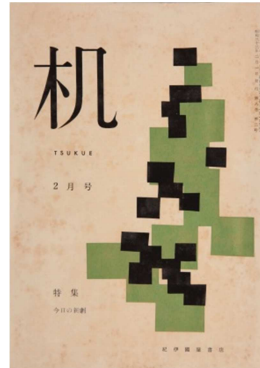


EXHIBITION: KITASONO KATUE: SURREALIST POET

ON VIEW: AUGUST 3–DECEMBER 1, 2013

LOCATION: PAVILION FOR JAPANESE ART, LEVEL 3



(IMAGE CAPTIONS ON PAGE 3)

The Los Angeles County Museum of Art (LACMA) is pleased to present the first U.S. exhibition of leading avant-garde artist of his generation in Japan, Kitasono Katue (Japan, 1902–1978). *Kitasono Katue: Surrealist Poet* highlights over eighty original photographs, paintings, and drawings, as well as many rare publications drawn from the collection of Los Angeles-based poet and scholar, John Solt. Among the works in the exhibition are all of Kitasono's poetry collections, including his first, *Album of Whiteness* (1929). The exhibition, organized by Hollis Goodall, LACMA curator for Japanese Art, portrays Kitasono as a leading participant in visual as well as literary avant-garde movements during both pre- and post-war eras.

About Kitasono Katue

A pioneering avant-garde spirit, Kitasono made a priority of finding common ground with poets, artists, and writers in Europe and the Americas, from whom he initially sought stimulus to develop his early modes of poetry. First entranced by the modern art movements of Dadaism and Surrealism, he also thoroughly absorbed the ideas of Futurism, Cubism, and, in the postwar era, Abstract Expressionism and Minimalism. He would introduce elements of each into his poetic mode.

At the beginning of his career, Kitasono had hoped to be a painter, but immediately gained notice instead for his avant-garde poetry. His poems were often published in poetry and visual art journals for which he was the editor and head graphic designer. The longest-running such journal was called *VOU*.

In the mid-1950s, Kitasono began to produce Plastic Poetry—a photographic genre he invented—after being inspired by the Surrealist photography of regular contributors to *VOU*. Plastic Poems fit in a category more broadly referred to as visual poetry and was based on tabletop arrangements of various unrelated elements. Drawing on the underlying structure of his earlier conceptual word poems, Kitasono created simple imagery by mixing often antithetical fragments—crumpled French or English newsprint and a baguette, carton linings or Styrofoam with wire—frequently arranging these disparate bits against a clean, open space. The spaciousness of these Plastic Poems laid out with carefully juxtaposed detritus echoes his taste for minimal word poetry. For Kitasono, these photographic Plastic Poems served to replace textual poetry, especially in works intended for an international audience, though for Japanese journals he continued to write some word poetry as well.

Related Programming:

Conversation: The Visual Poetry of Kitasono Katue

Saturday, October 5, 2013 | 2 pm

Brown Auditorium | Free

Poet and scholar John Solt discusses the exhibition with curator Hollis Goodall. Solt is the author of *Shredding the Tapestry of Meaning: The Poetry and Poetics of Kitasono Katue*. He was awarded the 1996 Japan-U.S. Friendship Commission Prize for his translation of *Glass Beret: The Selected Poems of Kitasono Katue*.

About LACMA

Since its inception in 1965, LACMA has been devoted to collecting works of art that span both history and geography and represent Los Angeles's uniquely diverse population. Today, the museum features particularly strong collections of Asian, Latin American, European, and American art, as well as a contemporary museum on its campus. With this expanded space for contemporary art, and innovative collaborations with artists, LACMA is creating a truly modern lens through which to view its rich encyclopedic collection.

Location and Contact: 5905 Wilshire Boulevard (at Fairfax Avenue), Los Angeles, CA, 90036 | 323 857-6000 | lacma.org

Hours: Monday, Tuesday, Thursday: 11 am-5 pm; Friday: 11 am-8 pm; Saturday, Sunday: 10 am-7 pm; closed Wednesday

Summer Late Fridays at LACMA: This summer, from July 5-August 30, 2013, LACMA will keep BCAM and the Resnick Pavilion open until 11 pm every Friday. With exhibitions including *James Turrell: A Retrospective* (May 26, 2013-April 6, 2014); *Hans Richter: Encounters* (May 5-September 2, 2013); *The Presence of the Past: Peter Zumthor Reconsiders LACMA* (June 9-September 15, 2013); *Stephen Prina: As He Remembered It* (through August 4, 2013); *Ends and Exits: Contemporary Art from the Collections of LACMA and the Broad Art Foundation* (through August 4, 2013); and *Chris Burden's Metropolis II*; plus Friday Night Jazz and Ray's and Stark Bar, Friday nights at LACMA offer a great way to start your weekend.

General Admission: Adults: \$15; students 18+ with ID and senior citizens 62+: \$10

Free General Admission: Members; children 17 and under; after 3 pm weekdays for L.A. County residents; second Tuesday of every month; Target Free Holiday Mondays

Press Images:

Left: Kitasono Katue, *La Disparition d'Honoré Subrac* (オノレ・シュウブラック氏の減形) (1960), collection of John Solt. © Hashimoto Sumiko. Used with permission.

Center, Left: Kitasono Katue, *Forgotten Man* later published in *Stereo Headphones* no. 7, special edition, (1975), collection of John Solt. © Hashimoto Sumiko. Used with permission.

Center, Right: Kitasono Katue, *Tsukue journal*, vol. 8, no. 2, (February 1957), collection of John Solt, © Hashimoto Sumiko. Used with permission.

Right: Kitasono Katue, *VOU Magazine*, number 113, November 1968, printed journal, collection of John Solt, © Hashimoto Sumiko. Used with permission.

Press Contact: For additional information, contact LACMA Communications at press@lacma.org or 323 857-6522

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