

Russell Ferguson

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"REQUIEM FOR THE SUN: THE ART OF MONO-HA" (BLUM & POE, LOS ANGELES; CURATED BY MIKA YOSHITAKE) This revelatory exhibition of work from 1968 to 1974 by artists associated with the Japanese movement Mono-ha ("School of Things") offered up extraordinary pieces (many of them remade for the exhibition), including *Phase—Mother Earth*, 1968/2012, Nobuo Sekine's huge cement cylinder that sits next to an identically sized hole in the ground; *Paper*, 1969/2012, Susumu Koshimizu's block of granite in a paper bag; and *Cut-off*, 1969/2007, Katsuro Yoshida's cotton-stuffed steel pipe. Together with its catalogue, this show was a welcome reminder of how much is still left out of the standard art-historical narrative. MoMA's "Tokyo 1955–1970: A New Avant-Garde" will no doubt continue the process of revision.

