

KUNIÉ SUGIURA



ALISON BRADLEY PROJECTS

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KUNIÉ SUGIURA

Curated by Pauline Vermare

Alison Bradley Projects

March 7 - May 6, 2023

Alison Bradley, Principal

Rebecca Humphreys, Director

Cayla Blachman, Gallery Associate

Olivia Breibart, Gallery Associate

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Introduction

Kunié Sugiura (b. 1942, Nagoya) moved to the United States in 1963 to study at the School of the Art Institute of Chicago (SAIC), where she was the only photography student of Kenneth Josephson. A self-described “double-outsider” in both the U.S. and Japan, though truly a double-insider, she has continually brought together Japanese and American experiences into her work. For the past sixty years, through various experimentations, Sugiura - who originally studied physics in Japan - became a scientist of photography, and one of the most inventive and prolific artists working in the medium.

In 1964, still a student at SAIC, Sugiura was inspired by a Bill Brandt exhibition to create a series of nudes using a fish-eye lens. These psychedelic portraits of contorted bodies and transfigured faces were at once colorful and dark. Titled “Cko” - 孤, Ko, isolation and alienation - this series mirrored Sugiura’s own feelings at the time and conveyed a spirit of existentialism that has fueled her work ever since. Upon moving to New York in 1967 and working in an artist’s studio, Sugiura started developing “photocanvas”: black and white photographs, most of them close-ups of nature, blown up and printed on canvas. Soon after, she developed her “photo-painting” series, that allowed her to combine photography, painting, and sculpture. A juxtaposition of black and white stills with monochrome canvas, often bold and bright, these composite tableaux evoke romantic and dark fiction, somewhere between film-noir and Nouvelle Vague.

In the 1980s, Sugiura started experimenting with light, shadows, and shapes. Her series of photograms are as varied as nature itself. From wildflowers to tea cups and kittens to catfish, through trials and, sometimes, happy accidents, she created myriad portraits of ordinary miracles. Her botanica series exemplifies her closeness to nature as well as her attachment to Japanese culture: “When I worked in New York, I wanted to express the difference of being Japanese or a female artist, and I began to use flowers as my subject matter. Like the blue print of Yves Klein’s body, the flower is both an image and evidence of existence, which increases the significance as subject matter.” A few years later, Sugiura took this creative process to another scale by expanding it to artists and scientists. Drawing the unique silhouette of Yayoi Kusama, Jasper Johns, Takashi Murakami or Carolee Schneemann, she turned some of the greatest women and men of their time into magical beings, and infinite sources of light.

In Sugiura’s studio, experiments were life experiences, an opportunity to meet her peers and to test the potential of a medium. Indeed, experimentation and process were always at the heart of her practice. A true contemporary mind, continually exploring new ways of turning life into art, Sugiura is one of the most creative photographers of our time. This exhibition celebrates her immense and incomparable career.

Curated by Pauline Vermare

Press Release

Alison Bradley Projects is pleased to announce ***KUNIÉ SUGIURA***, an intimate survey curated by **Pauline Vermare**.

Kunié Sugiura (b. Nagoya, 1942) moved to the United States in 1963 at the age of 20 to attend the School of the Art Institute of Chicago (SAIC). As the only student specializing in photography, Sugiura was quick to realize the potential of the medium, pushing its boundaries and questioning its very essence.

This exhibition traces Sugiura's nearly six-decade practice, beginning with her **Cko** series, produced as a third-year student at SAIC. These photographs demonstrate her burgeoning interest in surface and abstraction. Using traditional tools of photography- models, a camera, and chromogenic printing, Sugiura began to explore the possibilities of photography beyond the image. With this series, Sugiura began a career in which she has continued to broaden the definition of what a photograph can be.

Upon her graduation from SAIC in 1967, Sugiura moved to New York, where she lives and works to this day. It was during this period that she began her "photocanvases" and, subsequently, her "photo-paintings." With these works, Sugiura delves into her affinity for painterly modalities while maintaining an allegiance to photographic materials; the end result is neither painting nor photograph. Responding to the New York art world which she newly inhabited, Sugiura began to create artworks that defied classification, an amalgam of painting, sculpture and photography all her own.

Sugiura eventually removed the camera entirely with her embrace of the photogram. By placing objects directly onto photographic paper before exposing it to light, the artist played into a long history of creating photogenic drawings, toying with the tension between carefully constructed imagery as well as elements of chance. Whether capturing botanicals, kittens, artists, or scientists, Sugiura uses her subjects to embrace certain contradictions- between light and dark, chance and intention, or objectivity and abstraction.

This intimate survey of Sugiura's career demonstrates her technical mastery of photography, as well as the ways she has continuously expanded the historical bounds of photography. In the coexistence of disparate media, Sugiura creates a complete mode of representation. In visualizing and working with contradiction, the artist's own deeply personal aesthetic comes to light. Adventurous experimentation bears Sugiura's delicate sensibility, evoking the inner worlds of both the artist and her subject matter.

Alison Bradley Projects is honored to present this overview of **Kunié Sugiura's** prolific and groundbreaking career.

Artist Biography

Kunié Sugiura (b. 1942, Nagoya) was born and raised in Japan. After briefly studying science in Tokyo, she moved to the United States to study photography at the School of the Art Institute of Chicago. She received her BFA in 1967.

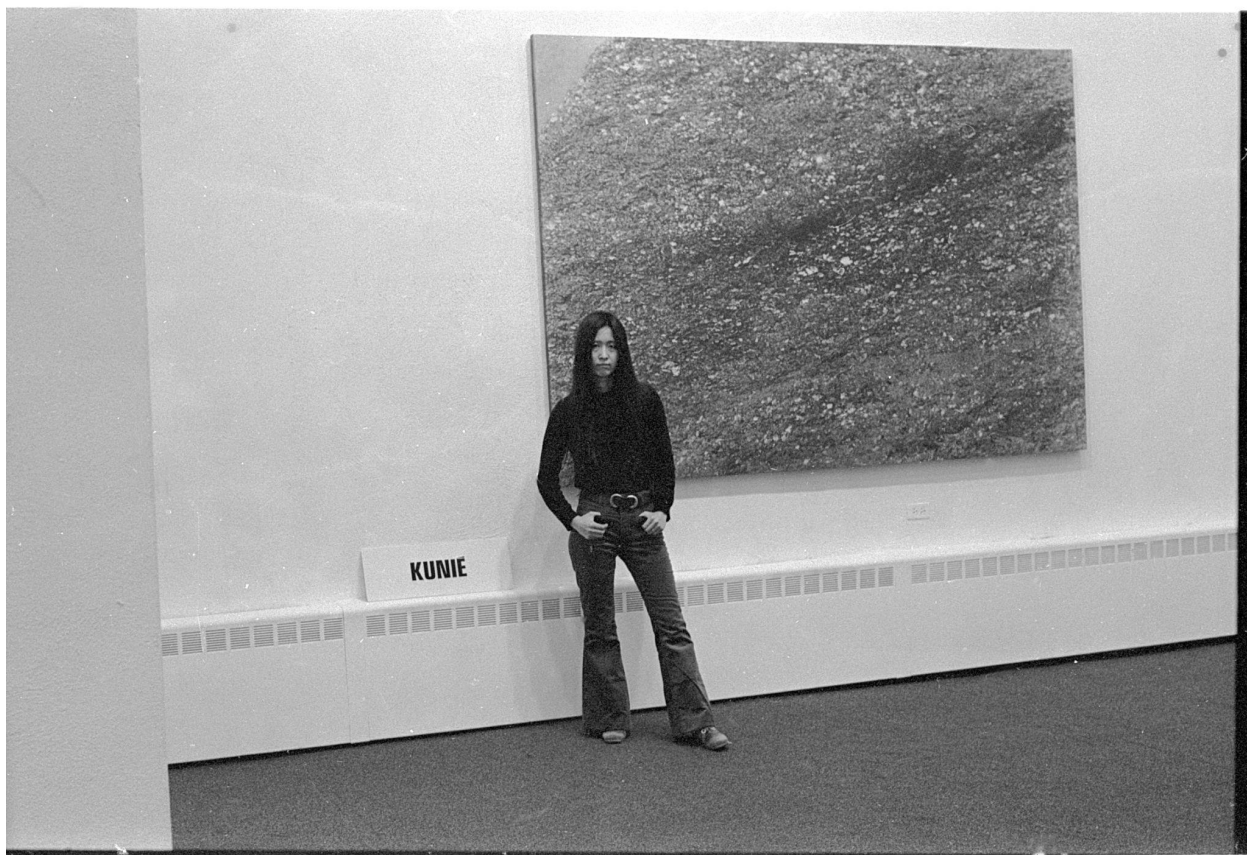
During the 1970s, Sugiura's practice combined photography with acrylic paint on canvas. Her photo-paintings remain some of her most seminal works. In the 1980s, she began creating photograms using objects from everyday life including flowers, plants, animals, which led her to create her famous Artist and Scientist series that depict the silhouettes of luminaries such as Yayoi Kusama, Jasper Johns, Carolee Schneemann, or Dr. James Watson.

Sugiura's work has been shown in numerous solo and group exhibitions worldwide. Her works can be found in prestigious private collections, museums and cultural institutions, including The Museum of Modern Art, New York; the Museum of Fine Arts, Boston; the Whitney Museum of American Art, New York; Yale University Art Gallery, New Haven; the Princeton University Art Museum; the Norton Museum of Art, West Palm Beach; the Denver Art Museum; the Tokyo Metropolitan Museum of Photography; Tochigi Prefecture Museum of Art; Hiroshima MOCA, Hiroshima; the National Museum of Modern Art, Tokyo; and the Tate Modern, London.

Sugiura lives and works in Chinatown, New York City.

Curator Biography

Pauline Vermare (b. Paris, 1978) is a French photography historian, curator and writer based in New York. She was previously the Cultural Director of Magnum Photos NY and a curator at the International Center of Photography (ICP) and the Museum of Modern Art (MoMA). Between 2002 and 2009, she worked at the Henri Cartier-Bresson Foundation in Paris. Pauline grew up in Japan and later studied Japanese at the Institut National des Langues et Civilisations Orientales in Paris (INALCO). In 2017, she organized the exhibition "All About Saul Leiter" at the Bunkamura Museum in Tokyo. Vermare is the author of numerous essays and interviews on Japanese photography, including "But then, sometimes, it gets quite still: Yumiko Izu's timeless photographs of Saul Leiter's studio" (in Yumiko Izu, *Saul Leiter in Stillness*, Libro Arte, 2020), "Everything was beautiful and nothing hurt: the enlightening illuminations of Kikuji Kawada" (in Kikuji Kawada, *Vortex*, Akaaka, 2022), "The Japanese photographers who build experimental artist books: Hiroko Komatsu and Osamu Kanemura" (*Aperture Magazine*, June 28, 2022), and wrote the portraits of Tsuneko Sasamoto and Toyoko Tokiwa for *Histoire Mondiale des Femmes Photographes* (Textuel, 2020). She presented a masterclass on Japanese women photographers for the Maison Européenne de la Photographie (2021) and organized the exhibition "10/10: Celebrating Contemporary Japanese Women Photographers" with the international festival Kyotographie (2022). She is currently working with Aperture on a project focusing on Japanese women photographers.



Kunié Sugiura at her first exhibition in New York at Warren Benedek Gallery in 1972; pictured in front of her photocanvas "Island_2".

Pauline Vermare in Conversation with Kunié Sugiura, January 2023

PV: In your conversation with Mariko Takeuchi, I love what you say about your flower photographs: "I understood that the same work could be received completely differently depending on the scene. If they are received well in Japan, that's good enough for me." Can you speak about this question of diverging reception? Was there any body of work that was successful here and not so much in Japan?

KS: When I showed my flower photograms in Japan, people reacted strongly and were very enthusiastic. Japanese celebrate the Cherry Blossom season every spring– it is a big deal. They really identify themselves with Cherry blossoms and enjoy their short life and blooming. But, in New York people respond to people but not toward flowers, which are decorative with little presence to them.

PV: A lot of the conversation with Mariko Takeuchi is about your being Japanese in America, wondering if there is such a thing as "Japanese-ness", in your work in particular. How do you feel about this conversation? And do you think you would have done very differently as an artist if you had stayed in Japan?

KS: If I identify myself as Japanese, it would be because I like nature.....plants, animals, natural phenomena. I like to be with nature with peace, but western people like to control nature. Western people think humans are best or highest, most advanced in biological traits.

PV: In that same conversation with Mariko Takeuchi, you say that as "Japanese" and as "a woman" your expression "could not resemble other people's" and that you had "to define what you referenced as an individual". Can you expand a little on that?

KS: As we know, contemporary art or western art in general was done by white males. After 1985 I started writing for *BT* (*Bijutsu Techo*, Japanese monthly art magazine) as a New York correspondent. I felt I wanted to be more myself. Which means I am not white nor male. I am an outsider and double outsider—I tried to do something I know and not something fashionable like Angst or self-expression, but something I know—familiar and already imprinted in my head while growing up in Japan. When I made some flower photograms, one reviewer mentioned that my works remind him of *ikebana*. A friend was very offended and thought it was a put down, but I told her I am proud to be referred to as *ikebana*, for it is a much profound art form and lasted a long time because it alludes to many similarities with life and death or sexuality with human species. Now I think I might have sensed, in art, explorations of visualizations are important and art history was moving toward diversity.

PV: I would love to hear about the *MAIN* magazine with Ishiuchi and Narahashi: how did it come about, and how was the collaborative process? Did you collaborate with many Japanese photographers over the years?

KS: Ishiuchi told me she wanted to celebrate her birthday. She visited me for a couple months in New York and invited her friend Asako Narahashi for a month in New York, too. I met Ishiuchi previously in Tokyo, but when she was visiting here I became friends with her. And when Asako Narahashi came over here, I became friends with her too. They told me they published *MAIN* magazine a few times to promote their works, and they were hoping to interview Patti Smith, but she was unavailable. They asked me if they could interview me instead, and I said yes.

I did not know the word “collaborate,” and I did not collaborate with any Japanese photographers nor any photographer before.

PV: What prompted you to make distorted nudes, and to use these specific colors? Were you thinking of Bill Brandt or Kertesz when you did your 1960s nude series?

KS: Yes, I saw Bill Brandt’s “Perspective of Nude” in 1964 when I was a student at the School of Art Institute of Chicago and was very impressed. I learned how to make Chromogenic prints using a Drum processor in school in 1965. But in 1966, while I was trying to make an independent study using the figure, I thought Fisheye lens distorts the figure a lot like Bill Brandt, which interested me a great deal, and set out structuring a series of nude studies. I was also reading Kafka’s, *Metamorphosis* and Camus’s, *Pest* and Sartre, de Beauvoir...

PV: When and how did you start juxtaposing the colorful canvases with black and white photographs? How did the idea spring to mind?

KS: While I was making the Photocanvas series, I put some acrylic paint, and I started using more acrylic images, and finally I thought I do not need any more photographs and started just painting. But it got very difficult quickly, and I was not happy just pushing painting only. I thought I need photography as components and about how to combine photography and painting. One day I put one of the old photocanvas next to my painting and thought, I do not need to mix them; I can just put the photograph and painting next to each other, so people have to see them together, which is an interesting way to view images. After a few tries, I put the image and color parallel, and I changed photographs to some casual familiar view and the painting part as something to show that this is a flat surface.

PV: I feel like Japan is more present in your more recent works, thinking specifically about your photo paintings. How has your relation to Japan evolved over the years?

KS: I am fascinated by America which is really experimenting in unknown territory when looking at the future of the world. At the same time I left Japan when I was a young student and even though I identify that my ethnicity is Japanese I have so little lived experience there. Japan has become almost like a shangri-la in my mind. I am nostalgic and would like to get to know current Japan in a real way.

So after 2015 whenever I could go to Japan I started to travel by trains, bus and sometimes by car with friends driving.....I found its geography so beautiful and interesting that I took photographs. Some of the images appear in the Minerals series as phot canvases.

Photocanvas (1968-1972)

Sugiura's first series after graduating were black and white photographs printed on canvas. Many of them were large-scale close-ups of nature: trees, sand, flowers... As she explains: "When I moved to New York from Chicago, I lost the ability to do color processing. So I decided to make black and white pieces, but I didn't want to make anything ordinary. I tried out emulsion and found that using canvas as a support was the most interesting, so I made black and white pieces on canvas." (conversation with Mariko Takeuchi, in *Index and Footprints*, Art Office Ozasa, Kyoto, 2020)



Kunié Sugiura

Yellow Mum

Photographic emulsion, graphite on canvas

1969

41 ½ x 41 ½ inches

PROVENANCE

Artist



Kunié Sugiura

Beach 2

Photographic emulsion, acrylic on canvas

1971

60 x 84 inches

Signed and dated on verso

PROVENANCE

Artist

Photo-paintings (1975-1981)

Some of Sugiura's most striking pieces are her sculptural photo-paintings. As she explains: "While I was making the photocanvas series I was using acrylic paint, and at some point I thought 'I do not need photographs any more', and started just painting. But it got very difficult quickly, and I was not happy with painting only. I thought I needed photography as a component, but how to combine photography and painting? One day, I put one of my old photocanvas next to my painting and thought I do not have to mix them, I can just put a photograph and a painting next to each other for people to see them together, which is an interesting way to view images."



Kunié Sugiura

High Rise

Photo emulsion and acrylic on canvas, wood

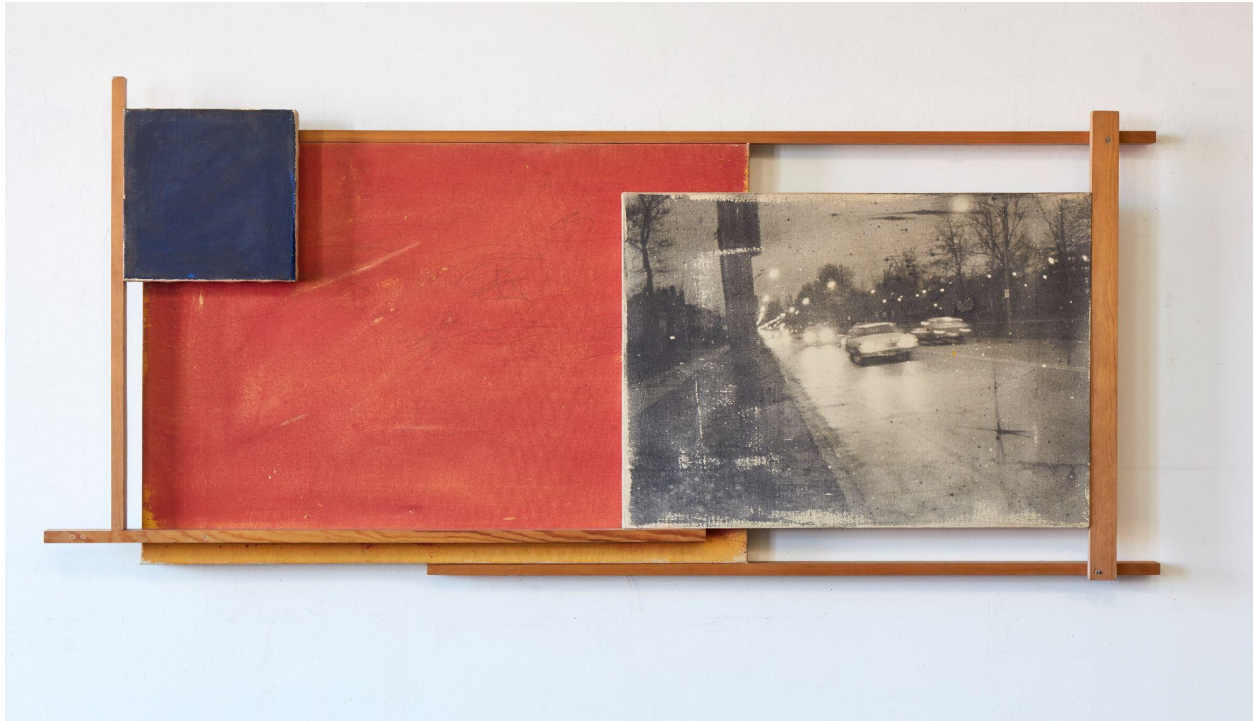
1979

45 x 25 inches

Signed and dated on verso

PROVENANCE

Artist



Kunié Sugiura

Where to

Photographic emulsion, acrylic on canvas, wood

1980

29 x 62 x 3 inches

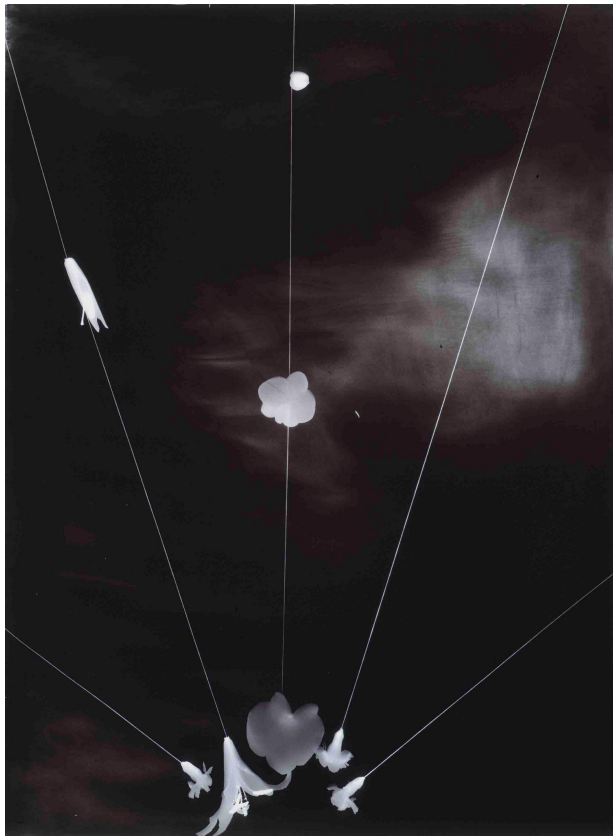
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PROVENANCE

Artist

Photograms

From the 1980s on, Sugiura started working with photograms, putting her subjects directly onto photosensitive paper and exposing them to light. Using flowers, fish, frogs, kittens, and, later, human beings, she produced an extraordinary array of 'portraits of life'. Some of her photograms of flowers were exhibited at MoMA in 1997 in the "New Photography 13" show curated by Susan Kismaric. Sugiura was always deeply inspired by flowers and used them profusely in her work. As she explains, "I like nature... Plants, animals, natural phenomena. I like to be with nature, with peace."



Kunié Sugiura

Attractant LG

Gelatin silver print

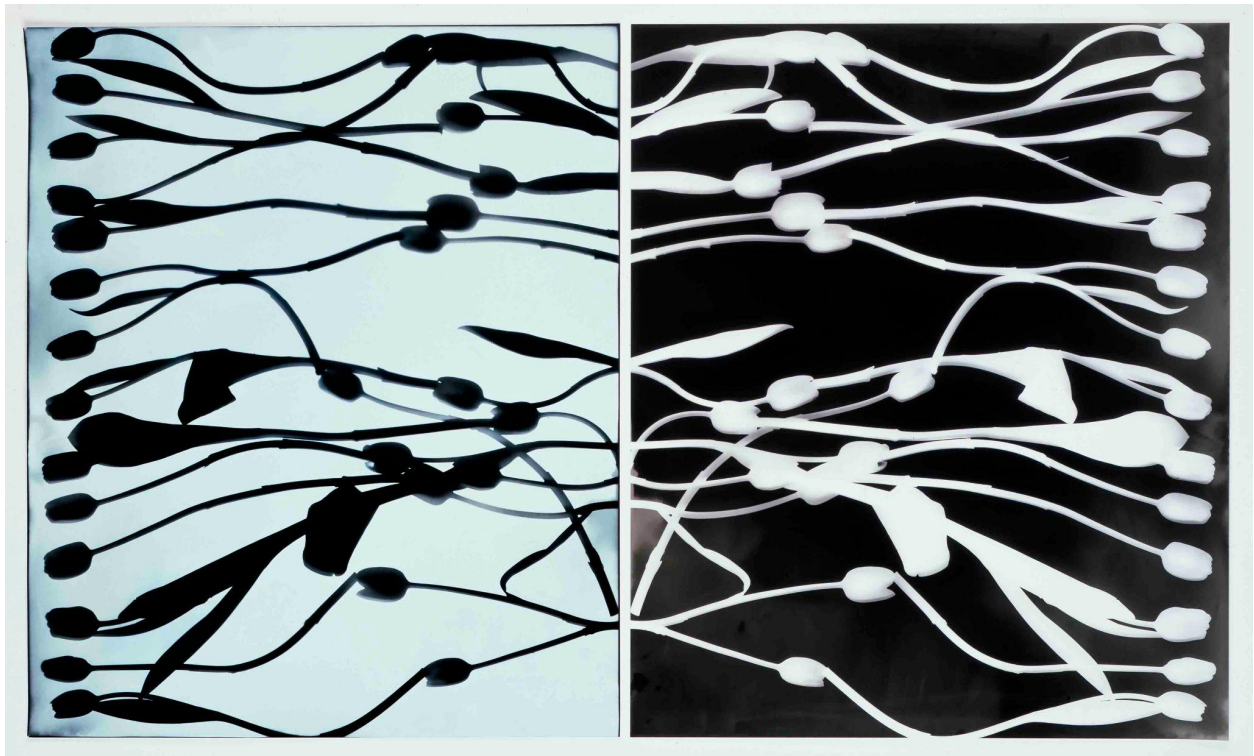
1998

40 x 30 inches

Signed and dated on verso

PROVENANCE

Artist



Kunié Sugiura

Stacks Tulips C1 and C1 positive

Unique toned gelatin silver prints

1996

20 x 24 inches each

Signed and dated on verso

PROVENANCE

Artist



Kunié Sugiura

Hyacinth Vesicle p yellow

Toned gelatin silver print

1995

30 7/8 x 40 7/8 inches

Signed and dated on verso

PROVENANCE

Artist



Kunié Sugiura

Hyacinth Vesicle

Gelatin silver print

1995

30 ½ x 40 ½ inches

Signed and dated on verso

PROVENANCE

Artist



Kunié Sugiura

Hyacinth Vesicle

Gelatin silver print

1995

30 ⅝ x 40 ⅝ inches

Signed and dated on verso

PROVENANCE

Artist



Kunié Sugiura

Tea Cup

Gelatin silver print (3 panels)

1981

10 x 24 1/2 inches (total)

Signed on verso

PROVENANCE

Artist



Kunié Sugiura

Wild Flower

Gelatin silver print (3 panels)

1981

10 x 24 inches (total)

Signed on verso

PROVENANCE

Artist

Story of Catfish (1993)

With this series of four photograms of a catfish, Sugiura intended to create a visual rendition of Kishōtenketsu, the classic Japanese four-part narrative structure based on ancient Chinese four-line poetry. First, the introduction (*ki*); then, the development of the plot (*shō*); then a twist, or turning point (*ten*); finally, a resolution (*ketsu*). The way in which the catfish is positioned and evolving within each frame is carefully thought through, aptly mimicking the narrative structure. Sugiura explains that the catfish is one of the most resilient fish, able to survive for many hours out of the water, making this allegory all the more symbolic and, arguably, all the more personal.



Kunié Sugiura

Story of Catfish (finding)

Gelatin silver prints

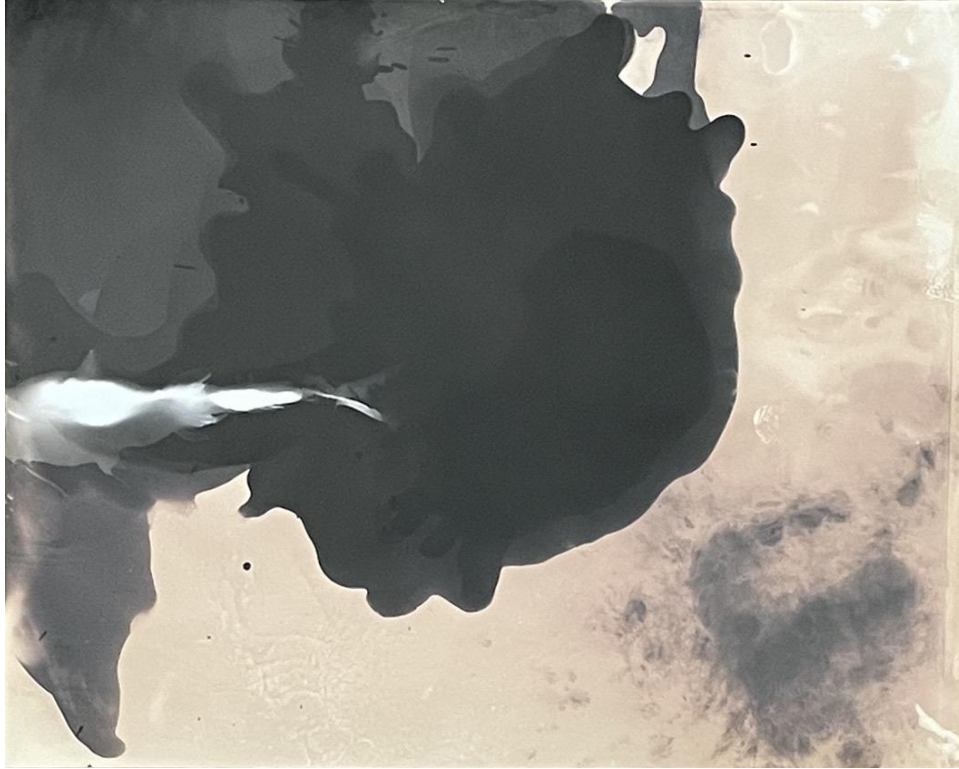
1993

16 x 20 inches

Signed on verso

PROVENANCE

Artist



Kunié Sugiura

Story of Catfish (changing)

Gelatin silver prints

1993

16 x 20 inches

Signed on verso

PROVENANCE

Artist



Kunié Sugiura

Story of Catfish (searching)

Gelatin silver prints

1993

16 x 20 inches

Signed on verso

PROVENANCE

Artist



Kunié Sugiura

Story of Catfish (rising)

Gelatin silver prints

1993

16 x 20 inches

Signed on verso

PROVENANCE

Artist



Kunié Sugiura

Torso

Gelatin silver print

1989

16 x 20 inches

PROVENANCE

Artist

This print, shown at the Zeit-Foto Salon in Tokyo, is exhibited in the U.S. for the first time.



Kunié Sugiura

Hoppings D p2

Gelatin silver print on aluminum

1996

Signed on verso

40 x 30 inches

PROVENANCE

Artist

Artists and Scientists (1999-)

From 1986 on, Sugiura started writing for well-respected Japanese monthly art magazine, *Bijutsu Techo*. This new parallel life as an art critic allowed her to meet many contemporaries, coinciding with the birth of a new experimental series: photogram portraits of some of the greatest artists and scientists of her time. As she explains: "Because I had been writing about artists in *Bijutsu Techo*, I felt that understanding them as shadows would let me have some reaction of my own." (conversation with Mariko Takeuchi, in *Index and Footprints*, Art Office Ozasa, Kyoto, 2020)



Kunié Sugiura

Jasper Johns Dp3

Gelatin silver print

2001

21 ¾ x 25 ¾ inches

Signed & dated on verso

PROVENANCE

Artist



Kunié Sugiura

Carolee Schneemann Cp

Gelatin silver print

2003

31 ½ x 40 ⅝ inches

Signed & dated on verso

PROVENANCE

Artist



Kunié Sugiura

Atsuko Tanaka & Kanayama AP 3

Toned gelatin silver print

2004

39 ¼ x 29 ½ inches

Signed and dated on verso

PROVENANCE

Artist

The Kitten Papers (1992)

“Through chances and failures, I believe you can find a critical new perspective, a new critical mind. Whether you admit or reject, the chance or failure significantly affects your art... I got the kittens because their mother died. When I brought them home, I thought my cats would take care of them. But the big ones disliked the little ones thinking that their food territory would be intruded. In those days, I would come to the studio during the day but I lived elsewhere at night. I was afraid of leaving the kittens running loose in the studio, so I put them in the dark room. I thought "since they're in the darkroom already, I'll have them do something, " and put photographic paper on the floor and surround them with cardboard." (conversation with Mariko Takeuchi, in *Index and Footprints*, Art Office Ozasa, Kyoto, 2020).



Artist

The Kitten Papers (9th night) P

Gelatin silver print on aluminum

1992

40 x 30 inches

Signed on verso

PROVENANCE

Artist



Artist

The Kitten Papers (9th night)

Gelatin silver print on aluminum

1994

40 x 30 inches

Signed on verso

PROVENANCE

Artist

孤 – “*Cko*” (1966-1967)

This series of distorted nudes is Sugiura's early work, made when she was a student in Chicago. As she explains: “I saw Bill Brandt's “Perspective of Nude” in 1964 when I was a student at the School of Art Institute of Chicago and was very impressed. I learned how to make chromogenic prints using a drum processor in school in 1965. In 1966, while I was trying to make independent studies using models, I thought a fisheye lens would distort figures a lot, like Bill Brandt, which interested me a great deal, and I set out for a series of nude studies. At that time I was also into Kafka's *Metamorphosis*, Camus's *The Plague*, Sartre and de Beauvoir...”



Kunié Sugiura

Cko #9-V3

Chromogenic print

1966

Image size 9 ¾ x 11 ¾ inches

Matted size 11 ½ x 14 ½ inches

Signed and dated on the mat

PROVENANCE

Artist



Kunié Sugiura

Cko #40

Chromogenic print

1966

10 x 11 3/4 inches

Signed and dated on the mat

PROVENANCE

Artist



Kunié Sugiura

Cko #17

Chromogenic print

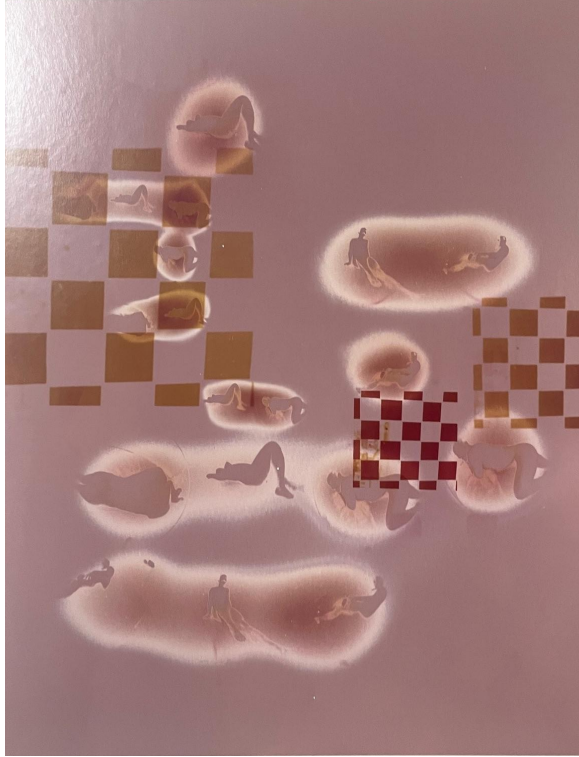
1966

9 ½ x 7 ½ inches

Signed and dated on the mat

PROVENANCE

Artist



Kunié Sugiura

Cko #L10-V2/2

Chromogenic print

1967

10 x 13 inches

Signed and dated on the mat

PROVENANCE

Artist



Kunié Sugiura

Cko L23

Chromogenic print

1967

11 x 14 inches

Signed and dated on the mat

PROVENANCE

Artist



Kunié Sugiura

Cko L29

Chromogenic print

1967

8 3/4 x 13 inches

Signed and dated on the mat

PROVENANCE

Artist



Kunié Sugiura

Cko #31

Chromogenic print

1967

2 x 10 inches

Signed and dated on the mat

PROVENANCE

Artist



Kunié Sugiura

Cko # 12

Chromogenic print

1967

Image size 7 ½ x 7 inches

Matted size 11 ½ x 14 ½ inches

Signed and dated on the mat

PROVENANCE

Artist

CV

Solo Exhibitions

- 2023 *KUNIÉ SUGIURA*, Alison Bradley Projects, New York
- 2022 *Kunié Sugiura*, PURPLE, Kyoto JAPAN
Women Labor, MITSUKOSHI CONTEMPORARY GALLERY, Tokyo JAPAN
Painting + Photo are like Salt + Pepper, ZEIT-FOTO kunitachi, Tokyo JAPAN
100 Cuts: Eternal Moment, MEDIA SHOP Gallery 2, Kyoto JAPAN
- 2020 *Sugiura Kunié*, ART OFFICE OZASA. Kyoto
- 2019 *Kunié Sugiura*, Nonaka-Hill, Los Angeles
- 2018 *Kunié SUGIURA: Aspiring Experiments, New York in 50 years*, Tokyo Photographic Art Museum
- 2017 *Kunié Sugiura: Cko 1966-67*, Taka Ishii Gallery NY, New York
- 2016 *Little Families; Fixity of Nature, 1992-2001*, Taka Ishii Gallery, Tokyo
- 2015 *Chance & Fate – Photographic Sculptures and Installation*, Leslie Tonkonow Artworks + Projects, New York
Botanic after Anna Atkins, Kamakura Gallery, Tokyo
- 2014 *You are always on my mind / you are always in my heart; Photo-painting and photocollage, 1976-1981*, Taka Ishii Gallery, Tokyo
- 2013 *PhotoCollages 1977–1981*, Leslie Tonkonow Artworks + Projects, New York
- 2012 *Photographic Works from the 1970s and Now*, Leslie Tonkonow Artworks + Projects, New York
- 2008 *Time Emit*, Visual Arts Center of New Jersey, Summit, New Jersey (curated by Charles Steinback)
Ephemera and Shadow: 1989–2006, Gallery M, Nagoya, Japan
- 2007 *Sex & Nature: Works from 1969 to 1971 and The Artist Papers*, Leslie Tonkonow Artworks + Projects, New York
Color Works, Kamakura Gallery, Kamakura, Japan
- 2005 *The Artists Papers*, Judy Ann Goldman Fine Art, Boston
- 2004 *Zeit-Foto*, Tokyo
- 2003 *Artists and Scientists*, Leslie Tonkonow Artworks + Projects, New York
- 2002 *The Artist Paper*, Zeit-Foto, Tokyo
The Artist Papers and other works, Leslie Tonkonow Artworks + Projects, New York
- 2001 *Kamakura Gallery*, Kamakura, Japan
Dark Matters / Light Affairs, Richard L. Nelson Gallery, University of California, Davis
Dark Matters / Light Affairs, University of Maine Museum of Art, Bangor, Maine
Dark Matters / Light Affairs, Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, N.Y.
Dark Matters / Light Affairs, Sandra and David Baker Gallery, Massachusetts College of Art, Boston
- 2000 *Nina Freudenheim Gallery*, NY
Raffaella Cortese Gallery, Milan, Italy
Boxing Papers, Gallery Gan, Tokyo
Judy Ann Goldman Fine Art, Boston
- 1999 *Leslie Tonkonow Artworks + Projects*, New York
Galleria Civica, Modena, Italy

- 1998 Zeit-Foto, Tokyo
Judy Ann Goldman Fine Art, Boston
Aichi Prefectural Museum of Art, Nagoya, Japan
- 1997 Leslie Tonkonow Artworks + Projects, New York
Kamakura Gallery, Tokyo
- 1996 Leslie Tonkonow Artworks + Projects, New York
- 1995 Kamakura Gallery, Tokyo
Zeit-Foto, Tokyo
- 1994 Num Installation, Akira Ikeda Gallery, New York
Photographic Installation, Muranushi Lederman Productions, New York
- 1993 Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, Connecticut
KSP Gallery, Kawasaki Shi, Japan
Zeit-Foto, Tokyo
Il Tempo, Tokyo
Kamakura Gallery, Tokyo
- 1991 Muranushi Lederman Productions, New York
- 1989 White Columns, New York
Zeit-Foto, Tokyo
- 1987 Art City, New York
- 1986 Art City, New York
Zeit-Foto, Tokyo
- 1979 Zeit-Foto, Tokyo
- 1978 Ginza Kaiga Kan, Tokyo
- 1972 Warren Benedek Gallery, New York
- 1969 Portogallo Gallery, New York

Group Exhibitions

- 2023 *Yebisu International Festival for Art & Alternative Visions 2023 "Technology?"*, Tokyo Photographic Museum, Tokyo JAPAN
- 2022 *not titled not Untitled*, Nonaka Hill, Los Angeles
- 2021 *From Ai Weiwei to Marcel Duchamp: Art For Art's Sake*, Shin Gallery, New York
Photographic Distance, Tochigi Prefectural Museum of Fine Arts, Japan
'SEA CHANGE; In Collaboration With Nonaka-Hill' at RATIO3 in San Francisco, RATIO3, San Francisco
Winter 2021, Kamakura Gallery, Kamakura Japan
- 2020 Hirshhorn Museum has 100 artists diaries on its site, Hirshhorn Museum Youtube Channel
Aesthetic of the political; Japanese Women, Whitebox New York
- 2019 *Shape of Light: Defining Photographs from the Frances Lehman Loeb Art Center*, The Frances Lehman Loeb Art Center, Poughkeepsie
dot, point, period, Castelli Gallery, New York

- Taka Ishii Gallery 25th Anniversary Group Exhibition: Survived!*, Tokyo, Japan
- 2018 *Anna Atkins Refracted: Contemporary Works*, New York Public Library, New York
Soft Focus, Dallas Museum of Art, Dallas
- 2017 *Deadeye Dick: Richard Bellamy and His Circle*, Peter Freeman, Inc., New York
The (Partial) Autobiography of an Art Gallery, Leslie Tonkonow Artworks + Projects, New York
- 2016 *A Matter of Memory: Photography as Object in the Digital Age*, George Eastman Museum, Rochester, N.Y.
A Change of Heart, Curated by Chris Sharp, Hannah Hoffman Gallery, Los Angeles
In Focus: Electric!, Getty Center, Los Angeles
Collection 4, Tochigi Prefectural Museum of Fine Arts, Tochigi
- 2015 *For a New World To Come: Experiments in Art and Photography, Japan, 1968 – 1979*, Museum of Fine Arts, Houston; Grey Art Gallery, New York
A History of Photography: Selections from the Museum's Collection, Museum of Fine Arts, Houston
- 2014 *Aggregate Exposure*, George Lawson Gallery, San Francisco
Art to Zoo: Exploring Animal Natures, Santa Barbara Museum of Art
Human image – Picasso, Matisse, Warhol, Nagoya / Boston Museum of Fine Arts, Nagoya, Japan
Shadows on the Wall: Cameraless Photography from 1851 to Today, Museum of Fine Arts, Houston
Imprints, Leslie Tonkonow Artworks + Projects, New York
- 2013 *Tamamono: From the Collection of The Museum of Modern Art*, Saitama, The Museum of Modern Art, Saitama, Japan
- 2012 *Extensions of the Eye: Three Women Photographers*, Tang Museum, Skidmore College, Saratoga Springs, N.Y.
Loughelton Revisited, Winkelman Gallery, New York
SIGHT (UN)SCENE: Contemporary Landscape, Benrimon Contemporary, New York
- 2011 *Laguna Gloria: Art and Nature*, Austin Museum of Art, Austin, Texas
Osez!, Sometimes, New York
Morphology of Emptiness, National Museum of Modern Art, Tokyo, Japan
Pictorial Theory of Evolution, Tochigi Prefectural Museum of Fine Arts, Utsunomiya, Japan
- 2010 *PQ:100*, The Center for Photography, Woodstock, N.Y.
- 2009 *Pictures: Tracey Baran, Nikki S. Lee, Laurel Nakadate, & Kunié Sugiura*, Leslie Tonkonow Artworks + Projects, New York
Women Forward, Williamsburg Art & Historical Center, Brooklyn, N.Y.
Infinite Patience: James Drake, Kunié Sugiura, Stanley Whitney, Haunch of Venison, New York
Japan meets China, Tochigi Prefectural Museum of Fine Arts, Tochigi, Japan
- 2008 *Propagating Eden: Uses and Techniques of Nature Printing in Botany and Art*, International Print Center, New York
The History of Arts and Cities- Paris, New York, Tokyo and Shanghai, Sendai Mediatheque, Miyagi Prefecture, Japan
- 2007 *Contemporary Outlook: Japan*, Museum of Fine Arts, Boston
Out of the Ordinary/Extraordinary: Japanese Contemporary Photography, University of Michigan Museum of Art, Ann Arbor
Japan Caught by Camera, Shanghai Art Museum

- Resounding Spirit: Japanese Contemporary Art of the 1960s*, Spencer Museum of Art, The University of Kansas, Lawrence, Kansas
- Making a Home: Japanese Contemporary Artists in New York*, Japan Society Gallery, New York
- The Photograph; What You See & What You Don't*, Museum at Tokyo University of Fine Art, Ueno, Tokyo, Japan
- 2006 *Light and Shadow – First There Was Light: First Encounters with Light in Photographic Art*, Tokyo Metropolitan Museum of Photography, Tokyo
- Ephemeral – flash for eternity*, Aomori Contemporary Art Center, Japan
- Math Counts*, Contemporary Art Galleries, University of Connecticut, Storrs, Connecticut
- 2005 *Pairs, Groups, and Grids*, Leslie Tonkonow Artworks + Projects, New York
- Out of the Ordinary/Extraordinary: Japanese Contemporary Photography*, Sala de arte y cultura de Caja Canaria de la Laguna, Canaria, Spain; Istituto Giapponese di Cultura, Rome, Italy; Museum für Ostasiatische Kunst, Berlin, German
- 85/05*, Sendai Mediatheque, Sendai, Japan
- Focus On: New Photography*, Norton Museum of Art, West Palm Beach, Florida
- The Shadow*, Vestsjællands Kunstmuseum, Sorø, Denmark
- 2004 *Out of the Ordinary/Extraordinary: Japanese Contemporary Photography*, Japanisches Kunstinstitut, Cologne, Germany; Casa Asia, Barcelona; arts depot, London
- Mask of Japan*, Guangdong Museum of Art, Guangzhou
- Lodz Biennial, Poland
- Subway Series: The New York Mets and Our National Pastime*, Queens Museum of Art, N.Y.
- 2003 *How Human: Life in the Post Genome Era*, International Center of Photography, New York
- Prima Facie*, Nina Freudenheim Gallery, Buffalo, N.Y.
- Genomic Issue(s): Art and Science*, City University of New York Graduate Center, New York
- Mask of Japan*, Aura Gallery, Shanghai
- 2002 *Works on Paper*, The Weatherspoon Art Museum, Greensboro, North Carolina
- PhotoGenesis: Opus 2*, Santa Barbara Museum of Art, Santa Barbara, California
- Retrospectacle: 25 Years of Collecting Modern and Contemporary Art*, Photography, Part II, Denver Art Museum
- True Blue*, Jane Jackson Fine Art, Atlanta
- Shadow Play*, Roger Smith Gallery, New York
- 2001 *Wet!*, Luise Ross Gallery, New York
- This is Not a Photograph*, University Art Gallery, University of California, San Diego;
- Bayly Art Museum, University of Virginia, Charlottesville, Virginia; DePaul University, Chicago; Lafayette College, Easton, Pennsylvania
- 2000 *Significant Other: The Hand of Man in Animal Imagery*, Photographic Resource Center, Boston
- Gardens of Pleasure*, John Michael Kohler Arts Center, Sheboygan, Wisconsin
- Animal Magnetism*, Bucknell Art Gallery, Bucknell University, Lewisburg, Pennsylvania
- Process/Reprocess: Japan and the West*, Leslie Tonkonow Artworks + Projects, New York
- 1999 The Museum of Fine Arts, Houston
- Contemporary Photo Art from Japan*, Neuer Berliner Kunstverein, Berlin, Germany
- Pencils of Nature: A Dialogue*, Leslie Tonkonow Artworks + Projects, New York

- Wildflowers*, The Katonah Art Museum, Katonah, N.Y.
- Skin Deep: A Survey of Interior Imaging from X-ray to MRI*, Julie Saul Gallery, New York
- Modena per la Fotografia 1999; Uno squadra sul Giappone, 4 places in Modena, Italy
- 1998 *Blooming*, Karen McCready Fine Art, New York
- Paraphotography*, The Maier Museum of Art, Lynchberg, Virginia
- Elusive Traces*, Fine Arts Center Galleries, University of Rhode Island, Kingston, R.I.
- 1997 *New Photography 13*, The Museum of Modern Art, New York
- Eye of the Beholder*, Photographs from the Avon Collection, International Center of Photography, New York
- Fossilization: Imprinted Light*, The Museum of Modern Art, Saitama, Japan
- With a Different Camera*, The Aspen Art Museum, Aspen, Colorado
- Wall Works*, Art in General, New York
- 1996 *Japanese Photography: Contemporary Landscape 1980–1995*, Tokyo Metropolitan Museum of Photography
- The Nature of Light*, Joyce Golden Gallery, New York
- Pushing Image Paradigms*, Portland Institute of Contemporary Art, Portland, Oregon
- Dissimilar & Unrelated Sculpture*, Baron/Boisante, New York The Box, Foutouhi Cramer Gallery, New York
- 1995 *Aspects of Contemporary Photography: Another Reality*, Kawasaki City Museum, Japan
- Vulnerability*, Dahn Gallery, New York
- Transformations*, Trans Hudson Gallery, Jersey City, N.J.
- Blooms*, ChristineRose Gallery, New York
- In and Out of Character; Japanese Women Artists*, The Roger Smith Gallery, New York
- 1994 *Visualization At the End of the 20th Century*, The Museum of Modern Art, Saitama, Japan
- Camera Obscura/Obscura Camera*, School of the Art Institute of Chicago
- Negative Energy, Real Art Ways*, Hartford, Connecticut
- When the Body Becomes Art (The Organs and Body as Object)*, Itabashi Art Museum, Tokyo
- Experimental Vision*, Denver Art Museum
- 1993 *Foreign Ferns*, Julie Saul Gallery, New York
- Photography*, Baron/Boisante, New York
- Jungjin Lee, Kunié Sugiura, Holly Wright*, Zabriskie Gallery, New York
- 1992 *Shapeshifters*, Amy Lipton Gallery, New York
- Rubber Soul*, Ledis Flam, New York
- Culture Bites*, Cummings Art Center, Connecticut College, New London, Connecticut; Sonoma State University, Rohnert Park, California
- 1991 *House of Value*, 252 Lafayette Street, New York
- July Fourth*, Muranushi Lederman Productions, New York
- 1990 *Photography*, Zabriskie Gallery, New York Veils, Art in General, New York
- 1989 *Update, White Columns, New York Selections 44*, The Drawing Center, New York
- 1987 *Paint-Photography*, Bess Cutler Gallery, New York
- Large as Life*, Henry Street Settlement and Jamaica Art Center, New York

- 1986 *Contemporary Japanese Photographers*, The Barcelona Museum, Barcelona Fathers, Asian Arts Institute, New York
- 1985 *Chill Out New York*, Kenkeleba House, New York
Invitational, Friedas/Ordovery Gallery, New York
Paris, New York, Tokyo, Tsukuba Museum of Photography, Tsukuba, Japan
- 1983 *Hong Kong-Tokyo-New York*, Kenkeleba House, New York
- 1982 *Invitational*, Tony Shafrazi Gallery, New York
Looking Back-Looking Forward, Aldrich Museum of Art, Ridgefield, Connecticut
- 1981 Foto-Kina, Cologne, Germany
- 1980 Race Gallery, Philadelphia
- 1979 O.K. Harris Gallery, New York
- 1978 Willard Gallery, New York
Personal Vision: Places/Spaces, Bronx Museum of Art, New York
- 1972 *Annual Exhibition of Painting*, Whitney Museum of American Art, New York
Painting and Sculpture Today, Indianapolis Museum of Art, Indianapolis
Selections From the Collection, Aldrich Museum of Art, Ridgefield, Connecticut Warren Benedek Gallery, New York
- 1969 *Vision and Expression*, George Eastman House, Rochester, N.Y.

Awards/Grants

- 2007 The 23rd Higashikawa Prize
The Domestic Photographer Award 2003 The Scientist Papers, JGS Foundation, New York, 2001
- 1999 Peter S.Reed Foundation Grant
- 1998 Artist's Fellowship, New York Foundation for the Arts
- 1997 The Catalogue Project Grant, New York Foundation for the Arts 1994 Annual Fine Arts Grant, Tulane University, New Orleans
- 1985 Robert Scull Foundation Grant
- 1982 ART AND URBAN RESOURCES GRANT

Public Commissions

- 2003 The Scientist Papers, JGS Foundation, New York

Collections

Aichi Prefectural Museum of Art, Nagoya, Japan
Albright Knox Art Gallery, Buffalo, NY
Austin Museum of Art, Austin, TX

Avon Products, Inc., New York
Best Products, Inc., Richmond, VA
Bayly Art Museum, University of Virginia, Charlottesville, VA
The Capital Group, Los Angeles, CA
Dallas Museum of Art, Dallas, TX
Denver Art Museum, Denver, CO
Fidelity Investments, Boston, MA
The Fogg Museum of Art, Harvard University, Cambridge, MA
The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
Fried, Frank, Harris, Shriver, Jacobson, New York
George Eastman House, Rochester, NY
Goldman, Sachs, New York
Japan Foundation, Japan
Kitakyushu Museum of Art, Fukuoka, Japan
Merrill Lynch, New York
Microsoft Corporation, Redmond, WA
Norton Museum of Art, West Palm Beach, FL
The Museum of Fine Arts, Boston, MA
The Museum of Fine Arts, Houston, TX
The Museum of Modern Art, New York
The Museum of Modern Art, Saitama, Japan
National Museum of Modern Art, Tokyo
Princeton University Art Museum, Princeton, NJ
Progressive Corporation, Mayfield Village, OH
Tokyo Photographic Art Museum (TOP), Japan
The Rose Art Museum, Brandeis University, Waltham, MA
Ryerson Institute of Toronto, Toronto, Canada
Santa Barbara Museum of Art, Santa Barbara, CA
Tate Modern, London, England
The Virginia Museum of Art, Richmond, VA
Tochigi Prefecture Museum of Art, Japan
Vivendi Universal, Paris
The Weatherspoon Art Museum, Greensboro, NC
Weil, Gotshall & Manges, New York
Whitney Museum of American Art, New York
Yale University Art Gallery, New Haven, CT

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