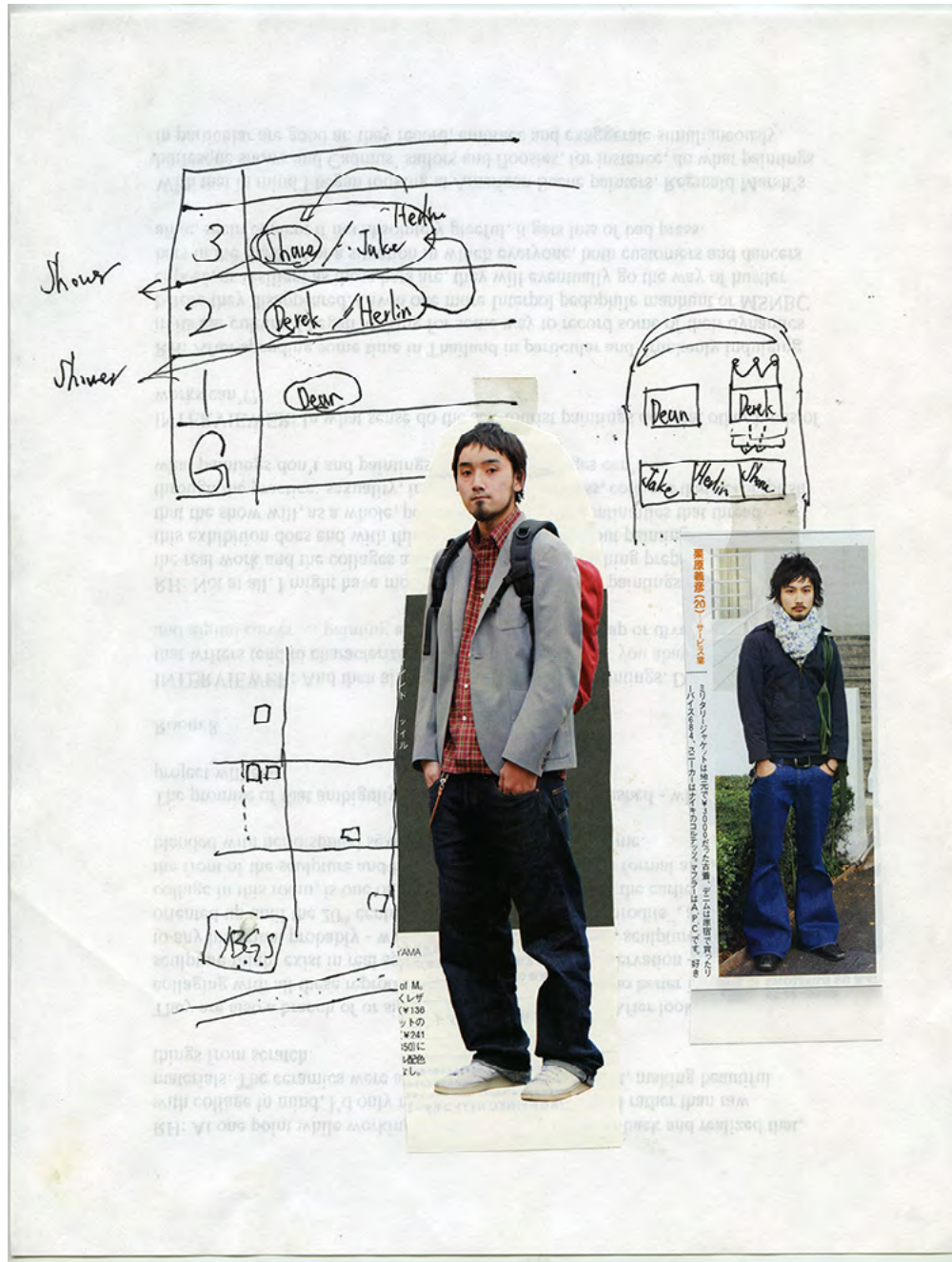


Richard Hawkins

The Garden of Loved Ones



Empty Gallery
3 Yue Fung Street
18th & 19th Floor
Tin Wan, Hong Kong

Richard Hawkins lives and works in Los Angeles, where he serves as Professor of Painting & Drawing at the ArtCenter College of Design, Pasadena. Recent solo exhibitions include Galerie Buchholz, Berlin (2024); Loewe FW24 Men's Show, Paris (2024); Reena Spaulings, Los Angeles (2023); Greene Naftali, New York (2022, 2019, 2018, 2016); Tate, Liverpool (2014); Le Consortium, Dijon, France (2013); and the Art Institute of Chicago, which traveled to the Hammer Museum, Los Angeles (2010). Hawkins was the 2012 recipient of the Guna S. Mundheim Fellowship in The Visual Arts at The American Academy in Berlin. In November 2025, his solo exhibition is slated to open at Kunsthalle Wien, Vienna.

His work is in the collections of the Art Institute of Chicago; Astrup Fearnley Museum, Oslo; Hammer Museum, Los Angeles; Loewe Foundation, Madrid; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Tate, London; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York, among others.

Richard Hawkins

The Garden of Loved Ones

Empty Gallery, Hong Kong

23 March – 24 May, 2025

Empty Gallery is pleased to present *The Garden of Loved Ones*, the first solo exhibition by Los-Angeles based-artist Richard Hawkins in Greater Asia. Since emerging in the early 1990s, Hawkins has developed an idiosyncratic practice centered around the intense pleasure of looking and the dynamics of desire which animate both erotic and art historical expression. Employing collage as an underlying mode structuring his work in painting, sculpture, and various other media, Hawkins operates in that fertile and unobserved intersection between graverobber and archaeologist, fanboy and connoisseur, degenerate and avant-gardist. Treating his varied materials with equal measures of reverence and insouciance, he imbues dusty reproductions of Greco-roman statuary with the ardor of the teenagers gaze whilst subjecting images of male idols to a nearly philological rigor. Inducing us to look at these subjects anew, his work destabilizes received ideas of origin and influence—suggesting a queerer, more generous, and infinitely more promiscuous reading of art history.

For his show in Hong Kong, Hawkins stages a return to his long held obsession with the seminal figure of Tatsumi Hijikata (1928-1986), the enigmatic founder of Butoh dance.¹ Embodying many of the artist's most cherished fixations—the aesthetic potential of the grotesque, an over regard for the male form, and a certain relationship to the occult—the ghost of Hijikata also comes to represent the concealed syncretism between east and west existing just below the surface of artistic modernism. A suite of new video works are inspired by, and presented alongside, a series of collages in the manner of Hijikata's scrapbooks.² These bizarre and hermetic documents appropriate and disfigure now iconic fragments of the Western canon—Picasso, Redon, and Bellmer, amongst others—in order to translate them into choreographic instructions, contorting history in order to expand the ways in which we might contort our bodies and minds.

In his homage to these scrapbooks, Hawkins emphasizes the surreal juxtapositions, distortions of context, and interpretive perversity which fueled Hijikata's radical transformation of movement. Pasted together upon a colored ground—the Ankoku collages are defined by asymmetric grids in which textual fragments, appropriated images, and scraps of kraft paper are arranged in rhythmic intervals of an incantatory character. Saturnine and yet seductive, these collages invite the viewer into a shared game of refined voyeurism, challenging them not only to identify the fragmented masterpieces within but also to partake of their perverse poetic logic—their fraught push-pull of associations and resonances. Rodin's desolate bronzes morph into hungry ghosts, Klimt's beguiling Danae receives a golden shower. In much the same way that the first flowering of modernism derived its artistic potency from selectively appropriated and misinterpreted fragments of the non-Western, Hawkins draws attention to the way in which Hijikata disfigures these Western bodies—in a very literal sense—chopping them up and rearranging them like a mad surgeon operating on so many dolls.

The figure of Hanako, whose recurring image haunts the exhibition almost as much as Hijikata's own—is invested with a particular pathos.³ Obsessed with depicting her anguished expression, Rodin made countless works based on Hanako but only ever depicted her as a disembodied head. Perhaps her very foreignness, her supposedly asiatic opacity, allowed her to function as a malleable surface which could mirror the artist's deepest impulses. There is indeed a terror in this reduction of a unique existence to that of mere object or projection surface—and yet, as seen by Hijikata (who resurrects Hanako as an expressive tool in his dances), perhaps a paradoxical freedom as well—a liberation from the performative burden of self-identity. The nightmarish truly reveals itself in that moment when what we had naively assumed to be insensible matter rebels, and by doing so, reveals itself to be animated by an unfathomable inner principle.

In a series of new videos which accompany and expand the Ankoku collages, the screen itself functions as a charged mise-en-abyme through which images travel to interpret us. Within this space of haunted virtuality, the viewer is confronted with a quivering profusion of exhumed fragments—perfumed corpses scenting the gallery with their delirious odor; a Warburgian house of horrors. The interstices between artworks become animated by an eccentric sense of movement, sometimes transforming into one another through vaporous mutations, at other times convulsing as if in the throes of post-coital spasm. Outside the delimited boundary of the frame, we have the sense of an entropic void teeming with unnatural life, reproducing itself endlessly through a process akin to spontaneous generation. Threaded between the collages they reference, the overall effect of these films is vertiginous in Didi-Huberman’s sense—permeated with the overwhelming feeling that “the present is woven with multiple pasts” whose labyrinthine complexity exceeds our subjectivity.⁴

For a previous presentation of his *Ankoku* works, Hawkins chose the title *Hijikata Twist*. Evoking the contorted postures of butoh choreography, the gesture of twisting also implies the transmutation of a straight geometry into a complex topography. For Hawkins, desire for an image is already itself a (mis)translation or twisting—and it is this desire which underlies our perpetual groping towards self through the medium of the other. By channeling and perverting the method of Hijikata, the ensemble of works on view in *The Garden of Loved Ones* challenge a teleological understanding of art history—with its juvenile fixation on paternity, originality, and purity—dissolving the categorical priority of the Occident in the process. However, the staging of this ensemble of works in Asia looks past the current fashion of reparative wish fulfillment via substitution or addition to the canon to suggest a more radically generative potentiality. Conjuring the mutilated reflection of our own reified desires, these works suggest a path beyond the rigid performance of collective history through a privileging of individual fluidity and pleasure. In a city—Hong Kong—itself often imagined as mere container: a chimeric amalgamation of cultures defined by the phantasmic flows of global capital and the specter of colonialisms past and present, *Garden* suggests a possible détournement.

¹ Tatsumi Hijikata was the founder of Ankoku Butoh (meaning, dance of darkness), widely known and practiced today as Butoh. Hijikata arrived to Tokyo from the Northern rural Tohoku region in 1952 and worked blue-collar jobs to support his dance pursuits. As his rural accent set him apart from Tokyo’s urbanites, Hijikata filled his time reading French writers, such as Jean Genet, Antonin Artaud and Georges Bataille. Aesthetically, he looked towards artists such as Egon Schiele, Hans Bellmer and Willem De Kooning. Hijikata’s provocative performances stemmed from this exploration of eros, debauchery, disease and death, evoking the rarely seen dark half of the human psyche.

² From the 1960s onwards, Hijikata created a series of Butoh no tame no sukurappubukku (Scrapbooks for Butoh), filling them with images culled from art books, newspaper clippings, photographs, and dance notations known as butoh-fu — developed by Hijikata as a methodical body of movement techniques.

³ A geisha turned dancer who originally emigrated to Europe during the vogue for Japonisme, Hanako became a muse to Rodin. The artist produced more sculptures of her than almost any other figure during his artistic career.

⁴ Georges Didi-Huberman, *The Surviving Image: Phantoms of Time and Time of Phantoms: Aby Warburg’s History of Art* (Penn State University Press, 2018).



Ankoku 34 (Gaki), 2012

Collage

46 x 38.1 x 2.5 cm

18.13 x 15 x 1 inches

Unique



The Helmet Maker's Old Wife, 1885. Bronze. The Stanford University Museum of Art, Gift of the B. G. Cantor Art Foundation. Cat. no. 258.





Ankoku 36 (Gaki), 2012

Collage

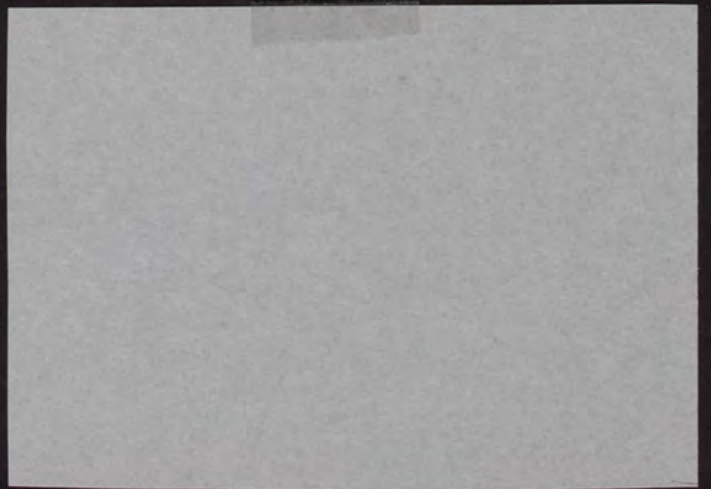
50.2 x 41 x 2.5 cm

19.75 x 16.13 x 1 inches

Unique



母
の
体
こ
の
顔
て
あ
す
対
い
「
で
い
を
の
い
☆
一
聖
し
え
生
と
て
い





Ankoku 20 (Danae), 2012

Collage

49.5 x 40 x 2.5 cm

19.50 x 15.75 x 1 inches

Unique

面復心也風

COVERED
IN LICE.



Since the beginning of the 1990's, Richard Hawkins has developed a hermetic and highly personal practice of collage, sculpture, and painting influenced by the legacy of Brion Gysin's cut-ups—in which chance procedures enable radical de-contextualization and aesthetic transformation of existing materials.

The Ankoku series, which was first shown in the 2012 Whitney Biennale, originates from Hawkins's discovery of the scrapbooks of Tatsumi Hijikata—one of the pioneers of Butoh. In these scrapbooks, Hijikata arranged clippings from Japanese art magazines—often of Western modernist masterpieces—along with his personal notes on how these visual cues might be translated into physical choreography. Inspired by Hijikata's obsessive process of reference-gathering as well as the fundamental strangeness of this cross-pollination between painting and dance, Hawkins began creating an imagined continuation of these notes.

Hijikata had been compiling scrapbooks for many years, cutting-out reproductions of art works from magazines and annotating the images of human bodies with crowded handwritten additions, emphasized by arrow-movements of gesture, often inscribed in red crayon and pointing-out the areas of darkness in the images. He sometimes also drew raw images of dancing human bodies in the scrapbooks' margins. Hijikata's written notes themselves formed images in language, in which he transformed an element or movement of the human body into another register, as a kind of compacted, always-cryptic poetry of dance. He primarily cut out images of paintings or photographs by European artists whose work reconfigured the human body, or gave it an aura of outlandishness or violence: Francis Bacon, Hans Bellmer, Jean Fautrier, Jean Dubuffet, Egon Schiele and Odilon Redon.

— Stephen Barber, *Hijikata: Revolt of The Body*

上
の
ま
ま
の
ま
ま

4th
beat

20

3
12
2/3
1/4
1/2

7
1
1/2
1/4
1/8
1/16
1/32



アンリ・マティス 水彩画 65×50cm 1945 Coll. Galeria Denise Cordier photo. Robert David

1/2
1/4
1/8
1/16
1/32

11
2
1/2
1/4
1/8
1/16
1/32

ドテラ 704



Coll. Sammlung Emile Flöge, Wien

ドテラの中に顔が
いつもあってそれを捕獲
する もう一つの肉化-----

をたどる動き

A

B

ドテラの中
←

ペーコンナ

上:グスタフ・クリムト 花嫁(部分) カンヴァスに油彩 166×190cm 1917-8
左:グスタフ・クリムト 生命の三段階(部分) カンヴァスに油彩 180×180cm 1905



Ankoku 16 (Danae), 2012

Collage

45.7 x 39.4 cm

18 x 15.50 inches

Unique



EATEN
ALIVE
BY BUGS.

虫食

食为天



47 Klimt, Danaë, c. 1910 (?)





Shibusawa's House, 2018

Doll house, rubber mask, clay, twine, electric lightning
and mixed media on card table

122 x 86.5 x 86.5 cm

48.03 x 34.05 x 34.05 inches

Unique



Shibusawa's House (detail), 2018

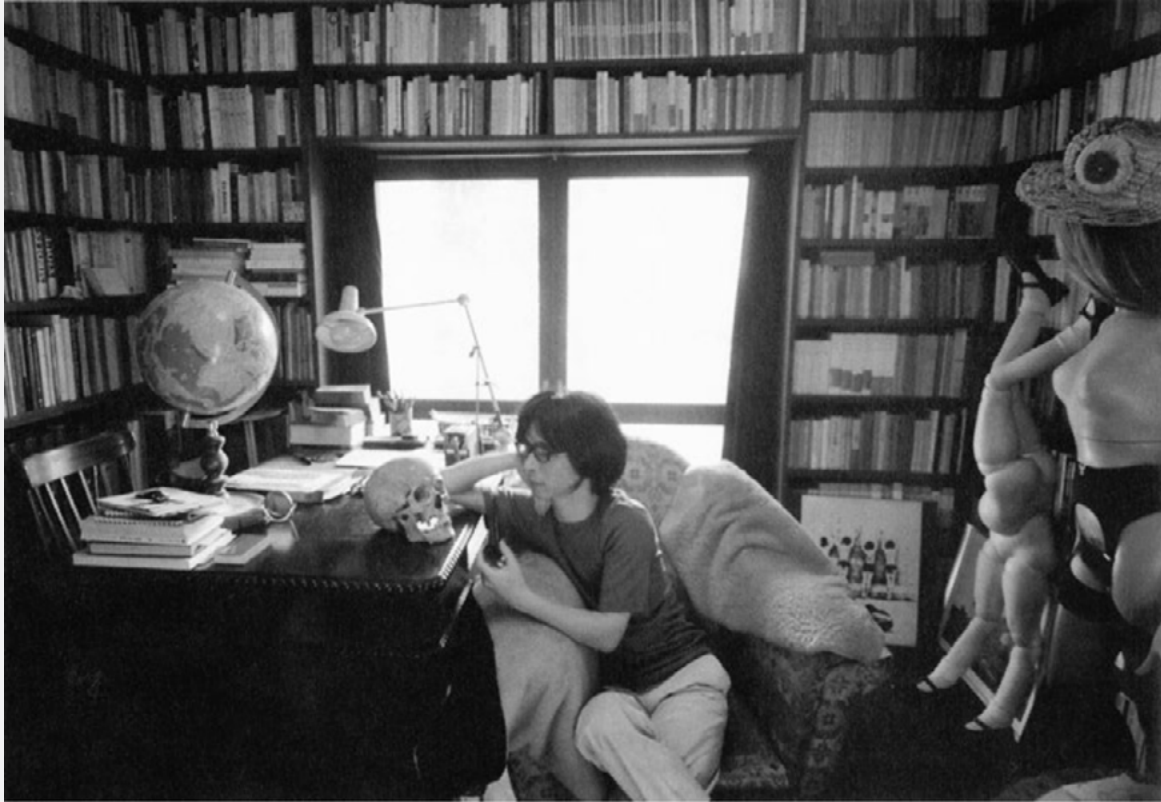


Image: Shibusawa in his study. The replica of Bellmer's doll, described above, is visible in the back.
Photograph by Ishiguro Kenji. Copyright: Ishiguro Kenji.

Shibusawa Tatsuhiko (1928–1987) occupies a unique space in post-war Japanese culture. He is perhaps best known as the translator of works by Marquis de Sade, but is also credited as a widely learned critic who introduced and popularized many notions pertaining to Western art and history, especially surrealism and the occult. It is safe to say that butoh pioneer Hijikata Tatsumi (1928–1986) had a great respect for this decadent scholar of his own generation.

While Shibusawa wrote several essays on Hijikata's performances and helped his ideas of butoh to disseminate, Hijikata also learned considerably from Shibusawa's works. On one occasion, Hijikata grandly acknowledged this by adding the epigram "À la maison de Civeçawa [Shibusawa]" to the poster of his performance *Rose-Colored Dance* (1965). Shibusawa, on the other hand, wrote: "I cannot reflect upon the 1960s without thinking about Hijikata Tatsumi" ("On Hijikata Tatsumi and ankoku butoh" 土方巽と暗黒舞踏派について, 1976, Complete Works 14:431). It could be said that during the 1960s, their visions were intertwined, and to some extent, evolved in tandem.

— Except from *À La Maison De Shibusawa: The draconian aspects of Hijikata's butoh* by Robert Ono



Decadent Scholar, 2018
Collage
74.5 x 66 x 2.8 cm
29.33 x 25.98 x 1.10 inches
Unique
USD 10,000.00

"Orgasm, a phenomenon something like a corporeal crystal, is further crystallized in memory, and following the death of the god of beauty, one can recall the highest degree of sexual excitement. The people live only in order to reach this point. Compared to this heavenly jewel, the physical existence of human beings, whether the lover or the beloved, the killer or the killed, is only the means of reaching this point. This is the ideal of the country.

"Memory is the sole matter of our spirit. Even should a god appear at the climax of sexual possession, then that god becomes 'the remembered one,' and the lover becomes 'the one who remembers.' Only through this time-consuming process is the presence of the god really proved, is beauty attained for the first time, and is sexual desire distilled into love that is independent of possession. Hence, gods and humans are not separated in space, but there is a time lag between them. Here lies the essence of temporal polytheism. Do you understand?

"Murder sounds harsh, but it is necessary for purifying memory and distilling it into its strongest concentrated element. Besides, these ugly, deformed inhabitants are noble, truly noble. They are experts in altruism; they live for self-denial. These lovers-cum-murderers-cum-rememberers live their roles faithfully, they remember nothing about themselves, but live only in adoration of the memory of (the loved ones' beautiful death.) Remembering

occurs at the climax of pleasure. But an orgasm does not endure, therefore possession can mean only one thing: the unification of the unenduring with the ephemerality of the object of sexual desire. The surest method is the elimination of this object at the moment of climax. Therefore, the people of the country are clearly aware that sexual possession is consummated in murder and cannibalism.)

"It is certainly wonderful that this paradox of sexual possession controls even the economic structure of the country. The fundamental rule of possession is ('to kill the loved one,') which means that completion of any possession signifies simultaneous termination of possessing, and continued possession is a violation of love. Physical labor is permitted only to create beautiful physiques, and the ugly are exempted from it. Actually industrial production is completely automated and does not require human power. The arts? The only arts are found in (the infinite variety of the murder theater) as well as in the erection of statues to the beautiful dead. From the religious point of view, sensual realism is the basic style, and abstraction is completely rejected. Incorporation of 'life' in the arts is strictly forbidden.

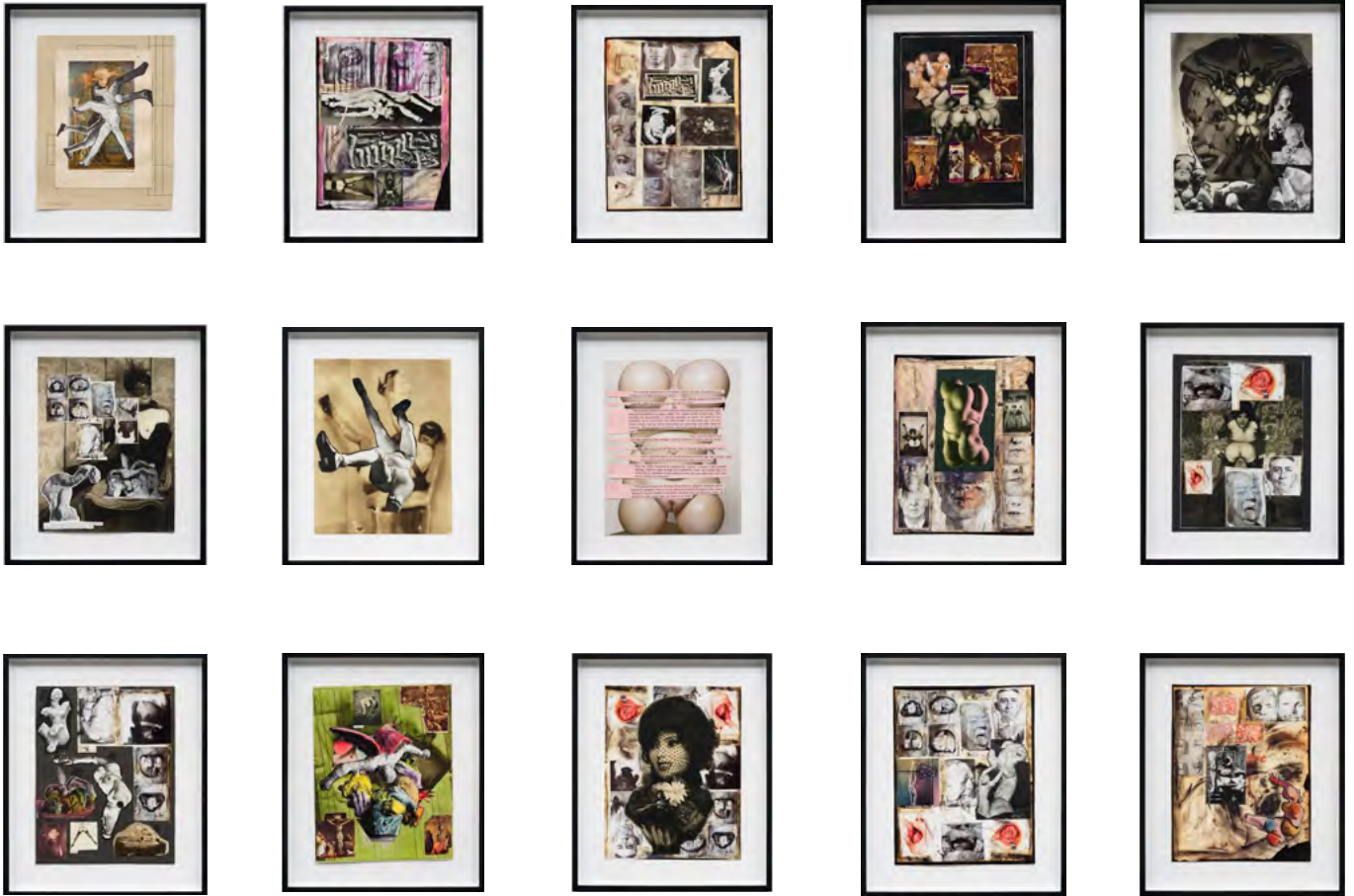
"The approach to beauty is through sexual desire, but what records this moment of beauty for all eternity is memory . . . Now you have a rough understanding of the fundamental structure of 'The Land of the Pomegranate,' I think. The basic concept is memory, and in a manner of speaking, memory is national policy.

devoted to sexual murder, in which the beautiful bo
manner of roles where they are tortured to death.
mythological and historical personalities who we
while young and beautiful. But of course there are
They are nobly murdered in magnificent, sensual
lighting, brilliant stage settings, and wonderful mu
toyed with by members of the audience before they
that the bodies are consumed.)

"The graves? The graves are right outside 'The G
It's a beautiful place, and ugly deformed people st
moonlit nights, lost in romantic moods. As statues
erected as gravestones, there's no cemetery in t
beautiful bodies."

Imanishi, the decadent scholar of French literature in Mishima's novel *The Temple of Dawn* (the 3rd vol. of *The Sea of Fertility*) is modelled on Shibusawa.





Delectable Parts, 2018

15 inkjet prints and collage

Framed dimensions (each):

36.8 x 30.5 x 3.5 cm

14.50 x 12 x 1.37 inches

Unique

Im Archiv unter Nr.:

55



JAMES ENSOR *Girl with Doll*, 1884

"Delectable Parts"

Hamelin 2018.





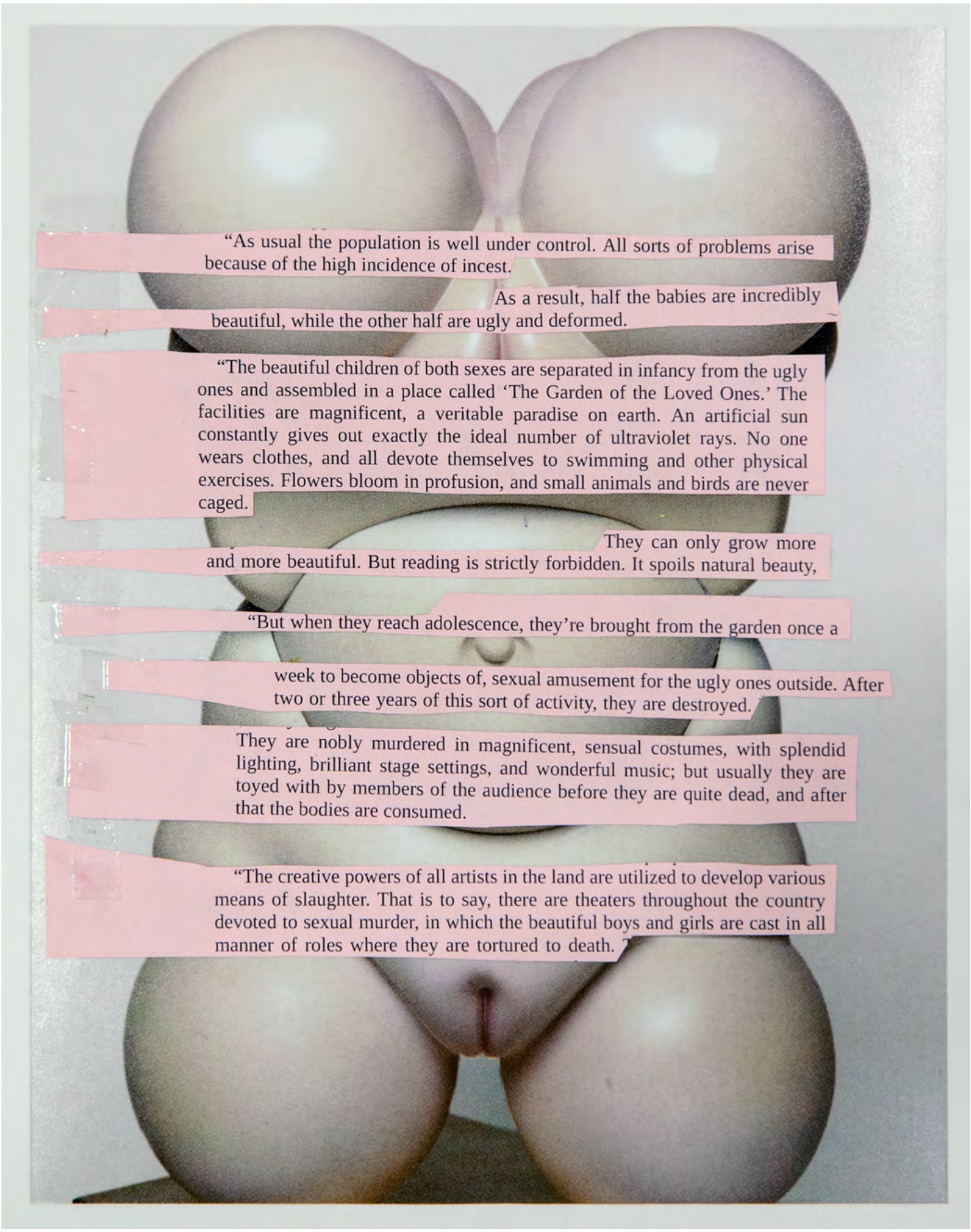




5.21 *Man Growing from the Shoulder of a Seated Woman*, date unknown. Plaster. Musée Rodin, Meudon Reserve, Paris.







“As usual the population is well under control. All sorts of problems arise because of the high incidence of incest.

As a result, half the babies are incredibly beautiful, while the other half are ugly and deformed.

“The beautiful children of both sexes are separated in infancy from the ugly ones and assembled in a place called ‘The Garden of the Loved Ones.’ The facilities are magnificent, a veritable paradise on earth. An artificial sun constantly gives out exactly the ideal number of ultraviolet rays. No one wears clothes, and all devote themselves to swimming and other physical exercises. Flowers bloom in profusion, and small animals and birds are never caged.

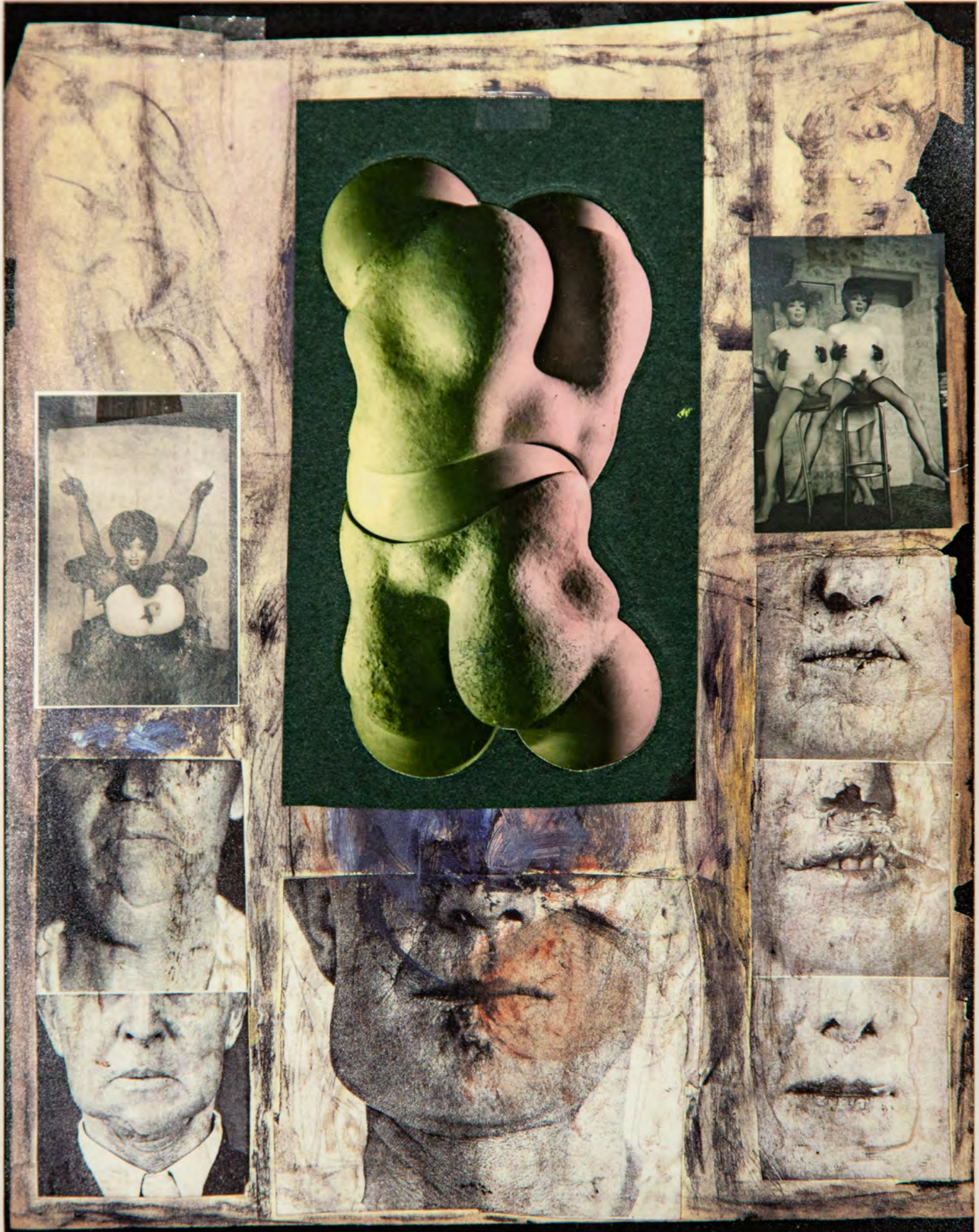
They can only grow more and more beautiful. But reading is strictly forbidden. It spoils natural beauty,

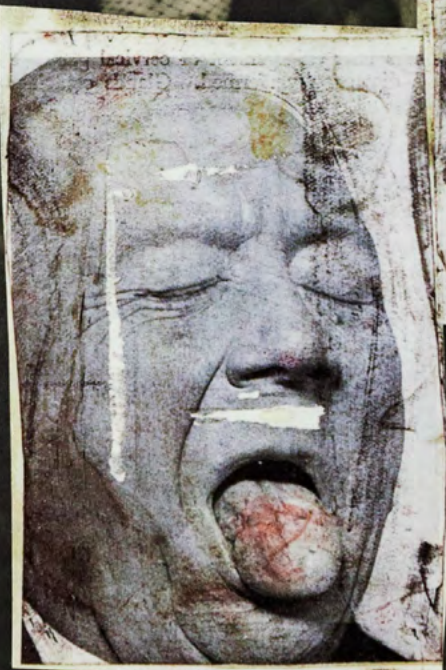
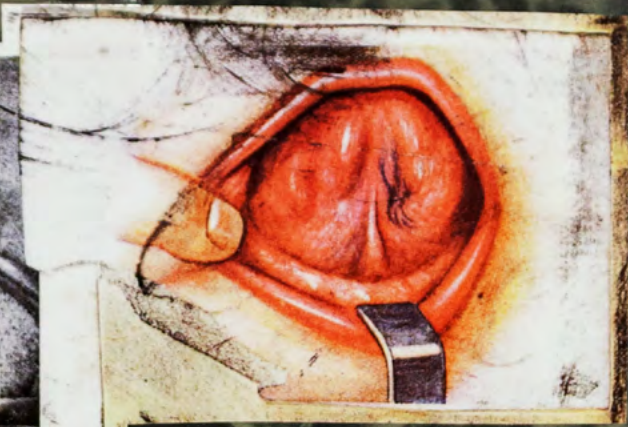
“But when they reach adolescence, they’re brought from the garden once a

week to become objects of, sexual amusement for the ugly ones outside. After two or three years of this sort of activity, they are destroyed.

They are nobly murdered in magnificent, sensual costumes, with splendid lighting, brilliant stage settings, and wonderful music; but usually they are toyed with by members of the audience before they are quite dead, and after that the bodies are consumed.

“The creative powers of all artists in the land are utilized to develop various means of slaughter. That is to say, there are theaters throughout the country devoted to sexual murder, in which the beautiful boys and girls are cast in all manner of roles where they are tortured to death.”







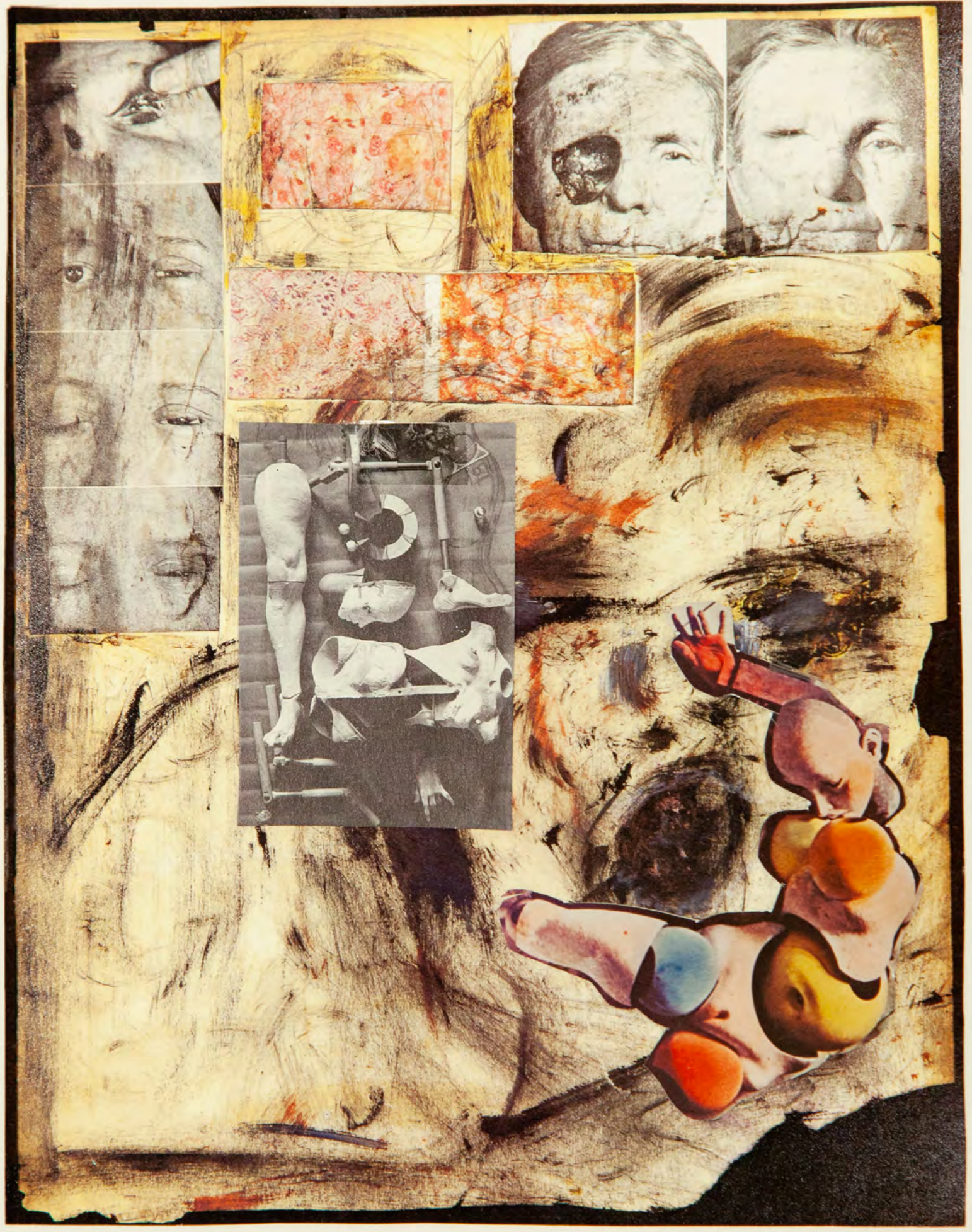


Poupée violée









Within the universe of collage, seemingly unrelated elements begin to “resonate” off one another—across gaps of both space and time—resulting in protean, unstable, and wholly provisional relationships. If Richard Wagner’s *Gesamtkunstwerk* celebrates the “eternal” love of Tristan and Isolde, then collage is the art of the one-night stand. In fact, in French slang, “collage” sometimes connotes extramarital sex.

— Excerpt from *Merce Cunningham and the Aesthetic of Collage* by Roger Copeland, *The Drama Review*, Vol. 46, No. 1 (Spring, 2002), pp. 11-28.



Ankoku 40 (Hanako), 2012

Collage

49 x 40.5 x 2.8 cm

19.29 x 15.94 x 1.10 inches

Unique



Ankoku 41 (Hanako), 2012

Collage

46.5 x 38.5 x 2.8 cm

18.30 x 15.15 x 1.10 inches

Unique



Hanako by Auguste Rodin. Plaster. Modeled 1907; cast by 1929.
Image courtesy of Rodin Museum.

Ōhta Hisa (1868–1945), a Japanese actress known as Hanako (Little Flower), performed for several years in Europe in a troupe directed by Loïe Fuller (American, 1862–1928), a pioneer of modern dance. Rodin met Hanako in 1906 and was transfixed by her range of expression, producing multiple studies of her face in varying states of anguish, fear, and serenity. From 1907 to 1912, he produced some 50 portraits of her, tightly focused on her face in the form of masks and heads, which sought to capture the extraordinary power and range of emotions she performed.

Head of a Dancer, 2025

Plaster cast, wig hair, artificial cobwebs on pillow, includes an optional weathered kimono

Overall: 16.51 x 39.37 x 39.37 cm / 6.5 x 15.5 x 15.5 inches

Mask: 10.16 x 20.32 x 12.7 cm / 4 x 8 x 5 inches

Pillow: 11.43 x 39.37 x 39.37 cm / 4.5 x 15.5 x 15.5 inches

Unique



Fig. 15
Gustav Klimt
Leda
1917. Oil on canvas,
99 x 99 cm. Destroyed in
1945



4.18 *Danaid*, 1888. Marble. Musée
d'Orsay, Paris. Cat. no. 151, different
version.

4.19 *Danaid*, second view of 4.18.

GOLDENSHOWERS.

DANAË.

PHNAE 2

N0114 / N88

Nadare Ame
dribbling candy

extreme

Candy formed (created) inside the slow motion of women laying down.
Yokotawaru

(collapse)
this verb has connotation of "horizontal" "length" and "sleep out of fatigue."

eviated a lot
lean can see
if we
fference.

~~solidity (make hard)~~
~~to melt down~~
≡
solidity (make hard)
in order to
to melt down
solidity (make hard)
then melt down

bug, pit viper

wandering around
Bura-Bura shiteiku
Escaping from eating bugs, women laying down

white out.

Development.
No 7 Bug eating elderly women
These women go down to the garden in the bug condition

(Technique) drying (conditions) of hand fingers and foot fingers are the same. Also,

No 2. pieces of meat that went down the garden
No 3. Naked women laying down, escaping from eating bugs.
ASHIKAWA → oddaloo
otiroshky bugs
A ~ B.



whale
→ pus

inside DO TE RA (CA)

Bellmale (or mail)

Bellmer

peacock



No 4. then to ?

≡

Gustav Klimt Danaë oil painting on canvas 77x85cm 1907-8



Ankoku 19 (Resource file: Danae), 2012

Collage

68.6 x 80 x 3.8 cm

27 x 31.5 x 1.5 inches

Unique



Ankoku 50 (Resource folder: Redon – spider), 2012

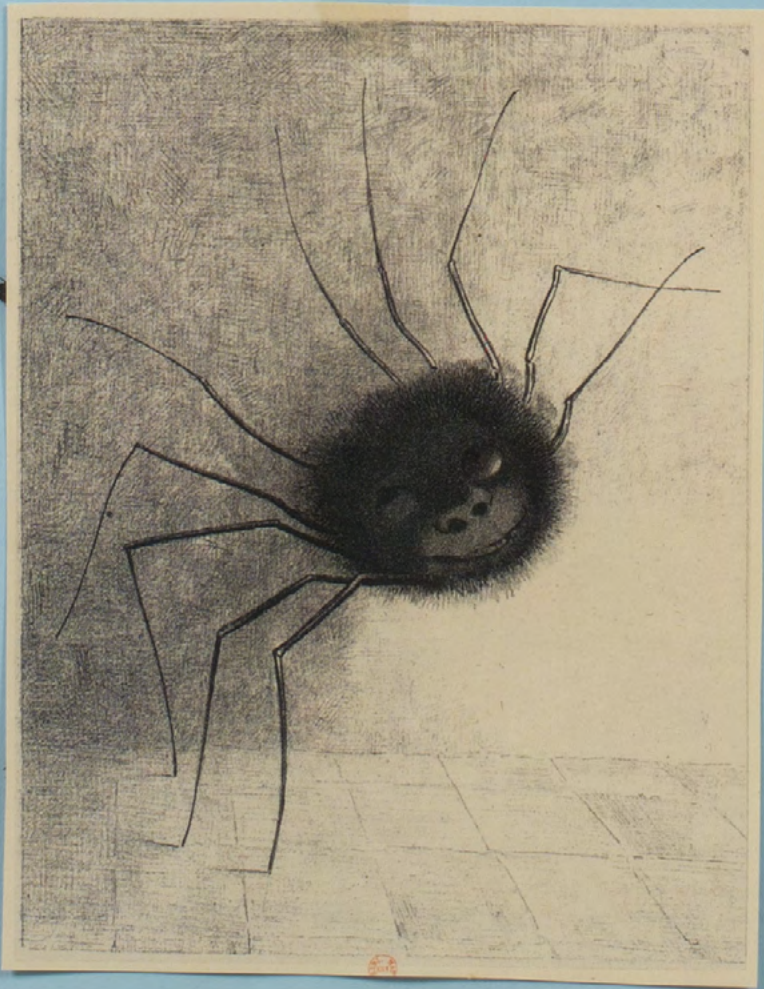
Collage

69.9 x 76.8 x 3.8 cm

27.5 x 30.75 x 1.5 inches

Unique

蜘蛛



Spider



- halfway between
plant and
animal

the
face
of
her
father

- Father figure

legs emerging
from a hole
altho having
sex in the
bushes
(secretly em-
bracing love)

the face of her
father

Cobwebs sequence, 2025
Digital video, 1'58"
Edition of 3 + 1 AP
<https://vimeo.com/1066812618>
Password: gardenoflovedones











Ankoku 81 (Resource folder: Beggars), 2012

Collage

68.9 x 79.4 x 3.8 cm

27.12 x 31.25 x 1.5 inches

Unique

<https://vimeo.com/1066819075>

Password: gardenoflovedones





Ankoku 37 (Resource folder: Face in the wall (Hanako), 2012

Collage

69 x 78.5 x 3.8 cm

27.16 x 30.70 x 1.49 inches

Unique



Crepuscle #4, 1994

Collage, chinese lamp

71.1 x 61 x 61 cm
28 x 24 x 24 inches

Unique



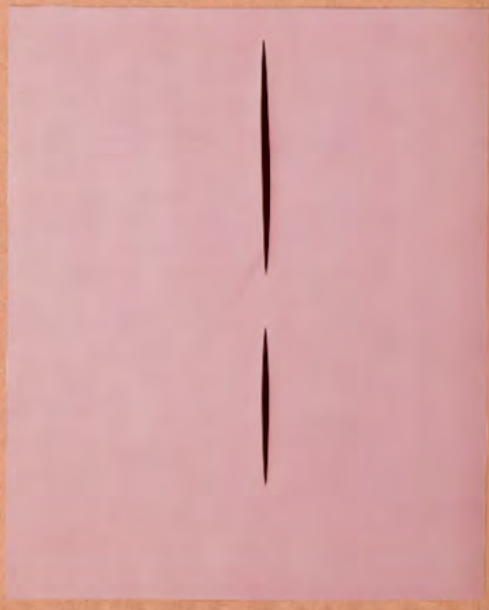
<https://vimeo.com/1066872366>

Password: gardenoflovedones



肉身

FLESH.











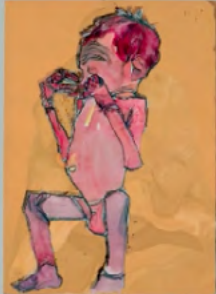






迷宮

LABYRINTH.



472.



Wilfred Sunflower, 1912





Roland Barthes in Tokyo, 2010

Collage

36.2 x 30.5 x 3.8 cm

14.25 x 12 x 1.5 inches

Unique



Entropy Place, Version 2, 2009/2025

MDF, digital lights, digital prints, 3D printed plastic objects,
dollhouse furniture, miniature palace lanterns, acrylic paint,
foamcore and cardboard on wooden support

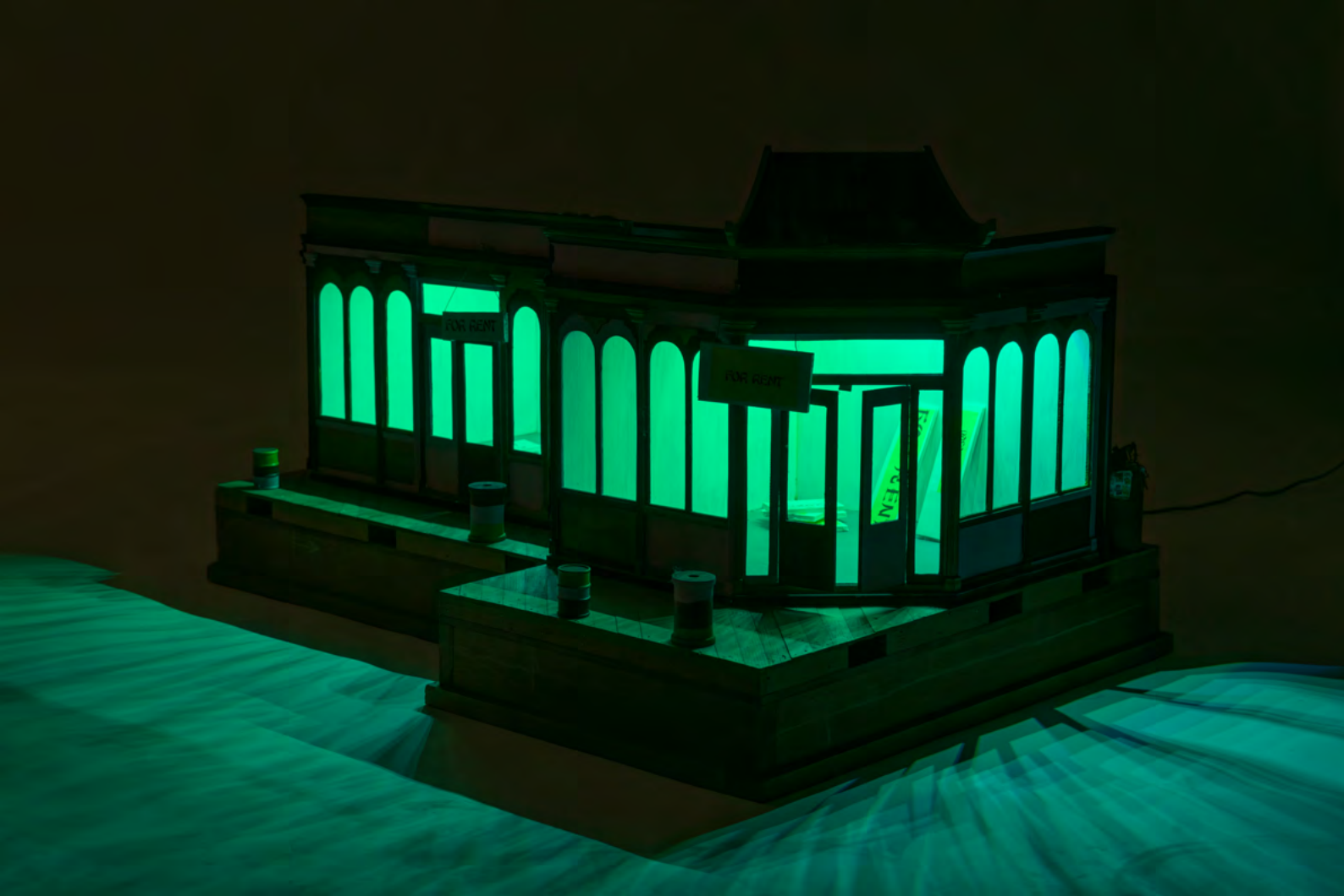
20 x 36 x 24 inches

50.8 x 91.4 x 61 cm

Unique







Slug Sex, 2025
Digital video, 4' 07"
<https://vimeo.com/1066868382>
Password: gardenoflovedones

As you might know slugs are hermaphroditic. Two horny slugs find each other—I've never seen a threeway but that's just a minor drawback—and through hours of chasing licking rubbing and selflubricating they're then greasy enough to hang intertwined from a branch, suspended by a thread of their own mutually stimulated coagulated cummy aspic slime. Embraced, in this way, each begins to extend its own nacreous shimmering translucent schlong from out of the side of its own head—take a moment to absorb that concept, if you will—wrapping and blossoming around each other in the most brilliantly scintillating dance, curling and seething, coiling augering and corkscrewing into whirling writhing diaphanous dances until both participants are indistinguishable in their mutually generated slather of all consuming jizz, dripping a slug's measure of gallons off their gleaming super-entangled flesh. Their loads shot, they try to disengage—which is often far from successful and one often has to donate his own cock to the cause which they then both chew off and mutually consume in some slug's version of post-coital bliss and cannibalistic satiety.

— Excerpt from *The Meatpacking District (some time in the future)* by Richard Hawkins, published in *Intersections: Gender and Sexuality in Asia and the Pacific*, Issue 38, August 2015



Disfigures Sequence, 2025

Digital video, 3'34"

Edition of 3 + 1 AP

<https://vimeo.com/1066820241>

Password: gardenoflovedones



Disfigures Sequence (still), 2025





The Garden of Loved Ones, 2018

Rubber masks, clay, plaster, twine on card table

101.6 x 91.44 x 91.44 cm

40 x 36 x 36 inches

Unique



<https://vimeo.com/1066877200>
Password: gardenoflovedones













Fig. 59.
New Born Baby 1910
Egon Schiele
BT 347, October 1971

N0116-2



Fig. 60.
Lion and Christ from *Gibasan* 1972
Photo: Yamasaki Hiroshi
Morishita, *Hijikata Tatsumi's Butô*,
2003, 118.

Imanishi Sequence, 2025

Digital video, 7'42"

Edition of 3 + 1 AP

<https://vimeo.com/1066863321>

Password: gardenoflovedones

"What's the latest from The
Land of the Pomegranate"?





RH The Goncourt brothers say that 'the true horror of nature consists in sincerely preferring paintings to countrysides, and preserves to real fruit.' The real, aside from being less satisfying, might also be far too complicated.

