



**TAKASHI MURAKAMI (b. 1962)**

**Eye Ball Pink**

Written in pen, verso, "Painting Director: Tomoko Sugimoto. Painting Staff: Yoko Toshima, Saori Watanabe, Naoto Moriwaki, Mariko Suzuki, Tetsuo Maruyama, Kaori Kimura. Computer Engineer: Chiho Aoshima."

acrylic on canvas layed on wood

24 x 23 3/4 x 2 in. (not framed)

2001

32752

**PROVENANCE:**

Marianne Boesky Gallery, New York  
Private Collection, Massachusetts

**EXHIBITION:**

Birmingham, The Birmingham Museum of Art, on extended loan

**LITERATURE:**

Literature T. Murakami, M. Yusuke and M. Darling, MURAKAMI: summon monsters? open the door? heal? or die?, Tokyo 2001 (illustrated, chapter 1 works vol. 3: Character, plate q)

Takashi Murakami (b. 1962 in Tokyo) earned a BA, MFA, and PhD from Tokyo University of the Arts. Although, he attended with the intention of working in the Japanese animation industry, Murakami eventually majored in Nihonga, the traditional 20th century Japanese painting style with strict guidelines on subject, technique, and material. After graduating, however, Murakami grew disillusioned with the art world. He found that traditional Nihonga artmaking was a too insular and political world, while the contemporary art world in Japan had appropriated the trends of the West. As a result, Murakami's early work incorporated biting social criticism against Japan's consumer culture and art world

Since the early 1990s, Murakami has invented characters in his art that synthesize various elements of popular culture, especially cartoons, from Japan, Europe, and the United States. These characters serve various purposes, acting sometimes as a means of self-portraiture or as icons for themes related to violence, technology, and fantasy. Today, Murakami is particularly known for Superflat, a 2000 exhibition at the Museum of Contemporary Art, Los Angeles that also heralded a new theory of art. Developed by Murakami in an essay accompanying the exhibition, the Superflat theory posits that there is a legacy of 2-dimensionality in Japanese visual culture which can be found in traditional Nihonga painting, ukiyo-e printmaking, as well as anime and manga. The Superflat theory also argues that there is a cultural flattening in Japan, wherein the distinction between social class and popular taste is collapsing.

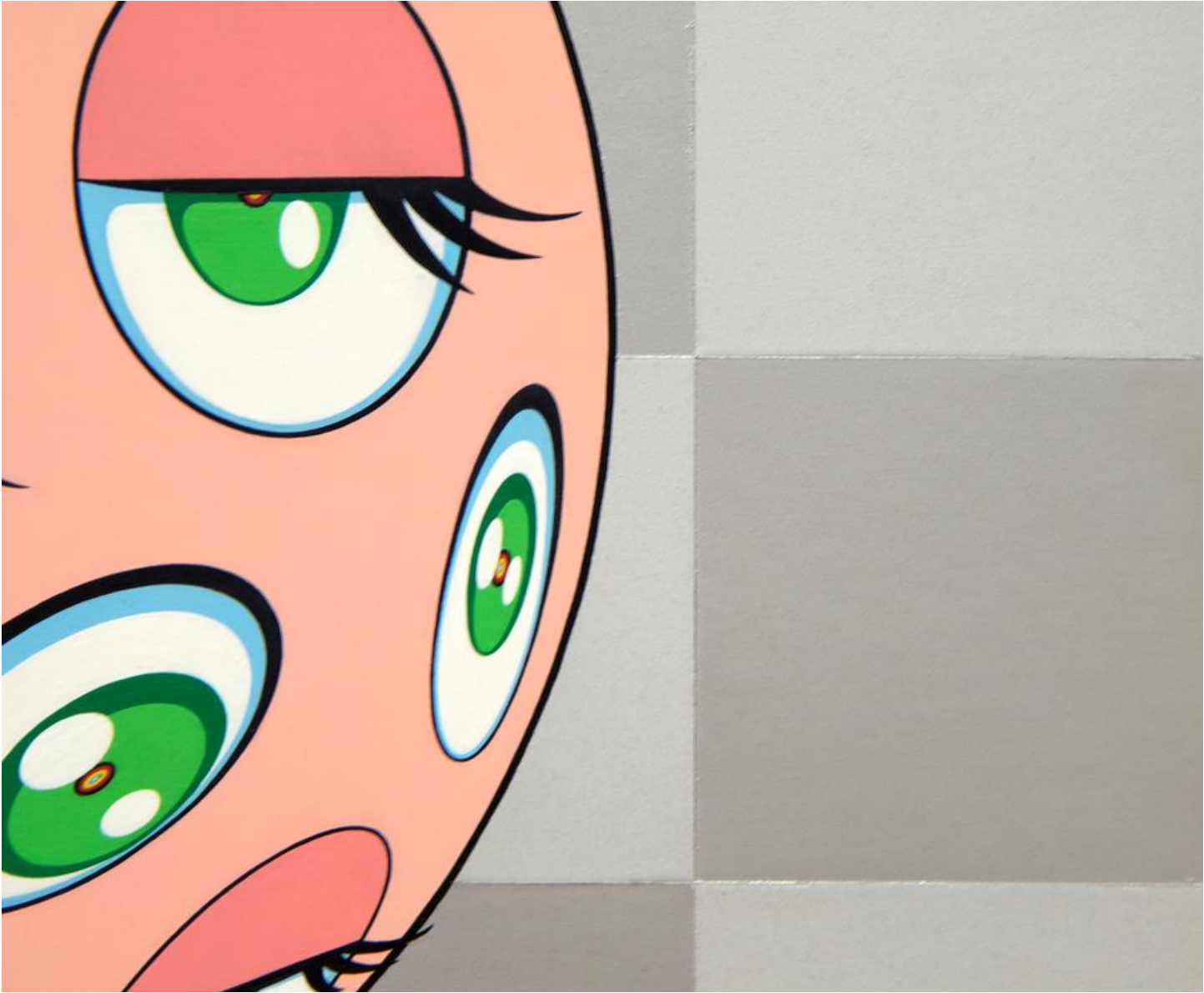
Since the Superflat exhibition, Murakami's popularity and cultural influence have only

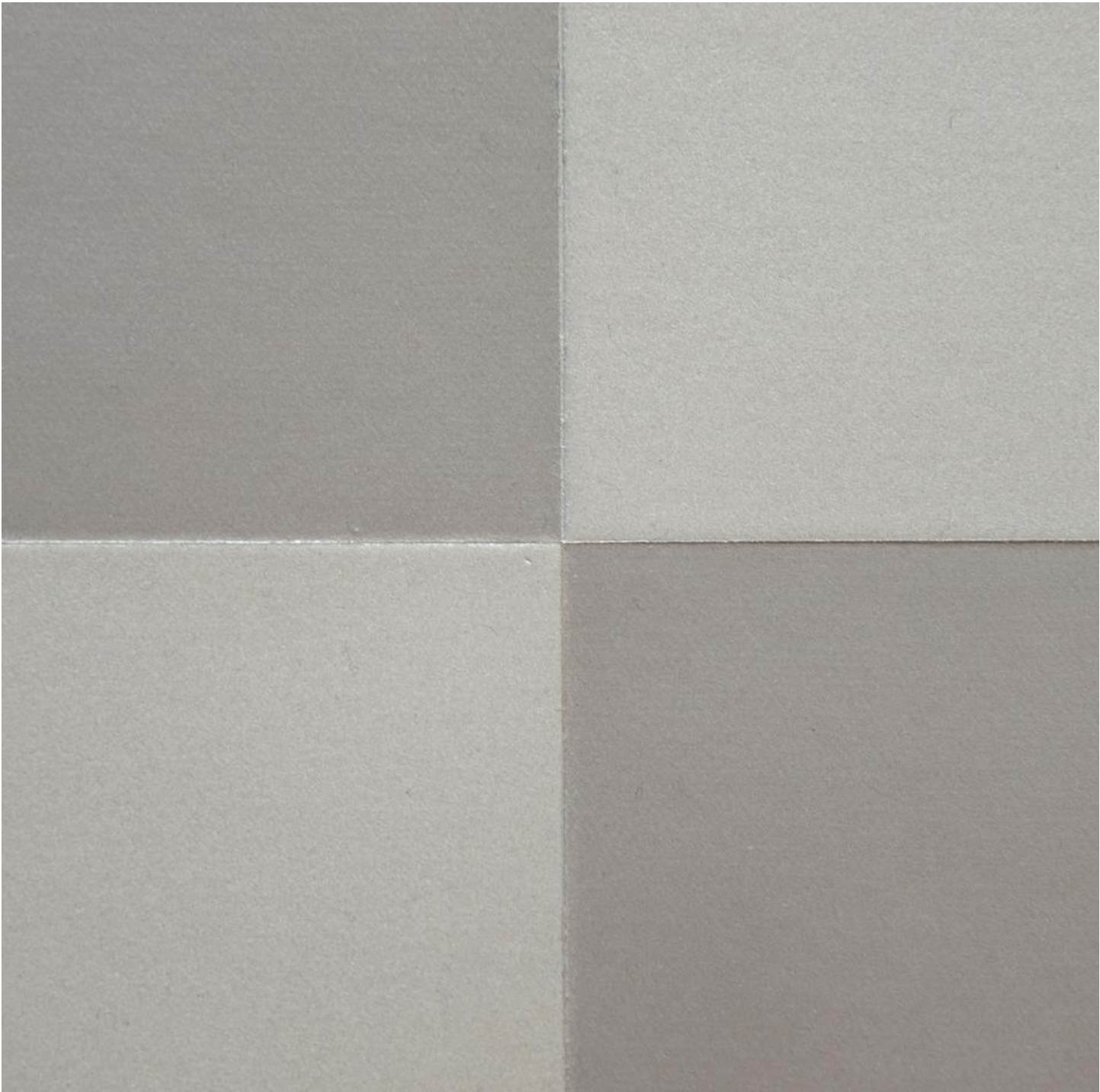
grown. In addition to exhibitions of his work at major art institutions, Murakami's work is also found on mass-produced items such as toys, key-chains, and t-shirts. Murakami's work merges artistic time periods, styles, and subjects, and also crosses between the gallery, studio, art fair, museum, and the mass consumer.

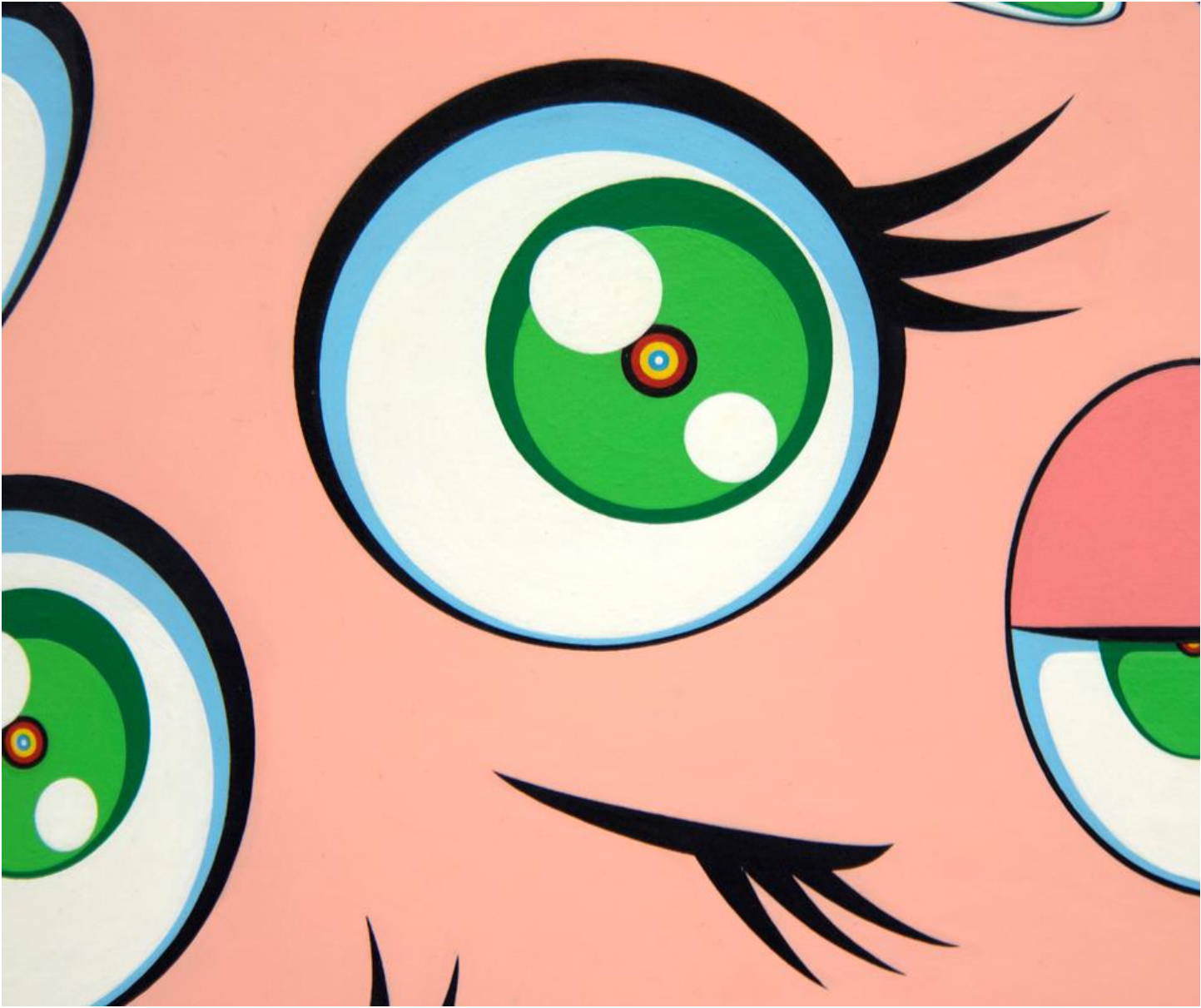
Takashi Murakami's work has been exhibited in prestigious museums and galleries all over the world. He has had recent solo shows at Gagosian in Beverly Hills, London, and Paris (2019, 2018); the Albright-Knox Art Gallery, Buffalo, NY (2017); the Museum of Fine Arts, Boston (2017); The Palace of Versailles, Île-de-France, France (2010); the Fondation Cartier pour l'art contemporain, Paris (2002); and Museum of Contemporary Art, Tokyo. His work is represented in the public collections of the Museum of Contemporary Art, Chicago, IL; the Museum of Fine Arts, Boston; and the Walker Art Center, Minneapolis, MN among many others

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.



















Takashi Murakami  
Eye Ball 0218  
2001  
Acrylic on canvas mounted on wood  
23.62 x 23.62 inches  
TM-0209  
MORIMORI BISHOP GALLERY 510 W 23rd Street New York NY 10011

L+M  
TAKASHI MURAKAMI  
Eye Ball 0218  
2001  
Acrylic on canvas mounted on wood  
23.62 x 23.62 inches (9 1/2 x 9 1/2 in)

TP15

Handwritten list of names and roles:

Painting Director:  
Tomoko Sugimoto  
Painting Staff:  
Yoko Toshima  
Saori Watanabe  
Naoto Moriwaki  
Mariko Suzuki  
Tetsuo Maruyama  
Kaori Kimura  
Computer Engineer:  
Chiho Aoshima

Handwritten mark: 5/1/01