

**PRESS RELEASE**

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*On Kawara, Lee Ufan, Hitoshi Nomura*

Time Recorded

McCaffrey Fine Art, New York

May 4–June 29, 2007

*Time Recorded* features the work of On Kawara (b. 1933), Lee Ufan (b. 1936), and Hitoshi Nomura (b. 1945), all of whom share a relentless, methodical persistence in recording the passage of time in art since the late 1960s. Working in diverse media, each adopts a workmanlike daily practice of art-making driven by an interest in the documentation of existence in real space and time. *Time Recorded* includes fifteen works dated from 1967 to the present day, many of which are being exhibited in the United States for the first time.

Kawara, Lee, and Nomura make rational, process-oriented artworks that are many steps removed from the ambiguity, gestural immediacy, and spontaneity notionally associated with the Zen-infused Japanese culture of art making that was popularized in the United States by D. T. Suzuki. Documenting the daily expenditure of brush strokes, recording another phase of the moon, paying testament to a further day's work completed—each artist's work in this exhibition is simultaneously numbing and inspiring in its endurance and expansiveness.

On Kawara began his *Today* series of date painting in 1966 and continues this practice to the present. Each meticulously hand-painted date is completed in a single day and is presented in a box lined with newspaper clippings. The method of notation of the date and the newspaper lining correspond to the prevalent language of the location of the artist at the time of creation.

Lee Ufan's pared-down aesthetic of exhausted brushstrokes in *From Line* (1973–85), *From Point* (1973–83), and *Correspondence* (1992–present) and his use of steel, glass, and stone in his *Relatum* sculptures (1968–present) challenge the artist to renew his practice daily. Working within a limited set of variables from the beginning of his career, Lee's art is marked by a palpable sense of time, as the slowness of a brushstroke and the deliberation over the space to be articulated become apparent.

Hitoshi Nomura is a relentlessly inquisitive observer of the rhythm and mechanics of time and matter. He began by making sculptures designed to undergo structural and material transformation, such as cardboard in *Tardiology* (1968), *Dry Ice* (1969), and *Iodine* (1970). He carefully documented the collapse and/or evaporation of these sculptures with a watch and camera, to produce some of the first photographic works in contemporary art. Simultaneously, Nomura obsessively recorded his daily activities in space and time in *Hearing* (1970–75) and *Photobook* (1972–82). Shortly thereafter, he turned his attention skyward, beginning with *'Moon'score* (1975–present) and *Analemma's* (1982–present).

Implicit in this exhibition is a reevaluation of the critical terms with which Japanese postwar art has been frequently addressed in the West, particularly the legacy of John Cage and D. T. Suzuki. An in-depth publication accompanying the exhibition will analyze Suzuki Zen, introduce elements of Kyoto School philosophy, and examine the differing structures of learning between Japan and the West, in order to enrich our understanding of Japanese art.

McCaffrey Fine Art is open Tuesday–Saturday, 10 A.M.–6 P.M.

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