
ENCOUNTERING PHOTOGRAPHS WITH QUESTION
MARKS BY ANZAI SHIGEO

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Abstract

Photographic images have been instrumental in the origins, development and remembrance of most contemporary art movements. This article investigates visual and discursive records in Japan with an emphasis on Anzai Shigeo's early engagement with artists and their installations. I weave together discursive memories that are often contradictory and synergistic in the narration of past events, emphasizing the active remembrance of historical moments, based on the belief that if we do not seize images of the past in the present they may disappear forever (as Walter Benjamin warned).¹ These photographs illuminate how artworks and ideas exist in multiple presents, including our own viewing of not only the artworks in their current iteration but also the viewing of the photographs themselves. Furthermore Anzai shows that photographic records are not taken from a fixed standpoint; rather they are part of a continuing engagement with the artworks that alters their historical remembrance.

In embarking on a journey into the black and white photographs of Anzai, conflicting narratives emerge. These photographs have often been considered as an archive of Japanese contemporary art movements, serving as a window onto the past. Anzai is a proliferate documentarian of contemporary art in Japan, but these images are not as transparent as the glass inside the camera through which they were first exposed. Each image engages in the paradoxes of sites indifferent to their execution, interactions that changed their course, and other contingent factors found in the surroundings of the photographic frame. These paradoxes become clear while examining the extended frame of Anzai's photographs, including the darkly burned border around each image, and the hand written inscriptions on each silver gelatin print. What lies beyond the artwork, artist in action, or the exhibition that appears inside the frame? Debates, inconsistencies and disagreements come to the surface of each print in the complexity of the present.

In other words, the essence of my work is not how things relate to photography, but how I relate to all of the things I encounter through the medium of photography.

Anzai Shigeo²

A single image in the corpus of Anzai Shigeo (1939-) reveals something about all of the others. In this image, a collection of what appear to be car door mirrors are arranged on a carpeted floor, each positioned at a unique angle on top of a stone, reflecting scenery in and around the space of the room. Within this artwork by Shima Kuniichi one mirror reflects Anzai's peering eye, caught on a prominent mirror near the center of the image. This image evidences Anzai's process of not just taking, but making photographs. His calm facial expression reflects on this circular mirror, as the mirror in his own camera lifts to expose black and white film during a fraction of a second. If immersed in this photograph long enough, the gaze is no longer Anzai's: as the viewer shares the photographer's perspective, the reflected eye takes the place of the viewer's own, both seeing and being seen. While gazing into the work, the stones are no longer placed calmly at a distance, but they become animated figures with a "tiny spark of contingency" right here and now in the act of viewing that is taking place on this page.³ Light refracts as it passes obliquely through the spaces occupied by the viewer, the mirrors and the camera: endlessly bouncing here and there, intensifying and releasing as it travels from one surface to the next.

I argue the same reflective apparatus is at work in other crucial images taken by Anzai. By revealing his own face inside the frame reflected on a mirror inside an artwork, his subjective engagement with artists, their work and situation is made visible. In this one image the mirror makes his subjective position more obvious than his other works. The importance of this photographer's involvement in debates over mono made a significant contribution to the art movement that later became known as Mono-ha.⁴ Since contemporary artists play a significant role in creating their own historiography it is important to consider the theoretical contribution of Anzai alongside that of other members of the movement. Starting with the

issues of framing these photographic works, this article investigates the earliest photographs of artists' work by Anzai, revealing his subjectivity by emphasizing photography not as a record of the creative output of others, but as a creative engagement in its own right. Furthermore I will argue that the selection, display and reproduction of photographs shows the importance of the underlying frames present in existing discourse.

The agency of photographs in mediating the materiality of historical artworks offers a useful tool to examine multiple iterations of the works in space and time. The synergy between raw material, concepts and theory can be seen in these dense black and white images. Outside these black-rimmed photographs an engagement with space, environments, materials and mono (things) can also be felt. But they do not relate to these important aspects externally. Anzai reflects on his work as a medium for relationships, or "how I relate to all of the things I encounter through the medium of photography."⁵ Anzai's works open multiple perspectives that are inherent in events, thereby contributing to the atmosphere in which Mono-ha (School of Things) and other contemporary art movements emerged. The relationship of shigusa (action) and materiality was crucial to early discussions the artists were having with Anzai and had a dramatic influence on their perception of mono which later became the theoretical foundation for Mono-ha. The material conditions asserted by artists associated with Mono-ha transform in photographic representations of their artworks. The transmutability of materials and the contingency of artworks are expressed in these photographs. Additionally, their contribution to the polysemy of various conceptions of mono is crucial to future understanding of the global significance of Japanese artists. The sparks of contingency opened by the extended frames of these images invite renewed discoveries of historical images in the present.

(Almost) a member of the movement

Anzai Shigeo never went to art school. He studied applied chemistry in high school and then worked in the Japanese oil industry for five years. During this time he educated himself in painting and drawing. He started

showing paintings in group exhibitions at the Muramatsu Gallery (1967) and Tokiwa Gallery (1968), as well as the Tokyo Metropolitan Museum (1968, 1969) all venues where notable artistic experiments were occurring simultaneously. He also held a solo exhibition of paintings at Tamura Gallery (1969), where many of the Mono-ha artists exhibited. In that same year he met artist Lee Ufan and bought his first camera. These two events changed the artistic activities that were occurring in Tokyo from ephemeral events to moments that would be given a recurring voice in his black and white images. A photograph of the work *Phenomenon and Perception B (Chikaku to genshō B)* from a solo exhibition by artist and philosopher Lee Ufan (1936-) held at Tamura Gallery (January 12-24, 1970) is one of the first images Anzai ever took of another artist's work. This image, is a telling example of his subjective involvement in documenting artworks, which was to have a significant impact on how Mono-ha works were seen. In this photograph the work, composed of stones floating in raw cotton, is shown in a corner of the gallery in a soft-toned and naïve photograph. If it were not for the darkly etched border around the frame with the sprockets of film showing at the lower edge of the image, the white of the wall and the whites of the cotton fibers would risk being lost in this ambiguous gray composition.

In the same solo exhibition Lee also displayed the work *Structure A*, photographed by an unknown photographer and reproduced in Chiba Shigeo's book *History of Deviation in Contemporary Art 1945-1985 (Gendai bijutsu itsu datsu shi 1945-1985)*. Sharing the use of raw cotton with the previous work, this cube had a much stronger presence due to the steel plates that were suspended on the surfaces of the cotton cube. In this photograph the dark bands of the frame have vanished and Lee's cube has been cropped on the corner. The selective framing of the artwork occurring in time is clear, as the dimensionality of the work changes in reproduction. Furthermore the anonymity of the photographer in this reproduction evidences the focus on the object, rather than on the photograph, supporting my claim, following Derrida, that "the frame does not exist"⁶ in the literature on Mono-ha to date.

Anzai's early photographic activities were not about recording a scene but actively participating in the atmosphere in which the works were being thought about. Just after taking photographs of Lee's work at Tamura Gallery the two of them went to a nearby soba noodle shop. Lee discussed the importance of mono and ba (place) in the work he and others were producing as well as the lack of collectors who would preserve and care for their works after they were displayed.⁷ Lee felt that with no artworks and no photographs remaining their ideas could disappear just as quickly as they had appeared. This was one of the first moments when Anzai saw his place within the issues artists were contesting in staging ephemeral installations in galleries, museums and outdoor spaces. Anzai was active in the formative debates over mono at their inception, before the invention of "Mono-ha". In 1983 Lee recollected on Anzai's first involvement as juvenile but persistent:

Because he was so poor, you couldn't really call him a photographer, and he had come so far and volunteered to take pictures ... I encouraged him on the one hand, but on the other, I felt that since this was something I hadn't asked him to do, there wasn't any reason to egg him on.⁸

During this time Anzai started taking photographs but also continued painting. It was the intense conversations he had in with Lee, Sekine Nobuo, Yoshida Katsurō and others that would inspire him to devote himself to photographing the camera instead of canvas. He was never an observer, but a vehement participant and co-creator of the intellectual atmosphere of the period.

In contrast to other photographers who were often hired to take objective installation photographs of artworks in a formal architectural fashion, Anzai was involved in the creative process itself: from producing and installing the work, to attending social gatherings as well as live performances. He went to these events not because he was paid to be there but because he was invested in the artists' experiments. Possibly due to his origins as an artist he is uncomfortable with the title of "photographer" and feels his labor is that of an "art accompanist."⁹ According to Lee his creative approach

(almost) makes him a member of the Mono-ha movement itself:

By taking photographs Anzai Shigeo must be said to be an artist typical of Mono-ha for showing the world of the 1970s to us. ... In my thoughts he lived alongside Mono-ha, taking pictures of Mono-ha, making it known in the world and that world known in it, thus more than anything attaching an angle of distinction to it.¹⁰

It is precisely this “angle of distinction” which Anzai attached to Mono-ha that has not been investigated in previous literature. The question that has not been asked is: how did Anzai frame the artists and how has this framing impacted historical remembrances of the period?

The tension between capturing the artwork and being involved in the activities that lie in the “extended frame” are revealed in the discursive records of January 1970. In the same month that Lee asked Anzai to photograph his solo exhibition at Tamura Gallery recollected previously, Lee also moderated the panel discussion “A New World Revealed by <Mono>,” the article which became the foundation for artistic perspectives on Mono-ha. Anzai’s photographs of the work Structure A come from an important moment when the relationship between the artists, their statements and the photographer can be seen in action.

In the same month, Lee was also refining his philosophical idea of ‘the Encounter’, which he published in the same issue of *Bijutsu techō* as the panel discussion in a separate article titled “In Search of Encounter” (“Deai wo motomete”). In this article Lee explains the concept of Encounter in the context of contemporary art as, “Complete open consciousness—precisely that which is in the nature of the world just as it is, an ‘encounter’ becomes a movement that makes one self-aware, perhaps.”¹¹ The question here is how can “complete open consciousness” be experienced in the encounter of a work of art in a photograph? Herein photographs will not be analyzed for their connotative meaning based on the pose of objects from the past,¹² but in the subjective present according to the pose of the photographer, the artist and the current viewer.

Anzai is obsessed with what is happening now and hates editing. For exhibitions of his work, he would display every photograph he has taken if he could: including countless artists, installations, performances, parties and happenings from the past four decades. He refuses to use a digital camera or computer even in 2013. Although his oeuvre has been the subject of two retrospective exhibitions,¹³ an examination of his early engagement with the camera has not been adequately addressed in the scholarly field. His images are too often purported to function as a window on historical artworks in the secondary literature; but these images have a life of their own, with irony, tensions and inconsistencies that need to be unraveled from the seemingly square frame. These photographs are not about artworks as objects that appear in front of the camera: instead they are part of the various iterations in which the artworks exist.

By exposing the edges of the film negative onto the final print, a result of grinding the negative carrier in the darkroom enlarger, Anzai inscribes a visual statement that seems to say, "I was here." Based on this inclusion his works may seem to be a pure record of the *scène en vis*, or the scene as it was understood or seen through a clear glass, but a closer examination of the photographs and Anzai's subjectivity reveals otherwise. The dark band included on Anzai's prints reveals not only what is central inside the frame but also hints at what is not inside the frame. These photographs do not open a clear window onto the artwork, but present a subjective angle on a particular moment. These are not just installation photographs that document what happened; instead they are framed angles on events including multiple experiences. Anzai emphasizes the negative's border in print, saying to the viewer the photographs were not cropped in the darkroom, but printed as they were taken on location. Outside of this band, hand-written text appears in the white of the photo paper. These two aspects reveal the importance of framing, both literally and subjectively in Anzai's work. Rather than just taking photographs he is making them.¹⁴

Anzai's "angle of distinction" is also revealed on the surface of his silver gelatin prints in the captions he inscribes around the frame of each

image. His hand-written notations are made with a black pen on the white border, giving the photographs the feeling of a unique hand drawing. In a caption for a photograph taken on the occasion of the Mono-ha and Post Mono-ha Exhibition at the Seibu Museum of Art in 1987 Anzai writes: "Post Mono-ha's Group Show, Seibu Museum, June 25, 1987." The captions as well as the obsessive recording of dates reveal a self-conscious archiving of time. Anzai is doing more than just recording who, what, where or when: he is asserting the relevance and significance of various events, artists and artworks.

Although the inscriptions may appear to describe the details of what is inside the frame, they are always selective and on further inspection reveal a degree of irony. For example on the image of artists installing their work at the Tokyo Metropolitan Art Museum he later wrote, "View of Installing the *Mainichi* Contemporary Exhibit. Air thick with enthusiasm, the young artists use all kinds of materials in defiance: wood, soil and water." This image looks like a bird's eye view of any exhibition being unpacked but the caption frames the artists as defiant users of edgy and raw materials. Anzai frames the public actions of artists who actively engaged with the surroundings for this Museum in Ueno Park, such as one artist who threw buckets of water into the air above the stairway entrance or another artist who tore a circle into the pavement. In so doing he participates in this "air thick with enthusiasm" that was the fertile ground for radical art activities¹⁵ while also bringing along a cloud of irony which floats in the air as it passes through time.

This cloud can be seen in the lack of objectivity contained by the black-bands and the hand-written captions that encircle these images, what I call the "extended frame." Here a framing apparatus reveals multiple perspectives in the narration of artists' activities, which change according to who is examining them and why. The extended frame is often cropped when Anzai's images are reproduced, editing out the participant in favor of a photographer who documents artworks from an objective standpoint. This article takes careful consideration of these extended frames that have often been cropped from scholarly inquires into postwar Japanese art practices.

The beginnings of the extended frame can be found investigating the exhibition site for the 10th Tokyo Biennale '70: Between Man and Matter (Ningen to busshitsu)¹⁶ in Ueno Park. This exhibition was significant not only for the artists it included, but also because it was the stage where two of the most important chroniclers of Mono-ha started their careers: Anzai Shigeo and Minemura Toshiaki. Minemura worked in the management office assisting curator Nakahara Yūsuke while Anzai worked as an assistant for artists Richard Serra, Daniel Buren and Mario Merz.¹⁷ As a personal assistant, Anzai was in a position where he was actively involved with the artworks while they were in progress, including photographs of activities that were never part of the public exhibition.¹⁸

A sequence of five photographs that Anzai took just outside the Museum in Ueno Park shows Serra working on an outdoor piece for the Biennale. In the first image the young artist Haraguchi Noriyuki is assisting Serra in measuring the dimensions for the work by holding the center point of a circle that Serra is chalking onto the black pavement.¹⁹ Anzai's vantage point is the same eye level view as in his photograph of Lee's work taken a few months earlier, now looking down at actions rather than at a stationary artwork. Two onlookers also stand outside the circle, giving clues to the public and frequently traversed site of Ueno Park. Just as Anzai is peering into the camera at this moment, one of the onlookers also peers at the scene through a camera viewfinder, revealing the multiple recording angles and perspectives on this one event. This image shows an expanded encounter with site-specific artworks in process, documenting an artistic dialogue that was occurring between Haraguchi, Serra and Anzai.

Another image shows Serra tearing up the pavement in a circular form in preparation for his steel work to be installed. The labor of digging and the constant gaze of passersby in the park can be felt in this image taken from the stance of someone directly engaged with the artwork in progress. In yet another photograph taken by Anzai which peers down at the pavement, the finished work is seamlessly submerged flush with the surface of the pavement. The two legs of a portable chair in the background appear incidentally in the

photograph, endowing the image with a happenstance that renders it a poor installation view in the common sense of objectively recording an artwork. Yet for Anzai those it is precisely those contingent things appearing in the photograph that really matter.²⁰

From this vantage point these photographs are only partially photographs of Serra's work, while the extended frame is composed of multiple contingent factors. For example, in the first image the stairway and fence in front of the Tokyo Metropolitan Museum are exposed in the background. As a charged site for other performance activities before, during and after Tokyo Biennale '70 this setting also places the artists in a prominent discursive context of the period. In front of these stairs artist Lee Ufan placed his three sheets of paper that on the pavement, to let them tumble in the wind, and then return them to their original location as they became wrinkled in the shifting air. Another artist Klaus Rinke executed a performance in which he enacted various actions along with a female counterpart including the throwing of a bucket of water into the air and pacing up and down the staircase. These photographs emphasize the performative aspects of Serra's work such as the action of digging and create the possibility for an extended encounter with an image that is both more and less than what the photographer hoped to capture.²¹

These images are not permanent records of the past, they are participants in issues of presence that began at the time and continue today. In preparation for the printing of the exhibition catalog for Tokyo Biennale '70 artists were asked to send sketches of their planned work one month before the exhibition. Many of the artists depended so much on the site that they left all of the details of their work up to elements of chance that would be determined upon arriving in Tokyo. For example, Serra wrote "[Intuition] and materials, time, place, condition, in part, the nature of my activities—will arrive in Japan 3rd week of April."²² Upon arriving the artists engaged with unexpected materials and unpredictable sites in and around the Tokyo Metropolitan Museum. Anzai's photographs engage in these debates over the importance of the artists' presence in creating site-specific works. These

images both contribute to the emphasis on process that was prevalent in global art trends of the time while also extending these issues to multiple presents where new iterations of the work are circulated. Photographs may be more of a door to be walked through rather than a window onto the past. Although the Japanese artists were all invited to install their works on site, artists from abroad were only allotted funds to ship their works. Curator Nakahara felt strongly that the artists could not simply ship their works, but had to be present in Tokyo in order to create site-specific works. Eventually the organizers gave all they could to bring a few foreign artists and helped many others gain funding from other sources. Some artists paid for their own trip, in all seventeen artists came from abroad. Anzai was wrapped up in the interactions, negotiations and debates that occurred between artists and the organizers for the Tokyo Biennale '70. Anzai's opinionated photographs express encounters of all kinds: artists with each other, raw materials with the setting, and viewers with artworks, all in ways that do not record the situation objectively. While photographing the Biennale Anzai realized how things move not only on the artist's side of an artwork but also on his side as the one taking photographs, in his relationship to the artist.²³ He created what may appear to be a historical record useful in interpreting past events; but what if this record is not as transparent as it seems?

If Anzai's photographs are seen as doors that open onto the issues of process, presence and site-specificity, these photographs exist in an in between space. Not so much a space in between man and matter as the exhibition title suggests, but a space in the time between now and then. This space began in the time gaps from what artists sent for the catalog before arriving and what they actually produced in Tokyo. Hans Haacke sent a piece of paper that stated his work would "deal with the prevailing conditions of the place" and therefore must be made once he arrived in Tokyo so that it would be "sensibly tailored to the existing environment."²⁴ According to Anzai, Haacke was deeply interested in circulation and spent his time in Tokyo inside Ueno Park attaching tubes between trees. Before the exhibition opened this work was cancelled due to its unsafe apparatus in public and was installed on the museum floor instead. Reflecting on this quenched circulation Anzai's

vehemence can still be felt now as these images re-circulate in the world of extended encounters.

A photograph Anzai took during the installation of *Between Man and Matter* opens an important debate between the organizers and one international artist. In this photograph of a work in progress by Jannis Kounellis a pile of scattered rocks are being stacked inside the doorway of an exhibition hall. This installation was stopped by the organizers because the entrance to the gallery would have become blocked. Anzai's caption for the photo reads, "As if the heaviness of natural stones fills the doorway...In any case they said: a project placing stones in the entrance is prohibited!" The extended frame of this photo records the activity of piling rocks one on top of the other but also the irony of having to de-install the work afterwards to comply with the organizers, an activity that was never seen by the public. This photograph transforms a momentary encounter with a work that was soon absent from the exhibition into an extended encounter that has the potential for multiple iterations. Each of these photos open the possibility for multiple encounters of the work where the sparks of contingency that are only partially contained in the original can be felt.

Anzai also photographed the work Kounellis displayed for the exhibition, a thin wooden pole cutting across a doorframe in a less obtrusive manner, bisecting the space without occupying it. The pole intersects with the floor in a point where a miniscule spring is sensitively placed. Together these two contrasting photographs show Anzai's engaged approach that is "not so much about photographs as it is about the activity of photography."²⁵ Furthermore the "activity of photography" is set in motion alongside the activity of the artists. These photographs are more than "documentation" of an artwork and they are imperfect records of changing situations that occurred at the Biennale. As the photographs are reproduced and exhibited elsewhere, they open the encounter of site-specific artworks into non-site specific viewing contexts. From these two photographs, one of a work that was seen and one that was not seen, doorways are opened in the continuing engagement of the work up to and including the present moment.

At Tokyo Biennale '70 Anzai's photograph of Narita Katsuhiko's works *Sumi No. 4, 5 & Sumi No. 8-23* shows the arrangement of eleven numbered blocks of charcoal in the foreground along with two larger blocks in the background. The unevenness of the charcoal blocks, some looking as if they were cut on one end by a saw, and others looking as if they were burned in half during the process of firing them into charcoal. Debris can be seen in front of the blocks on the floor, as these works crumble in time they shift from one material condition into another. This is an aspect of the work that has continued to spark debate as the works have shifted from square to a gradually rounded shape in time. Rather than a measure for the integrity of the work as a material condition in the past, I suggest this photograph could also be crumbling in the slippage of time, changing from one situation to another.

Anzai's photograph from above positions Narita's work in a specific place, on the distinctive wood floor of the Tokyo Metropolitan Art Museum, an intervention inside the open space of the gallery. This image is shot from eye level, showing the blocks of charcoal in relationship to one another as well as the eccentric pegboard walled exhibition room. And perhaps most importantly is space, which fills nearly 80% of the photograph. This is the angle of distinction that Anzai takes to this work which is not felt in other images of Narita's work that were reproduced in *Bijutsu techō* and the exhibition catalog. The spark of contingency can be felt in this rare medium format image that emphasizes the squareness of the sumi, or charcoal, blocks observed with surrounding space. Square charcoal, square film, but not such a square photographer. All of the other images discussed in this chapter were recorded on 35 mm film and thus have a rectangular 2:3 proportion, but this telling image of Narita's Sumi is literally "squared" by a 1:1 proportion. Here a spark between the life of the image and the life of the artwork cannot be contained in the border of the image, uniquely wrapped with only two darkly etched borders.

Later in the same year at the annual exhibition *Developments in Contemporary Art (Gendai bijutsu no dōkō ten)* held in Kyoto (July 7th- August

9th, 1970) Anzai engaged further with space as an active component of the artworks. Anzai's image of one exhibited work by artist Suga Kishio, *Infinite Situation I* (Mugen jōkyō I), includes two windows that are overexposed in order to highlight the outdoor space. The indoor space of the museum where Suga placed two blocks of raw wood is so dark that little remains visible aside from an outline of forms. These new relationships, including the relationship of indoor and outdoor space, are emphasized in the dark exposure of Anzai's photograph, accentuating the openness of both windows and the scenery visible outdoors. This space, both indoors and out, was in fact crucial to Suga's work as seen in the caption for the work which described the media as including not only wood, but also "landscape" and "building".²⁶ The chunks of wood placed at an angle on the windowsills are devices for seeing the structure of the building as well as the surrounding landscape, rather than objects meant to stand on their own.

A shared attention to space can be felt in the extended frame of this photograph. Anzai recently recounted a fight Suga had over keeping the windows open.²⁷ In the hot summer of Kyoto the museum interior was air-conditioned and the organizers wished for the windows to remain closed. This image opens the work in light of this debate as it highlights the exterior space beyond the museum. Anzai's continuing engagement with these issues in shows the inseparability of perceived boundaries in space and visual recording of the works. From this site and its corresponding photographs, *mono* (things) can be seen as a relationship between constructed space and existing space. Therefore Anzai's photographs are both of relationality and about it, opening the possibility for an extended encounter of the relationships posed by the artworks.

Another less frequently discussed work by Suga from the same exhibition also relies on existing aspects of the building. In Anzai's photograph of this work, *Infinite Situation II* a flat surface across an interior stairwell is created with sand. The stark lighting coming from a window at the top of the stairs is hardly adequate for documenting the artwork in an objective sense, but Anzai's activity "accompanies" the artist on a journey rather than

record a destination. In the darkest shadow of the image Suga kneels down on one of the last stairs, flattening sand to the point where it almost appears to become a flat surface. But peering down on the staircase from above, Anzai's angle of distinction allows the corner of each stair to remain visible, as the sand just fills the square gap between the edges of each stair without completing the newly angled plane. In this photograph Suga's tools are still lying at the top of the staircase, evidencing his delicate labor of flattening the space in between each stair with sand. In this photograph Suga's work is not about sand as material, but about the relation of a common staircase, a material such as sand and the viewer who experiences this "condition."

Anzai's photographs of this exhibition in Kyoto may appear to represent what was there, but in fact these photographs also change what was there into something else. With this photograph, Suga's actions are no longer simply incidental to creation of the work, but become a performance in relationship to other performances he conducted with stones, sticks, rope and other materials that emphasized "existence beyond condition". Earlier in the same year Suga wrote, "Through the act of placing one object over another, we understand that a thing and a thing, and a thing and a human, share a similar place."²⁸ Suga's work emphasizes the condition of space by opening a window, a staircase or an outdoor park. He does not change or alter the building itself, but transforms the condition of one material thus altering our perception of existing space. Anzai's photographs open Suga's materials beyond wood, sand and rope to include spaces inside and surrounding the exhibition site.

More evidence for Anzai's subjective involvement in the frame can be seen in his photographs taken at the exhibition, Aspects of New Japanese Art (Gendai bijutsu no ichi rui men ten, August 4th-30th, 1970).²⁹ In these heterogeneous photographs intimacy with artists and their process is complicated by a newfound effort toward an objective panoramic style of photographing the exhibition as a whole. In one image, Lee works intently on tightening a thick strand of rope around a number of large wood timbers stacked vertically against a pillar inside the gallery. In this photograph Anzai's

perspective is such an intimate close up that he could easily have been helping to hold the timbers with one hand while taking the photograph with the other. Another person's hands are visible in the background, assisting Lee with the task of suspending the timbers that encircle a prominent pillar in the center of the gallery. The emphasis is on the activity of wrapping, as each strand of the heavy rope stands out in the foreground of the image while Lee is focused on wrapping the rope as tightly as possible to prevent the timbers from falling down. Lee's work *Relatum* consists of a careful balance between the tension of a thick rope wrapped around these timbers floating in the air, poised as if the rope could fall if it were slackened just a little. Here the actions of the artist are most prominent, with very little space in the frame, displaying Anzai's intimacy with Lee and the angle of distinction obtained by participating in the installation process.

Upon completion of the work Anzai takes a step back from it, positioning himself lower to the ground, to take a photograph that emphasizes the verticality of Lee's work which plays with gravity. Here the timbers appear in distorted proportions that make them appear gigantic. This photograph shows Anzai's position in relation to the artworks changing from the eye-level view, and this shift in perspective conveys a newly found relationship to the exhibition venue and the artworks framed by his camera. This image begins to reveal the central pillar in the gallery that Lee selected as the base for his work, a controversial decision that indicates one of the crucial characteristics of Mono-ha artists' works: Lee was supposed to hang work on the wall or display it freestanding in the conventional mode for sculpture, but he intentionally chose to engage with the architecture of the building itself. Similar to the issues Suga faced in Kyoto with his two works which also incorporated overlooked features of the existing building, Lee challenged museum conventions by attaching his work to a pillar, an action prominently displayed in Anzai's photographs.

This issue is further revealed in another installation photograph unlike any seen thus far. For this image Anzai steps as far backwards as possible to shoot a panoramic view of the gallery that included Lee's three works *Relatum*

I, II, and III (Mukeikō I, II, III). In this photo the room appears expansive and somewhat empty, with over one-third of the space including just the ceiling and floor, giving the effect of an open space that is only sparsely occupied by artworks. This image thus contributes to the expanded encounter of existing space, by showing an aspect of the work that could be overlooked when viewing the work in person. In this photograph Anzai has carefully framed the last strand of the rope extending just beyond the knot in Lee's work, so that it appears to be dangling just barely down to the floor, curving right behind the caption for the work. Anzai is beginning to realize the drama of his engagement with the artists and the power of their combination in his camera lens.

In this same image Anzai has also carefully positioned other works in the background of the photographic frame, giving an expansive sense of space occupied by multiple works. One of Lee's works, *Relatum III* protrudes from the back wall far into the mid-ground of the photograph. This work engages the relationship between the wall and the floor as one surface turns into another by creating a third surface that conjoins them. Differing from earlier photographs, this image portrays the gallery in what appears to be its entirety, with less emphasis on individual works and more inclusion of the existing architecture of the gallery space in the camera frame. This photograph shows the works to be less about mono as objects and more about the importance of the space surrounding the works on display, a crucial aspect of the artists' works. In these three heterogeneous images taken in the same exhibition room at different times Anzai opens Lee's work in progress, depicting it standing tall, and then in full panoramic drama. Without these photographs debates over mono would have been limited to those who were at the original site with the same "I was there" proof Anzai appears to hold. But the dynamic life of these photographs not only represent artworks, they also mediate and extend the encounter of artworks.

Not because I believe with what is going on

In examining individual photographs taken by Anzai compared to

Figure 1. Shima Kuniichi Exhibition, Kinokuniya Gallery, July 13, 1974. Photograph by Anzai Shigeo.

Figure 2. Lee Ufan, *Phenomenon and Perception B (Chikaku to genshō B)*. January 21, 1970. Tamura Gallery. Photograph by Anzai Shigeo.



Figure 3. Jannis Kounellis, *Tokyo Biennale '70: Between Man and Matter*. Tokyo Metropolitan Museum, May 1970. Photograph by Anzai Shigeo.



Figure 4. Narita Katsuhiko, *Sumi No. 4,5 & Sumi No. 8-23*, 1970. Charcoal. *Tokyo Biennale '70: (between) Man and Matter*, May 1970. Photograph by Anzai Shigeo.



Figure 5. Suga Kishio, *Infinite Situation II*. National Museum of Modern Art, Kyoto. July 6, 1970. Photograph by Anzai Shigeo.