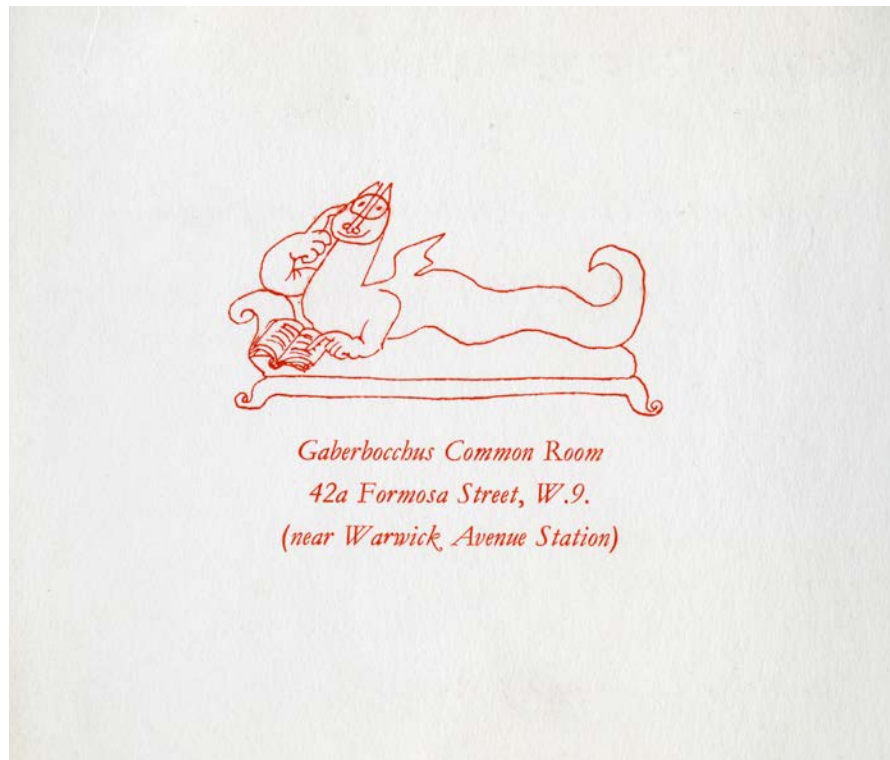
Lecture by Jasia Reichardt, organised by the Computer Arts Society,
at the British Computer Society, The Chartered Institute for IT, London,
16 January 2024

Before I start...



For my 21st birthday, my aunt and uncle give me a robot. It was simpler than the one you see. It was blue, had 6 or 8 legs and was a wind-up toy. Then one day, appeared a producer from the BBC and asked to borrow it because it was important for one of their programmes. He took it away and I never saw the robot again.

About a year later, I was attending lectures at the Gaberbocchus Common Room,
the first club in London for artists and scientists to meet.



It is there that I heard lectures about cybernetics. Two are listed here. These were about cybernetics and psychology.

Gaberbochus Thursdays
past and forthcoming:

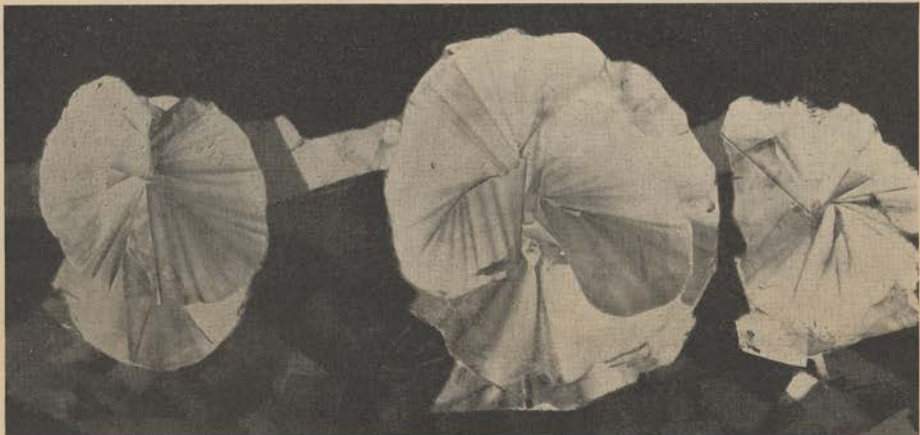
- 1st Thursday: films: High Speed Film of Drop Formation 1 AUGUST 1957
Photo-Elastic Stress Analysis
Una Lezione di Geometria
Colour Box /Len Lye/
- 2nd Thursday: Niso Ticciati - Clavichord : J.S.Bach 8 AUGUST 1957
- 3rd Thursday: Mr.R.F.J.Withers: on Science & Art 15 AUGUST 1957
discussion
Exhibition of pictures
- 4th Thursday: films: Crystal Growth 22 AUGUST 1957
Legato
Equation: $x + x = 0$
- 5th Thursday: Mrs.Gurney Campbell and Miss Daphne Athas: 29 AUGUST 1957
on Feedback in Theatre
- 6th Thursday: Hugo Manning: Four Poems 5 SEPTEMBER 1957
discussion
- 7th Thursday: Paul Harris: on Art & Science 12 SEPTEMBER 1957
- 8th Thursday: Z.Tarkowski: Cybernetics & Psychology /1/ 19 SEPTEMBER 1957
- 9th Thursday: S.Themerson: Reflections on the Second 26 SEPTEMBER 1957
Conference of the Philosophy of Science
Group, Nottingham, 1957.
- 10th Thursday: Dr.H.R.Calvert: Harvey's Mathematical 3 OCTOBER 1957
Models
talk and demonstration
- 11th Thursday: M.Graubart: Music - Electronic & Concrete 10 OCTOBER 1957
talk and demonstration
- 12th Thursday: Z.Tarkowski: Cybernetics & Psychology /2/ 17 OCTOBER 1957

Soon after I got a job as assistant editor of *Art News and Review*, a fortnightly paper which covered all exhibitions in London and some outside as well. It provided a record of what was happening in the art world. Something that was noticeable at the time was that art meant: painting, sculpture, drawing and these were the topics of the majority of the texts.

WITH GALLERY GUIDE

ART NEWS AND REVIEW

Vol. XI No. 7 SATURDAY, APRIL 25th, 1959 One Shilling Fortnightly




MAX ERNST: *Fleurs Ecaillés*, 1953, oil on board, 207 x 13in. The Max Ernst exhibition is the first to be held at the Mayor Gallery since it has moved to new premises early this month at 14 South Molton Street, London W.1. Mr. Mayor had organised the first exhibition of the work of Max Ernst in England, in 1933. The exhibition is reviewed on page 6.

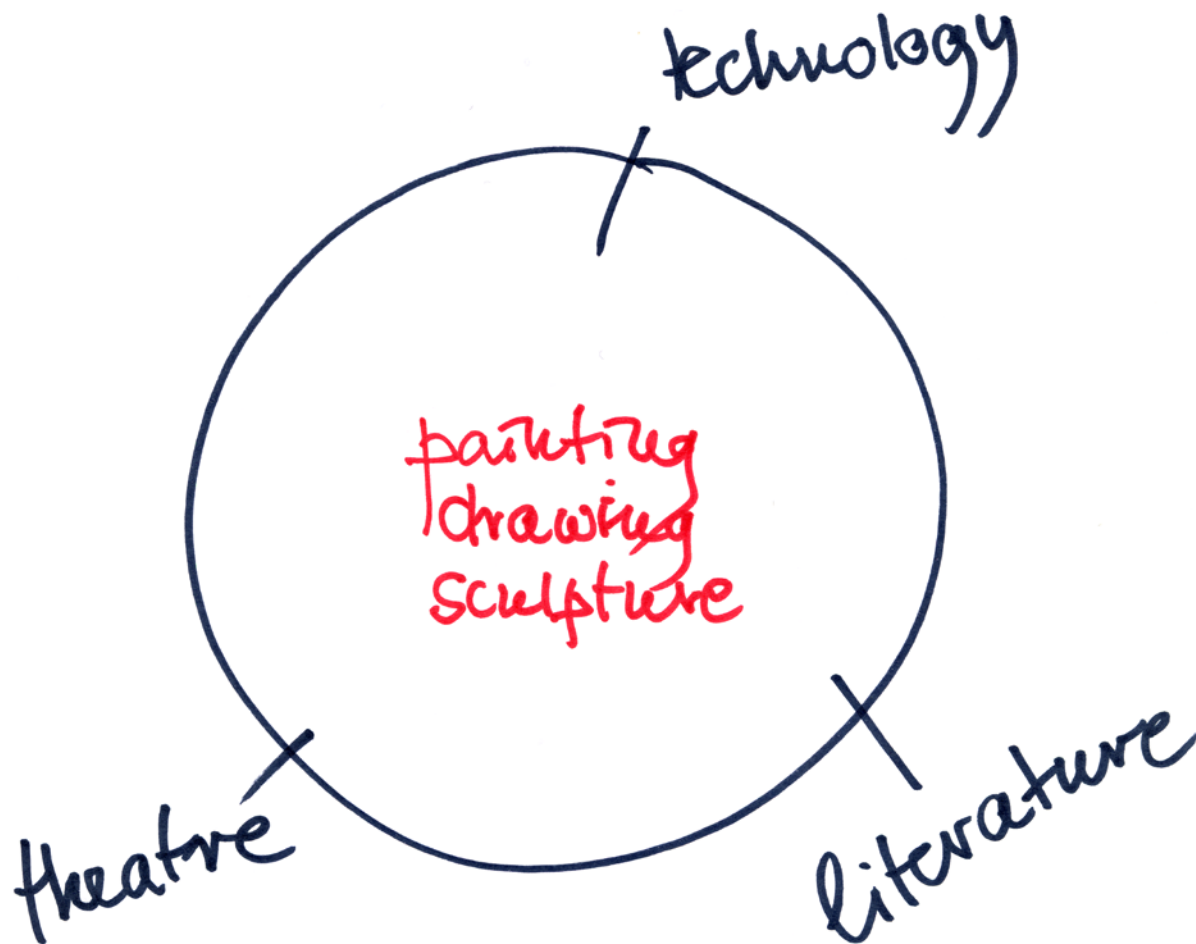
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THAMES & HUDSON



I was more interested in art which involved other topics, and by now, and we are now in the late 1950s, we already have kinetic art, concrete poetry, and happenings, which later become events, and later still performances. Today, the line dividing painting, drawing and sculpture from other forms of art no longer exists.



And so now I come to

5 ½ EXHIBITIONS AT THE ICA



I worked at the ICA (Institute of Contemporary Arts) for eight years, 1963–71.

During that time, I organised five and a half exhibitions. What was good about the ICA at the time, was that it was possible to work on all sorts of new projects, even when people may not have been sure what they were about. When I joined the ICA, it was a very small organisation, there were four employees. I worked part time. The fact that there was no money, you may be surprised to hear, made things easier. Budgets were not discussed, which was just as well. All the exhibitions I was involved with had one thing in common, they were about connections between art and other fields of activity: writing, technology, music, play, and design.

1 **BETWEEN POETRY AND PAINTING** in 1965 was the first London exhibition of concrete poetry. And we have nearly reached its 50th anniversary. Concrete Poetry serves to examine what happens to language through visual presentation, and what happens to an image that is simultaneously endowed with literary meaning.



Here are six examples each one in a different language. The presentation of the text amplifies its meaning. The concrete poem is an experience rather than a description. It is a picture as well as a text, and that's why the exhibition was called *Between Poetry and Painting*. What is also important about the movement of concrete poetry is that it is the first international art movement. Computer art was the second.



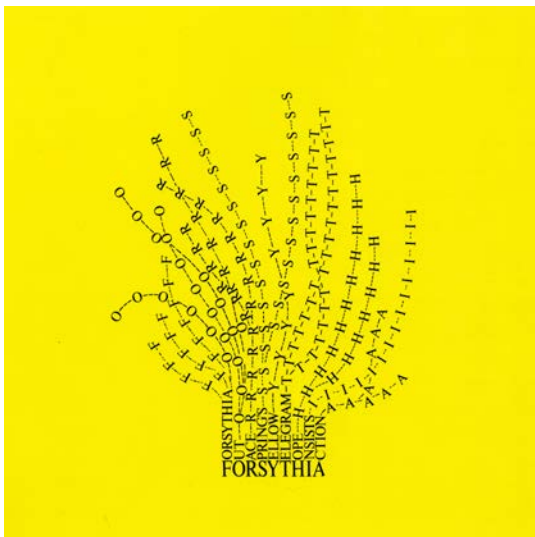
Henri Chopin, *le soldat inconnu brûle*
(unknown soldier on fire)



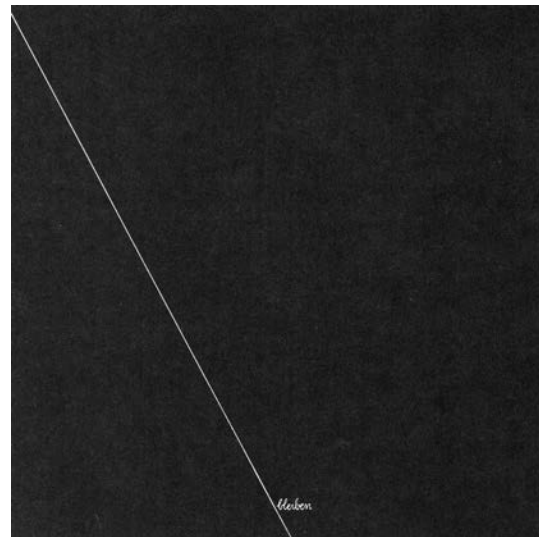
Juan Carlos Jimenez de Aberasturi
(an anti-war poem)



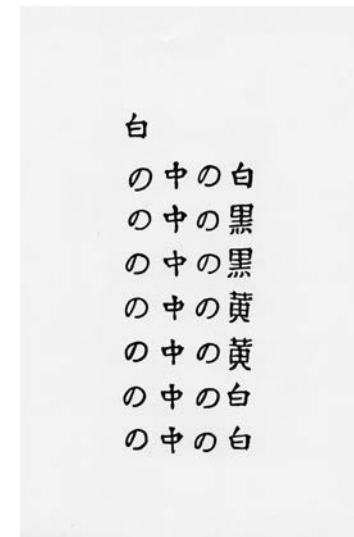
Joshua Reichert, *sator arepo tenet opera rotas* (Latin palindrome – meaning, he who guides the plough sows the seed)



Mary Ellen Solt, *Forsythia*



Gerhard Rühm, *bleiben* (remain, stay...)



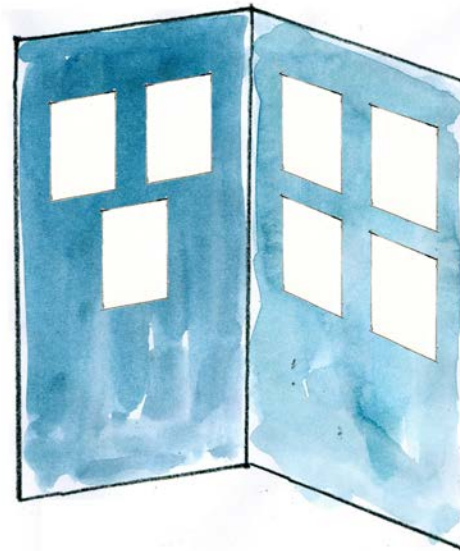
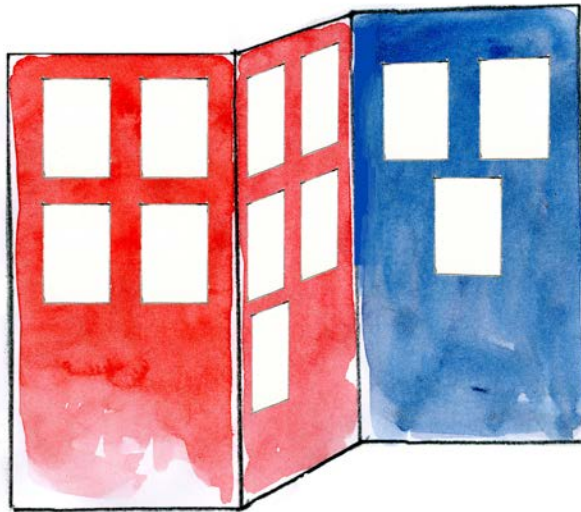
Kitasono Katue (a surrealist and concrete poet, the poem is called *white*)

The term 'Concrete Poetry' was coined by Eugen Gomringer in 1954 – a term derived from Max Bill's *Konkrete Kunst*. Gomringer thought of concrete poetry as the means of creating order. His single word poem 'silencio' has been discussed and written about at length. Gomringer is German, the poem is in Spanish, and written within the decade of the end of the World War II. The poem is simple and yet, there is so much to be said about it. And that is true of the majority of concrete poems.



There are no photographs of the exhibition because none of us had cameras. Some concrete poems were shown in black and white enlargements on the walls.

Originals and small prints were pinned onto boards of large screens, about 2.5-m high, covered in soft board and fixed at right angles. The screens were painted in red, blue, or dark blue. This image doesn't tell you very much, but I can show you a few of the works that were on the walls in the exhibition.



Like every art movement, Concrete Poetry had its antecedents going back, in this case, to the 17th century and George Herbert's 'Easter Wings', often printed sideways in the shape of birds' wings.

Easter-wings.

LOrd, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.
My tender age in sorrow did beginne:
And still with sicknesses and shame
Thou didst so punish sinne,
That I became
Most thinne.
With thee
Let me combine
And feel this day thy victorie:
For, if I imp my wing on thine,
Affliction shall advance the flight in me.

There's the Mouse's Tail from *Alice's Adventures in Wonderland*, 1865.

“Fury said to
a mouse, That
he met in the
house, ‘Let
us both go
to law: I
will prose-
cute *you*.—
Come, I’ll
take no de-
nial: We
must have
the trial;
For really
this morn-
ing I’ve
nothing
to do.’
Said the
mouse to
the cur,
‘Such a
trial, dear
sir, With
no jury
or judge,
would
be wast-
ing our
breath.’
‘I’ll be
judge,
I’ll be
jury,’
said
cun-
ning
old
Fury:
‘I’ll
try
the
whole
cause,
and
con-
demn
you to
death.’

Also, one of the most beautiful poems by Apollinaire, 'Il pleut', 1918.

'It rains women's voices...'

IL PLEUT

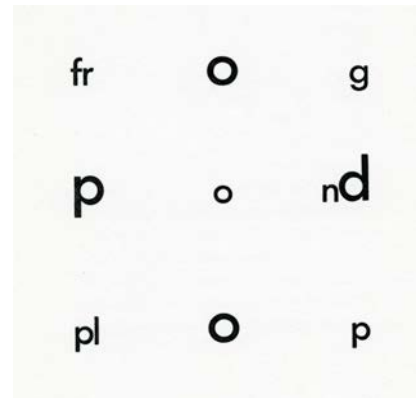
Il pleut des voix de femmes comme si elles étaient mortes même dans le souvenir
c'est vous aussi qu'il pleut merveilleuses rencontres de ma vie ô gouttelettes
et ces nuages cabrés se précipitent à hennir tout un univers de villes auriculaires
écoute s'il pleut tandis que le regret et le dédain pleurent une ancienne musique
écoute tomber les liens qui retiennent en haut et en bas

GUILLAUME
APOLLINAIRE

And here are some more recent examples of works in the exhibition.



Dom Sylvester Houédard with his translation of the Basho haiku,

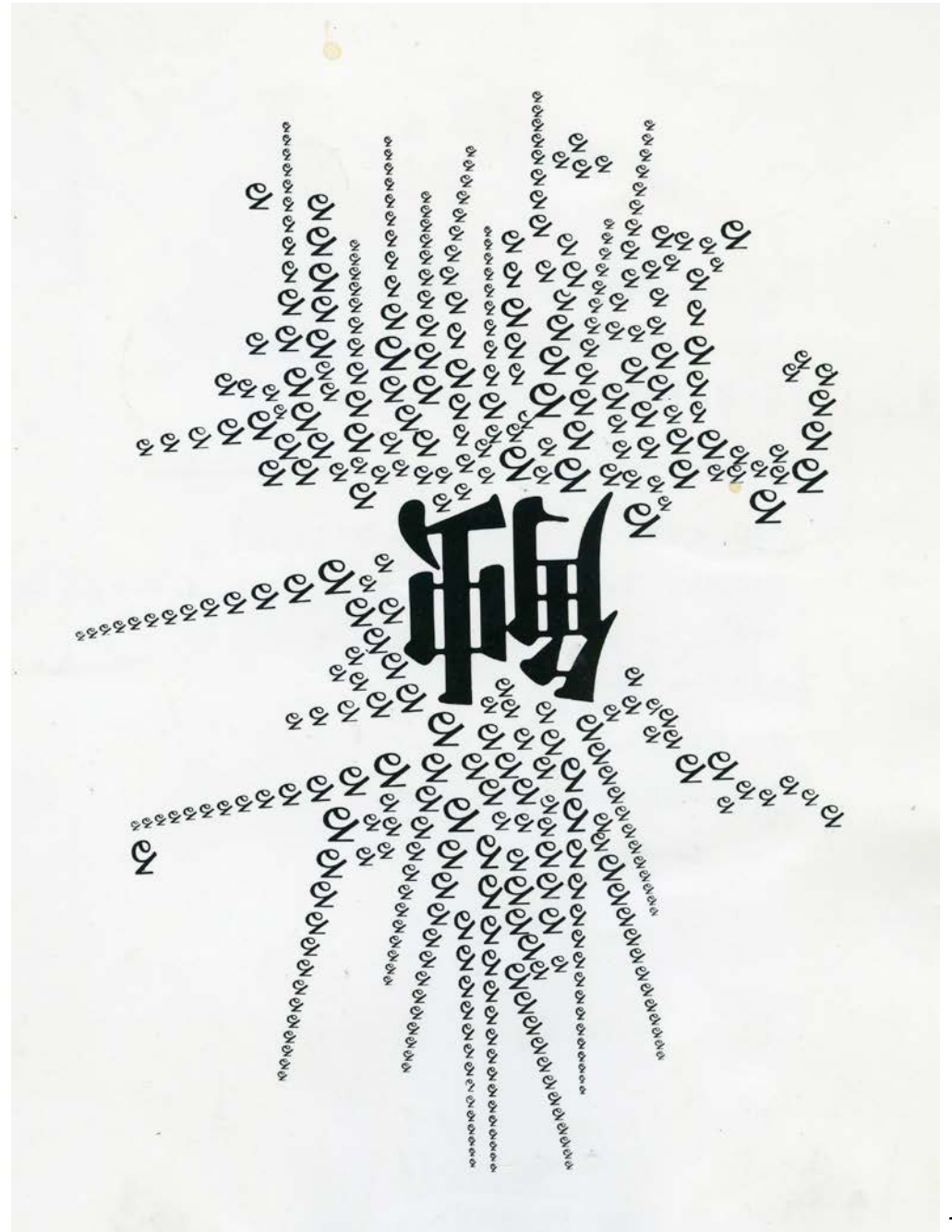


and cat's cradle made by John Furnival.





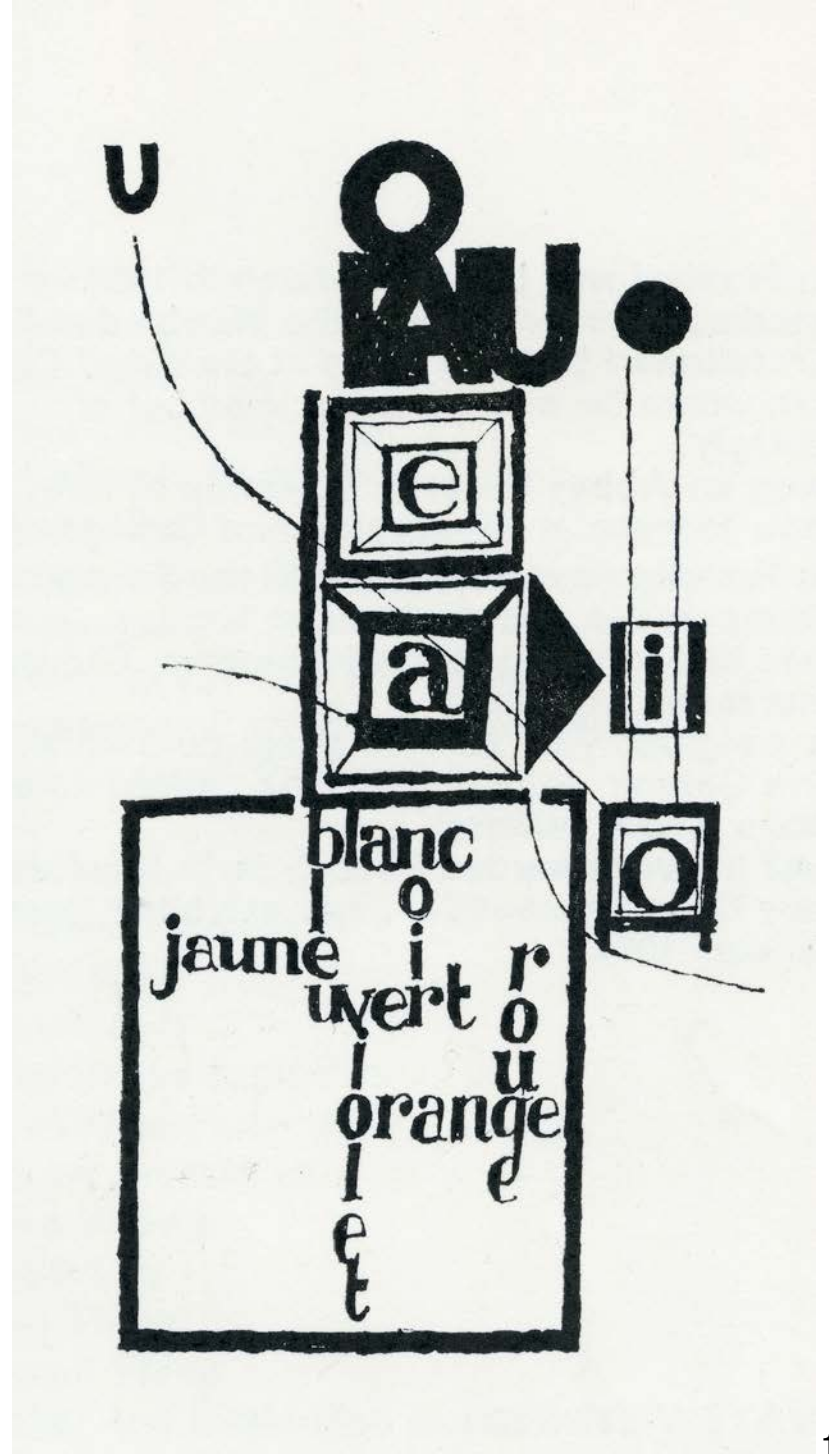
Seichi Niikuni, the poem *Touch*, here in a later version



John Furnival



with his French poem about colour.

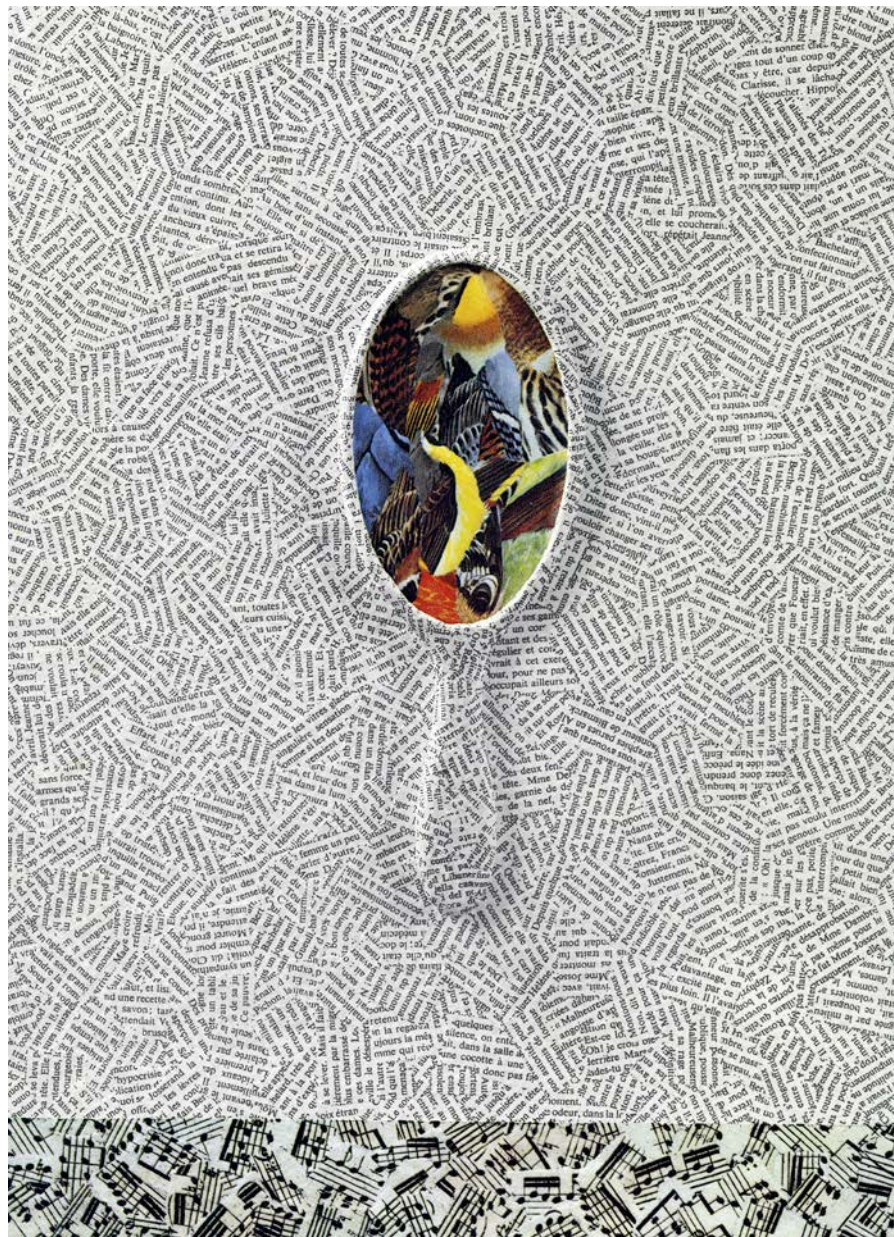




Augusto de Campos, member of the Noigandres Group, his 1957 poem, starting with 'a ball of yarn'.

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t e r m o m m
e m o t o r
t m o t o r
r t o r t o
o m o r t o
r o

Jiri Kolar referred to his collages as 'The End of Words', using cut up print to create textures, or as is the case with his self-portrait, making combinations from two or three photographs.





Max Bense, an important member of the concrete poetry movement, was a philosopher and writer. He came to London for the *Between Poetry and Painting* exhibition and asked me what I was going to do next. I told him that I didn't know, wasn't sure, so he suggested that I should look into computers.

ir

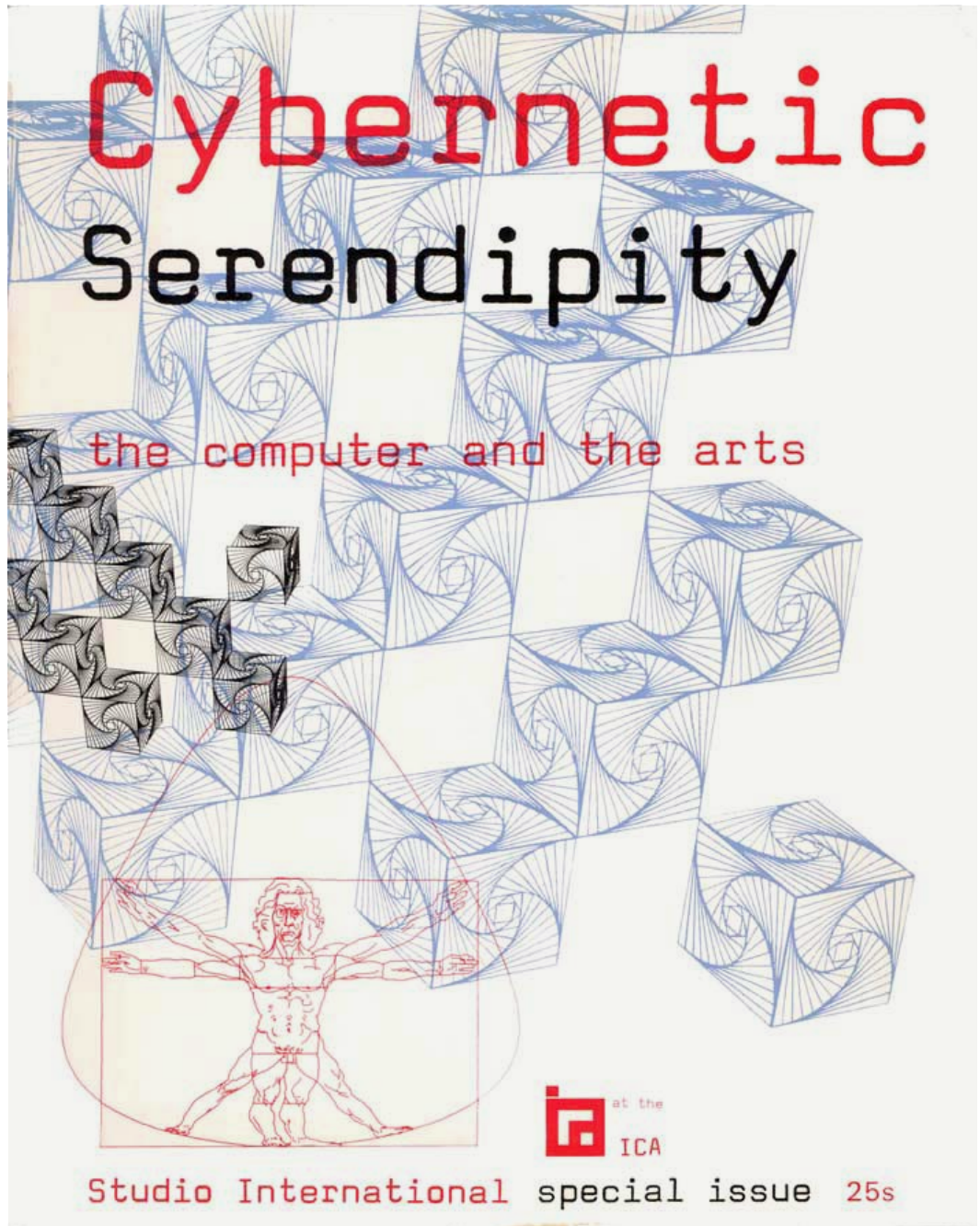
**o
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2 And this, of course, I did, and that led to **CYBERNETIC SERENDIPITY**, the exhibition about the computer and the arts which was shown at the ICA's new premises, which were ten times the size of the gallery where we mounted *Between Poetry and Painting*. I shall not talk about it because there is a lecture about it on the internet and it's printed in a little book, which you can see.

CYBERNETIC
SERENDIPITY

And so, all I am showing you now is the cover of the special edition of Studio International, which assumed the place of the catalogue.



The exhibition I want to talk about now followed *Cybernetic Serendipity* and was called

3 FLUORESCENT CHRYSANTHEMUM. Like the other two exhibitions I mentioned, it presented new material. It was the first exhibition in London, perhaps even in the West, of new Japanese art. This is how it happened. I was invited to be on the jury of the Tokyo Biennale organised by the *Mainichi Shimbun* in 1967. This was my first visit to Japan.

Here is a photograph with the people involved with the selection of the Biennale. The group includes Ichiro Haryu, the next person is Michael Ragon from Paris in the white suit, me, Yoshiaki Tono, and Maurice Tuchman from Los Angeles. Haryu and Tono will become my future collaborators. The other critic, who worked with us on *Fluorescent Chrysanthemum*, but who isn't in this photograph is Yusuke Nakahara. The two men sitting on the steps were the representatives of the newspaper, *Mainichi Shimbun*: Teichi Hijikata on the left, and Atsuo Imaizumi on the right.

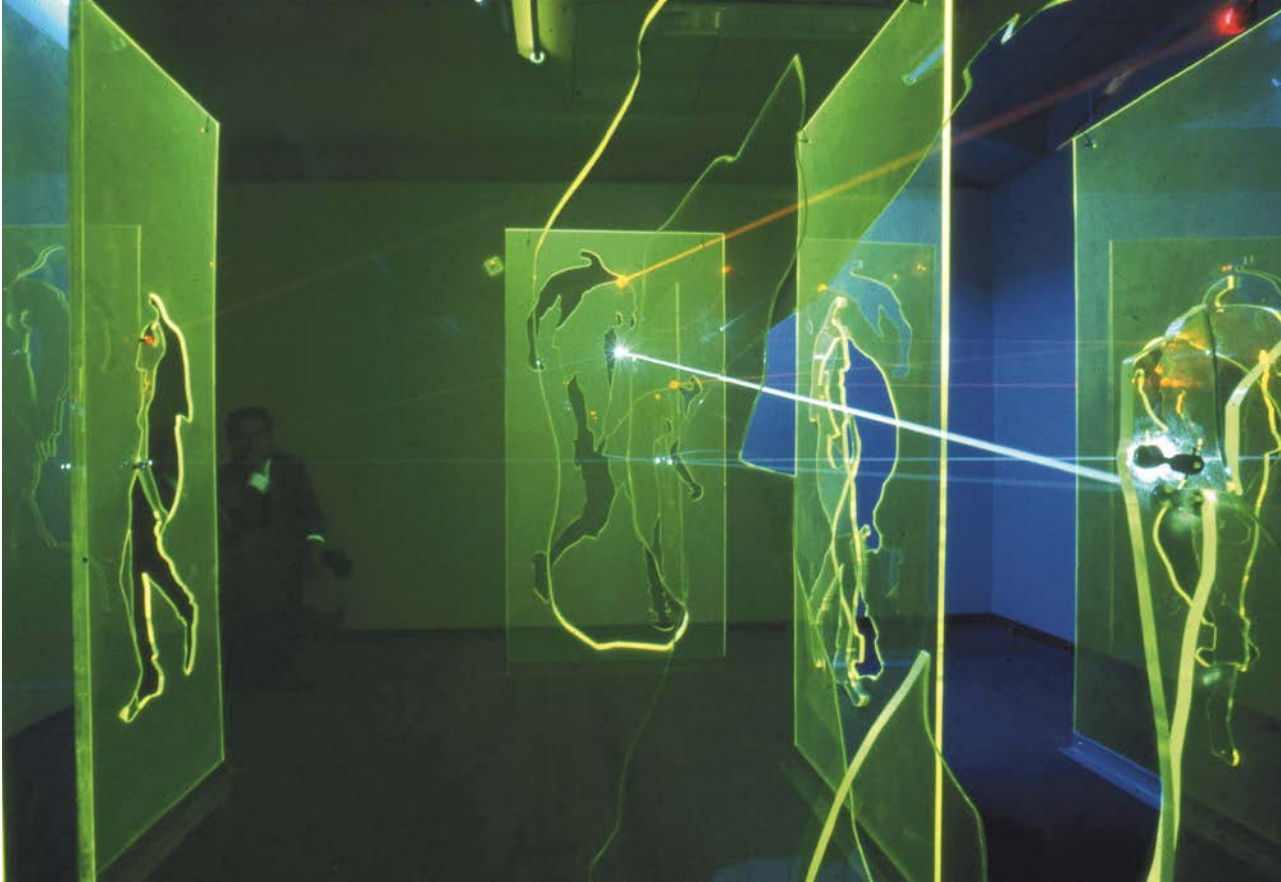


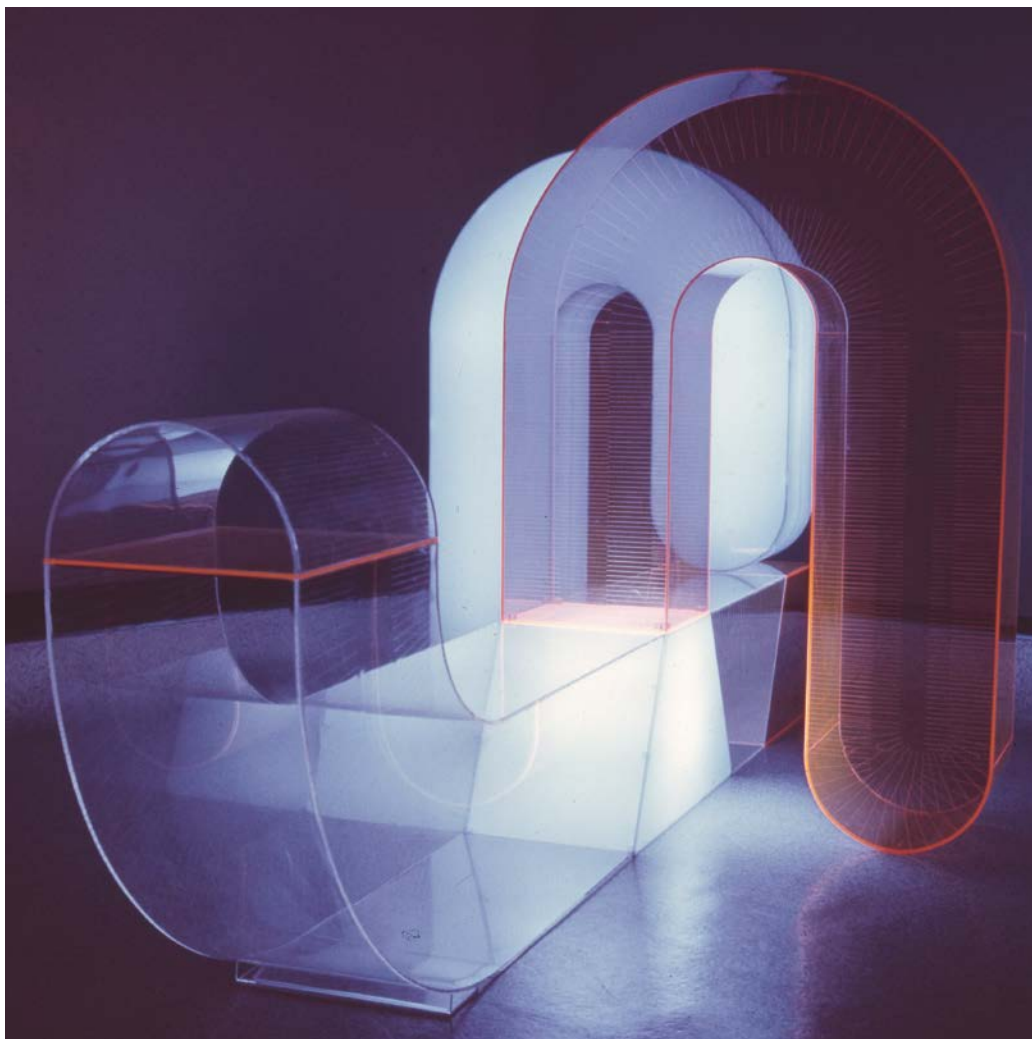
Here is the missing critic from the previous photograph, Yusuke Nakahara.



The Biennale was quite exceptional, the works on view were impressive and very different from what was being done elsewhere. They shone. They were exuberant, and many were fluorescent.

These were some of the works, which I found memorable: Keiji Usami

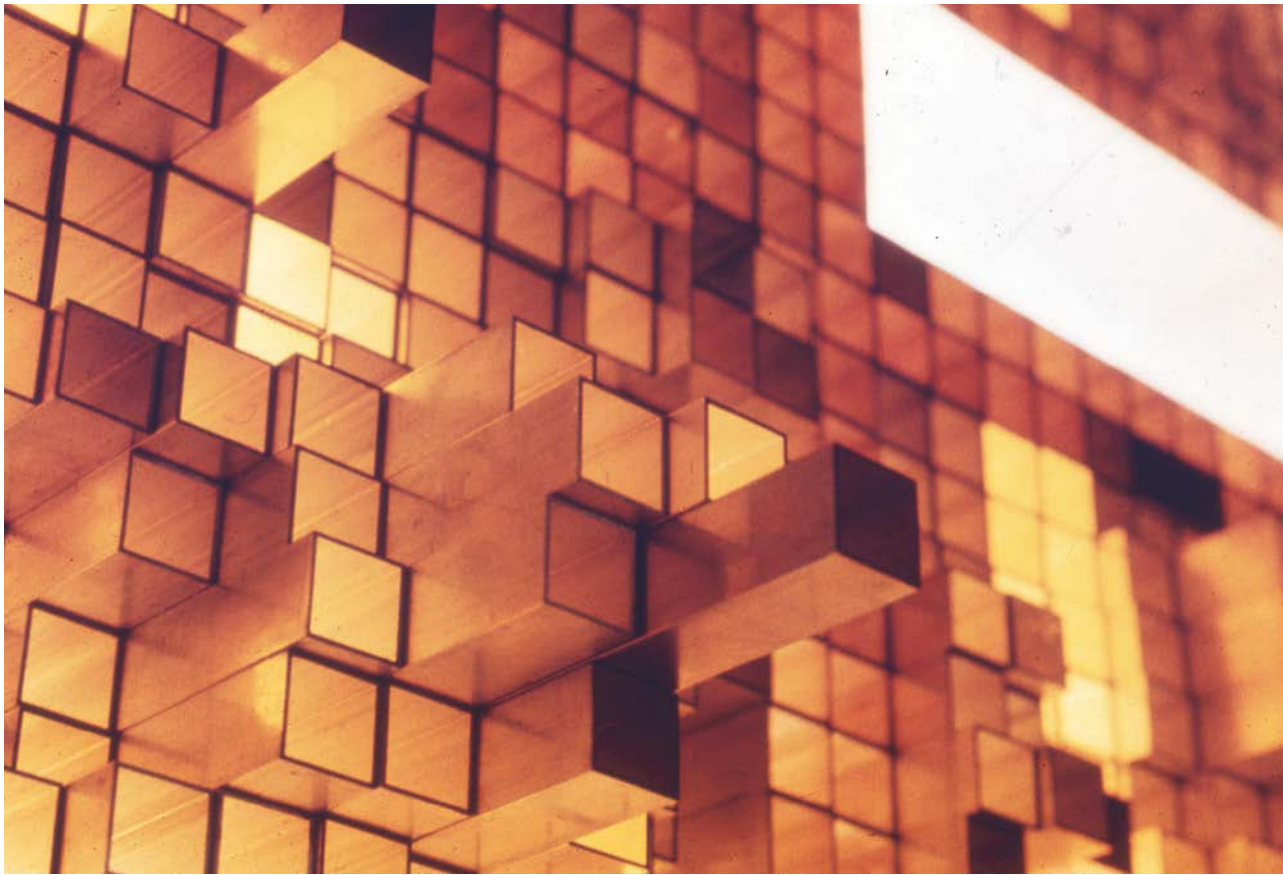








and Aiko Miyawaki.



I spent a lot of time with Yoshiaki Tono, Ichiro Haryu, Yusuke Nakahara, and the music critic Kuniharu Akiyama. They were responsible for making the selection of the works for *Fluorescent Chrysanthemum*. I don't remember if I had actually met Kohei Sugiura just then.

But, when I returned to London, I received this letter from Tokyo Gallery. And this was my introduction to Sugiura-san, who later became my collaborator and designer of the exhibition. And so, we met that summer. On my following trip to Japan, later that year, I discussed the possibility of a London exhibition with Tokyo and Minami Galleries.



TOKYO GALLERY

NO. 9, 8-CHOME, GINZA-NISHI, CHUO-KU,
TOKYO, JAPAN.
PHONE. 571-1808, 7825
CABLE ADDRESS : TOKYOGALLERY TOKYO

Mrs. Jasia Reichardt
Institute of Contemporary Arts
17 - 18 Dover Street
London, W. 1.

July 4, 1967

Dear Mrs. Reichardt,

This note is to introduce Mr. Kohei Sugiura, our catalogue designer, who has given a lesson at an university in Ulm, Germany since 1965.

He is planning to have a trip to London this summer on the way back to Japan and is having a short stay in London. Mr. Sugiura is a good friend, and if you stay there this summer, I shall be much obliged to you for any help and information you may show him.

With my very best wishes,

Yours very sincerely,


Takashi Yamamoto
Director

TY/sy

P. S. Mr. Hayashi left for the United States last May and will be in touch with you during his stay in mid-July.

Fluorescent Chrysanthemum was to be the title, as it referred to the fluorescent effects of so many of the works, and to the Japanese monshō. When the exhibition opened a year later. It consisted of sculptures, miniatures, posters, graphics, animated films, music scores and music tapes. It included the work of 61 artists. All these artists had left behind them expressionism, tachism and informal abstraction. Their work did not refer to the war, nor to social problems but, in a poetic and exuberant manner, to the modern environment.

Tokyo and Minami Galleries not only sponsored the exhibition but also took charge of the many practical matters that such a large and ambitious exhibition involves.

This is the first announcement of the exhibition. It is rather laid back by comparison with all the designs that followed. It was an introduction to the subject. Kohei Sugiura, who designed the exhibition, was later described by several critics as the most important artist, because they thought of the exhibition design as a work of art.



ICA
Institute of Contemporary Arts
Nash House
The Mall
London SW1

FLUORESCENT CHRYSANTHEMUM
December 7, 1968–January 26, 1969

The first European exhibition of new Japanese sculptures, miniatures, graphics, posters, music, visual scores, and films. The exhibition will include the work of sixty-one artists, designers and composers, who represent some of the most adventurous trends in Japan today.

Fluorescent Chrysanthemum has been sponsored by two private galleries. The only two galleries in Tokyo, that deal exclusively with contemporary Japanese art. They are, the Tokyo Gallery and Minami Gallery.

The title may need an explanation. Chrysanthemum is the ancient imperial symbol of

Japan. Fluorescent plastics and pigments are the media that many contemporary Japanese artists use. Despite these new materials and the unprecedented forms that these works assume, they embody those qualities which we associate with Japan—the qualities of refinement, serenity and technical perfection. Hence the title *Fluorescent Chrysanthemum*.

The show was organised by Jasja Reichardt in collaboration with the art critics Ichiro Haryu, Yusuke Nakahara and Yoshiaki Tono; the music critic and composer Kuniharu Akiyama, and the designer Kohei Sugiura who came to London to design the exhibition, the poster, and the catalogue.

After London, the exhibition will be shown at the Vancouver Art Gallery in March 1969.

Works by
E: Takayasu Ito
F: Mokuma Kikuhata
G: Jiro Takamatsu
H: Michio Fukuoka
I: Kei Suga
J: Shintaro Tanaka



ICA
Institute of Contemporary Arts
Nash House
The Mall
London SW1

Works by
A: Takamichi Ito
B: Masunobu Yoshimura
C: Nobuo Sekine
D: Tatsuo Kawaguchi

Here is one of the poster designs. There were several posters of different size, all of them very bright in the spirit of the exhibition. This one, presents information about the exhibition and who is who at the ICA.


**FLUORESCENT
CHRISTMAS**

a exhibition of
Contemporary Japanese
Sculptures,
Miniatures,
Posters,
Graphics,
Music and Visual Scores,
Kites
and Films.

December 5—January 26
thursday sunday

tues., thurs., satur. 11-6pm
wed., fri. 11-9pm
sun. 2-6pm
mon. closed

Admission 5s
ICA Members 2/6d



Institute of
Contemporary Arts

Nash House, The Mall,
London S.W.1.

President: Sir Herbert Read
Hon Director: Sir Roland Penrose
Director: Michael Kustow
Associate Director: Dorothy Morland
Deputy Director & Secretary: Julie Lawson
Assistant Director: Jasia Reichardt

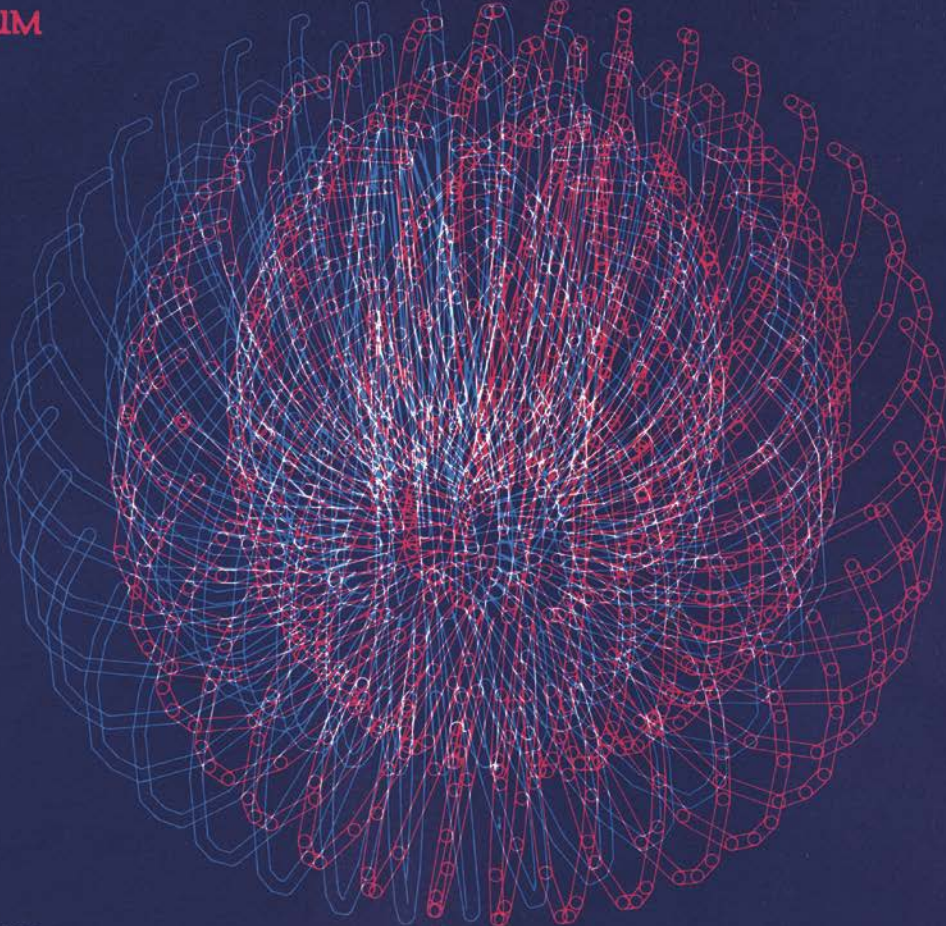


Illustration designed by KOHEI SUGIURA

Another version of this poster, just giving information about the exhibition.
This is the one that was used.

**FLUORESCENT
CHROMATIUM**

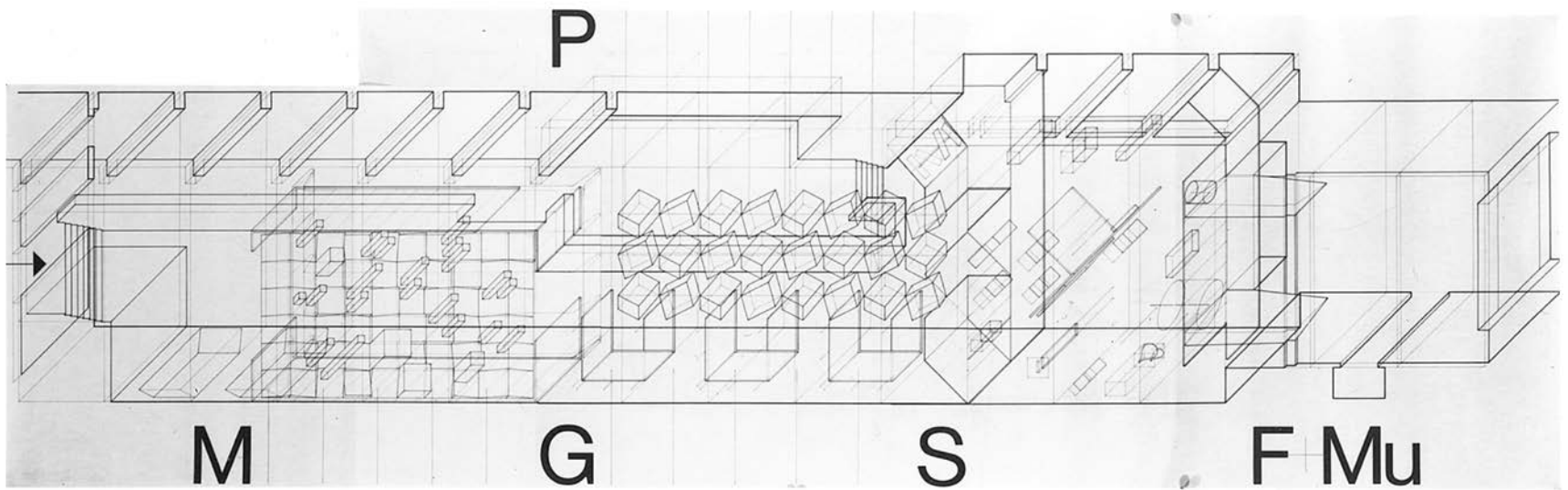
an exhibition of
Contemporary
Japanese
sculptures
miniatures
posters
graphics
music
with visual scores
kites
and films

The Exhibition
is sponsored by
Tokyo Gallery and
Minami Gallery

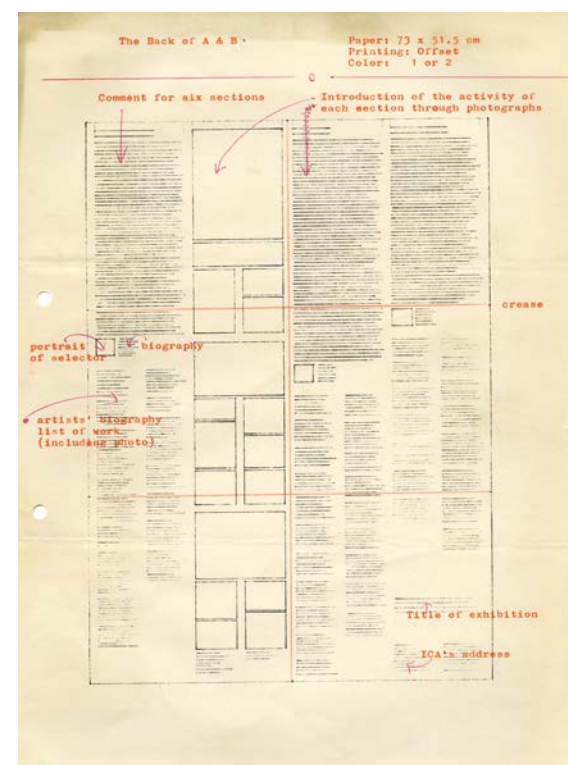
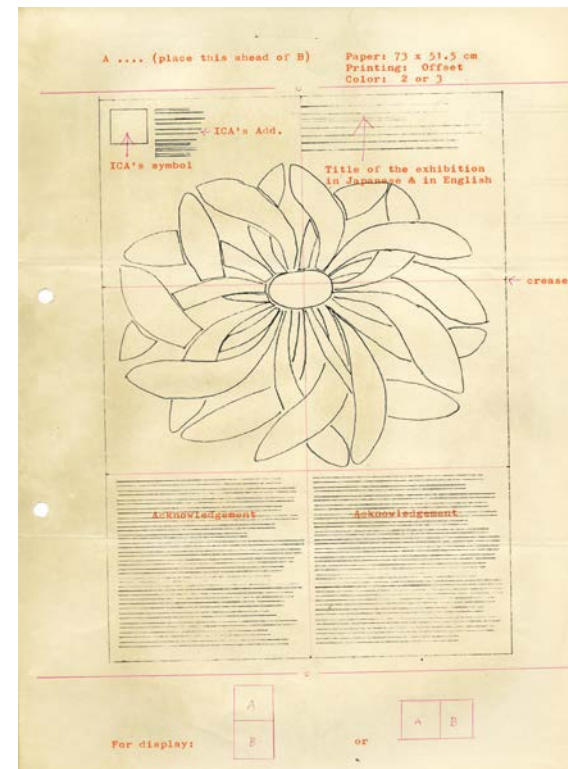
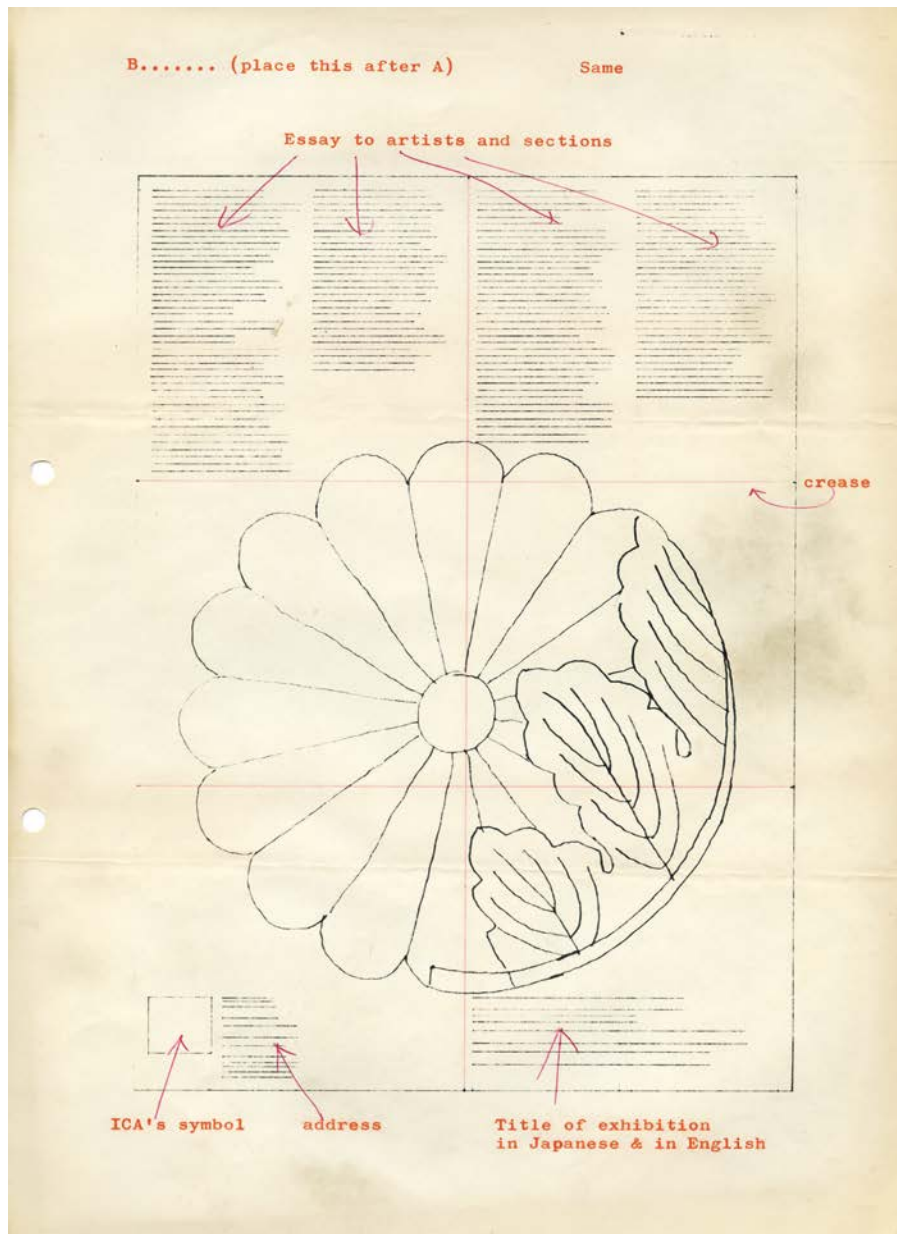
Institute of
Contemporary Arts
ICA
Nash House, The Mall,
London S.W.1.

December 5, 1968–
January 26, 1969
Tues/Thurs/Sat 11–6
Wed, Fri 11–9
Sun 2–6
Mon closed
Admission 5s
ICA Members 2/6

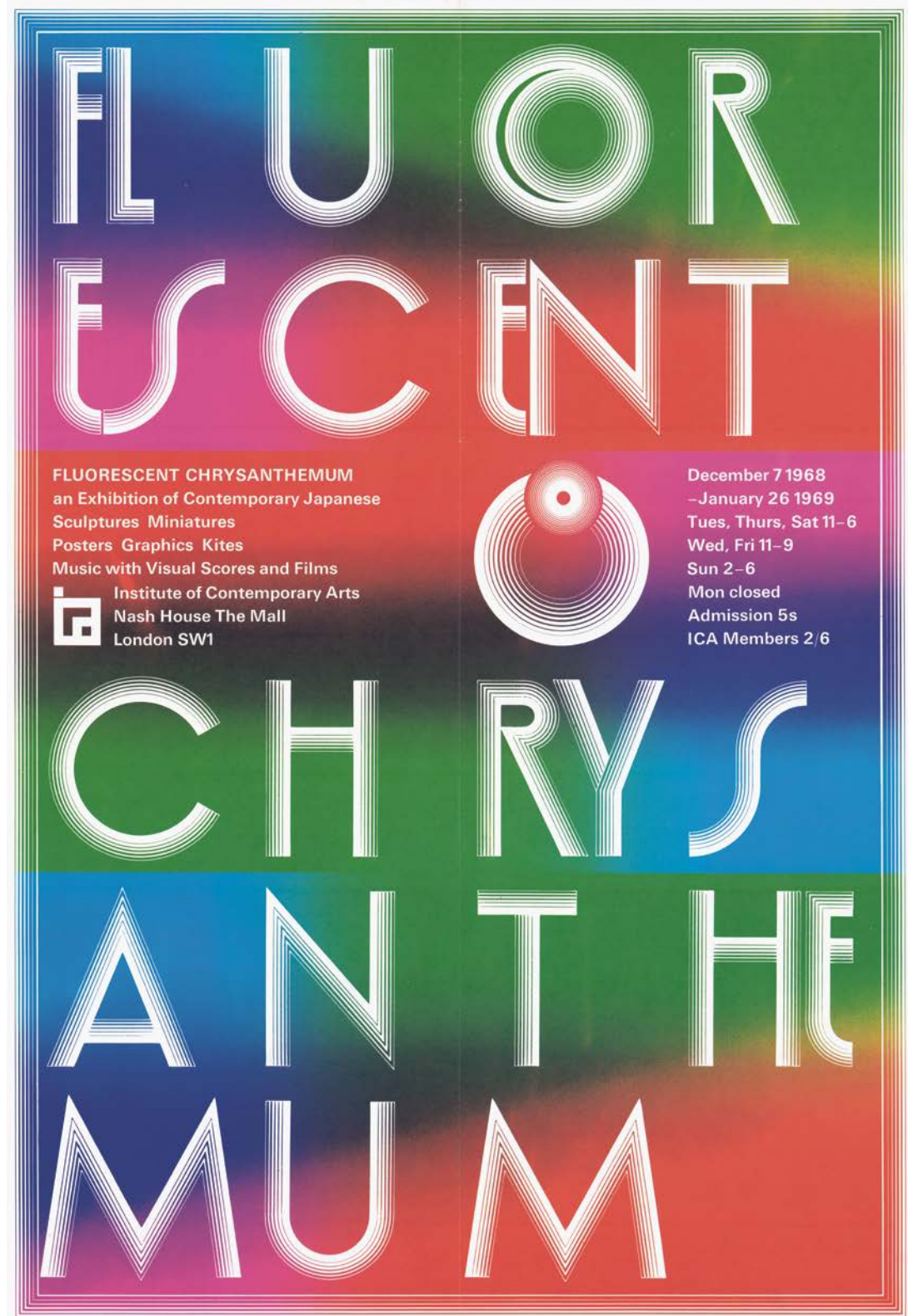
This is the plan of the exhibition, with the letters indicating the sort of work included in the sections: **M** for miniatures; **G** for graphics; **P** for posters; **S** for sculptures; **F** for films and **Mu** for Music.



Early sketches for the catalogue.



On the left is one of the covers for the catalogue. On the right you can see six catalogue covers, which together made up a poster. The catalogue was in two parts, each one consisted of this poster folded three times.



Both parts were enclosed in a plastic envelope with the title of the exhibition printed in white.



The second part of the catalogue with a black background had the list of works: miniatures, posters, graphics, sculptures, and kites.

MINIATURES

M1 SUGUMU SHINGU
Rafting boat 1968
13.5 x 23.5 cm, 5.3 x 4.5 in.

M2 SHIGEO FUKUDA
Untitled 1967
12.2 x 12.2 cm, 4.8 x 4.8 in.

M3 SHIGEO FUKUDA
Untitled 1967
13 x 17.5 cm, 5.1 x 6.9 in.

M4 SHIGEO FUKUDA
Untitled 1967
15 x 18 x 2 cm, 5.9 x 7.1 x 0.8 in.

M5 MICHO FUKUDA
Pink lantern 1968
29.2 x 2.6 x 9 cm, 11.5 x 1.0 x 3.5 in.

M6 MASAKAZU HOSHITSU
Kufu tea 1967
29 x 29 x 3 cm, 11.4 x 11.4 x 1.2 in.

M7 HOSHI UDA
Nude girl with staff 1968
20 x 20 x 2 cm, 7.8 x 7.8 x 0.8 in.

M8 NORIO IWAI
No. 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M9 NORIO IWAI
No. 20 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M10 NORIO IWAI
No. 21 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M11 NORIO IWAI
No. 22 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M12 NORIO IWAI
No. 23 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M13 NORIO IWAI
No. 24 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M14 NORIO IWAI
No. 25 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M15 NORIO IWAI
No. 26 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M16 NORIO IWAI
No. 27 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M17 NORIO IWAI
No. 28 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M18 NORIO IWAI
No. 29 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M19 NORIO IWAI
No. 30 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

M20 NORIO IWAI
No. 31 1967
20 x 20 x 1.6 cm, 7.8 x 7.8 x 0.6 in.

POSTERS

P1 KYOJICHI ARAI
The 2nd world photography conference for youth 1968
192.7 x 72 cm, 40.3 x 28.3 in.

P2 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P3 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P4 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P5 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P6 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P7 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P8 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P9 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P10 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P11 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P12 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P13 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P14 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P15 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P16 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P17 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P18 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P19 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

P20 KYOJICHI ARAI
Naked form 1968
102.7 x 72 cm, 40.3 x 28.3 in.

GRAPHICS

G1 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G2 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G3 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G4 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G5 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G6 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G7 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G8 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G9 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G10 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G11 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G12 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G13 MASAO HEDA
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76 x 57 cm, 29.9 x 22.4 in.

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G15 MASAO HEDA
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76 x 57 cm, 29.9 x 22.4 in.

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76 x 57 cm, 29.9 x 22.4 in.

G18 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G19 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

G20 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

MUSIC SCORES

Mu1 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu2 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu3 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu4 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu5 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu6 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu7 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu8 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu9 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu10 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu11 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu12 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu13 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu14 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

Mu15 YOSHINOBU OGASATO
Untitled 1967
100 x 30 cm, 39.4 x 11.8 in.

SCULPTURE

S1 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S2 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S3 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S4 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S5 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S6 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S7 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S8 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S9 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S10 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S11 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S12 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S13 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S14 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S15 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S16 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S17 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

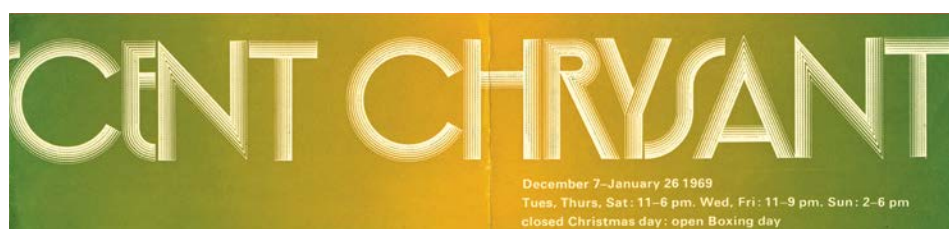
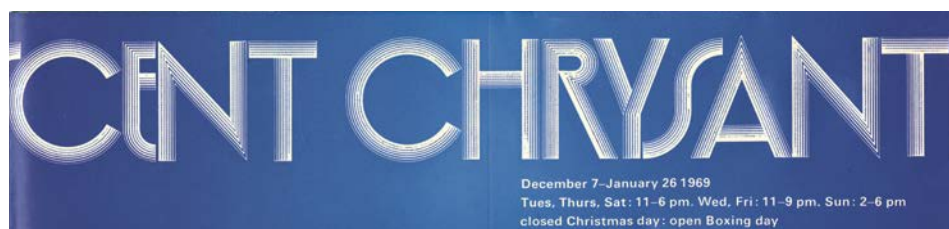
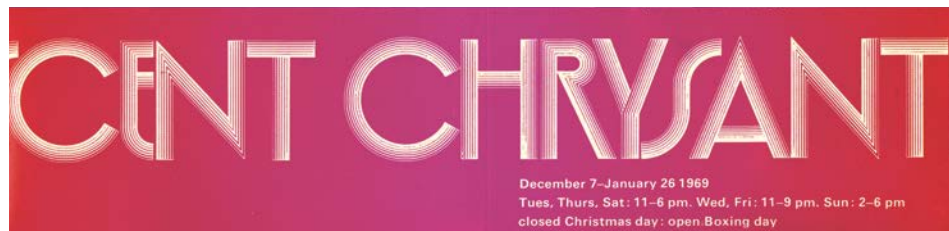
S18 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S19 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

S20 MASAO HEDA
Untitled 1967
76 x 57 cm, 29.9 x 22.4 in.

The two parts of the catalogue in the plastic bag were very thin, less than a quarter of a centimetre. Today, it would be difficult to imagine a catalogue for an exhibition with 61 artists that would be as modest and as surprising.

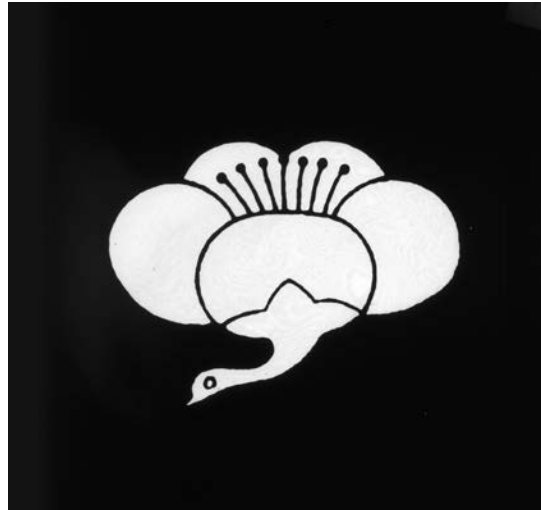
These were the invitations, which were folded. Here you see the back and front of each one.



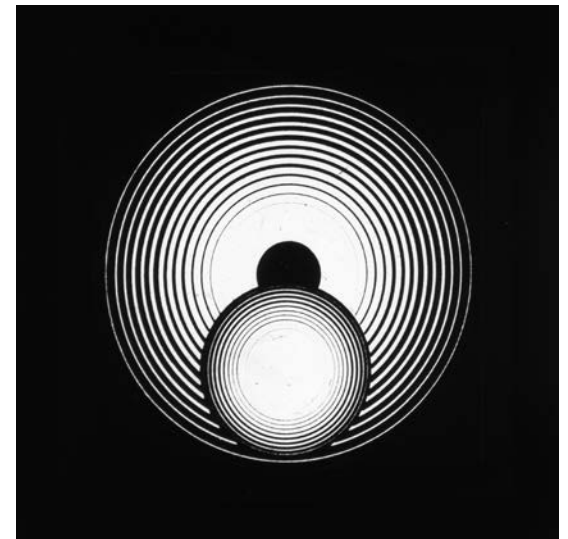
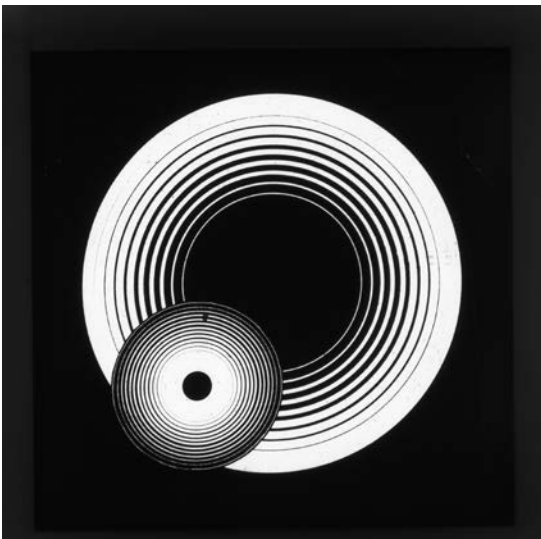
If you looked inside, each one had a different text, inviting people to the press view, the private view, or the party.

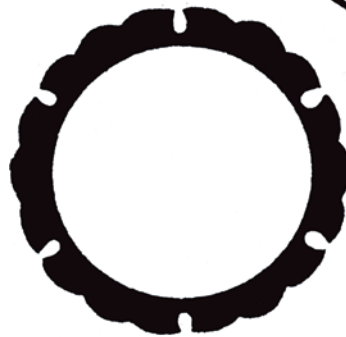
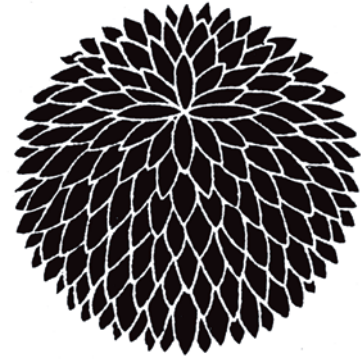
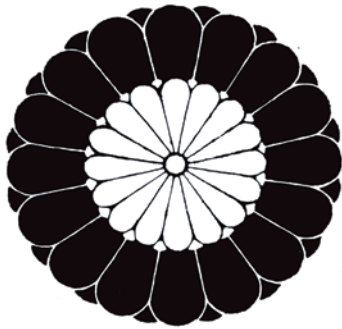


As you entered the gallery and walked down a few steps, you would see changing images projected onto the floor of 80 Japanese monsho which changed every four seconds. Here are three of them.



Each image when projected was over a metre in diameter.





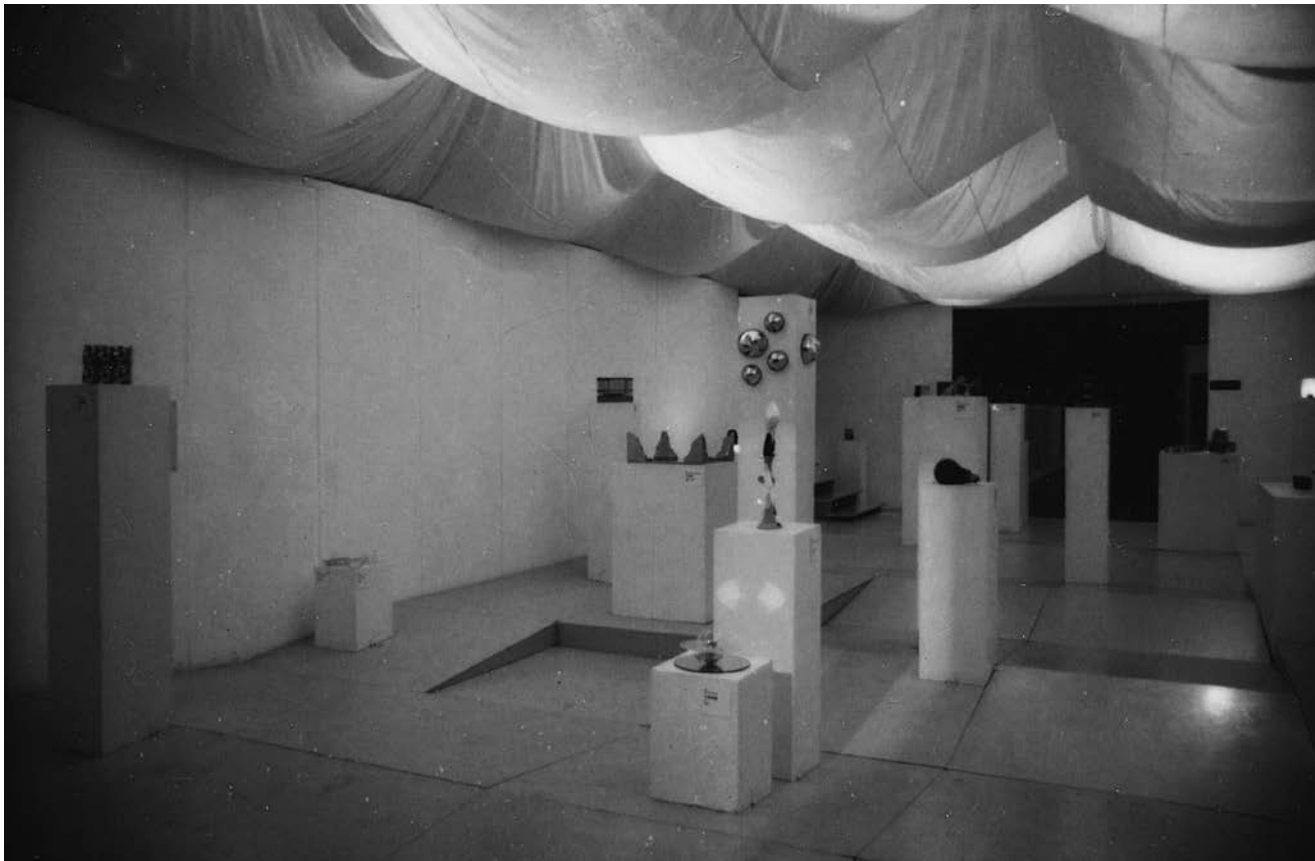
Here we have the exhibition still in preparation.



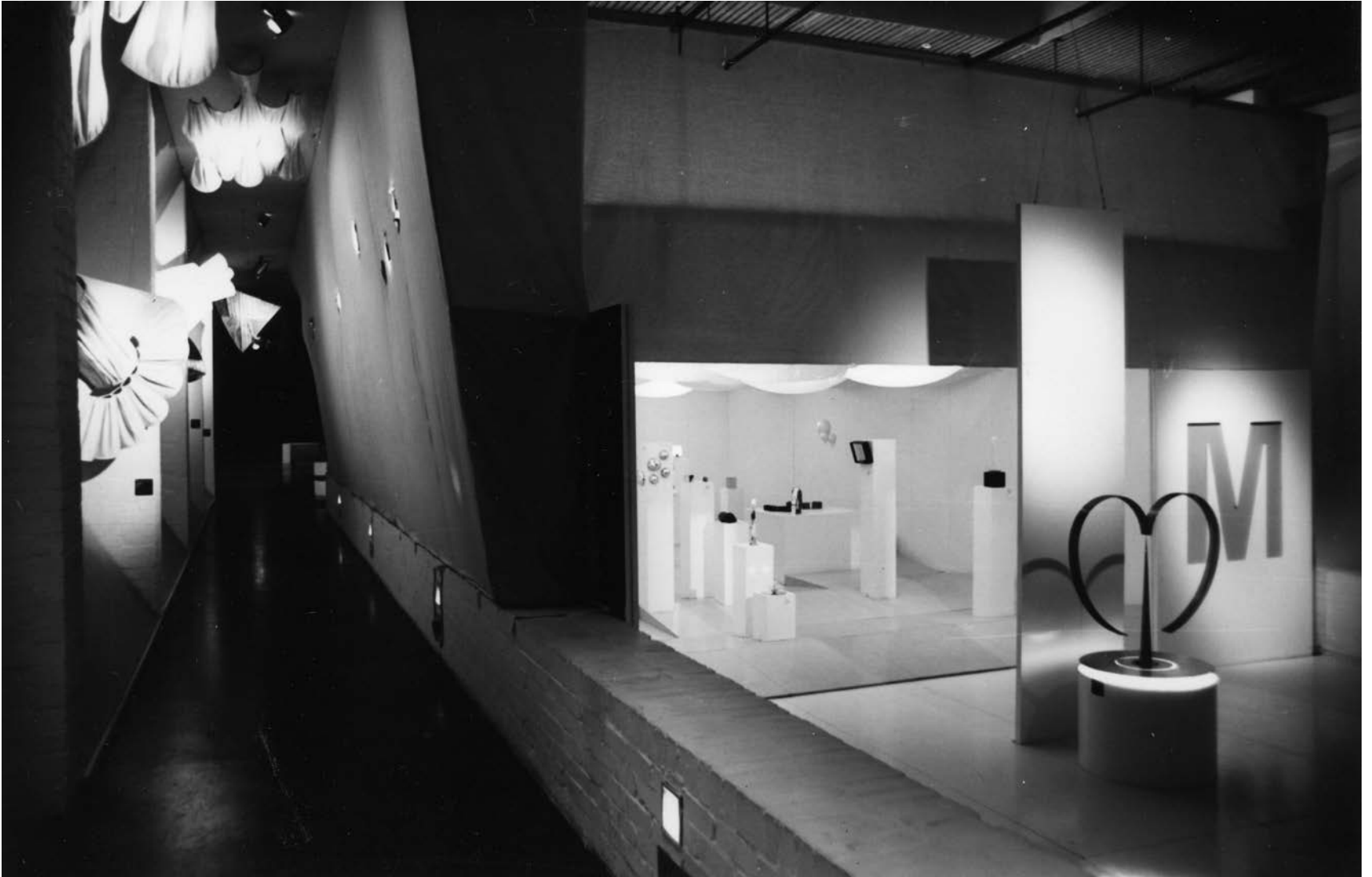
Now, everything is ready. On entering, this is what you would see first. Behind a heart-shaped mobile by Shintaro Tanaka, which cast a shadow on a white screen behind it, is the miniature section. Here the floor was made of uneven ramps surrounded by white walls with a looped white cloth ceiling above.



The floor was pale grey, the pedestals on which the miniatures were placed were painted white. Despite the notice: 'Uneven floor beware' most people tripped from time to time.



Another view of miniatures. On the left, raised slightly higher, in a narrow corridor running beside the miniature section, was a pale blue tent with Yamaguchi's kites, some of which were hanging from the ceiling.



The blue light alternated with effects of floating clouds.



From the miniature section the visitors proceeded through displays of graphics on the right marked with a G, and music scores, indicated with the letters MU. Above hung 24 107cm grey cubes, designated with letter P, with posters. As was the case with the uneven floor in the miniature section, looking at the exhibition was not a passive experience. The visitors had to look up, walk around and bend down to see the music scores.



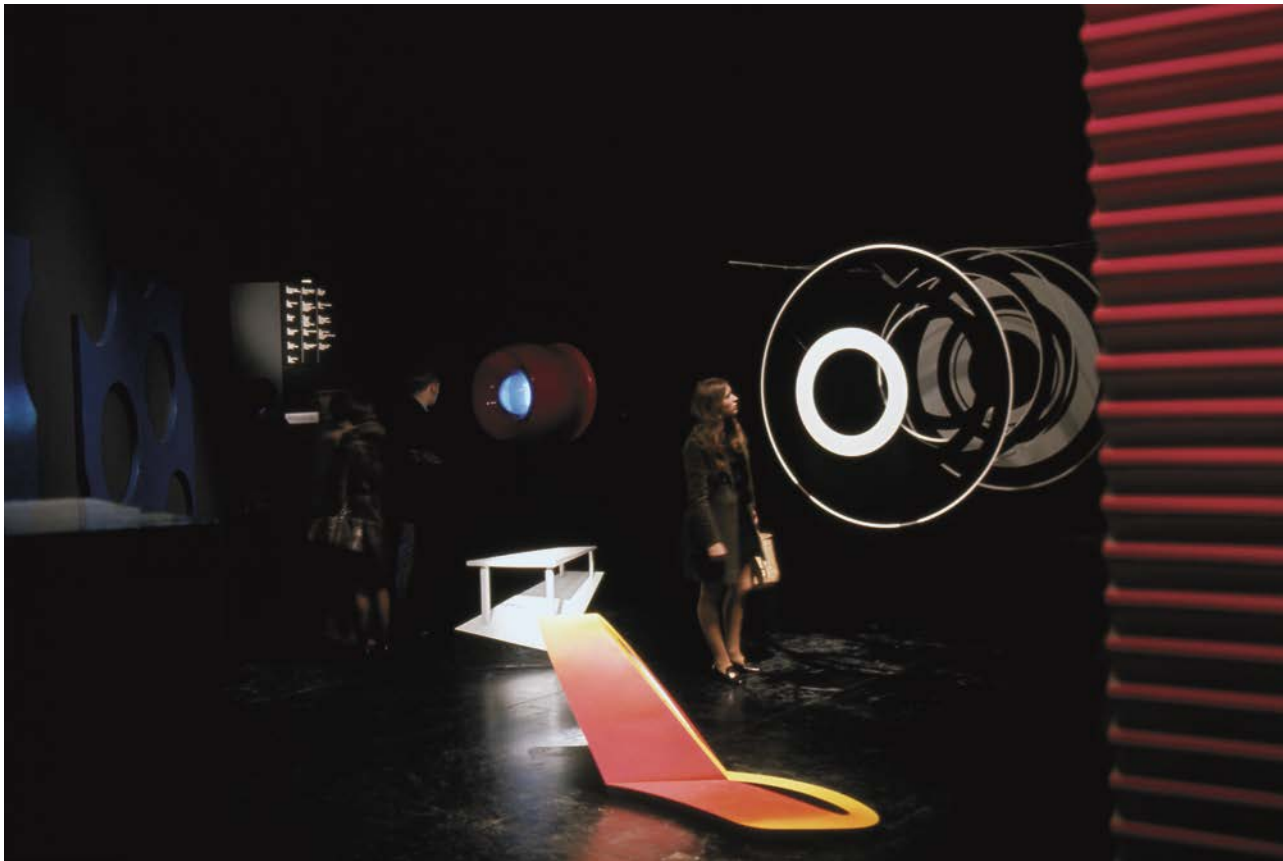
Here is a better view of the music scores.



And here you can see the graphics as well as the posters.



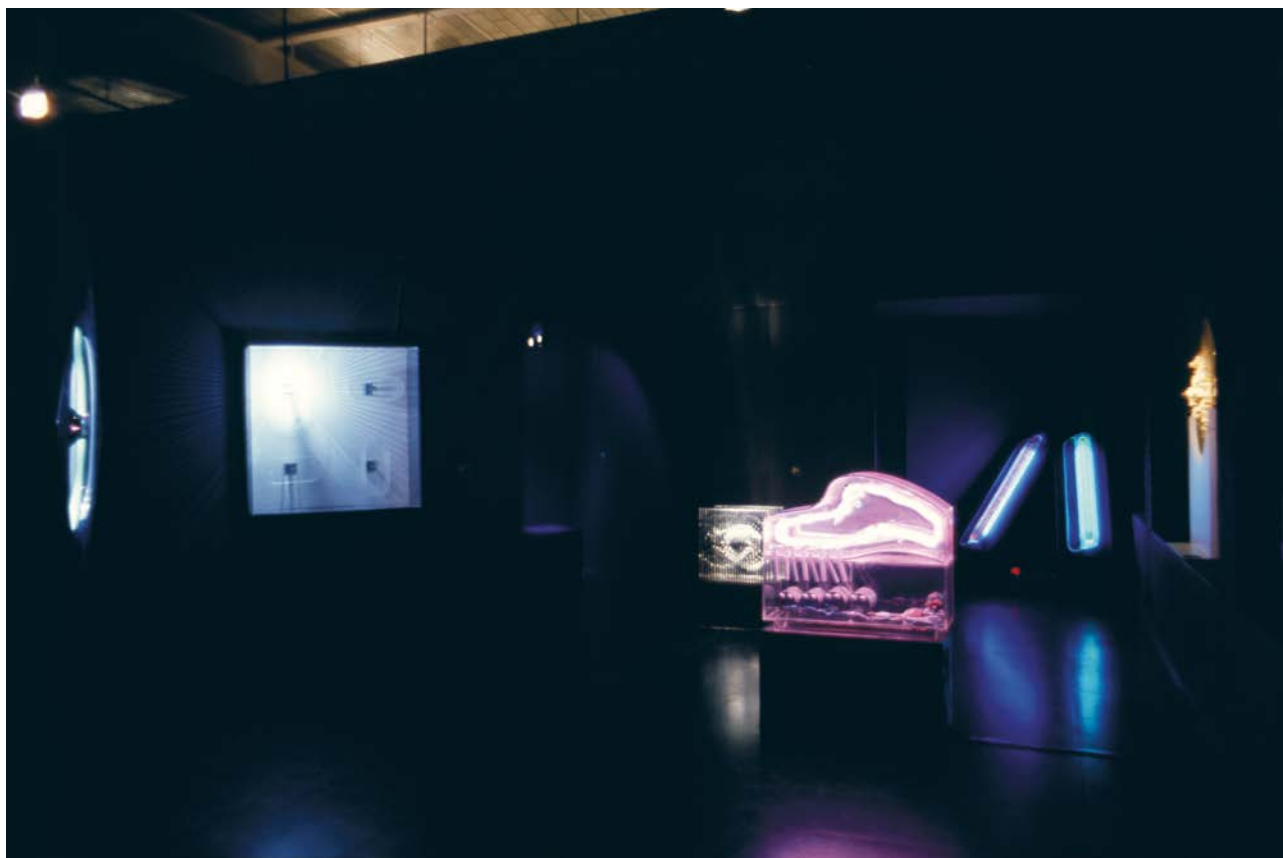
From there one entered a totally black environment with luminous and fluorescent sculptures.



Here the red colour changed to blue.



Another view of the sculptures.



Beyond was a space with a seating unit for watching films or projections of relevant music scores when the music was played. Each day a different 20-minute music tape was played on repeat.

The exhibition had good reviews. This is the comment of *What's on in London* on 13 December 1968:

A show of Japanese fluorescent sculptures, Japanese abstract cartoon films, graphics and kites is presented at the ICA Gallery in a superbly imaginative way. This is an aesthetic performance rather than an art show. I cannot think of a more exciting way to spend a morning or an afternoon in town.

and Oswell Blakeston writing in *Arts Review*

One cannot separate the contribution of presentation when one receives the excitement of what is seen here. The presentation enhances all individuality besides turning what might have been a conventional art show into an aesthetic performance.

In 2019 there was an exhibition in Gdansk to celebrate the original *Fluorescent Chrysanthemum* called, as you see here, *Fluorescent Chrysanthemum Remembered*.



I shall now just mention very quickly the other three and a half exhibitions, which I organised for the ICA.

- 4 One was **PLAY ORBIT**, 1969. Here is the poster. The exhibition consisted of toys, games and playthings made by artists. It was an attempt to narrow the gap between works of art and the things that fill our environment, that we treasure but which don't have such an elevated status. Initially 100 artists were invited to produce a toy, but other volunteers were also accepted.



Here is the first announcement.

PLAY ORBIT

Institute of Contemporary Arts
Nash House The Mall London SW1
Telephone: 01-930 0493



PLAY ORBIT

105 artists working in Britain, and 11 art colleges, have made toys, games and playables for Play Orbit.

Play Orbit is an exhibition conceived in an attempt to bridge the gap between objects as 'works of art' and those other things which fill our environment, satisfy our spiritual needs, and which, often for arbitrary reasons, don't have elevated titles. The exhibition which is a cooperative project with The Welsh Arts Council, is organised by Jasia Reichardt, and Bob Hyde has designed a special environment to present in three separate sections those toys which are for display; toys for older children and adults, and a large area of toys and games which unequivocally invite everyone's participation. In addition, there will be a display of history of toys, projections of slides of paintings associated with play and childhood, and music composed specially for children.

The artists were asked to make a toy according to their own definition of the term, and to let us have this definition in writing. These statements together with photographs of the toys themselves, a historical index of toys and games, and essays on the philosophy, sociology and anthropology of play, are included in the catalogue.

The exhibition was organised without jury or selection committee. Initially 100 artists were approached, but later an announcement was made inviting any artists interested to take part. Participation was open to all artists resident in Britain and to British artists abroad.

The art colleges were invited specifically to make giant interpretations of various classical games such as Dominoes, Skittles, Solitaire, Snakes and Ladders and so on.

The exhibition was presented for the first time at the Royal National Eisteddfod of Wales in August. The London Play Orbit, at the ICA, runs from November 28th to February 15th.

Hours of opening:
Tuesday-Sunday inclusive 11am-7pm
Mondays closed
Admission 7s6d
Members 4s
16 year olds and under (accompanied by an adult) 2s6d
Old age pensioners free

Illustration on front cover:
19th century engraving of a juggler

The catalogue, a Studio International publication included essays on the history and philosophy of play, as well as photographs and descriptions of the toys in the exhibition. There were many ingenious toys but the only images, which are in the catalogue, are black and white.

What was important was for the catalogue to give a background to an all-round view of leisure, its future, games, and their classification, play as a cultural phenomenon, the connection between games and rites, the relation of laughter to play. The catalogue includes essays about all these subjects. The authors are: Beaudelaire, Hans Christian Andersen, André Breton, Johan Huizinga, Roger Caillois, Lewis Mumford, Sebastian de Grazia, and others. The reason for including this material was that I couldn't find a publication that dealt with the subject of play in the round. The catalogue also included illustrations of toys and games in different categories throughout history.



- 5 The next exhibition was **TEN SITTING ROOMS**. The poster lists the artists taking part, and includes an image of very old-fashioned sitting room.

TEN SITTING ROOMS at ICA

by

Vaughan Grylls
Elizabeth Harrison
Simon Haynes
Patrick Hughes
Carol Joseph
Bruce Lacey
Diane Livey
Andrew Logan
Marlene Raybould
Gerard Wilson

and two works by

Penny White
Roger Kent

Institute of Contemporary Arts
Nash House Gallery
The Mall
London S.W.1
930 0493

8 October - 8 November 1970

Open daily 11am - 10.30pm
Admission 5s
ICA members, students and children under 16 3s
Pensioners free



Design: John Furnival. Print: King and Jackson Ltd. 367 8593

The invitation was an old German postcard. Again, something that didn't seem to be relevant, but that was the whole point. The sitting room is an old-fashioned idea, and we couldn't anticipate what sort of interiors the artists would create.



Ten Sitting Rooms

by

Vaughan Grylls
Elizabeth Harrison
Simon Haynes
Patrick Hughes
Carol Joseph
Bruce Lacey
Diane Livey
Andrew Logan
Marlene Raybould
Gerard Wilson

and two works by
Roger Kent and
Penny White

ICA

Institute of Contemporary Arts
Nash House Gallery
The Mall
London SW1

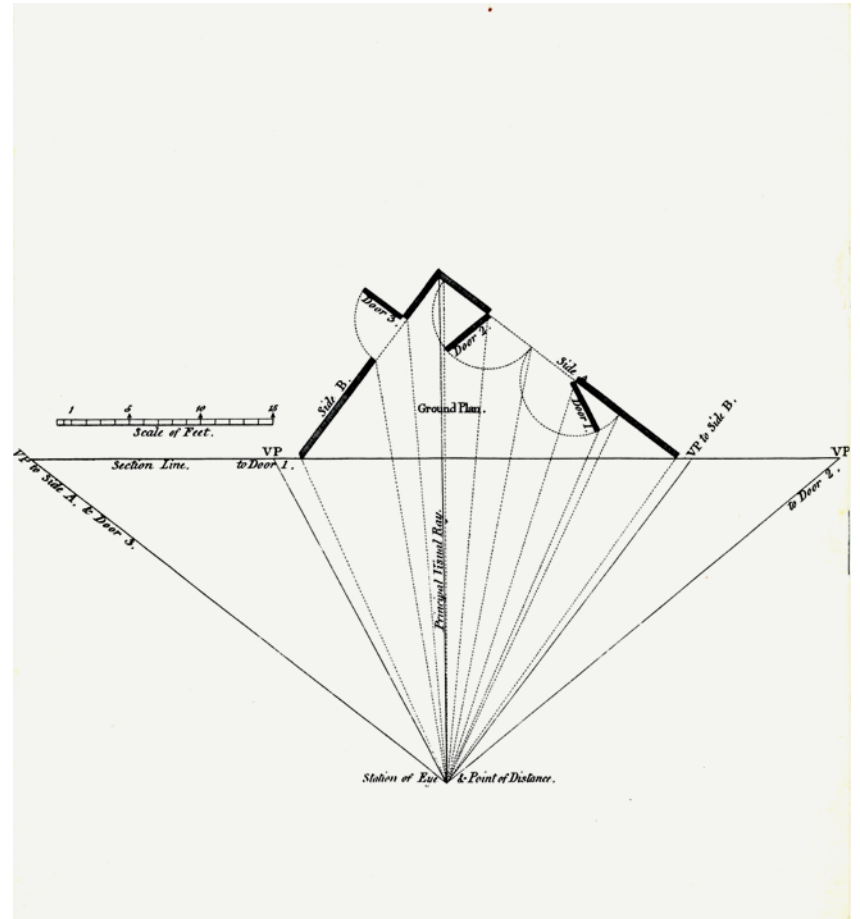
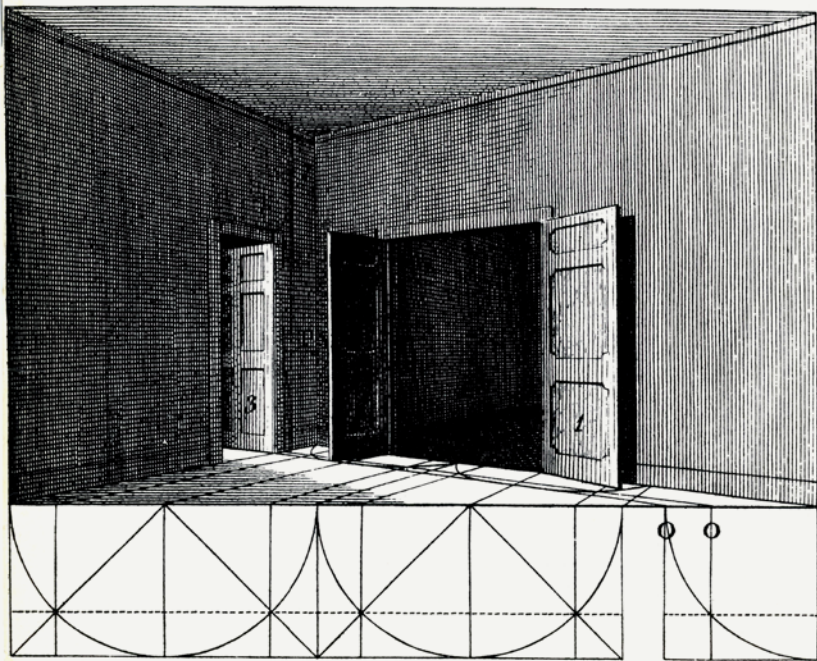
The Institute of Contemporary Arts
requests the pleasure of your company
at the opening party
of
Ten Sitting Rooms
on
Wednesday 7 October 1970
from
9pm — Midnight

This card admits two

Please note that parking
is not permitted along the Mall

Again, the catalogue includes old images. The front and back covers come from an 1820 book on perspective.

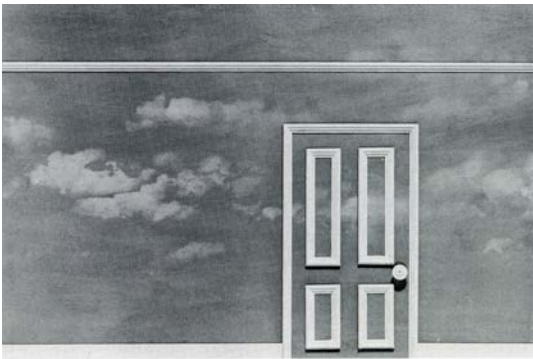
Ten Sitting Rooms at ICA



And here is a collage by Norman Toynton, which appears in the catalogue, and presents the artists in the exhibition.



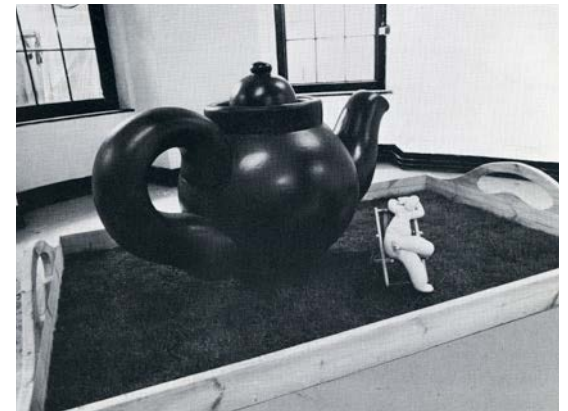
Of course, the sitting rooms made by the artists were altogether different from conventional sitting rooms and in some there was nowhere to sit. Here are views of some of them.



Patrick Hughes



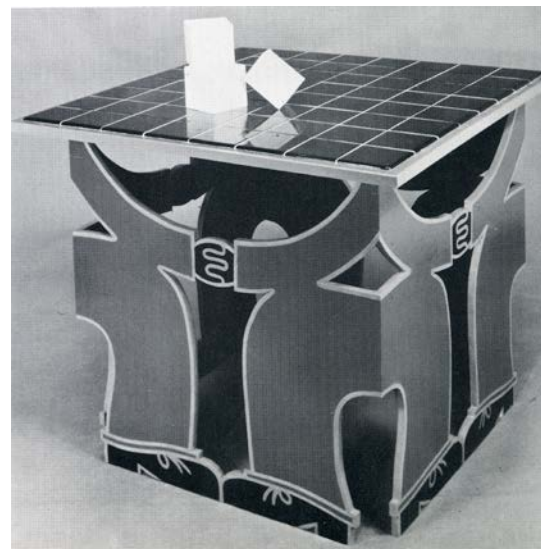
Andrew Logan



Penny White

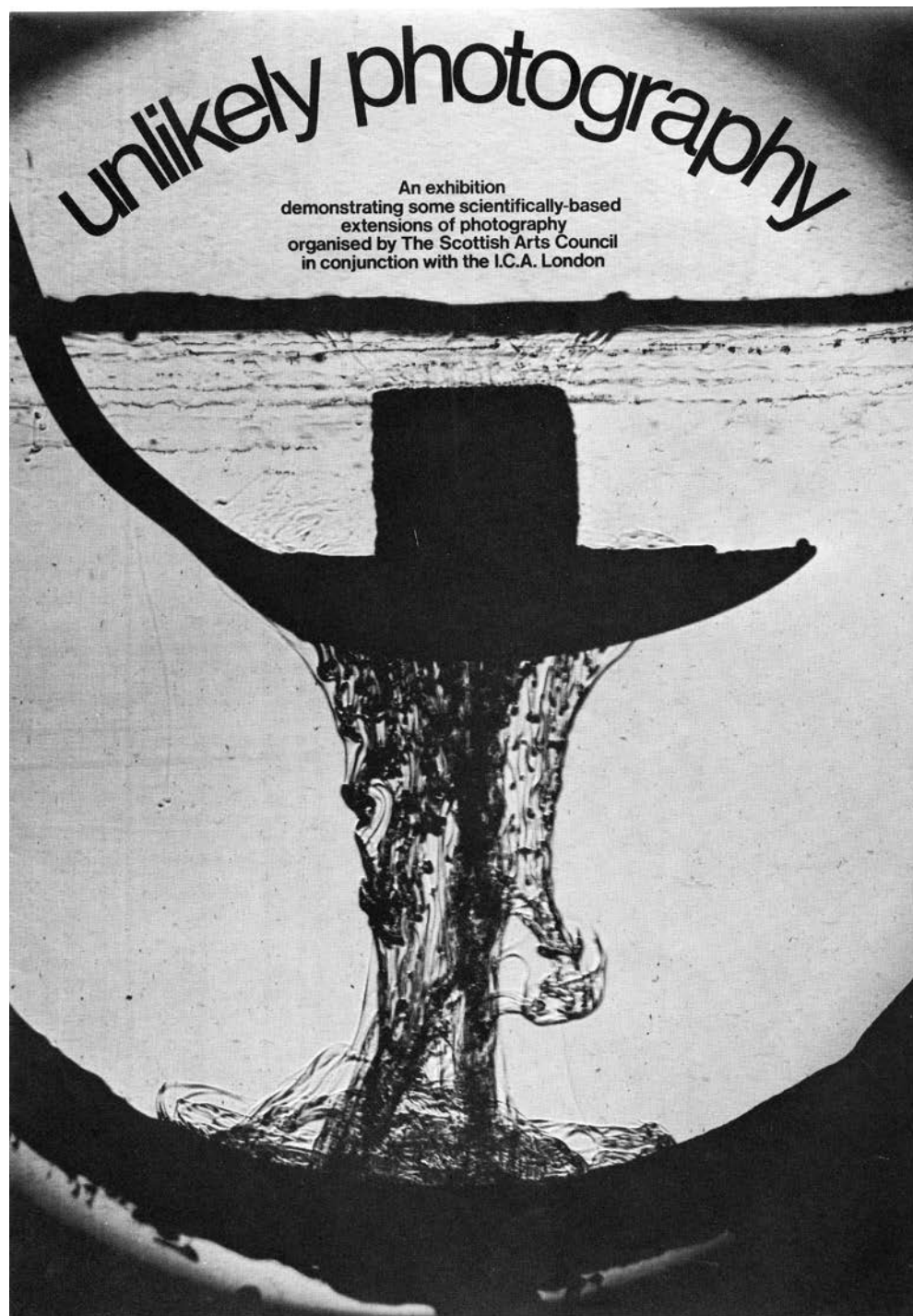


Marlene Raybould



Simon Haynes

½ The last exhibition I worked on for 18 months, called **UNLIKELY PHOTOGRAPHY**, was to open in the autumn of 1971 but was never finished and I left the ICA. It was and was about the history of inventions in photography, their strangeness, and their promise. After the showing at the ICA, the exhibition was to tour Scotland, and indeed it was taken over by the Scottish Arts Council, and so this is the show to which I refer to as a half.

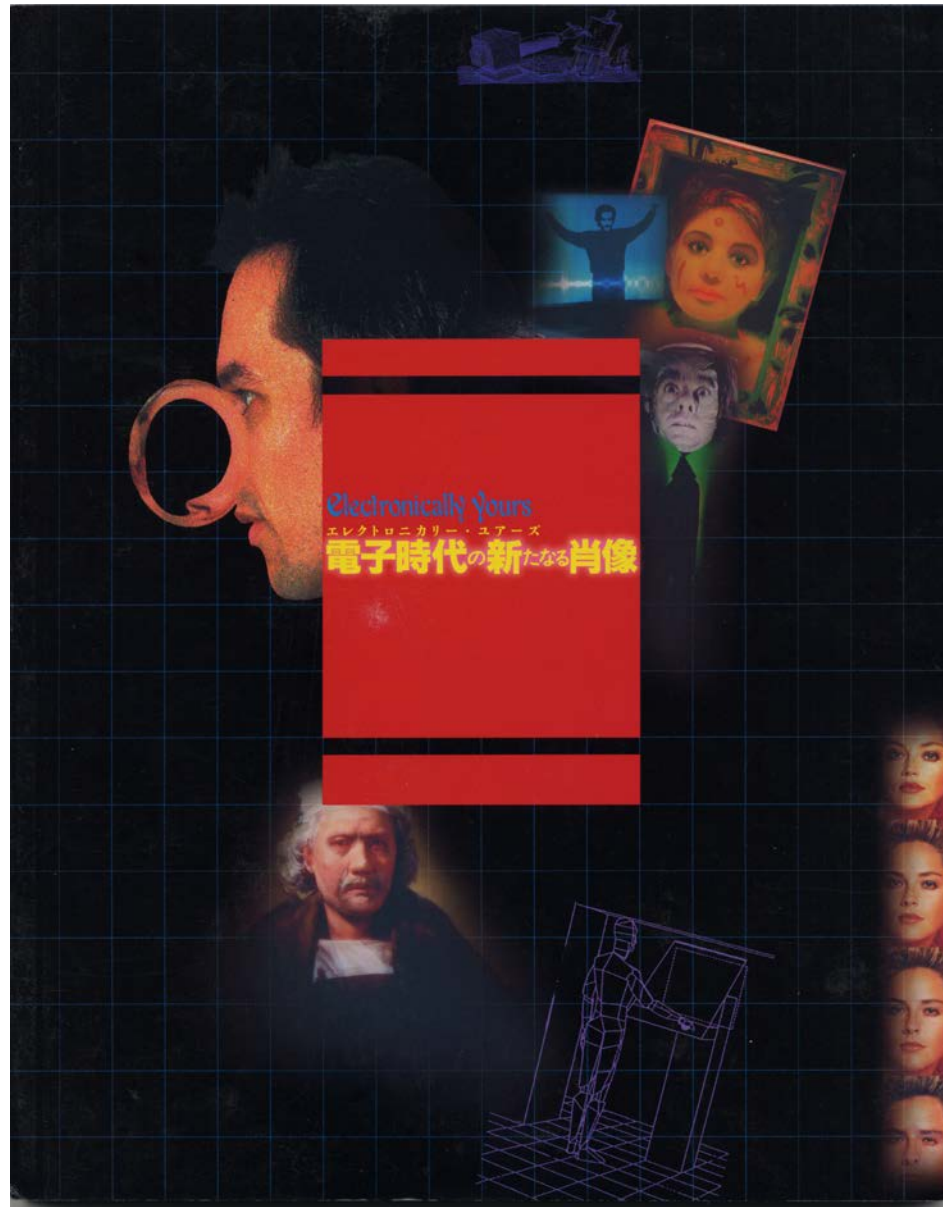


I have already talked about the 5 ½ exhibitions.

and before I finish

I wanted to mention two more exhibitions that followed the theme of art and technology.

The first was *Electronically Yours* consisting, one could say, of portraits and figures made by artists that responded to the visitors, that talked and moved. That exhibition was shown in 1998 at the Tokyo Metropolitan Museum of Photography, and the catalogue was by Kohei Sugiura, the same artist who designed *Fluorescent Chrysanthemum*.



Originally this exhibition was planned for the National Portrait Gallery and was going to take place there, but arrangements were changed.

Electronically Yours
エレクトロニカリー・ユアーズ
電子時代の新たな肖像

マーガレット・ベニヨン Margaret BENYON
エニオ・ペルトラン Ennio PERLAND
リウク・クルージュス Liuq COURCHESNE
リー・コックス Lee COX
古澤大介 Osazuki FURUKI
マークス・タッフ Markus TACHT
森村毅彦 Eiyumasa MORIMURA
トニー・アウスキー Tony OUSKEY
デヴィッド・ペレット David PERRETT
ピエリック・サンタン Pierre SERIN
マーティン・セント・ジューズ Martin STAPLES
スタシオ・アズーロ Stazio AZUARO
コスタス・ツクリス Costas TZUKRIS

1998年6月27日土 →
8月26日水
[会場] 東京都写真美術館2階企画展示室

東京都写真美術館

Electronically Yours
エレクトロニカリー・ユアーズ
電子時代の新たな肖像

英国ナショナル・ポートレート・ギャラリーによる企画の巡回展として「エレクトロニカリー・ユアーズ」電子時代の新たな肖像」展を開催いたします。先駆的なメディア・アート展「ワイフ・オブ・ティック・セレンディピティ」(1998年、ICA/ロンドン)の企画者ヤシャ・ライハート氏が英国傑作アーティスト・キュレーターとして企画し、一年間をわたる「英国祭98/FESTIVAL UK98」の一環として、英国に先立ち東京都写真美術館で開催されるものです。当館では平成2年の第1次開館時から、「映像工芸展」を通して、写真・映像・発明以前の歴史的な視覚装置や、ビデオ、コンピュータによるメディア・アート、ヴァーチャルリアリティ・VRに至る広汎な映像分野の作品展示「ワークショップ」に取り組んでまいりました。本展は、従来の写真展示に絞らずに、デジタル分野の作品を、企画展示室で紹介できる最初の機会になります。

21世紀に向けてコンピュータや通信テクノロジーの飛躍的な進歩が新しい情報化社会を生むと同時に、コンピュータグラフィックスの活用やインタラクティブ(双方向性)を持つコミュニケーション形態によって、芸術表現の領域はさらに広がりました。過去に光と影とから生まれ、現在も刻々と変化を続ける映像・ニューメディアの分野でも、国際的に活躍するアーティストたちが次々と作品を生み出しています。本展では、今日の意味での「肖像」や人間の「身体」をテーマに、コンピュータグラフィックス、ホログラム、ビデオなどを用いたインスタレーション作品を展示します。そこではアーティストたちの作品が一種の映像的な環境を形成し、互方向型のインタラクティブ・アートを含む表現世界を体験することができます。絵画や彫刻、写真といった形で記憶されてきた人間の姿が、どのような方法に変わっていくのか——家族や人々、そして自分自身の姿をどのように捉え、視覚や知覚の面から展開させていくか、そこにそれが表現され、展示されています。本展は、私たちがこれまで抱いていた「イメージ」や「ポートレート」と根柢はつながりながらも、また別の可能性を持つ「新たな肖像」について、思索を促す機会となるでしょう。

【出品作家】
① マーガレット・ベニヨン Margaret BENYON
② エニオ・ペルトラン Ennio PERLAND
③ リウク・クルージュス Liuq COURCHESNE
④ リー・コックス Lee COX
⑤ 古澤大介 Osazuki FURUKI
⑥ マークス・タッフ Markus TACHT
⑦ 森村毅彦 Eiyumasa MORIMURA
⑧ トニー・アウスキー Tony OUSKEY
⑨ デヴィッド・ペレット David PERRETT
⑩ ピエリック・サンタン Pierre SERIN
⑪ マーティン・セント・ジューズ Martin STAPLES
⑫ スタシオ・アズーロ Stazio AZUARO
⑬ コスタス・ツクリス Costas TZUKRIS

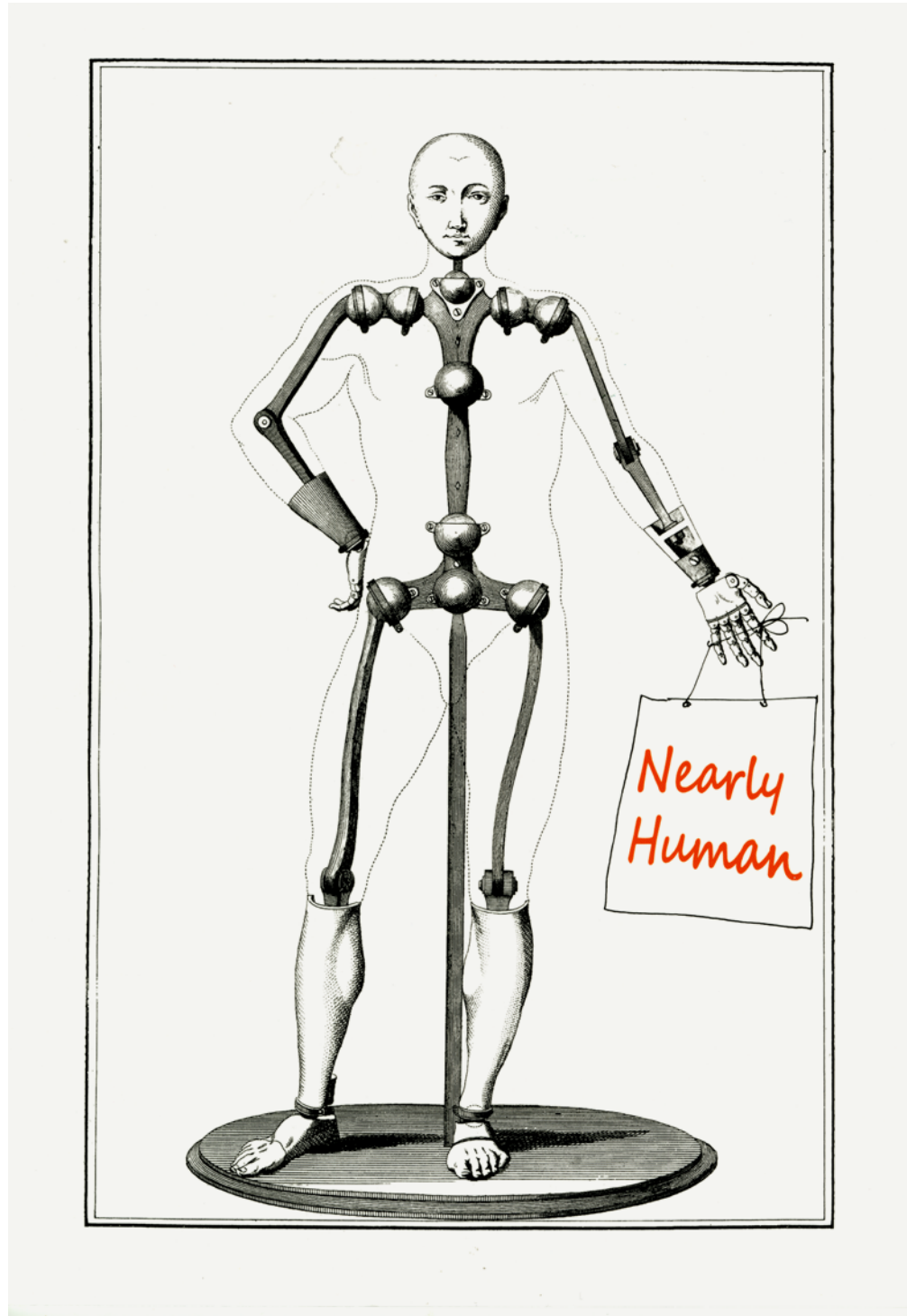
【会場】 東京都写真美術館
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「Electronically Yours」 was organized in association with the National Portrait Gallery, London.

【主催】 東京都写真美術館、読売新聞社
【後援】 文化庁、英国大使館、ブリティッシュ・カウンシル 英国祭98
【協賛】 松下電産株式会社
【協力】 英国ナショナル・ポートレート・ギャラリー、東武鉄道、日本航空、ソニー・PCL株式会社、パイオニア株式会社、サッポロビール株式会社
【観覧料】 ●一般・大学生 600/480円 ●小・中・高校生 300/240円 ●幼児・小学生 100/80円
【観覧時間】 10:00～18:00(※ 休日は20:00まで) 入館は開館の30分前まで
【休館日】 毎週月曜日 (休館日) 祝日または新暦年日の場合はその前日

シン・シワム博覧会の開催日
【日時】 6月28日 午後1時 → 7月1日 午後1時
【会場】 写真美術館1階ホール(入場料、料費200円) / パネラー
ヤシャ・ライハート YASHA REICHAERT (キュレーター)
山口勝弘 KATSUMASA YAMAGUCHI (アーティスト) 他
※第2、第4会場は午後7時以上の学芸員によるスタッフによる案内があります。
次期企画展のご案内
ウジューヌ・アジェ 回顧展 ー 闘かれゆへに20世紀のひー ー 1998年9月3日(水)～11月4日(木)

東京都写真美術館
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Nearly Human, was about robots and their history, and included several artists whose sculptures behaved in unpredictable ways. The exhibition was shown in Gdańsk in Poland, and in Porsgrunn in Norway in 2015



And now I really have finished.