

YALE UNION is led by a desire to support emerging and under-acknowledged artists, propose new modes of production, and stimulate the ongoing public discourse around art. 800 SE 10<sup>th</sup> Avenue, Portland, OR 97214 [www.yaleunion.org](http://www.yaleunion.org)  
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FOR IMMEDIATE RELEASE  
May 23, 2019

Portland, OR—Yale Union is pleased to announce an exhibition of the work of the Japanese artist Yutaka Matsuzawa, to open June 29, 2019. It will be the artist's first solo exhibition in the U.S. Guest curated by Alan Longino and Reiko Tomii, the exhibition will bring the work of this important artist, little known outside of Japan, to art audiences of the U.S. Northwest for the first time. In conjunction with the exhibition, there will be a lecture by Namiko Kunimoto, Associate Professor of Art History at The Ohio State University, on Kazuko Tsujimura, a female Butoh dancer who collaborated with Matsuzawa. The lecture will be co-presented with End of Summer; date and time to be announced.

At Yale Union, co-curators Alan Longino and Reiko Tomii join forces to bring a select number of Matsuzawa's immaterial visions into fuller form. Their presentation includes three major works by the artist, which were originally presented at international exhibitions in the 1970s: *My Own Death*, prominently installed at the 1970 Tokyo Biennale; *Swan Song*, shown at the 1976 Venice Biennale; and *Nine Chambers of Meditation*, which anchored his curation of 21 practitioners of "Catastrophe Art" at the 1977 Bienal de São Paulo.

Alongside the exhibition, Yale Union will publish a new edition of Matsuzawa's groundbreaking book, "Quantum Art Manifesto." Long out of print, this will be the first edition made available outside of Japan. It will be printed in an edition of 500 at Yale Union's in-house print studio and include the original Japanese text, the original English translation (with minor edits), a foreword by Haruo Matsuzawa, and an essay by Reiko Tomii.

Yutaka Matsuzawa (1922–2006) was considered the father of Japanese conceptual art. Born in Shimo Suwa in central Japan, he studied architecture during the war, and upon witnessing the after effects of the firebombing of Tokyo in March 1945, he proclaimed upon his graduation from school that he wished "to create an architecture of invisibility." Once he gave up architecture, he wrote poetry, made paintings, and worked as both an artist and teacher in his hometown. In his pursuit of ways to express the invisible invisibly, Matsuzawa began to develop a unique understanding of conceptual art that both elevated and transcended the typical notions of conceptual art in the western, euro-centric art worlds. However, exhibitions and publications for Matsuzawa in the West have only occurred infrequently, and to this day his work has still not been given the same space for consideration and understanding that many others situated in the West have thus received.

Alan Longino is an art historian and curator based in Cologne, Germany. His M.A. thesis in Art History from CUNY Hunter College (2017) focused on the event of telepathy within

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information as the source of image production. His writing has appeared in the *Haunt Journal of Art*, from UC Irvine.

Reiko Tomii is a New York-based scholar and curator who investigates post-1945 Japanese art as a vital element of world art history of modernisms. She organized exhibitions with Yutaka Matsuzawa until his death in 2006. Her book *Radicalism in the Wilderness: International Contemporaneity and 1960s Art in Japan* was published by MIT Press and won the 2017 Robert Motherwell Book Award, which recognizes outstanding publications in the history and criticism of modernism in the arts. The book has recently been turned into an exhibition *Radicalism in the Wilderness: Japanese Artists in the Global 1960s*, currently on view at Japan Society Gallery in New York (through June 9), in which Matsuzawa is prominently featured.

YUTAKA MATSUZAWA  
June 30–August 18, 2019  
Thursday–Sunday, 12–6pm

Opening June 29, 5–7pm

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