

A black and white photograph of a room. In the foreground, a large, multi-tiered lantern sits on the floor. The lantern has a glass globe and a metal base with some text on it. In the background, there is a bookshelf filled with books on the left, a table with some items on it in the center, and a door or window with a dark spot on the right. The floor is light-colored and shows some wear and tear. The overall atmosphere is quiet and somewhat somber.

FLOOR EVENT

HIKOSAKA NAOYOSHI

彦坂 尚嘉

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**MISA SHIN GALLERY**

## Hikosaka Naoyoshi's *Floor Event*: An Endgame of Modernism

Reiko Tomii

Hikosaka Naoyoshi's *Floor Event* of 1970, in which the artist poured latex on the floor of his room, is arguably one of the benchmark works of the 1970s in world art history. To use a musical analogy, the "theme" of pouring latex on the floor spawned, through 1975, a series of "variations" often combined with other elements such as installation art and music (see Chronology). An iconic image derived from the 1970 iteration (see left page) graces the catalogue cover of *Global Conceptualism*, a seminal exhibition held at the Queens Museum of Art in 1999. It acknowledges the importance of the series characterized by its radical act of pouring latex in the artist's living space, staunch institutional critique, and conceptualization of the floor as the movable site of performance and its theoretical foundation. His interdisciplinary approach that straddled performance, photography, and painting necessitates multilayered readings of this body of work.

### *Floor Event: The First Cycle (1970–75)*

*Floor Event* began in October 1970, when Hikosaka Naoyoshi (b. 1946), totally naked, stood in his bedroom at his parents' residence in Tokyo. He had purchased a few industrial-size cans of latex and just set up a 35mm camera in the garden so that he could document what would transpire in the room. He asked Tone Yasunao, a Tokyo Fluxus musician and his mentor, to press the shutter for him. He also asked Koyanagi Mikio, his artist friend, to assist him. With these two and the camera as the sole witnesses, Hikosaka began to pour latex onto the floor of *tatami* straw mats and the adjoining veranda. His act was deliberate and careful. Not so much splashing latex or making a violent gesture—that is, not so much like Pollock—as spreading a layer of latex throughout the room with a hand broom, wherever the floor was exposed. After the act, the artist gave the event another nine days to continue, during which time he remained living there, photographing the state of his room, especially the floor, as the latex dried and changed its appearance from milky white translucency to clear transparency.

On the last day, he was stunned to see the sheer beauty of the latex skin that shone in the morning sun while revealing the tightly woven pattern of *tatami* straw beneath. He immediately telephoned Hori Kosai to share this unexpected discovery. Hori was a fellow artist whom he had known since his student days at Tama Art University and the former chairman of *Bikyōtō* (short for Artists Joint-Struggle Committee), a radical group they together founded in July 1969 in the midst of the nationwide antiwar, antiestablishment, and student movement. From late 1969 to early 1970, under the state's massive deployment of police forces the New Left radicalism in effect collapsed. With a few members, the two were intent on continuing their activism. Serving as a chief theorist of this second, post-1970 phase of *Bikyōtō*, Hikosaka envisioned a "strategic retreat" from the realm of politics to that of art, proposing to regroup as the *Bikyōtō* Revolution Committee and produce a series of member solo exhibitions outside the institutional site of the museum in 1971. As Hikosaka proclaimed at the time, it was no "anti-museum" gesture; rather, the group targeted its critique at the "internal institution" (*uchinaru seido*) that would arise in an artist's mind even when he or she should go outside the museum and other institutional venues. His latex-pouring act in 1970 was preparatory for his solo presentation in 1971: he planned to display documentary photographs of his latex-pouring act as "information art" in the very same space, that is, his room.

However, on that fateful morning, his friend was not at home to answer Hikosaka's call. He was devastatingly disappointed; so much so that he decided to change the plan and restage the act as his solo exhibition. Thus, contrary to the artist's initial conception, *Floor Event No. 1*, executed in October 1970, was followed by *Floor Event No. 2* in May 1971 and five subsequent variations. In some variations,



*Floor Event* (invitation), 1971, Silkscreen and offset, 10 x 14.8 cm (3.9 x 5.8 in)

the act of *Floor Event* was combined with *Delivery Event* that involved moving the whole room (*tatami* mats, as well as everything above them including furniture) to an exhibition venue (No. 3 in Kyoto and No. 7 in Paris). Some others were combined with “music” in a Fluxus mode, such as *Ceiling Music* (No. 4) and *Carpet Music* (No. 5). The variations also included works on paper that materialized his initial “information art” concept. (For details, see Chronology.) The series ended in 1975, when the Japanese customs department determined that the *tatami* mats, which had been shipped to Paris for the presentation at that year’s Paris Biennale, were a banned agricultural product. With his “floor” confiscated and burned, the artist lost the essential component of his work and was compelled to conclude his first signature series.

Hikosaka resumed *Floor Event* in 1992 by restaging the latex-pouring act for *Avantguardie Giapponesi degli Anni 70*, a survey exhibition in Bologna, Italy. This set off another series of experiment that continued through the 2000s. To differentiate the two series, I have proposed to call the 1970s iteration The First Cycle and the latter, The Second Cycle.

### Characteristics of *Floor Event* No. 1

To understand *Floor Event* in the age of international contemporaneity, we need to examine several aspects, both global and local, emanating from this singular work. In this short essay, I will focus on three key elements of this body of work: latex, floor, and photography.

#### 1. Latex as a Transformative Matter

Born in 1946 in Tokyo, Hikosaka Naoyoshi began studying oil painting as a first grader under Kiyohara Keiichi, a professional salon painter, and entered the oil painting division at Tama Art University in Tokyo in 1967. Once in art school, his idea of art was shattered by what he called “Minimal Shock,” which represented a shift away from the stable structure and solid materiality of art as defined in modern times. The shock prompted him to deconstruct the medium of painting, as he avidly sought transdisciplinary potentials in film, photography, literature, and drama through activities on and off campus.

In 1970, when he proposed Bikyōtō Revolution Committee’s solo exhibition series, he selected his own room as his extra-institutional site. Wanting to turn his room white, he first thought of pouring plaster, a familiar art material, on the floor. But his mentor Tone advised him to use instead latex, an unusual industrial material.

At the time he was unaware of *Contraband* by Linda Benglis of 1969, one year prior to his *Floor Event*, in which she poured paint-mixed latex on the floor to create a painting. This is a case of resonance with no connection—no informational or interpersonal knowledge on the Japanese artist’s part. Still, the comparison is instructive. Benglis’s work lies on the floor about 1 cm thick; through the use of pigments it was her express goal to create a color abstraction of sorts. Latex for her was a replacement for such common binding agents as oil and acrylic. In contrast, Hikosaka did not set out to create a painting on the floor, with the resulting latex membrane discarded after the event. Rather, his goal was to engender an effect of dissimilation within an everyday space. In this respect, latex proved to be a superbly transformative material. Unlike plaster that would solidify but stay white, latex would change its appearance from translucency to transparency—an element of change built into its materiality, which gave an added dimension to *Floor Event* in both theory and practice, as will be discussed.

#### 2. Floor as a Theoretical Support

Around 1970, the floor was a vital site of operation for ambitious artists who followed the footsteps of Pollock, ranging from American Minimal and Post-Minimal Art (including Robert Morris and Robert Smithson) to Japanese Mono-ha to Italian Arte Povera. Familiar with their examples, Hikosaka conceptualized the floor as a site of theorization.

As part of his experiment with painting following the Minimal Shock, he undertook a structural deconstruction of the medium: in his view, a painting was a frame covered by canvas hanging on the wall but informed by historical backgrounds, East and West. Thinking of the transparent screen used in perspective devices in Renaissance Europe and China, he replaced the canvas with a transparent vinyl sheet (stage 1). Having noticed the wall behind the frame becoming visible, he put a wood panel at the bottom of the frame to hide it (stage 2). He then let the transparent vinyl sheet fall on the floor, with the wood panel remaining on the wall (stage 3). At a group exhibition of Zōkeidō, an activist group prefiguring Bikyōtō, held within the barricaded Tama Art University in June 1969, he presented the wood panel and the vinyl sheet as two separate works. It was *Vinyl Sheet (Membrane)* that served as a prototype for *Floor Event*, with the floor standing in for the wall that customarily served as the physical support of a painting.

In *Floor Event*, the floor epitomized a realm of self-evidence. The dissimilation brought about by the poured latex induced what may be called a phenomenological bracketing, forcing the artist to reexamine what was taken for granted. When he published the instruction for *Floor Event* in the October 1972 issue of the art monthly *Bijutsu techō*, he wrote:

The floor we stand on is the most self-evident plane because it supports our physical beings. In comparison, the walls and the ceiling of this room are far less self-evident than the floor. We gaze at what cannot be rendered self-evident. Therefore, we don’t like to gaze again at what has become self-evident.

His critique, however, was not merely directed at what is self-evident in the everyday world but also what is self-evident in the institution of art. By highlighting the floor, the self-evident architectural element, he proposed to cast unrelenting attention on what was rendered invisible in our thinking of art and its environment. Thus, for Hikosaka, the floor served as a physical support and a theoretical support in his institutional critique.

#### 3. Photography as Record, Gaze, Mediation

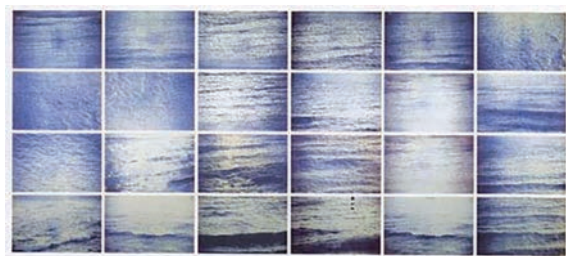
In 1960s Japan, like many other locales in the world, photography entered vanguard art practices in full force. Two strains in the use of photography can be observed. One is the recording of performative acts. As Happenings, events, and other act-based works proliferated, including the legendary *Cleaning Event* of Hi Red Center and the numerous rituals by Zero Dimension, photo documentations were avidly made by photojournalists such as Hirata Minoru and Hanaga Mitsutoshi and later by artists themselves. Inherently ephemeral, performative works were accorded “second lives,” so to speak, in the form of photographic records through which they were memorialized. The other is photo-based conceptualism exemplified, for example, at *Tokyo Biennale 1970* by Jan Debittes, Kawaguchi Tatsuo, and Nomura Hitoshi, whose works presented the systemic measuring of time through documenting changes in nature such as, respectively, the sun’s shift, waves’ movement, and dry ice’s evaporation.



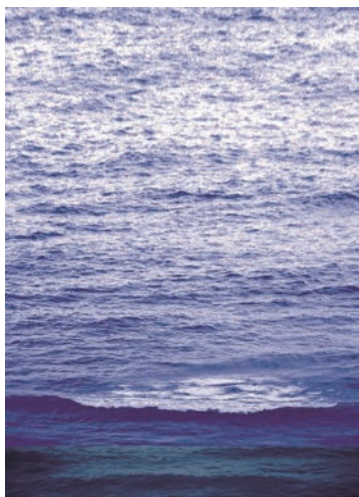
At first glance, Hikosaka seems to have combined the two strains, recording and conceptualism, in photographing *Floor Event No. 1* and creating a narrative form akin to the Japanese *emaki* handscroll. (See *Floor Event's* Set A and Set B vintage prints.) Notably, however, the subject—and the mode of subjectivity—shifts during and after the latex-pouring act. Whereas the “during” photos intimate Tone’s rather mechanical shuttering, the “after” photos reveal Hikosaka’s intent gaze that captured up close the changing state of latex and its relationship with the floor beneath. Herein, the theoretical interrogation of the self-evident floor was distinctly accompanied by the visual examination of the appearance of the floor, which was rendered not so self-evident by the latex membrane.

A transmutation of sight was an important factor in Hikosaka’s photographic engagement. (This is also observed in his other works such as *Upright Sea* from 1972, especially with its later variations in the 2000s.) In addition to being a framing device (as deployed in the “after” photos that selectively sliced the floor’s view), the camera was a filtering device stripping the directness from the performative act and forcing the viewer to reflect on a mediated sight. (According to Hikosaka, one can better see, say, the street rituals of Zero Dimension, through photographs, partly because it was difficult to obtain the information of their activities and partly because even if one managed to witness them in person, one could barely see everything happening in them.)

This further concerned what Hikosaka meant by “information art”—an art of information society in which information goes afloat detached from fact. An avid student of Saussure’s phenomenology and semiology, Hikosaka assigned to photography an impossible role of mediating the signified and the signifier, rather than being content with its indexicality.



*Upright Sea*  
1972  
Blueprints (24 sheets)  
Each S. 49.5 x 76 cm (19.5 x 29.9 in)



*Upright Sea: Duet #6*  
2007  
Inkjet print  
63 x 89 cm (24.8 x 35 in)

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As outlined above, *Floor Event* is a complex multilayered body of work. It was at once a determined theoretical interrogation and an inventive pursuit of dematerialization. Taken together, *Floor Event* embodies the young 24-year-old artist’s tenacious attempt at exploring an endgame of modernism—the project that was undertaken in many locales as the state of international contemporaneity arose worldwide in the 1960s and 1970s.

What is remarkable is Hikosaka’s quiet desire for regaining the power of expression despite his clear-eyed reckoning of the end of modernism. Beginning in 1977, he would embark on a mission of reconstructing “painting.” In this endeavor, *Floor Event* offered him an important starting point in the form of a transparent film of paint on wood for his second signature series, *Practice by Wood Painting*.



*Forest PWP8*  
1978  
Acrylic on wood  
86 x 107.3 x 8.6 cm (33.9 x 42.2 x 3.4 in)

*Reiko Tomii is an independent scholar based in New York. Her latest book is Radicalism in the Wilderness: International Contemporaneity and 1960s Art in Japan (MIT Press, 2016).*

#### Further Readings

Texts on Hikosaka Naoyoshi by Reiko Tomii

“Concerning the Institution of Art: Conceptualism in Japan,” in *Global Conceptualism: Points of Origin, 1950s–1980s*, ed. Jane Farver, et al. (New York: Queens Museum of Art, 1999).

“Thought Provoked: Ten Views of Tokyo, Circa 1970,” in *Century City: Art and Culture of the Modern Metropolis*, ed. Iwona Maria Blazwick (London: Tate Modern, 2001).

“Revolution in Bikyōtō’s Photography: Naoyoshi Hikosaka and the Group of Five,” in *For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979*, ed. Yasufumi Nakamori (Houston: Museum of Fine Arts, 2015).

“The Impossibility of Anti: A Theoretical Consideration of Bikyōtō,” in *Anti-Museum*, ed. Mathieu Copeland and Balthazar Lovay (Fribourg: Fri Art and Cologne: Verlag der Buchhandlung Walther, 2016).



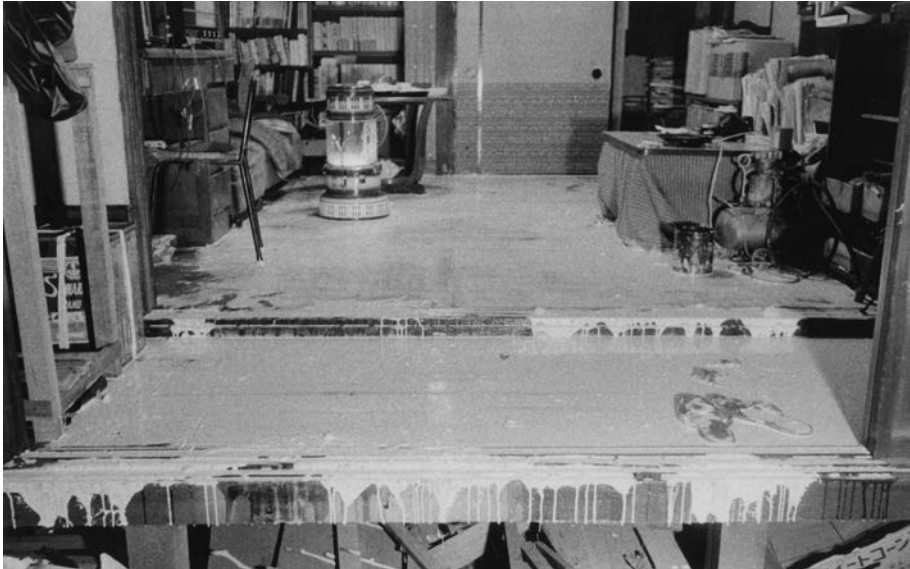












*Floor Event No.1, 1970, Gelatin silver print, 14.3 x 22.2 cm (5.6 x 8.7 in)*



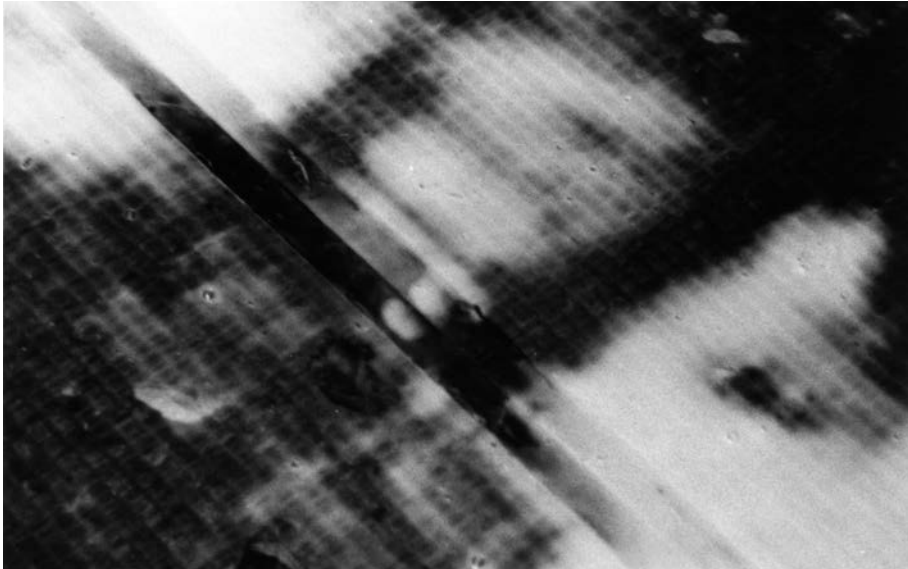
*Floor Event No.1, 1970, Gelatin silver print, 14 x 22 cm (5.5 x 8.6 in)*



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*Floor Event No.1, 1970, Gelatin silver print, 14.3 x 22.2 cm (5.6 x 8.7 in)*



*Floor Event No.1, 1970, Gelatin silver print, 14.1 x 22.2 cm (5.5 x 8.7 in)*



*Floor Event No.1, 1970, Gelatin silver print, 14.3 x 22.2 cm (5.6 x 8.7 in)*





*Floor Event No.1 (set A)*  
1970  
The complete set of 10 photographs  
Gelatin silver print  
Each 11.4 x 18.6 cm (4.5 x 7.3 in)  
Signed, titled, dated and numbered  
on the reverse

A-1	A-2	A-3	A-4	A-5
A-6	A-7	A-8	A-9	A-10





*Floor Event No.1 (set B)*  
 1970  
 The complete set of 10 photographs  
 Gelatin silver print  
 Each 11.4 x 18.6 cm (4.5 x 7.3 in)  
 except 2,3,6  
     12.1 x 19.7 cm (4.7 x 7.8 in)  
 Signed, titled, dated and numbered  
 on the reverse

B-1	B-2	B-3	B-4	B-5
B-6	B-7	B-8	B-9	B-10

## Chronology of Floor Event, The First Cycle (1970–1975)

### Prototype, Theme, and Variations



#### Prototype

*Transparent Vinyl (Membrane)*

1969 (June 2–7)

Vinyl sheet on the floor

Installation at Zōkeidō's exhibition at the barricaded Tama Art University campus



#### Theme

*Floor Event No.1*

1970 (10 days in October)

Private performance at Hikosaka residence

Intended to create a photo-based work for *Revolution*

## Variations

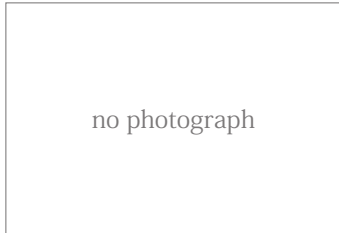


### Floor Event (invitation)

1971

Work on paper

Made for *Floor Event No.2* with a photo from *Floor Event No.1*



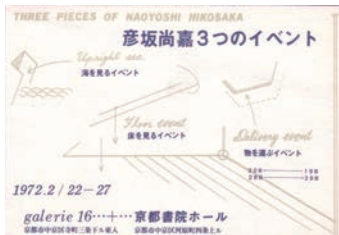
### Floor Event No.2

1971 (May 6 - 15)

Performance at Hikosaka residence

Reprisal of *Floor Event No. 1* with audience

Part of Bikyōtō Revolution Committee I's solo exhibition series *Revolution*

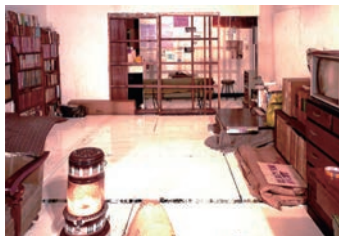


### Three Events (invitation)

1972

Work on paper

Made for *Delivery Event*, *Floor Event No.3* at Galerie 16 in Kyoto, and *Upright Sea* at Kyoto Shoin Hall



### Floor Event No.3

1972 (February)

Performance and installation at galerie 16, Kyoto

Combination with *Delivery Event*

One of *Three Events* in Kyoto



### Floor Event No.4

1972 (May)

Private performance at Hikosaka residence

Combination with *Ceiling Music*



### Carpet Music-Milk Crash

1972 (June)

Performance for *White Anthology*, a group concert at Lunami Gallery

Combination with *Carpet Music*

Equivalent of *Floor Event No. 5*



### Floor Event (instruction)

1972 (October)

Work on paper, published in *Bijutsu techō*, no. 359 (October 1972)

Part of instructions: *Floor, Sea, Tool*



### Affect Green Meets Floor Event

1973

Performance and installation at Tamura Gallery

"Duet" with Shibata Masako (*Affect Green*)

Combination with *Delivery Event*

Equivalent of *Floor Event No. 6*



### Floor Event-Milk Crash

1975

Performance and installation at the Paris Biennale

Combination with *Delivery Event*; international version of *Floor Event No. 3*

Equivalent of *Floor Event No. 7*; last of The First Cycle



# HIKOSAKA Naoyoshi

Born 1946 in Setagaya, Tokyo, Japan

Lives and works in Fujisawa, Kanagawa Prefecture, Japan

## Education

1967-70 Tama Art University, Tokyo

1982-83 University of Pennsylvania Graduate School of Fine Arts, under the auspices of the Japanese Government Agency of Cultural Affairs "art study abroad" program

## Selected Solo Exhibitions

2016 *Floor Event 1970*, Misa Shin Gallery, Tokyo

2010 *History Lessons: The Imaginary Museum of the Imperial Palace*, Makii Masaru Fine Arts, Tokyo

2008 *Naoyoshi Hikosaka Printing Collection*, Softmachine Museum of Art, Marugame, Kagawa Prefecture

2007 *Intersection: Three Events of Naoyoshi Hikosaka Kyoto 1972*, galerie 16, Kyoto  
*Vertical Circle*, Softmachine Museum of Art, Marugame, Kagawa Prefecture

2002 Two-person exhibition with Lee Ufan, Tokyo Gallery, Tokyo

2000 *New Wood Painting + a*, Tokyo Gallery, Tokyo

1993 *New Floor Event*, Muramatsu Gallery, Tokyo

1981 *Practice by Wood Painting*, Tokyo Gallery + Muramatsu Gallery, Tokyo

1977 *Practice by Wood Painting*, Shin-Tamura Gallery, Tokyo

*Practice by Shiritsu*, Muramatsu Gallery, Tokyo

1976 *Upright Sea*, Gallery U, Nagoya

1975 *Practice by 51 Sounds*, Muramatsu Gallery, Tokyo

1973 *Affect Green Meets Floor Event*, Tamura Gallery, Tokyo

*Upright Sea*, Tokiwa Gallery, Tokyo

1972 *Floor Event No.4/Celling Music*, Hikosaka residence, Tokyo

*Floor Event No.3/Delivery Event*, Gallery 16, Kyoto

*Upright Sea*, Kyoto Shoin Hall, Kyoto

1971 <Revolution> *Floor Event No.2*, Hikosaka residence, Tokyo

1970 *Floor Event No.1*, Hikosaka residence, Tokyo

## Selected Group Exhibitions

2015 *Re:play 1972/2015 Restaging <Expression in Film '72>*, The National Museum of Modern Art, Tokyo  
*For a New World to Come: Experiments in Japanese Art and Photography, 1968 - 1979*, Museum of Fine Arts, Houston; traveled to Grey Art Gallery, New York University, and Japan Society Gallery, New York

2013 *Aichi Triennale 2013: Awakening*, Aichi Prefectural Museum of Art, Nagoya

2009 *4th Echigo-Tsumari Art Triennial*, Niigata Prefecture

2007 *Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan, 1950-1970*, Getty Research Institute, Los Angeles, USA  
*1st Lisbon Architecture Triennale*, Travessa do Carvalho, Lisbon, Portugal

2006 *3rd Echigo-Tsumari Art Triennial*, Tsunan, Niigata Prefecture  
*Labyrinth + Museum: Looking at 20th-century art through the eyes of collector Tomio Isahai*, The Museum of Modern Art Gunma; Takasaki City Museum

2005 *Ljubljana International Biennial of Graphic Art*, Ljubljana moderna galerija, Ljubljana, Slovenia

2004 *Remaking Modernism in Japan 1900-2000*, Museum of Contemporary Art Tokyo, Tokyo; The University Art Museum Tokyo University of Arts, Tokyo

2003 *Echigo-Tsumari Art Triennial*, Niigata Prefecture

2002 *Sighting: Three Japanese Artists*, White Box, New York, USA

*Vitality in Modernism: Collection from Iwaki City Museum*, Utsunomiya Museum of Art

1960s *Graphism: Transfiguration of Dream*, Printing Museum, Tokyo

2001 *Century City*, Tate Modern, London, UK

*Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art Gunma

2000 *Echigo-Tsumari Art Triennial*, Niigata Prefecture

*Japanese Art in the 20th Century*, Museum of Contemporary Art, Tokyo

1999 *Global Conceptualism: Points of Origin, 1950s-1980s*, Queens Museum of Art, New York; traveled to Walker Art Center, Minneapolis; Miami Art Museum; MIT List Visual Arts Center, Cambridge, USA  
*3rd AIR*, Portside Art Gallery, Yokohama

1998 *2nd AIR*, Tokyo Gallery, Tokyo

*1st AIR (Art In The Ruins)*, Gallery Yamaguchi, Tokyo

1997 *Nature and Prayer*, Nagano Prefectural Shinano Art Museum, Nagano

1995 *Museum of Contemporary Art, Tokyo: An Opening Exhibition with Permanent Collections*, Museum of Contemporary Art, Tokyo  
*Japanese Culture: The Fifty Postwar Years*, Meguro Museum of Art, Tokyo, Tokyo; traveled to Hyogo Prefectural Museum of Art; Hiroshima City Museum of Contemporary Art; Fukuoka Museum of Art

1992-3 *Avanguardia Giapponesi Diglianni70*, Istituzione Bologna Musei, Bologna, Italy; traveled to Setagaya Art Museum, Tokyo

1991 *Paintings of Showa*, Miyagi Museum of Art, Sendai

*Contemporary Art: The Mind of Japan*, Museum of Fine Arts, Gifu

1989 *Europalia 1989 Japan in Belgium*, Museum voor schone kunsten gent, Gent, Belgium

1988 *11 Modern Artists*, Kahitsukan, Kyoto Museum of Contemporary Art

*A Current of Contemporary Art in Japan: Painting Part 2*, Museum of Modern Art, Toyama

*Olympiad of Art*, National Museum of Modern and Contemporary Art, Korea, Seoul

1987 *Paintings 1977-1987*, National Museum of Art, Osaka

*19th São Paulo Beinnale*, Brazil

1986 *Singapore International Festival of Arts*, National Museum of Singapore

*The 86th Year Seoul Asia Contemporary Art Exhibition*, National Museum of Modern and Contemporary Art, Korea, Seoul

1985 *Wood: An Art Between Painting and Sculpture*, Hokkaido Asahikawa Museum of Art

1984 *2nd Asian Art Exhibition*, Fukuoka Asian Art Museum

*Japanese Contemporary Painting 1960-1980*, Museum of Modern Art, Gunma

1983 *Photography in Contemporary Art*, National Museum of Modern Art, Tokyo; traveled to National Museum of Modern Art, Kyoto  
*Five Contemporary Artists From Japan*, Kunsthalle Düsseldorf, Germany

1982 *40th Venice Biennale*, Venice, Italy

1981 *Japanese Contemporary Art: Trends in Japanese Art in 70s*, The Korean Culture and Arts Foundation Art Center, Seoul, Korea

1979 *Art Today '79: Wood Works by Three Artists*, Seibu Museum of Art, Tokyo

1976 *Kyoto Biennale: Contemporary art selected by seven art critics*, Kyoto Municipal Museum of Art

1975 *7th Paris Biennale*, Musée d'Art Moderne de la Ville de Paris, Paris, France

1972 *Catastrophe Art*, Galleria San Fedele, Milan; traveled to Pinar Gallery, Tokyo

*Expression in Film '72: Thing, Place, Time And Space—Equivalent Cinema*, Kyoto Municipal Museum of Art

*BOOK Group of Five's Silkscreen Revolution*, galerie 16, Kyoto

*The Great Concert <White Anthology>*, Gallery Lunami, Tokyo

1969 *Zokeidō (Plastic Artists League) Exhibition*, inside the barricaded Tama University campus, Tokyo

## Selected Public Collections

Chiba City Museum of Art

Hiroshima City Museum of Contemporary Art

Hokkaido Asahikawa Museum of Art

Museum of Contemporary Art, Tokyo

Iwaki City Art Museum

Queensland Art Gallery, Queensland, Australia

Setagaya Art Museum, Tokyo

Takamatsu Art Museum

The Getty Research Institute, Los Angeles, USA

The Museum of Fine Arts, Gifu

The Museum of Fine Arts, Houston, USA

The Museum of Modern Art, Kamakura & Hayama

The Museum of Modern Art, Toyama

The National Museum of Art, Osaka, Osaka

The National Museum of Modern Art, Tokyo

Toyota Municipal Museum of Art, Aichi Prefecture

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