



# Shigeaki Kitani

Erik Thomsen Gallery



# *Shigeki Kitani*

## Table of Contents

|    |                            |
|----|----------------------------|
| 3  | Foreword                   |
| 4  | Recollections of My Father |
| 7  | Artist Statements          |
| 8  | Works                      |
| 74 | Shigeki Kitani (1928-2009) |
| 82 | Bibliography               |
| 86 | Checklist                  |

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## Foreword and Acknowledgements

I am thrilled to have been given this opportunity to present the work of Shigeki Kitani in New York for the very first time. The 33 pieces gathered here cover the full range of this extraordinary artist's early career and in particular his fifteen years of involvement with the Gutai movement, which played such a central role in the development of the postwar Japanese avant-garde. Soon after his graduation in 1952 from a conservative art-college training, Kitani came under the spell of Jirō Yoshihara, the charismatic, radical co-founder of the Gutai Art Association. Still only 25 years old, Kitani would not become an official member of Gutai until 1965 but his own artistic grouping at the time, the Osaka Circle of the Free Art Association, had a similar ideology: opposition to conservatism and subservience and a denial of the "deceptions and errors" of existing artistic organizations.

1956 marked an important stage in Kitani's artistic and intellectual development. It was in that year that he first collaborated with full members of Gutai, posing with Saburō Murakami's empty picture frame (see page 6) and contributing his own minimalist intervention in the form of 100 plain ceramic plates arranged in a square. Also in 1956, Kitani began to keep a record of his major works, starting with two important paintings included in the present selection: *Old, Old Far Eastern Song, My Song* (cat. no. 3) and an untitled *Work* (cat. no. 4). The rugged materiality and simplicity of these compositions clearly reflect the ideals of the Gutai Manifesto, published by Yoshihara in December of that year, yet like many of his works they are inflected with a wistful lyricism which reminds us that Kitani was also a leading modernist poet.

A comparison of the groups of works in this selection executed in 1961 (cat. nos. 14-18) and 1963 (cat. nos. 21-27) with Gutai shows held in the same

years vividly demonstrates Kitani's heroic success in forging an accomplished style of highly varied abstraction that captured the spirit of the age while retaining a distinctive individuality. It is little wonder, then, that Yoshihara was eager to recruit him into the ranks of Gutai in a bid to breathe new life into the group. Kitani responded by creating the *Torso* series, a group of works combining painting and sculpture with a daring originality that achieved immediate international recognition. I am particularly delighted that two of them, *Torso 1* and *Torso 12*, are included in the current exhibition (cat. nos. 29, 31).

I should like to record my gratitude to a number of dedicated individuals whose wholehearted cooperation has been essential to the realization of this project. Masamitsu Saitō made the key introduction to the artist's son Tenpei, who not only contributed a memoir of his father to this publication but also generously loaned us his extensive archive of newspaper articles, photographs, exhibition catalogues, leaflets, and other ephemera. Joe Earle used these precious materials to compile an exhaustive listing, the first in any language, of the principal events in Shigeki Kitani's creative life; he also prepared most of the text. As ever, I am delighted to acknowledge the high professional standards of our Frankfurt designer Valentin Beinroth. Once again I offer thanks to my wife Cornelia, who has given unstinting support and encouragement at the same time as pursuing a successful international career as an artist in her own right.

Erik Thomsen  
New York, April 2015

# Recollections of My Father

Tenpei Kitani

One hot summer evening when I had barely started school, my elder sisters had gone out with my mother, so on the spur of the moment my father took me to a friend's house for some cold watermelon. The owner of this gigantic fruit was Waichi Tsutaka, like my father a poet and painter, whom I would afterwards always call "Uncle Watermelon." He lived in an old house hung with his own works—seemingly more traditional than contemporary—and with a delightful garden through which he loved to guide us every time we paid a visit.

Whenever there was a break in their conversation Tsutaka would hand me another piece of fruit and remind me, in an avuncular fashion, how exciting my father's works had once been, how he couldn't understand why he'd recently switched to landscape painting, and how strongly he felt that he should return at once to his original passion for contemporary art. My father would give a slight nod and smile at me as if to say that we children were the reason for this change of direction.

In those days the walls of our living room at home were crowded with three-dimensional works from my father's Gutai period, serving as a reminder of the way he used to define himself, even though he now worked on landscapes or portrait sculptures of school founders in an atelier where he was surrounded by piles of his published poetry as well as his collection of Sue-ware pottery shards from the Kofun period (3rd - 6th century A.D.) and stone spearheads and arrowheads from the Jomon and Yayoi periods (circa 14,000 B.C. - 3rd century A.D.).

I was too young to understand the connections between these reminders of seemingly unrelated past activities, but since I often accompanied my father as he wandered the streets, his easel on his back, I assumed that he was basically a landscape

painter and sculptor of unknown dignitaries. I also knew, however, that he had a dubious but colorful track record as a maker of works called "Gutai" and that somehow everyone we knew connected him to those pieces rather than to his current output.

I recall in particular a piece that looked down on us from above the back of a couch in the living room, with an appealing cushion-like portion that I tried hard not to lean my head upon whenever I sat there, knowing that my father would be furious if I so much as allowed an innocent finger to check the elasticity of the material in my curiosity to discover what the stuffing could be. Years later, when he revealed that it consisted of sterilized textile and sponge, I started to make connections between activities that I had previously struggled to understand. Things became clearer still when he explained how he would cram rubbish bags with crumpled pages of rejected poetry drafts, offering me a clue as to the nature of his three-dimensional works from the 1950s, through his 1960s Gutai period, to his final *Izanami* series, fifty wearable masks named after the mythological "Great Mother Goddess of Japan." I remembered how one day he had gathered our worn-out clothes and sterilized them with some chemical substance as he tried to repair a damaged Gutai piece, but it had never occurred to me that they might actually be put inside a work of art.

My father's spontaneous "archeological" mountain hikes were a favorite pastime, since they took us to the great mountains that rose just to the back of our house. The "archaeological" part involved climbing to a spot he considered particularly significant, often a summit or the precincts of a Shinto shrine, where he would start digging into the mountainside and I would soon be able to add

another color to my collection of round stones, while he might add another arrowhead or a ceramic piece to his collection of antiquities.

Although there were no visible shrines in the vicinity, my father would be fascinated whenever he discovered a small hilltop pond containing a single smooth-surfaced boulder, since he knew the clayey texture of the surrounding soil might help to preserve substantial fragments of arrowheads and ceramics, or even parts of an ancient sword, as a curious hiker discovered one day after we had left. Father's theory was that people must once have revered any combination of landscape features that could be interpreted as a spirit dwelling, and that such a place would have become a site of worship centuries before a Shinto shrine was erected there. He would often recall with bitterness how access to a particular spot where he had once discovered pieces of complete vessels had shortly after been restricted to official archeologists, and how the area had then been incorporated into a nearby Shinto shrine, restraining his passion for private exploration.

My father felt that the "romantic," as he described ancient man's means of expression and worship, mirrored his own primal desire to make art. Although this basic urge was interrupted for a time as economic necessity threw his career off track, it manifested itself once more in his final work.



Shigeki Kitani with Saburō Murakami's work entitled *Arayuru fūkei* (Whatever View You Like) at the Second *Gutai yagai ten* (Gutai Outdoor Exhibition), Ashiya Park, July 27–August 5, 1956



Shigeki Kitani working on the *Torso* series (see cat. nos. 29, 31), *Wide Show 11 PM* television show, August 1967

## Three Artist Statements by Shigeki Kitani

*Even after its shadow has disappeared, the object that cast the shadow stays the same. Regardless of its shadow or anything else, if the object truly existed before, it will get through the day. For the moment it may exist here as a shadow, yes, as a shadow, but the day will go by just the same even if the shadow disappears.*

November 1956

(Jiyū Bijutsu Kyōkai Ōsaka Shibu, see Bibliography)

*I want to work independently of the life force, in places that are untroubled by the life force. Artistic expression is something that springs from the self at a particular moment yet keeps a slight distance from the self as it is at that moment. To allow that distance is the only way to broaden one's universe. The self is not "ism," feeling, or social role but a vital entity that encompasses everything, including life itself.*

September 1959

(Jiyū Bijutsu Kyōkai, see Bibliography)

*We should not try to make distinctions between ancient and contemporary, abstract and concrete, metaphysical and physical, because in the end they are the same. All roads lead not to Rome or any other fixed point, but toward some loftier goal. So it does not matter where or what you start from, it only matters that you set out on a journey, creating your own path. Just now, I have chosen to take human form for a while.*

*It is certainly not good to be told that people cannot understand my paintings, but it is just as bad to be told that people can easily understand them. Even if people do not understand, so long as my work appeals to viewers and gives them a sense of mystery, this kind of unfair accusation should become a thing of the past.*

February 1966

(Anon., "Gendai bijutsu no shinsedai' ten shuppin sakka e no ankēto," see Bibliography)



1  
Yūyake 夕焼  
(Sunset)

1947  
Oil on plywood panel  
13 ¼ × 9 ½ in. (33.5 × 24 cm)



2

*Rafu shūsaku* 裸婦習作  
(Study for a Nude)

May 1951

Oil on canvas

20 7/8 × 25 5/8 in. (53 × 65 cm)

Signed at lower left corner: MAY.51 S.K

Exhibited: Six-artist exhibition, Maruzen, Kyoto, June 1951





3

*Furui furui Tōyō no uta, watakushi no uta* 古い古い東洋の歌・私の歌  
(Old, Old Far Eastern Song, My Song)

1956

Oil on canvas

15 3/8 × 60 1/4 in. (39 × 153 cm)

Signed at lower left corner: 56 S. Kitani

Exhibited: Second *Jiyū Bijutsuka Kyōkai Ōsaka sākuru ten* 自由美術家協会  
第2回大阪サークル展 (Second Exhibition of the Osaka Circle of the Free  
Artists' Association), Shinsaibashi Foto Gyararī 心斎橋ギャラリー (Shinsaibashi  
Photo Gallery), Osaka, September 3-9, 1959; *Kitani Shigeki 1947-1970 ten*  
喜谷繁暉 1947-1970 展 (Shigeki Kitani 1947-1970 Exhibition), Miyazaki Garō  
みやざき画廊 (Miyazaki Gallery), Osaka, January 26-31, 1970  
Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)

4

Sakuin 作品  
(Work)

1956

Oil on sandpaper, scratched lines

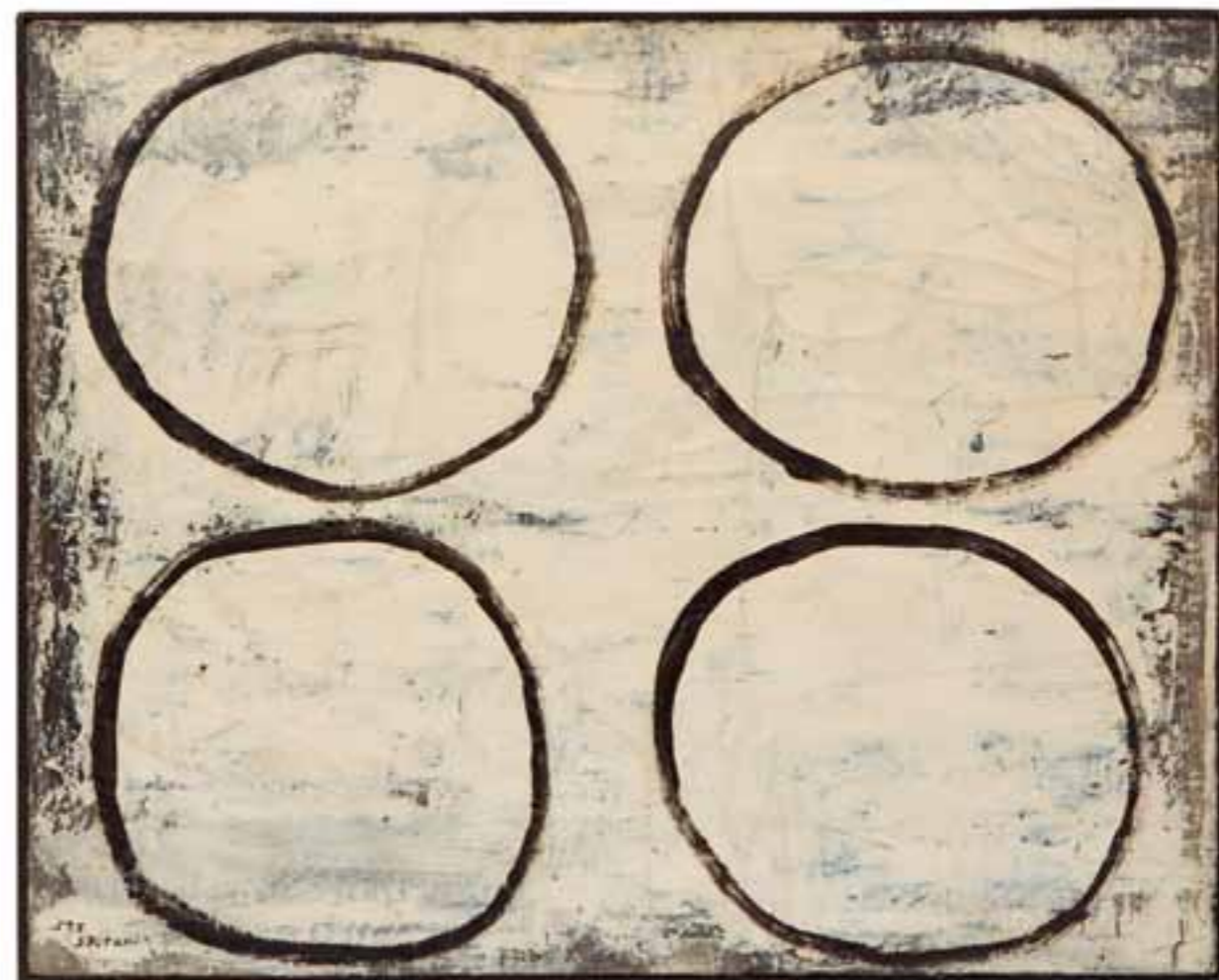
10% × 7½ in. (27 × 19 cm)

Signed at lower left: 56 S. Kitani

Exhibited: *Kitani Shigeki 1947-1970 ten* 喜谷繁暉 1947-1970 展 (Shigeki Kitani 1947-1970 Exhibition), Miyazaki Garō みやざき画廊 (Miyazaki Gallery), Osaka, January 26-31, 1970

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館 (Ashiya City Museum of Art and History)





5

*Sakuhin 16* 作品 16  
(Work 16)

August 1957

Oil on canvas

31 ½ × 39 ⅛ in. (80 × 99.5 cm)

Signed at lower left: 57.8 S. Kitani

Exhibited: *Kansai sōgō bijutsu ten* 関西総合美術展 (Kansai Total Arts Exhibition);

*Kitani Shigeki 1947-1970 ten* 喜谷繁暉 1947-1970 展 (Shigeki Kitani 1947-1970

Exhibition), Miyazaki Garō みやざき画廊 (Miyazaki Gallery), Osaka, January

26-31, 1970

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館

(Ashiya City Museum of Art and History)



6

*Sakuhi* 作品  
(Work)

1958

Oil on canvas

28 <sup>7</sup>/<sub>8</sub> × 35 <sup>3</sup>/<sub>4</sub> in. (73.3 × 90.7 cm)

Signed at lower right corner: *S. Kitani*

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)

7

*Sakuhi* 作品  
(Work)

Summer 1958

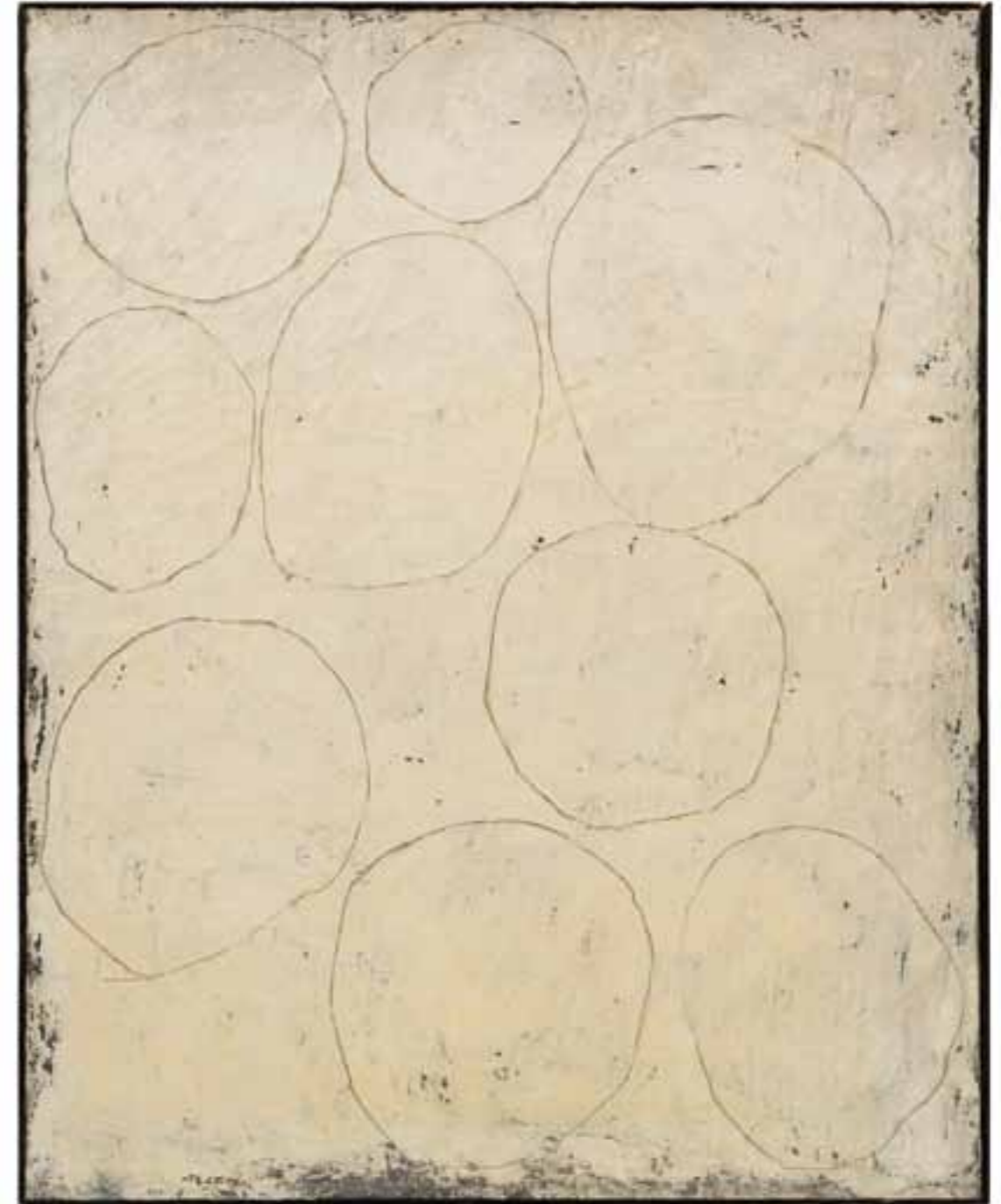
Oil on canvas, scooped-out dots

28 7/8 × 23 7/8 in. (72.7 × 60.7 cm)

Signed at lower left: *S. Kitani*

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)





8

*Sakuhiin* 作品  
(Work)

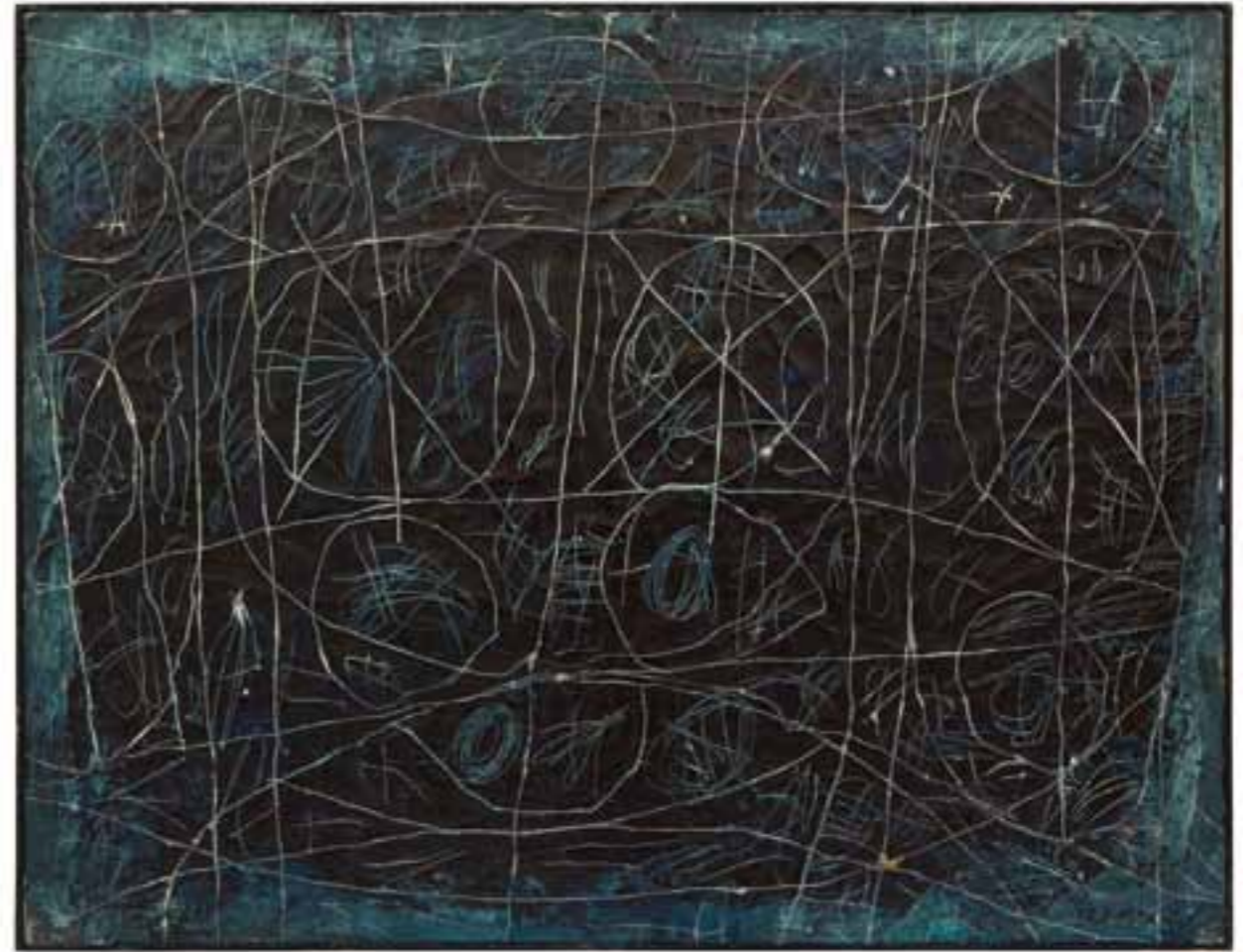
May 1958

Oil on canvas, scratched lines

63 7/8 × 51 3/8 in. (161.5 × 130.5 cm)

Signed at lower left: 58.5 S. Kitani

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)



9

*Mudai* 無題  
(Untitled)

September 1958

Oil on canvas, scratched lines  
35 7/8 × 44 5/8 in. (91 × 116 cm)

Signed at lower right corner: 58.9 S. Kitani



10

*Sakuhi* 作品  
(Work)

January 1959

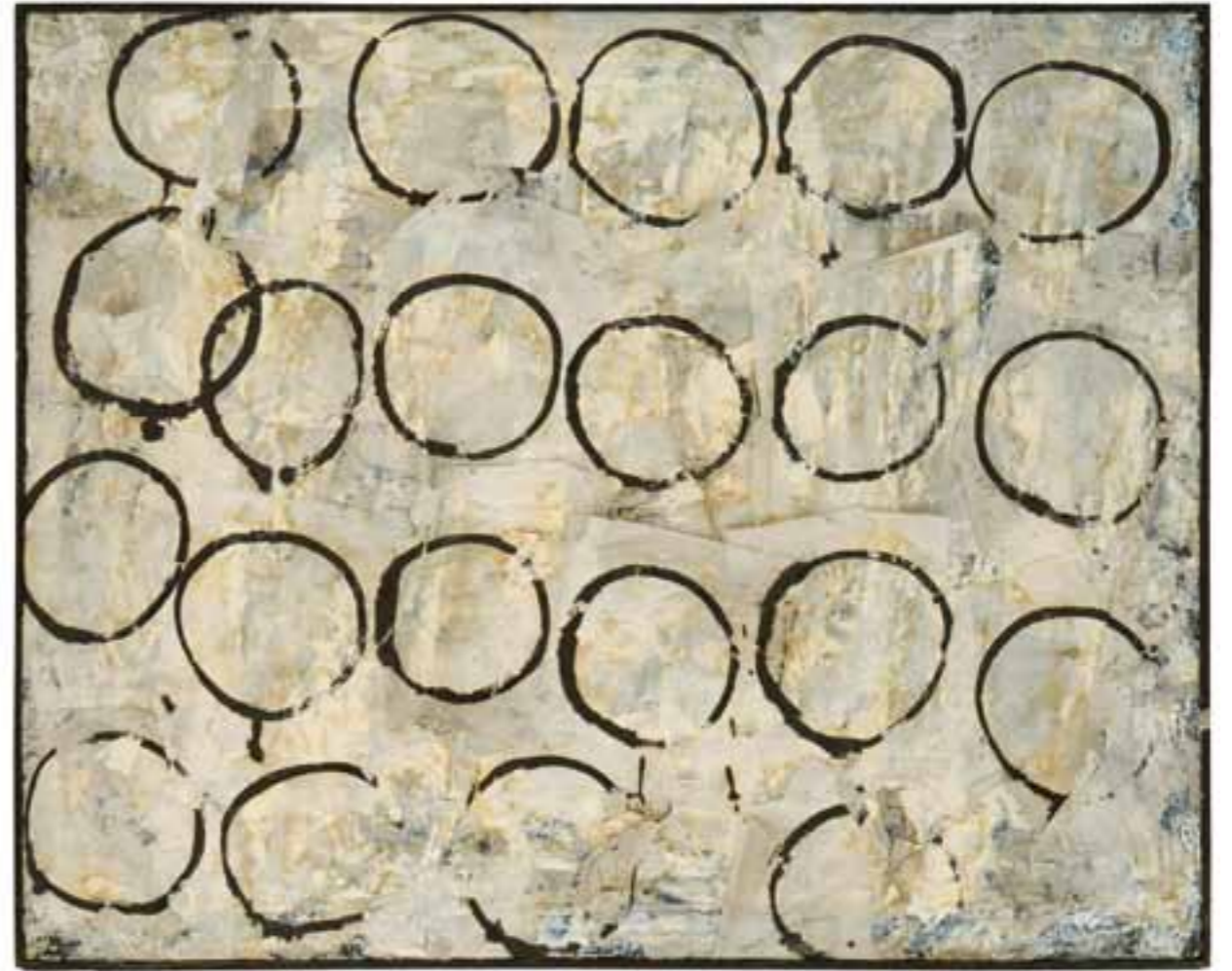
Oil on canvas

31 ¾ × 39 ¾ in. (80.7 × 100 cm)

Signed at lower right corner: *59.1 S. Kitani*

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)





11

*Mudai* 無題  
(Untitled)

1960

Oil, ink, and tissue paper on canvas  
31 5/8 × 39 1/4 in. (80.4 × 99.7 cm)

12

*Mudai* 無題  
(Untitled)

July 1960

Oil on canvas

28 <sup>5</sup>/<sub>8</sub> × 23 <sup>7</sup>/<sub>8</sub> in. (72.7 × 60.5 cm)

Signed at lower right corner: 60.7 S. Kitani



13

*Sakuhi* 作品  
(Work)

November 1960

Oil and paper on canvas

57 ¼ × 44 ⅞ in. (145.5 × 112 cm)

Signed at lower right corner: *60.11 S. Kitani*

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)





14

*Mudai* 無題

(Untitled)

1961

Oil on canvas, scraped pattern

31 ¾ × 39 ¼ in. (80.5 × 99.7 cm)

Signed at lower right corner: 61 S. Kitani



15

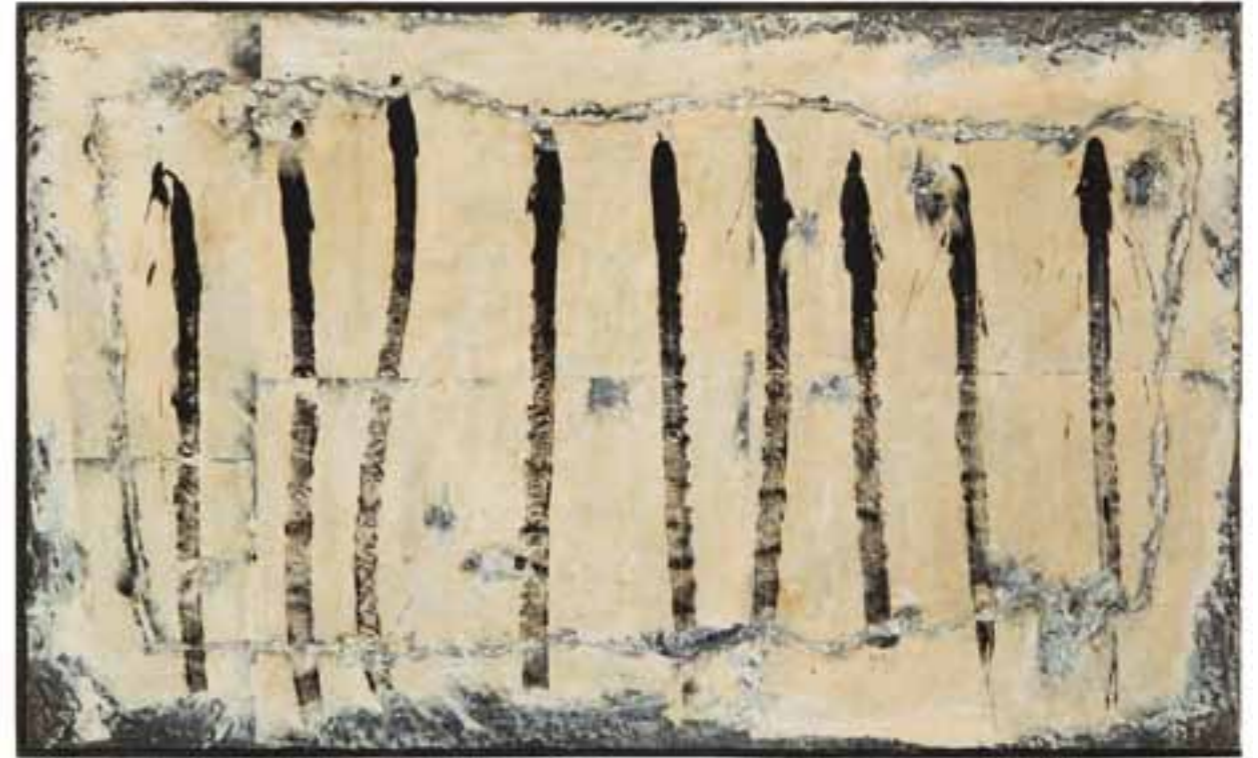
*Mudai* 無題  
(Untitled)

March 1961

Oil and paper on canvas, scratched lines  
28 7/8 × 35 7/8 in. (72.8 × 91 cm)

Signed at lower right corner: 61. 3 S. Kitano

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)



16

*Sakuhin* 作品  
(Work)

May 1961

Oil, ink, and paper on canvas

31 1/8 x 51 3/8 in. (79 x 130.5 cm)

Signed at upper left corner: 61.5 S. Kitano

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)

17

*Mudai* 無題  
(Untitled)

June 1961

Oil and paper on canvas  
28 5/8 × 12 1/8 in. (72.8 × 30.7 cm)

Signed at lower right corner: 61.6 S. Kitani





18

*Fūkei 4* 風景 4  
(Landscape 4)

August 1961

Oil, ink, color, and paper on canvas

31 ¾ × 39 ¼ in. (80.5 × 99.7 cm)

Signed at lower left: *61.8 S. Kitani*

Exhibited: *Maruzen Sekiyu geijutsu shōreishō ten* 丸善石油芸術奨励賞展  
(Maruzen Petroleum Art-Promotion Prize Exhibition)

42





19

*Fūkei 6* 風景6  
(Landscape 6)

February 1962

Oil, ink, and paper on canvas  
31  $\frac{3}{4}$  × 39  $\frac{3}{8}$  in. (80.5 × 100 cm)

Signed at lower right corner: 62.2 S. Kitani

Signed on back of frame *Fūkei 6 Kitani Shigeki* 風景6 喜谷繁暉

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)



20

*Fūkei 9* 風景 9

(Landscape 9)

May 1962

Oil, ink, color, and paper on canvas

28 ½ × 35 ½ in. (72.5 × 90.2 cm)

Signed at lower right corner: 62.5 S. Kitani



21

*Mudai* 無題  
(Untitled)

January 1963

Oil and paper on canvas, scratched lines  
31 5/8 x 39 1/4 in. (80.2 x 99.5 cm)

Signed at lower right corner: 63.1 S. Kitani



22

*Oni 1* 鬼 1  
(Demon 1)

August 1963

Oil, ink, color, and paper on canvas

31 7/8 × 39 1/8 in. (80.3 × 99.5 cm)

Signed at lower right: 63.8 S. Kitano

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)

50



23

*Hinamatsuri* ヒナまつり  
(Dolls' Festival)

August 1963

Oil, ink, color, and paper on canvas

31 7/8 × 39 1/4 in. (80.2 × 99.8 cm)

Signed at lower right corner: 63.8 S. Kitani

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)

52



24

*Sakuhiin 63-16* 作品 63-16  
(Work 63-16)

August 1963

Oil, ink, color, paper, and jute on canvas  
10 × 7 ¼ × 2 in. (25.5 × 18.5 × 5 cm)

Signed at lower right corner: *63.8 S. Kitani*

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)

54

25

*Sakuhin* 作品  
(Work)

August 1963

Ink, color, paper, and plaster on canvas

9 × 6 ¼ × 3 ½ in. (23 × 16 × 9 cm)

Signed at lower right corner: 63.8 S. Kitani

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)





26

*Sakuhi* 作品  
(Work)

September 1963

Oil, ink, color, silk, cotton, paper, and glass bottles on canvas  
7 ¼ × 9 × 3 ½ in. (18.5 × 23 × 9 cm)

Signed at lower right: 63.9 S. Kitani



27

*Sakuhin 63-16* 作品 63-16  
(Work 63-16)

November 1963

Ink, color, paper, cotton, and plaster on canvas

9 × 6 ½ × 1 ⅛ in. (23 × 16.5 × 3 cm)

Signed at bottom center: *63.11 S. Kitani*

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)



60



28

*Sakuhi* 作品  
(Work)

March 1965

Ink, color, silk, cotton, paper, and canvas

12 5/8 × 16 1/8 × 3 1/8 in. (32.2 × 41 × 8 cm)

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)

62

29

Torso 1 トルソ 1  
(Torso 1)

June 1965

Three-dimensional painting, oil on canvas  
45 3/4 x 35 7/8 x 6 1/4 in. (116.2 x 91.3 x 16 cm)

Signed at lower left corner: 65.6 S. Kitani

Exhibited: Second *Salon International des Galeries Pilotes*, Musée Cantonal des  
Beaux-Arts, Palais de Rumine, Lausanne, Switzerland, June 12–October 2, 1966

Published: "Special Feature: A Picture Preview: II. International Salon of Pilot  
Galleries, Lausanne, Summer 1966," *Art International*, vol. X no. 5 (May 1966),

pp. 39–51

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館  
(Ashiya City Museum of Art and History)





30

*Sakuhiin 66-17* 作品 66-17  
(Work 66-17)

1966

Ink, color, printed paper, and stone on canvas  
9 × 6 ¼ × 1 ¾ in. (23 × 16 × 4.5 cm)  
Signed at lower right corner: *S. Kitani*

66

31

Torso 12 トルソ 12  
(Torso 12)

January 1966

Three-dimensional painting, oil on canvas

35 $\frac{7}{8}$  × 45 $\frac{7}{8}$  × 10 $\frac{1}{4}$  in. (91.3 × 116.6 × 26 cm)

Signed at lower right corner: 66.1 S. Kitani

Exhibited: *Gendai Bijutsu no shinsedai ten* 現代美術の新世代 (New Generation of Contemporary Art Exhibition), Kokuritsu Kindai Bijutsukan 国立近代美術館 (National Museum of Modern Art), Tokyo, January 21-February 27, 1966; *Kitani Shigeki 1947-1970 ten* 喜谷繁暉 1947-1970 展 (Shigeki Kitani 1947-1970 Exhibition), Miyazaki Garō みやざき画廊 (Miyazaki Gallery), Osaka, January 26-31, 1970; "*Gutai*": *Nippon no zen'ei jūhachinen no kiseki* 「具体」: ニッポンの前衛 18年の軌跡 (Gutai: The Spirit of an Era), Kokuritsu Shin Bijutsukan 国立新美術館 (The National Art Center), Tokyo, July 4-September 10, 2012

Published: *SD* (Space Design), no. 15 (March 1966); *Gendai bijutsu* 現代美術, 9 May, 1966; *Gendaishi techō* 現代詩手帖, vol. 9 no. 7 (July 1966); Kokuritsu Shin Bijutsukan 国立新美術館 (The National Art Center, Tokyo), "*Gutai*": *Nippon no zen'ei jūhachinen no kiseki* 「具体」: ニッポンの前衛 18年の軌跡 (Gutai: The Spirit of an Era). Tokyo: Kokuritsu Shin Bijutsukan 国立新美術館 (The National Art Center), 2012, cat. no. 124

Formerly stored at Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館 (Ashiya City Museum of Art and History)





32

Sakuhi 作品  
(Work)

August 1966

Oil, ink, color, paper, and plaster on canvas  
9 × 6 ½ × 2 in. (23 × 16.5 × 5 cm)

Signed at lower right: 66.8 S. Kitani

70



33

*Erosu no mama* エロスのママ  
(Mama of Eros)

1969

Color and Sue-ware pottery shards on canvas  
25 $\frac{1}{8}$  × 20 $\frac{7}{8}$  in. (65 × 53 cm)

72

## Shigeki Kitani 喜谷繁暉 (1928–2009)

### An Outline Biography

This first outline biography of Shigeki Kitani has been prepared from notebooks, newspaper clippings, and online resources, as well as the catalogues and other printed works listed in the Bibliography. While it does not claim to be a comprehensive listing of all the significant events in Kitani's long and eventful creative life, we hope that it will provide a useful framework for future studies of the artist.

Events are listed in chronological order by year, starting with those for which the exact month is not known; some event dates have been estimated on the basis of press reports and other documents. References to the more substantial reviews of Kitani's exhibitions are also included.

**1928** **December 29.** Born in Hōjōmachi, Kasai City, Hyogo Prefecture

**1941** Graduates from Hōjō Elementary School, Kasai City, Hyogo Prefecture

**1945** **March.** Graduates from Ono Junior High School, Hyogo Prefecture  
Joins the preparatory pilot training course of the Imperial Japanese Navy, but the war ends before he is sent into battle

**1945–1946**

Works as an agricultural laborer for about a year, then trains as a lathe operator

**1947–1949**

Serves as leader of the labor union youth division at a factory in Akashi, Hyogo Prefecture, and organizes a strike; starts to paint and write poetry; works briefly in a tax office and a local government office

**1950** Enrolls in Yōga (Western Painting) Department of Kyoto Municipal Specialist School of Painting (now Kyoto City University of Arts)

**1951** **June.** Six-artist exhibition, Maruzen, Kyoto; shows *Rafu shūsaku* 裸婦習作 (Study for a Nude, see cat. no. 2)

**1952** Completes his studies under the painters Kunitarō Suda 須田国太郎 and Jūtarō Kuroda 黒田重太郎; graduates from the Yōga (Western Painting) Department of Kyoto Municipal Specialist School of Painting (now Kyoto City University of Arts); travels briefly to Tokyo

**1953** Around this time, joins the artistic circle of Jirō Yoshihara 吉原治良, co-founder of the Gutai movement Seventeenth *Jiyū bijutsu ten* 自由美術展 (Free Art Exhibition); held by the Jiyū Bijutsuka Kyōkai 自由美術家協会 (Free Artists Association), founded in 1937 by Saburō Hasegawa 長谷川三郎 and others

**1954** Eighteenth *Jiyū bijutsu ten* 自由美術展 (Free Art Exhibition)  
**August.** Gutai Bijutsu Kyōkai 具体美術協会 (Gutai Art Association) founded by Jirō Yoshihara 吉原治良 and sixteen others

**1955** Nineteenth *Jiyū bijutsu ten* 自由美術展 (Free Art Exhibition)  
**September 9–14.** *Jiyū Bijutsu Kyōkai Ōsaka sākuru ten* 自由美術協会大阪サークル展 (Exhibition of the Free Art Association Osaka Circle), Sogō そごう Department Store, Osaka; shows three works entitled *Shōten* 昇天 (Ascension)

**1956** *Kansai sōgō bijutsu ten* 関西総合美術展 (Kansai Total Arts Exhibition)  
**July 27–August 5.** Second *Gutai yagai ten* 具体野外展 (Gutai Outdoor Exhibition), Ashiya Park; participates as an unofficial member of Gutai and exhibits an installation of 100 ceramic plates  
**November 27–December 4.** Twentieth *Jiyū bijutsu ten* 自由美術展 (Free Art Exhibition), Ōsaka Shiritsu Bijutsukan 大阪市立美術館 (Osaka City Museum of Fine Arts)

**1957** Publishes first edition of poetry anthology *Omae* おまえ (see Bibliography)

**1958** *Kansai sōgō bijutsu ten* 関西総合美術展 (Kansai Total Arts Exhibition)

**1959** *Kansai sōgō bijutsu ten* 関西総合美術展 (Kansai Total Arts Exhibition)  
**September.** Exhibition of painting and poetry at Tōden Sābisu Sentā 東電サービスセンター (Tokyo Electric Service Center), Tokyo  
**September 3–9.** Second *Jiyū Bijutsuka Kyōkai Ōsaka sākuru ten* 自由美術家協会大阪サークル展 (Exhibition of the Osaka Circle of the Free Artists' Association), Shinsaibashi Foto Gyarāi 心齋橋フォトギャラリー (Shinsaibashi Photo Gallery), Osaka; shows *Furui furui Tōyō no uta, watakushi no uta* 古い古い東洋の歌・私の歌 (Old, Old Far Eastern Song, My Song, see cat. no. 3)

**1960** Starts to contribute to the poetry magazines *Jikan* 時間 and *Kata* 片  
*Kansai sōgō bijutsu ten* 関西総合美術展 (Kansai Total Arts Exhibition)  
**November.** Re-publishes poetry anthology *Kitani Shigeki shishū: Omae* 喜谷繁暉詩集：おまえ (see Bibliography)

**1961 or 1962**

*Maruzen Sekiyū geijutsu shōreishō ten* 丸善石油芸術奨励賞展 (Maruzen Petroleum Art-Promotion Prize Exhibition); shows *Fūkei 4* 風景 4 (Landscape 4, see cat. no. 18)

**1961** Publishes poetry anthology *Shishū Tadayou heya* 詩集漂う部屋 (see Bibliography)  
**October 2–8.** Solo exhibition, Ōsaka Garō 大阪画廊 (Osaka Gallery), featuring 30 oil paintings and 30 paintings with poems

**1962** **May 9–30.** Fifth *Gendai Nihon bijutsu ten* 現代日本美術展 (Contemporary Art Exhibition of Japan), Tōkyō Toritsu Bijutsukan 東京都立美術館 (Tokyo Metropolitan Art Museum)



- 1963 **October 14-20.** Three-man show with Hiroshi Kunimata 国又宏 and Tadashi Kawakami 川上忠, Nūnu Garō ヌヌ画廊 (Nunu Gallery), Osaka
- 1964 Publishes poetry anthology *Zō no mura* 象の村 (see Bibliography)  
Starts to contribute to the poetry magazine *Ryū* 龍
- 1965 **July 1-20,** Fifteenth *Gutai bijutsu ten* 具体美術展 (Gutai Art Exhibition), Gutai Pinacotheca 具体ピナコテカ, Osaka; exhibits as a non-member of Gutai  
**July.** Becomes an official member of the Gutai Art Association on the introduction of Kazuo Shiraga 白髪一雄  
**October 8-13.** Sixteenth *Gutai bijutsu ten* 具体美術展 (Gutai Art Exhibition), Keiō Hyakkaten 京王百貨店 (Keio Department Store), Tokyo; shows works from the *Toruso* トルソ (Torso) series (see cat. nos. 29, 31)  
**November 1-14.** Solo exhibition at Kōbe Garō 神戸画廊 (Kobe Gallery); reviewed by Kazuo Akane 赤根和生 in *Yomiuri shinbun* 読売新聞, November 6, 1965 and *Bijutsu techō* 美術手帖, January 1966; anonymous review in *Bijutsu jōnarū* 美術ジャーナル, no. 56, January 15, 1966  
**December 1-10.** *Gutai bijutsu shōhin ten* 具体美術小品展 (Gutai Exhibition for Small Works), Gutai Pinacotheca 具体ピナコテカ, Osaka  
**December 16-27.** *Nijūnin no hōhō ten* 20人の方法展 (Methodologies of 20 Artists Exhibition), Shinanobashi Garō 信濃橋画廊 (Shinanobashi Gallery), Osaka (opening exhibition); reviewed in *Bijutsu techō* 美術手帖, March 1966
- 1966 Publishes poetry anthology *Emaki: Shishū* 絵巻:詩集 (see Bibliography)  
**January 21-February 27.** *Gendai bijutsu no shinsedai ten* 現代美術の新世代展 (New Generation of Contemporary Art Exhibition), Kokuritsu Kindai Bijutsukan 国立近代美術館 (National Museum of Modern Art), Tokyo; shows *Toruso 12* トルソ 12 (Torso 12, see cat. no. 31); reviewed by Takahiko Okada 岡田隆彦 in *SD* (Space Design), no. 15, March 1966  
**April.** *Nul1966*, Internationale Galerij Orez, The Hague, Netherlands  
**June 12-October 2.** Second *Salon International des Galeries Pilotes*, Musée Cantonal des Beaux-Arts, Palais de Rumine, Lausanne, Switzerland; shows *Toruso 1* トルソ 1 (Torso 1, see cat. no. 29); reviewed by Raoul-Jean Moulin in *Cimaise: Art et Architecture Actuels (Present Day Art and Architecture)*, vol. 13 no. 76 (May-July 1966), pp. 24-34  
**May 10-30.** Seventh *Gendai Nihon bijutsu ten* 現代日本美術展 (Contemporary Art Exhibition of Japan), Tōkyō Toritsu Bijutsukan 東京都立美術館 (Tokyo Metropolitan Art Museum)  
**September 1-12.** *Shikisai chōkoku ten* 色彩彫刻展 (Colored Sculpture Exhibition), Gyararī Azuchi ギャラリー安土 (Gallery Azuchi), Osaka; reviewed in *Asahi shinbun* 朝日新聞, evening edition, September 5, 1966  
**September 10-15 and October 1-10.** Seventeenth *Gutai bijutsu ten* 具体美術展 (Gutai Art Exhibition), Takashimaya Hyakkaten 高島屋百貨店 (Takashimaya Department Store), Yokohama, and Gutai Pinacotheca 具体ピナコテカ, Osaka; shows works from the *Toruso* トルソ (Torso) series (see cat. nos. 29, 31)

- November 1-6.** *Han-Setouchi gendai bijutsu ten* 汎瀬戸内美術展 (All-Setouchi Contemporary Art Exhibition), Sōgō Bunka Sentā Bijutsukan 総合文化センター美術館 (Cultural Center Art Museum), Okayama
- December 5-18.** *Kettaina akusesarī shō* ケッタイナ・アクセサリー・ショー (Weird Accessory Show), OS Garō OS画廊 (OS Gallery), Osaka
- 1967 *Minami Nihon gendai bijutsu ten* 南日本現代美術展 (Southern Japan Contemporary Art Exhibition), Kōchi  
**April 2-7.** Second *Furansu seifu ryūgakusei senbatsu Mainichi bijutsu konkūru nyūsen sakuhin ten* フランス政府留学生選抜毎日美術コンクール入選作品展 (Mainichi Art Concours Exhibition of Works Submitted by Artists Applying for French Government Travel Scholarships), Kyōto-shi Bijutsukan 京都市美術館 (Kyoto Municipal Museum of Art); exhibits *Sakuhin 66-24* 作品66-24 (Work 6-24)  
**May 26-July 8.** *The Gutai Group Osaka Japan*, Experiment Studio, Rotterdam, Netherlands  
**June 1-10.** *Gutai bijutsu shinsaku ten* 具体美術新作展 (Gutai New Works Exhibition), later documented as Eighteenth *Gutai bijutsu ten* 具体美術展 (Gutai Art Exhibition), Gutai Pinacotheca 具体ピナコテカ, Osaka; shows works from the *Toruso* トルソ (Torso) series (see cat. nos. 29, 31)  
**June 5-30.** *Gutai Group Exhibition* (later documented as *Gutai Art Exhibition in Austria*), Wulfengasse Heide Hildebrand Gallery, Klagenfurt, Austria; shows works from the *Toruso* トルソ (Torso) series (see cat. nos. 29, 31)  
**June 7-11.** *Nijūshūnen kinen Ashiya-shi ten* 二十周年記念芦屋市展 (Ashiya City Twentieth Anniversary Commemorative Exhibition), Ashiya Shimin Kaikan 芦屋市民会館 (Ashiya Citizens' Hall)  
**August.** Works from the *Toruso* トルソ (Torso) series featured on the *Wide Show 11 PM* television show  
**October 1-14 and November 1-14.** Nineteenth *Gutai bijutsu ten* 具体美術展 (Gutai Art Exhibition), Tōkyō Chūō Bijutsukan 東京中央美術館 (Central Museum of Arts, Tokyo) and Gutai Pinacotheca 具体ピナコテカ, Osaka; shows works from the *Toruso* トルソ (Torso) series (see cat. nos. 29, 31)  
**December 1-20.** *Gutai bijutsu shōhin ten* 具体美術小品展 (Gutai Small Works Exhibition: Modern Japanese Painting), Gutai Pinacotheca 具体ピナコテカ, Osaka  
**December 18-24.** *Gendai bijutsu Ōsaka hyakunin ten* 現代美術大阪100人展 (Osaka Hundred Works Exhibition), Garō Ano 画廊あの (Galerie Anneau), Osaka  
**December 18-30.** *Gendai mini bijutsu ten* 現代ミニ美術展 (Contemporary Mini-Art Exhibition), Imabashi Garō 今橋画廊 (Imabashi Gallery), Osaka
- 1968 Stars in radio play *Harukana koe* 遥かな声 (A Distant Voice), Tōkai Rajio 東海ラジオ (Tōkai Radio)  
**April 8.** *Saikederikku shō* サイケデリックショー (Psychedelic Show), event held at SAB Hall to mark the first screening of the movie *Mondo Mod*, directed by Peter Perry Jr.  
**April 15-20.** *Sekkusu imēji ten* セックスイメージ展 (Sex Image Exhibition), Akao Garō あかお画廊 (Akao Gallery), Osaka  
**May.** Participates in design of Saikederikku Kissa サイケデリック喫茶 (Psychedelic Coffee Room) in Koronbia Kissa コロンビア喫茶 (Columbia Coffee Shop), Tenjinbashi, Osaka  
**May.** Publishes proposal for an open-participation magazine *Ningen kakudai no tame no hon* 人間拡大のための本 (The Challenge)

**1968** July 1-20. Twentieth *Gutai bijutsu ten* 具体美術展 (Gutai Art Exhibition), Gutai Pinacotheca, Osaka; shows works from the *Toruso* トルソ (Torso) series (see cat. nos. 29, 31)  
**August.** Travels to Wakayama for the filming of *Mujin rettō* 無人列島 (The Desert Archipelago), directed by Katsu Kanai 金井勝  
**August.** Features in a happening screened on the *Wide Show 11 PM* television show, with Yūki Mikawa 三川由貴, Tetsuo Miki 三喜徹雄, and others  
**August.** *Shichiēshon in samā* シチエーション イン サマー (Situation in Summer), also documented as *Reakushon in samā* レアクション イン サマー (Reaction in Summer), performance with Kazunari Nakata 中田和成, Yūki Mikawa 三川由貴, Tetsuo Miki 三喜徹雄, Akira Yamaguchi 山口晃, and others, SAB Hall  
**October.** Around this time, resigns from Gutai Art Association following disagreements over his involvement in performance events; does not participate in the last Gutai Art Exhibition, held November 1-20  
**October 27.** *Kyō no shi matsuri* 今日の詩祭 (Poetry Today Festival), Hyōgo Kenmin Kaikan 兵庫県民会館 (Hyogo Citizens' Hall), Kobe  
**November 27.** Poetry recital on *Tōkai Rajio* 東海ラジオ (Radio Tōkai)  
**December 16-22.** Second *Gendai bijutsu Ōsaka hyakunin ten* 現代美術大阪100人展 (Osaka Exhibition of 100 Contemporary Artists), Shinanobashi Garō 信濃橋画廊 (Shinanobashi Gallery) and Garō Ano 画廊あの (Galerie Anneau), Osaka

**1969** Publishes poetry anthology *Hōjō: Shishū* 北条:詩集 (see Bibliography)  
**March 31-April 5.** *Hansen to kaihō no tame no purotesuto 69 X ten* 反戦と解放のためのプロテスト69X展 (Anti-war and liberation protest 69 X exhibition), Akao Garō あかお画廊 (Akao Gallery), Osaka, with associated protests and happenings; shows work and directs in collaboration with the photographer Seiryū Inoue 井上青竜, Akira Yamaguchi 山口晃, and others; reviewed in *Yomiuri shinbun* 読売新聞, April 1 and *Mainichi shinbun* 毎日新聞, April 1  
**May.** Performance on the *Wide Show 11 PM* television show to publicize the film *Mujin rettō* 無人列島 (The Desert Archipelago), directed by Katsu Kanai 金井勝  
**June 10.** Street happening to publicize the film *Mujin rettō* 無人列島 (see preceding entry), various locations in Osaka  
**June 14.** Supports independent public showing of the film *Mujin rettō* 無人列島 (The Desert Archipelago, see preceding entries) at SAB Hall, Osaka, and writes message for the flier  
**August 9-18.** *Avangyarudo pātī* アヴァンギャルド (Avantgarde Party) fashion collection, Pairu パイル, Osaka  
**November 19-30.** *Erosu Iteza kikaku ten* エロス射手座企画展 (Eros in Iteza Exhibition), Gyararī Iteza ギャラリー射手座 (Sagittarius Gallery), Kyoto, with Gentarō Komaki 小牧源太郎, Yukitoshi Tashiro 田代幸俊, Masakazu Horiuchi 堀内正和, Sadamasa Motonaga 元永定正, Kazuo Yagi 八木一夫, and Hideo Yoshihara 吉原英雄  
**December 15-20.** *Karikachua ningen pōtorēto* カリカチュア・にんげん・ポートレート (Caricature Human Portraits), Puchi Imabashi プチ・イマバシ (Petit Imabashi), Osaka

**1970** Year of the Osaka Expo (March 15-September 13)  
 Around this time, teaching at Amagasaki City Junior High School  
 Around this time and probably earlier, Director of Kōbe Garō 神戸画廊 (Kobe Gallery)  
**January 5-10.** *Art 7 ten* アート・7 展 (Art 7 Exhibition), Shinanobashi Garō 信濃橋画廊 (Shinanobashi Gallery), Osaka  
**January 26-31.** *Kitani Shigeki 1947-1970 ten* 喜谷繁暉 1947-1970 展 (Shigeki Kitani 1947-1970 Exhibition), Miyazaki Garō みやざき画廊 (Miyazaki Gallery), Osaka; shows *Furui furui tōyō no uta, watakushi no uta* 古い古い東洋の歌・私の歌 (Old, Old Far Eastern Song, My Song, see cat. no. 3), *Sakuhin* 作品 (Work, see cat. no. 4), *Sakuhin 16* 作品 16 (Work 16, see cat. no. 5), and *Torso 12* トルソ 12 (Torso 12, see cat. no. 31); reviewed in *Mainichi shinbun* 毎日新聞, evening edition, February 2, 1970  
**March 5-10.** *'70 Shi to sho jūnin ten* '70詩と書12人展 (Exhibition of Poetry and Calligraphy by 12 Artists), Kōbe Sanchika Taun Mitsubishi Kobe Hōmu Kōnā-nai Gyararī 神戸サンチカタウン三菱ホームコーナー内ギャラリー (Kobe Sanchika Town Mitsubishi Home Corner Gallery)  
**March 9-14.** *Ōsaka no zen hanga* 大阪の全版画 (All-Osaka Print Exhibition), Garō Miyazaki 画廊みやざき (Miyazaki Gallery), Osaka  
**March 9-16.** *Bijutsu × bungaku '70 ten* 美術 × 文学 '70 展 (Art × Literature '70 Exhibition), Tōhō Garō 東宝画廊 (Tōhō Gallery), Osaka; held to support the construction of Kōbe Bungaku Gakkai Kaikan 神戸文学学会会館 (Kobe Literary Association Building)  
**March 29-31.** Makes dolls for the Morita Contemporary Dance Performance, Ōsaka Geijutsu Sentā 大阪芸術センター (Osaka Arts Center)  
**April 1-12.** *Sofuto media* ソフト・メディア (Soft Media), Ōsaka Geijutsu Sentā 大阪芸術センター (Osaka Arts Center)  
**April 13-18.** *Kitani Shigeki Pure Nude ten* 喜谷繁暉PURE NUDE展 (Shigeki Kitani Pure Nude Exhibition), Gyararī Yatsui ギャラリーヤツイ (Gallery Yatsui), Osaka  
**May 1-9.** *Warera Nihon dochakumin ten* われら日本土着民展 (We Are Japanese Aborigines Exhibition), Kōbe Garō 神戸画廊 (Kobe Gallery), with Seiryū Inoue 井上青竜, Masatsugu Kashiwao 榎尾正次, Kazuo Shiraga 白髪一雄, Naoharu Horio 堀尾貞治, Makio Yamaguchi 山口牧生, and Ran Yamazaki 山崎ラン  
**May 11-16.** *Zen'ei no tsukuru mingei ten* 前衛のつくる民芸展 (Exhibition of Folkcrafts by Avant-Garde Artists), Kōbe Garō 神戸画廊 (Kobe Gallery); 36-person show; reviewed in *Asahi shinbun* 朝日新聞, Hanshin 阪神 edition, May 10 and *Asahi shinbun* 朝日新聞, June 21  
**May 18-23.** *Non-erotikku ten* のんエロティック展 (Non-Erotic Exhibition, Kōbe Garō 神戸画廊 (Kobe Gallery); exhibition of work by Hige Nishimoto ヒゲ・ニシモト, curated by Shigeki Kitani  
**June 2-11.** *Zen'ei sakka sakuhin ten: Atarashii mingei no tame ni* 前衛作家作品展:新しい民芸のために (Exhibition of Work by Avant-Garde Artists: For a New Folkcraft), Gyararī Iteza ギャラリー射手座 (Sagittarius Gallery), Kyoto; apparently a second showing of the preceding, with a different title  
**October 8-11.** *Gensō no interia* 幻想のインテリア (Fantasy Interiors), Sanbō Hall, Kobe; organized by Kazuo Akane 赤根和生  
**October 5, 12, 19, 26.** Contributes articles to "Zero zahyō" ゼロ座標 ("Zero Coordinates") column of *Kōbe shinbun* 神戸新聞  
**October 26-31.** *Hanga nijūyonin ten* 版画24人展 (Exhibition of Prints by 24 Artists), Masago Garō マサゴ画廊 (Masago Gallery), Osaka

- 1971 June 20. "Dokuritsu no bunka o" 独立の文化 ("Toward an Independent Culture"), article in *Asahi shinbun* 朝日新聞
- 1976 Solo exhibition, Tōhō Garō 東宝画廊 (Tōhō Gallery), Osaka  
November 2-14. *Gutai bijutsu no jūhachinen ten* 具体美術の18年展 (Eighteen Years of Gutai Art Exhibition), Ōsaka Fumin Gyararī 大阪府民ギャラリー (Osaka Citizens' Gallery)
- 1977 August 22-27. Solo exhibition, Tōhō Garō 東宝画廊 (Tōhō Gallery), Osaka
- 1978 Solo exhibition, Gyararī Horie ギャラリーほりえ (Horie Gallery), Kasai  
Publishes poetry anthology *Miwayama: Shishū* 三輪山:詩集 (see Bibliography)
- 1979 December 3-9 and 11-15. Solo exhibition *Shigeki Kitani yusai shōhin ten* 喜谷繁暉油彩小品展 (Small works in oil by Shigeki Kitani), Gyararī Horie ギャラリーほりえ (Horie Gallery), Kasai, and Bon Garō 凡画廊 (Bon Gallery), Kakogawa
- 1980 August 25-31. Solo exhibition, Gyararī Horie ギャラリーほりえ (Horie Gallery), Kasai
- 1981 Around this time, becomes a member of Nihon Gendai Shijin Kai 日本現代詩人会 (Association of Japanese Contemporary Poets)
- 1982 November 9-14. Solo exhibition, Gyararī Adesso ギャラリー・アデッソ (Space Adesso), Ashiya; reviewed in *Kōbe shinbun* 神戸新聞, November 6  
December 13-19. Solo exhibition, Gyararī Sanisaido ギャラリー・サニーサイド (Sunnyside Gallery), Kasai, and Gyararī Adesso ギャラリー・アデッソ (Space Adesso), Ashiya; reviewed in *Kōbe shinbun* 神戸新聞, December 8
- 1983 Publishes poetry anthology *Tsuki to haha: Shishū* 月と母:詩集 (see Bibliography)  
January 31-February 5. Solo exhibition *Nudus Schedium*, Gyararī Azuchi ギャラリー安土 (Azuchi Gallery), Osaka  
June 21-30. Solo exhibition *Ashiya fūkei* 芦屋風景 (Views of Ashiya), Gyararī Adesso ギャラリー・アデッソ (Space Adesso), Ashiya; reviewed in *Asahi famiri* 朝日ファミリー, July 15; abstract works by Kazuo Shiraga 白髪一雄 are shown at the same time
- 1984 January 30-February 4. Solo exhibition, ギャラリー安土 (Azuchi Gallery), Osaka  
March 2-4. Solo exhibition of poems and paintings, Gyararī Adesso ギャラリー・アデッソ (Space Adesso), Ashiya  
August 24-September 1. *Tōban ten* 陶板展 (Ceramic Tile Exhibition), ギャラリー安土 (Azuchi Gallery), Osaka; 15-person show  
October 23-28. Solo exhibition, *Ashiya fūkei* 芦屋風景 (Views of Ashiya), Gyararī Adesso ギャラリー・アデッソ (Space Adesso), Ashiya

- 1985 January 1-26. Solo exhibition, *Hana, ningyō, ijinkan* 花・人形・異人館 (Flowers, Dolls, Foreigners' Villas), Gyararī Azuchi ギャラリー安土 (Azuchi Gallery), Osaka  
May 25-31. Solo exhibition, *Ashiya fūkei* 芦屋風景 (Views of Ashiya), Gyararī Adesso ギャラリー・アデッソ (Space Adesso), Ashiya  
August-December. Views of old foreigners' villas published in *Dokusha bungei* 読者文芸  
November 30-December 5. Solo exhibition *Ashiya fūkei (Hashi shirizu)* 芦屋風景(橋シリーズ) (Views of Ashiya: Bridge Series), Gyararī Adesso ギャラリー・アデッソ (Space Adesso), Ashiya
- 1986 Declared bankrupt
- 1986-1993  
Works on landscape paintings of Paris; solo exhibitions in Hōjō, Kakogawa, Kobe, Matsuyama, Osaka, Sapporo, Tokyo, and other cities  
Starts work on the いざなみ *Izanami* mask series, named after the "Great Mother Goddess of Japan"
- 1993 Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館 (Ashiya City Museum of Art and History) purchases a *Toruso* トルソ (Torso) work shown at the Sixteenth *Gutai bijutsu ten* 具体美術展 (Gutai Art Exhibition) in 1965, and receives gifts of three works by Kitani from Isamu Tsujimoto 辻本勇, owner of Gyararī Azuchi ギャラリー安土 (Azuchi Gallery), and one work by Kitani from Miyazaki Garō みやざき画廊 (Miyazaki Gallery)
- 1995 Publishes poetry anthology *Kekkon: Shishū* 結婚:詩集 (see Bibliography)
- 2002 Exhibition of poems and paintings, Gyararī Moe ギャラリー萌 (Moe Gallery), Osaka
- 2004 Runs the Kurokkī Kai クロッキー会 (Croquis Association) painting school in Osaka  
December. Publishes poetry anthology *Kitani Shigeki shishū* 喜谷繁暉詩集 (see Bibliography)
- 2009 February. Death of Shigeki Kitani  
May 24-June 6. *Ko-Kitani Shigeki-san no isaku ten* 故喜谷繁暉さんの遺作展 (Exhibition of Works by the Late Mr. Shigeki Kitani). Uōru Gyararī ウオールギャラリー (Wall Gallery), Kasai
- 2012 July 4-September 10. "*Gutai*": *Nippon no zen'ei jūhachinen no kiseki* 「具体」:ニッポンの前衛18年の軌跡 (Gutai: The Spirit of an Era). Kokuritsu Shin Bijutsukan 国立新美術館 (The National Art Center), Tokyo; Torso 12 トルソ 12 (Torso 12) is shown (see cat. no. 31)

#### Public collections

Ashiya City Museum of Art and History  
Hyogo Prefectural Museum of Art

# Bibliography

This brief bibliography of books and articles containing material relating to the life and work of Shigeki Kitani is confined to more substantial publications. It does not include the many brief newspaper articles and reviews, exhibition invitations, admission passes, photo albums, and other ephemera that were also used to compile the Biography on the preceding pages. The listing of Shigeki Kitani's own poetry anthologies includes details of published reviews where these are available.

Wherever possible, the original English titles have been given; the other English titles are translations by the catalogue editor. All Japanese names are given in Western order: personal name followed by family name.

**Anon.**

"Gendai bijutsu no shinsedai' ten shuppin sakka e no anketo「現代美術の新世代」展出品作家へのアンケート (Questionnaire for artists showing in the 'New Generation of Contemporary Art' exhibition," Kokuritsu Kindai Bijutsukan 国立近代美術館 (National Museum of Modern Art), *Gendai no me* 現代の眼 (The Contemporary Eye), no. 77 (February 1966), pp. 5-7

**Anon.**

"Special Feature: A Picture Preview: II. International Salon of Pilot Galleries, Lausanne, Summer 1966," *Art International*, vol. X no. 5 (May 1966), pp. 39-51

**Ashiya Shiritsu Bijutsu Hakubutsukan 芦屋市立美術博物館 (Ashiya City Museum of Art and History)**

*Gutai shiryōshū: Dokyumento gutai 1954-1972* 具体資料集—ドキュメント具体 1954-1972 (Document Gutai 1954-1972). Ashiya: Ashiya-shi Bunka Shinkō Zaidan 芦屋市文化振興財団 (Ashiya City Cultural Foundation), 1993

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**Doryun Chong**

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**Jiyū Bijutsu Kyōkai 自由美術協会 (Free Art Association)**

*Jiyū bijutsu: Jiyū Bijutsu Kyōkai dainikai Ōsaka sākuru ten* 自由美術:自由美術協会第2回大阪サークル展 (Free Art: Second Exhibition of the Osaka Circle of the Free Art Association). Osaka: Jiyū Bijutsu Kyōkai, 1959

**Jiyū Bijutsu Ōsaka Sākuru 自由美術大阪サークル (Osaka Circle of the Free Art Association)**

*Jiyū Bijutsu Ōsaka Sākuru ten* 自由美術大阪サークル展 (Exhibition of the Osaka Circle of the Free Art Association). Osaka: Jiyū Bijutsu Ōsaka Sākuru, 1955

**Jiyū Bijutsu Kyōkai Ōsaka Shibu 自由美術協会大阪支部 (Osaka Section of the Free Art Association)**

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no. 17 (May 1966), pp. 98-113

**Tōru Terada** 寺田透

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**Katsuhiko Yamaguchi** 山口勝弘

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「現代美術の新世代」展をみて感じたこと (Impres-  
sions of the "New Generation of Contemporary Art"  
exhibition)," *Gendai bijutsu* 現代美術, 9 (May 1966),  
pp. 20-21

# Checklist

| No. | Page | Title   | Date           | Medium                                   | Size                                   |
|-----|------|---|----------------|--|--|
| 1   | 8    | Yūyake 夕焼 (Sunset)  | 1947           | Oil on plywood panel                     | 13 ¼ × 9 ½ in. (33.5 × 24 cm)          |
| 2   | 10   | Rafu shūsaku 裸婦習作 (Study for a Nude)  | May 1951       | Oil on canvas                            | 20 7/8 × 25 5/8 in. (53 × 65 cm)       |
| 3   | 12   | Furui furui tōyō no uta, watakushi no uta<br>古い古い東洋の歌・私の歌<br>(Old, Old Far Eastern Song, My Song) | 1956           | Oil on canvas                            | 15 5/8 × 60 ¼ in. (39 × 153 cm)        |
| 4   | 14   | Sakuhin 作品 (Work)   | 1956           | Oil on sandpaper, scratched lines        | 10 5/8 × 7 ½ in. (27 × 19 cm)          |
| 5   | 16   | Sakuhin 16 作品 16 (Work 16)  | Aug 1957       | Oil on canvas                            | 31 ½ × 39 ½ in. (80 × 99.5 cm)         |
| 6   | 18   | Sakuhin 作品 (Work)   | 1958           | Oil on canvas                            | 28 7/8 × 35 ¾ in. (73.3 × 90.7 cm)     |
| 7   | 20   | Sakuhin 作品 (Work)   | Summer<br>1958 | Oil on canvas, scooped-out dots          | 28 5/8 × 23 7/8 in. (72.7 × 60.7 cm)   |
| 8   | 22   | Sakuhin 作品 (Work)   | May 1958       | Oil on canvas, scratched lines           | 63 5/8 × 51 3/8 in. (161.5 × 130.5 cm) |
| 9   | 24   | Mudai 無題 (Untitled)   | Sept 1958      | Oil on canvas, scratched lines           | 35 7/8 × 44 5/8 in. (91 × 116 cm)      |
| 10  | 26   | Sakuhin 作品 (Work)   | Jan 1959       | Oil on canvas                            | 31 ¾ × 39 3/8 in. (80.7 × 100 cm)      |
| 11  | 28   | Mudai 無題 (Untitled)   | 1960           | Oil, ink, and tissue paper on canvas     | 31 5/8 × 39 ¼ in. (80.4 × 99.7 cm)     |
| 12  | 30   | Mudai 無題 (Untitled)   | July 1960      | Oil on canvas                            | 28 5/8 × 23 7/8 in. (72.7 × 60.5 cm)   |
| 13  | 32   | Sakuhin 作品 (Work)   | Nov 1960       | Oil and paper on canvas                  | 57 ¼ × 44 1/8 in. (145.5 × 112 cm)     |
| 14  | 34   | Mudai 無題 (Untitled)   | 1961           | Oil on canvas, scraped pattern           | 31 ¾ × 39 ¼ in. (80.5 × 99.7 cm)       |
| 15  | 36   | Mudai 無題 (Untitled)   | Mar 1961       | Oil and paper on canvas, scratched lines | 28 5/8 × 35 7/8 in. (72.8 × 91 cm)     |
| 16  | 38   | Sakuhin 作品 (Work)   | May 1961       | Oil, ink, and paper on canvas            | 31 1/8 × 51 3/8 in. (79 × 130.5 cm)    |
| 17  | 40   | Mudai 無題 (Untitled)   | June 1961      | Oil and paper on canvas                  | 28 5/8 × 12 1/8 in. (72.8 × 30.7 cm)   |
| 18  | 42   | Fūkei 4 風景 4 (Landscape 4)  | Aug 1961       | Oil, ink, color, and paper on canvas     | 31 ¾ × 39 ¼ in. (80.5 × 99.7 cm)       |
| 19  | 44   | Fūkei 6 風景 6 (Landscape 6)  | Feb 1962       | Oil, ink, and paper on canvas            | 31 ¾ × 39 3/8 in. (80.5 × 100 cm)      |
| 20  | 46   | Fūkei 9 風景 9 (Landscape 9)  | May 1962       | Oil, ink, color, and paper on canvas     | 28 ½ × 35 ½ in. (72.5 × 90.2 cm)       |
| 21  | 48   | Mudai 無題 (Untitled)   | Jan 1963       | Oil and paper on canvas, scratched lines | 31 5/8 × 39 ¼ in. (80.2 × 99.5 cm)     |
| 22  | 50   | Oni 1 鬼 1 (Demon 1)   | Aug 1963       | Oil, ink, color, and paper on canvas     | 31 5/8 × 39 1/8 in. (80.3 × 99.5 cm)   |

| No. | Page | Title                               | Date      | Medium  | Size  |
|-----|------|-------------------------------------|-----------|---|---|
| 23  | 52   | Hinamatsuri ヒナまつり (Dolls' Festival) | Aug 1963  | Oil, ink, color, and paper on canvas                              | 31 5/8 × 39 ¼ in. (80.2 × 99.8 cm)                |
| 24  | 54   | Sakuhin 63-16 作品 63-16 (Work 63-16) | Aug 1963  | Oil, ink, color, paper, and jute on canvas                        | 10 × 7 ¼ × 2 in. (25.5 × 18.5 × 5 cm)             |
| 25  | 56   | Sakuhin 作品 (Work)                   | Aug 1963  | Ink, color, paper, and plaster on canvas                          | 9 × 6 ¼ × 3 ½ in. (23 × 16 × 9 cm)                |
| 26  | 58   | Sakuhin 作品 (Work)                   | Sept 1963 | Oil, ink, color, silk, cotton, paper, and glass bottles on canvas | 7 ¼ × 9 × 3 ½ in. (18.5 × 23 × 9 cm)              |
| 27  | 60   | Sakuhin 63-16 作品 63-16 (Work 63-16) | Nov 1963  | Ink, color, paper, cotton, and plaster on canvas                  | 9 × 6 ½ × 1 1/8 in. (23 × 16.5 × 3 cm)            |
| 28  | 62   | Sakuhin 作品 (Work)                   | Mar 1965  | Ink, color, silk, cotton, paper, and canvas                       | 12 5/8 × 16 1/8 × 3 1/8 in. (32.2 × 41 × 8 cm)    |
| 29  | 64   | Torso 1 トルソ 1 (Torso 1)             | June 1965 | Three-dimensional painting, oil on canvas                         | 45 ¾ × 35 7/8 × 6 ¼ in. (116.2 × 91.3 × 16 cm)    |
| 30  | 66   | Sakuhin 66-17 作品 66-17 (Work 66-17) | 1966      | Ink, color, printed paper, and stone on canvas                    | 9 × 6 ¼ × 1 ¾ in. (23 × 16 × 4.5 cm)              |
| 31  | 68   | Torso 12 トルソ 12 (Torso 12)          | Jan 1966  | Three-dimensional painting, oil on canvas                         | 35 7/8 × 45 7/8 × 10 ¼ in. (91.3 × 116.6 × 26 cm) |
| 32  | 70   | Sakuhin 作品 (Work)                   | Aug 1966  | Oil, ink, color, paper, and plaster on canvas                     | 9 × 6 ½ × 2 in. (23 × 16.5 × 5 cm)                |
| 33  | 72   | Erosu no mama エロスのママ (Mama of Eros) | 1969      | Color and Sue-ware pottery shards on canvas                       | 25 5/8 × 20 7/8 in. (65 × 53 cm)                  |

# Erik Thomsen Gallery

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Cover:

*Torso 12* (cat. no. 31)

January 1966

Erik Thomsen

*Shigeki Kitani*

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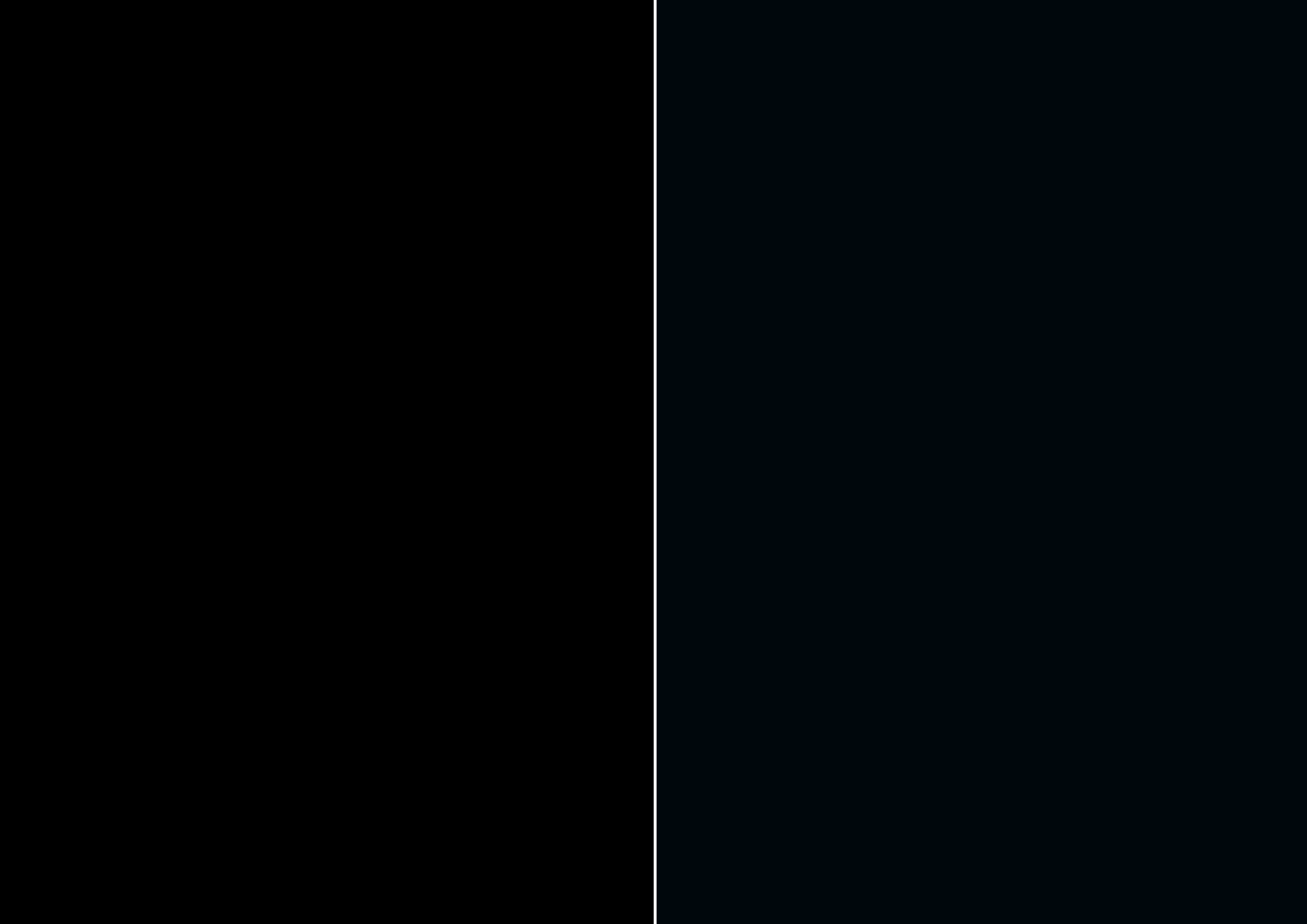
Text: Joe Earle, Erik Thomsen, Tenpei Kitani

Photography: Erik Thomsen Gallery

Design and Production: Valentin Beinroth

Printing: Henrich Druck + Medien GmbH, Frankfurt am Main

Printed in Germany





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