



# Inaugural Group Exhibition

14.03.2024 – 20.04.2024

110 New Cavendish St  
W1W 6XR London

NISO



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NISO is proud to announce the inauguration of its first permanent space in London. The gallery's transition from a nomadic project space to a physical venue marks a significant milestone in its mission to make impactful contributions to the contemporary art landscape. NISO has been committed to scouting and exhibiting the next generation of artists, and to rediscovering the work of artists whose impact to the XXth Century art scene have been significantly overlooked in recent times.

Located in Central London, the gallery's physical presence will provide a dynamic platform for engaging with the work of these remarkable artists.

Our inaugural group exhibition unveils the captivating works of 11 insightful artists whose work span five decades of painting and sculpture. These artists attest to their significant impact on art history and their pivotal role in shaping the current artistic landscape as emerging talents. From those awarded and honored at prestigious venues such as the Venice Biennale and the Solomon R. Guggenheim Museum to the rising talents of Japan's vibrant art scene, this exhibition embodies our gallery's unwavering dedication to celebrating the legacy of XXth-century artists whose remarkable contributions have mostly gone unnoticed and to supporting the development of future talents.

With works by Manabu Mabe, Hitoshi Nakazato, Takis, Max Wechsler, Eve Gramatzki, Claude Chaussard, Waichi Tsutaka, Daniel Brusatin, Guy Haddon Grant, Sawako Nasu, Nanami Inoue.



© Estate of Manabu Mabe

## Manabu Mabe

1924 – 1997  
Kumamoto, Japan.

Manabu Mabe's artistic journey unfolds against the backdrop of his upbringing in Kumamoto, Japan, where he was born on September 14, 1924, to Soichi and Haru Mabe. The family's migration to Brazil in 1934, seeking opportunities in the coffee plantations of Lins, São Paulo, marked the beginning of Mabe's immersion into the rich tapestry of landscapes that would later influence his artistry. It was during his formative years amidst the verdant fields, particularly on rainy days, that Mabe found solace and inspiration in capturing the natural beauty of his surroundings through painting.

As Mabe matured, his passion for art deepened, leading him to embark on a journey of self-discovery through the exploration of art books and magazines in 1941. Guided by the expertise of painter and photographer Teisuke Kumasaka in 1945, Mabe honed his craft, mastering the techniques of canvas preparation and paint dilution. These foundational skills would form the bedrock of his artistic expression, allowing him to translate his unique vision onto the canvas.

The turning point in Mabe's artistic evolution came in 1951 when he encountered works from the esteemed Paris School at the 1st International Biennial of São Paulo. This encounter ignited a transformative shift in his approach to art, propelling him towards abstraction and away from the geometric forms of his earlier works influenced by cubism. By 1959, Mabe's abstract compositions "Grito" and "Vitorioso" garnered critical acclaim, earning him the prestigious Leirner Prize for Contemporary Art and catapulting him into the international spotlight, with TIME Magazine dubbing him "The Year of Manabu Mabe." His artistic prowess continued to flourish, earning him further accolades such as the "Best National Painter Award" at the 5th International Biennial of São Paulo and the "Fiat Prize" at the Venice Biennale in 1960. Mabe's artistic legacy transcended borders, with his works featured in solo and group exhibitions across Latin America, Europe, Japan, and the United States, cementing his status as a seminal figure in Brazil's vibrant art scene.

# Main Collections

MUSEU NACIONAL DE BELAS ARTES - Rio de Janeiro;  
MUSEU MANCHETE - Rio de Janeiro;  
MUSEU DE ARTE MODERNA DA BAHIA;  
MUSEU DE ARTE DO RIO GRANDE DO SUL;  
MUSEU DE ARTE BELO HORIZONTE;  
THE MUSEUM OF CONTEMPORARY ART - Boston;  
WALKER ART CENTER - Minneapolis;  
DALLAS MUSEUM OF FINE ARTS;  
THE MUSEUM OF FINE ARTS - Houston;  
THE NATIONAL MUSEUM OF MODERN ART - Kyoto;  
THE KUMAMOTO MUSEUM OF ART - Kumamoto;  
THE KAMAKURA MUSEUM OF MODERN ART -  
Kamakura;  
RIKKA MUSEUM OF ART - Tokyo;  
THE NATIONAL MUSEUM OF ART - Osaka;  
LOWE ART MUSEUM - Miami;  
MUSEUM OF MODERN ART OF LATIN AMERICA -  
Washington D.C.;  
MUSEO DE BELLAS ARTES DE CARACAS - Venezuela;  
THE HAKONE OPEN AIR MUSEUM - Hakone;  
MOA MUSEUM OF ART  
IWASAKI ABT MUSEUM - Kagoshima.



© Estate of Hitoshi Nakazato. Courtesy of Artcourt Gallery.

# Hitoshi Nakazato

1936 - 2010  
Tokyo, Japan.

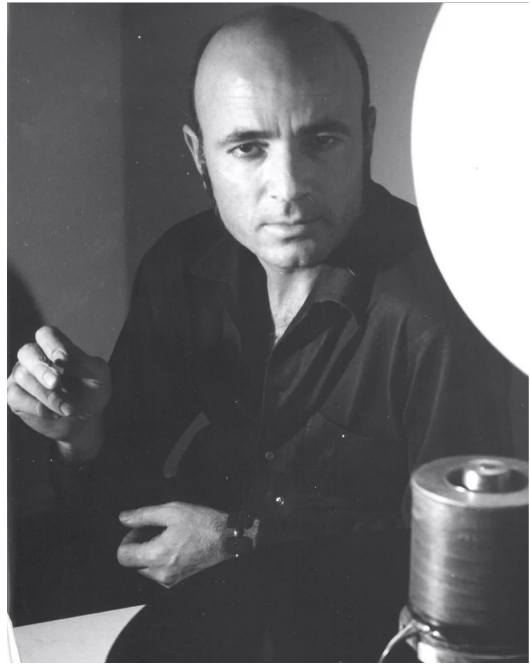
Hitoshi Nakazato (1936-2010) was particularly active in the field of printmaking in the 1960s. He studied at the prestigious Tama University of the Arts in Tokyo in 1960, went to the United States in 1962 to continue his studies at the University of Wisconsin and at the University of Pennsylvania where, under the tutelage of Piero Dorazio, he drew inspiration from printmaking techniques and systems engineering to pursue abstract painting. “Why paint? “What would a painting that rejected conventional concepts of painting look like?”. Nakazato had “a burning desire to paint” but “no interest in pictorial conventions”.

He sought to redefine the act of making by introducing into the painting process elements that were born of Japanese industry and architecture and were essential to them, such as the sumitsubo, a Japanese line marking tool. His characteristic monochromatic works of 1968-1971 are composed entirely of straight lines and were the starting point for the development of his practice. The use of colour “beyond the lines” would make a “comeback” in the mid-1970s.

This brought him international institutional recognition. Edward F. Fry, co-curator of the exhibition Contemporary Japanese Art: 5th Japan Art Festival in 1971 at the Solomon R. Guggenheim, recounted: “I knew immediately that I was in the presence of an extremely gifted artist of unique talent: someone who, with the slightest stroke on the canvas, seemingly without effort, could give birth to a sonorous polyphony of visual intensity and pure feeling”.

# Main Collections

National Gallery of Art, Washington D.C.  
The Museum of Modern Art, New York  
Birmingham Museum & Art Gallery, Alabama  
Philadelphia Museum of Art, Philadelphia  
Brooklyn Museum, New York  
Pennsylvania Academy of Fine Arts, Philadelphia  
Moore College of Art & Design, Philadelphia  
University of Montebello, Alabama  
Ohara Museum of Art, Okayama  
Okayama Prefectural Museum of Art, Kyushu  
Sangyo University Museum, Fukuoka  
The National Museum of Modern Art, Kyoto  
The Japan Foundation  
The National Museum of Art, Osaka  
Shizuoka Prefectural Museum of Art  
Setagaya Art Museum, Tokyo  
Takamatsu Art Museum, Kagawa  
Museum of Contemporary Art, Tokyo  
Tochigi Prefectural Museum of Fine Arts  
Hara Museum of Contemporary Art, Tokyo  
Hyogo Prefectural Museum of Art  
Machida City Museum of Graphic Arts, Tokyo  
The Museum of Modern Art, Wakayama  
Tikotin Museum of Japanese Art, Israel



© Takis Foundation. Courtesy of Xippas Gallery.

**Vassilakis  
Takis**  
1925 - 2019  
Athens, Greece

A major figure in the post-war European artistic scene, Takis explored invisible forces and the omnipresence of energy in all things. The energy of magnetic fields is one of the foundations of his work, from the very beginning of his artistic experiments. From the end of the 1950s, Takis invented tele-magnetic sculptures, where everyday metallic objects defy gravity with the help of magnets, and float in space. An “intuitive savant”, Takis uses physical laws and technology in order to escape weightiness and “introduce a new, continuous, living force to sculpture”. Whilst Takis is considered to be one of the rare innovators in sculpture today, alongside Calder, Brancusi and Giacometti, the liberation of the forces of nature prevails over aesthetic form in his work. Takis’ pieces, made up of industrial or mechanical parts, are situated at the crossroads between art, technology and science.

## Main Collections

Basil & Elise Goulandris Foundation, Athens  
Benaki Museum, Athens  
Centre Georges Pompidou, Paris  
De Menil Collection, Houston  
Fondation Louis Vuitton, Paris  
Hara Museum of Contemporary Art, Tokyo  
Maeght Foundation, Saint Paul de Vence, France  
MoMA, New York  
Musée des Beaux-Arts de Nîmes, France  
National Gallery, Athens  
Peggy Guggenheim Collection, Venice  
Renault Foundation, Paris  
Solomon R. Guggenheim Museum, New York  
Tate, London

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© Estate of Max Wechsler. Courtesy of Galerie ETC

# Max Wechsler

1925 - 2020  
Berlin, Germany

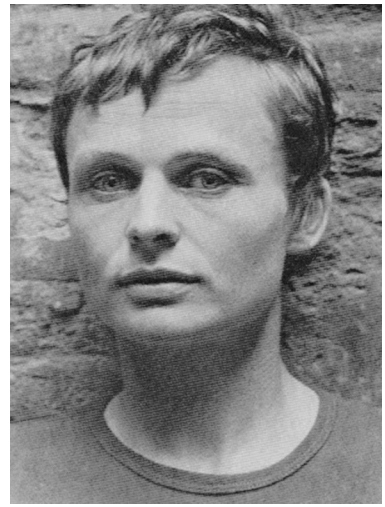
Max Wechsler, born in Berlin in 1925 into a Jewish family, faced the tumult of history early on, finding himself sent to Paris in January 1939. Despite the upheaval of war and the loss of his family, he chose to remain in Paris after the war's end, embarking on a diverse career path that eventually led him to the world of illustration and graphic design at the newspaper *Vaillant*. It wasn't until the 1950s that his artistic journey truly began to flourish, as he delved into painting landscapes, portraits, and compositions inspired by his museum visits, drawing influence from luminaries such as Paul Klee and Jean Dubuffet. This culminated in his first exhibition of small paintings in 1959, marking a significant milestone in his artistic trajectory.

The 1960s saw Wechsler's exploration of surrealism, as he ventured into the realm of fantastic compositions characterized by symbolic figures indicative of suffering, as noted by art critic Alfred Paquement. Despite a voluntary hiatus from painting between 1973 and 1977, Wechsler resurfaced with a definitive shift towards abstraction, a path he steadfastly pursued thereafter. Throughout the 1980s, his artistic evolution continued, marked by experiments with materials and techniques, including large-scale canvases incorporating collages titled *Recouvrements papiers*. By the 1990s, Wechsler's focus shifted towards print, where he manipulated typographic characters to create an enigmatic universe that explored the boundaries of legibility and memory. His artistic legacy expanded into the 2000s, with major exhibitions in Berlin and ongoing showcases in Paris, cementing his status as a prolific and influential artist. Wechsler's artistic journey concluded in 2019, leaving behind a rich tapestry of work that grappled with themes of memory, transformation, and the enduring power of the written word. He passed away in Paris on May 12, 2020, leaving an indelible mark on the art world.



# Main Collections

Fonds National d'Art Contemporain, Paris  
AXA - Caisse des Dépôts et Consignations  
Collection pour la Grande Arche de la Défense  
KunstMuseum Liechtenstein  
Jüdisches Museum Berlin, Berlin  
Musée du Hiéron, Paray-Le-Monial  
Musée National d'Art Moderne, Centre Pompidou  
Musée des Beaux-Arts de Rennes



© Archive of Women Artists Research and Exhibitions

# Eve Gramatzki

1935 - 2003  
Königsberg, Russia

Eve Gramatzki's life journey began amidst the turmoil of World War II, born in Königsberg, today Kaliningrad in Russia, in 1935. Despite the challenges of wartime displacement, Eve Gramatzki's passion for art remained undeterred. She pursued her artistic education at the Beaux-Arts in Hamburg from 1956 to 1961, laying the groundwork for her future career as an artist. At the age of 27, she embarked on a new chapter in Paris, where she immersed herself in the vibrant artistic milieu of the 1970s. It was in this eclectic atmosphere that Eve found her creative voice, drawing inspiration from encounters with influential figures like Hans Bellmer, Joan Mitchell, and Aurélie Nemours. Notably, the critic and writer Anne Tronche became an ardent supporter of Eve's work, chronicling her artistic evolution until the artist's passing in 2003. Eve's distinctive style, characterized by strangely captivating figurative drawings using unconventional materials such as used gloves and old shoes, garnered attention and acclaim within the Paris art world.

In 1975, Eve Gramatzki and her husband made a significant move, purchasing an isolated farmhouse named "Les Nègres" in the picturesque region of Ardèche. This rustic retreat became a sanctuary, for she found solace and inspiration in the tranquil surroundings. Over the years, her artistic practice evolved in this rustic haven, with her figurative drawings gradually transitioning to incorporate painting on canvas, marked by vibrant colors and textured backgrounds. The idyllic setting of Ardèche infused Gramatzki's work with a new dimension, as she experimented with watercolor and incorporated elements of the environment, such as chalk and ash, into her compositions. Despite her retreat to the countryside, she remained connected to the art world, exhibiting her work both locally in southern France and internationally in Paris. However, amidst her artistic success, Gramatzki struggled with inner demons, tragically ending her life on May 23, 2003. Though her life was cut short, Eve Gramatzki's legacy endures through her captivating and innovative artwork, which continues to fascinate and inspire audiences worldwide.



© Claude Chaussard

# Claude Chaussard

1954

Paris, France

Claude Chaussard, a Franco-Canadian artist born in Paris in 1954, delves into the realm of visual arts following his graduation as an architect.

His art, an intimate and restrained expression, unfolds with an openness to the unseen. Whether working in two dimensions, such as on canvas or paper, or venturing into three-dimensional realms through artist books, sculptures, or public art, Chaussard remains steadfast in his approach: the medium dictates the journey. Highlighting fleeting moments and the ephemeral nature of existence, the artist unveils a language and grammar where everything is in a perpetual state of becoming. From techniques tamed and mastered emerges a dialogue, a syntax where everything is always "in the process of...". Fading away, altering, evolving, enduring. Just as the silverpoint technique, reminiscent of Vasari's era, transitions from gray to bronze, linseed oil takes on hues in the light only to be erased by shadow. Yet, amidst Chaussard's exploration of time and the unpredictable lies a steadfast rejection of arbitrariness. When he releases the chalk-laden string, snapping it with the precision and focus of an archer releasing an arrow.

Since 1982, Chaussard has continuously exhibited his visual work primarily in Paris and Montreal (at Galeries Regards, Charles Sablon, Romagny, among others). His quest, marked by rigorous radicality fused with acute sensitivity, draws parallels with the ethos of artists like Antonio Calderara. He has left his mark on urban and public spaces in France and Canada, with his creations finding homes in public collections in France and Quebec, as well as in private collections worldwide.

# Waichi Tsutaka

1911 - 1995  
Osaka, Japan

Waichi Tsutaka, born on November 1, 1911, in Osaka and passing away on January 17, 1995, in Nishinomiya, was a prominent figure in the Japanese visual arts scene, celebrated for his versatility as a painter and poet. His work, renowned for its abstract calligraphic style, delved into the exploration of line in its various forms—formal, textual, and material. Tsutaka's artistic repertoire was expansive, including ink paintings, watercolors, drawings, lithographs, ceramics, stone sculptures, collages, and illustrations, alongside his literary contributions of poems, essays, and art reviews.

Starting in 1946, Waichi Tsutaka immersed himself in the avant-garde art scene, joining the cross-genre Kai Variete discussion group and participating in the Kōdō Bijutsu Kyōkai's annual exhibitions, eventually becoming a member in 1952. His engagement extended to contributing to poetry magazines and being a pivotal figure in the Gendai Bijutsu Kondankai, a forum for interdisciplinary exchange among artists, critics, and scholars in the Kansai region. This period also saw Tsutaka venturing into creating murals, fashion design, and stage sets, contributing to a blurring of the lines between art and life.

Tsutaka's innovative approach to art was recognized in the early 1950s, with critical acclaim for his paintings at Kōdō exhibitions leading to his recognition as a leading Japanese artist. His work was featured in major domestic and international exhibitions, showcasing contemporary Japanese art and fostering cross-cultural exchange. Notably, his participation in the São Paulo Art Biennial and solo exhibitions across South America in the late 1950s underscored his international appeal.

Tsutaka's artistic influence extended well beyond his local community, with his participation in both national and international exhibitions from the 1960s through the 1980s, including significant shows in Germany, Brazil, Mexico, and the United States.

From the 1960s, Tsutaka's art evolved towards a gestural and calligraphic approach, incorporating a variety of mediums such as pottery, ink wash paintings, and collages on Japanese washi paper. His pioneering outdoor exhibitions in Nishinomiya aimed to democratize art access and encourage community dialogue, leading to the establishment of the Communication of Imagination Tent Exhibition on the Shukugawa River banks.

Throughout his career, Tsutaka was honored with numerous awards, reflecting his significant contribution to the arts and culture in Japan. His legacy continued to be celebrated posthumously with major exhibitions, underscoring his enduring impact on the Japanese art scene and beyond.





**Daniel  
Brusatin**  
1989  
Bogota, Colombia

Born in Colombia to an Italian family of agronomists and architects, Daniel Brusatin grew up very close to nature and was exposed from a very young age to the arts and design. He trained in The Academy of Fine Art in Florence with an emphasis in sculpture. His love for materials and production techniques took him to Milano to a second degree in design and applied arts. During his studies and at his arrival in London Brusatin worked for Brian Clarke where his love for stained glass, Ceramics and architectural art found mentorship. Always with a strong artistic practice his studio has moved from Florence and Milan to Paris and since 2013 is based in London.

Exploring visual language through semiotics, art history, traditional techniques and the act of making, Brusatin attempts to blur the arbitrary lines dividing the arts and encourages questions of fundamental phenomena as the relationship between the perpetual forces of nature and the hand of the artist, the curious case of 'accidentality' in a chaotically organized world and the role art plays in civilisation.

Formally and Conceptually his work anchors the contemporary world in tradition, art history and the psychology of engagement creating a dialectic between materials and artistic expressions that serve as a catalyst to this visual poetry; based upon the idea that "beauty is not a characteristic linked to any particular thing but a state of understanding" Brusatin looks for common denominators, triggers, and expressions of primal relatability. Subjects often treated in his work are the relationship between abstract and figurative art, the conception of the work and the creation of an image in an era of careless mass-production and the importance of the artistic experience; the present and emotional engagement between the work and the viewer.



**Guy  
Haddon  
Grant**  
1986  
London, United  
Kingdom

Guy Haddon Grant's monochromatic sculptures and drawings lie at the boundary between abstraction and figuration.

Haddon Grant (1986), born in London, started his studies in Camberwell College of Art before moving to Florence, Italy for two years to study the renaissance masters and their techniques. He works in charcoal, candle soot, wax, plaster, steel and wood; creating enigmatic works with a narrative that informs one another.

Haddon Grant has exhibited widely in solo and group exhibitions notably the Bloomberg New Contemporaries at the ICA and the Liverpool Biennial. He has also exhibited at the British Figure at Flowers Gallery and has held two solo shows Apophenia at the Royal College of Art and Dust and Shadows at Karavil Contemporary.

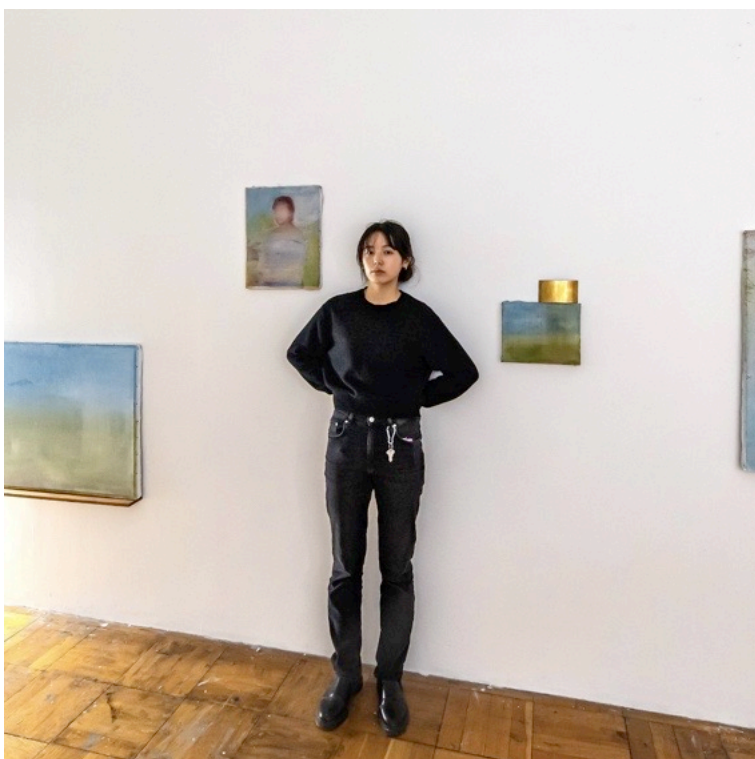


## Nanami Inoue

1996  
Aichi Prefecture,  
Japan

Nanami Inoue was born in 1996 in Aichi Prefecture, Japan, where she currently lives and works. She graduated BA oil painting Nagoya University in 2019 and received her MFA in oil painting from Kyoto University of the Arts Fine & Applied Arts field in 2021.

By repeating the singular act of drawing lines, Inoue attempts to free the painting from being bound to the idea that a painting must necessarily be a drawing of something. Inoue's physically repetitive actions may seem mechanical, but the more precise she aims to become, the more apparent it becomes that she is not a machine. This difference turns into a visual image through the tracks she leaves behind in her paintings. In an age where we are required to create 1 from 0, the inadvertent and slight differences that make up Inoue's works allow us to become aware of the infinity that lies between 0 and 1.



**Sawako  
Nasu**  
1996  
Tokyo, Japan

Sawako Nasu utilizes the medium of painting as a means to delve into themes of distance, connection, and relationships. Contemplating her own artistic journey, Nasu ponders, "How can I bridge the gap with paintings of the past?" At the core of Nasu's oeuvre lies a profound recognition of the insurmountable distance separating classical and modernist paintings she reveres, as well as the temporal chasm between those epochs and her contemporary existence. It is this acute awareness of distance that infuses her artwork with a profound sense of insight.

Nasu's exploration of painting's potential extends beyond personal inquiry, transcending into a nuanced examination of the juxtaposition between classical painting and her role as a contemporary artist. Her approach not only reflects her individual interests but also signifies a broader awareness of the evolving landscape of art history, perpetually pushing the boundaries of possibility. Positioned at the forefront of artistic innovation, Nasu's work serves as a poignant testament to the perpetual renewal inherent in the ever-shifting tides of artistic expression.



# Selected Artworks



**Untitled, 1969**

Oil on Canvas

100 x 130 cm

Manabu Mabe

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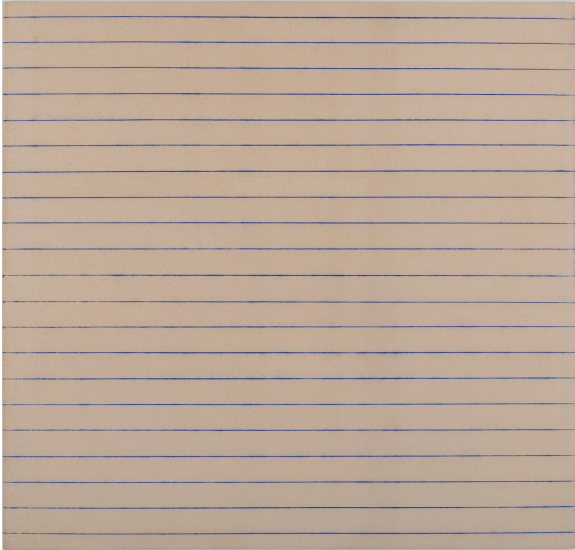
**Untitled, 1971**

Gouache on Carton

35,5 x 50,5 cm

Manabu Mabe

# Selected Artworks



**Iohinchiani Series, 1970**

Pigment on Canvas

174,2 x 183,5 cm

Hitoshi Nakazato

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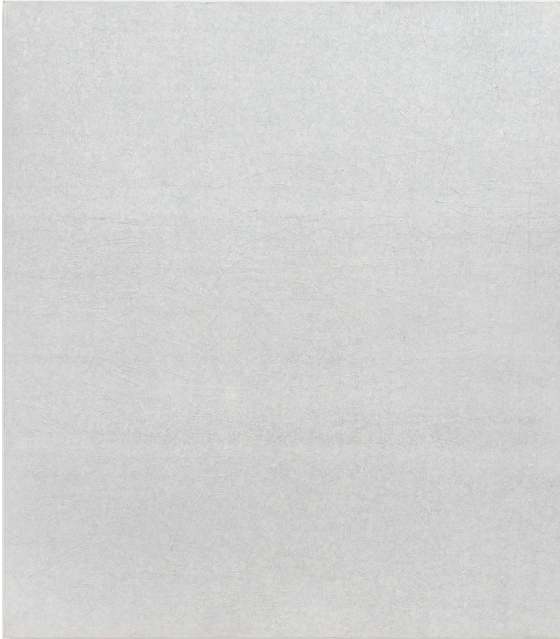
**Signal, 1968**

Painted iron, found objects

92 x 77.5 cm

Vassilakis Takis

# Selected Artworks



**Untitled, 1998**

Papiers marouflés sur contreplaqué

182 x 160 cm

Max Wechsler



**25, 1995**

Watercolour and chalk on paper

112,5 x 200 cm

Eve Gramatzki

# Selected Artworks



**Fenestrae I, II, III, 2023**

Pigment on Linen  
25,5 x 25,5 cm each  
Daniel Brusatin

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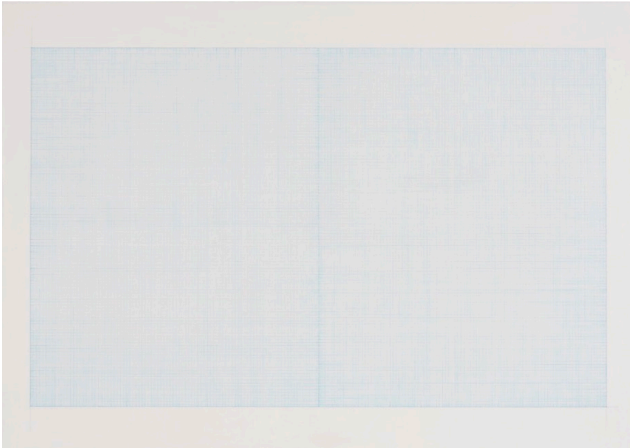


**Cloud Totem, 2019**

Plaster, Steel, Wood  
192 x 35 x 35 cm  
Guy Haddon Grant



# Selected Artworks



**スフ\_23(i), 2021**

Acrylic and gesso on cotton fabric over panel  
72,8 x 103 cm  
Nanami Inoue

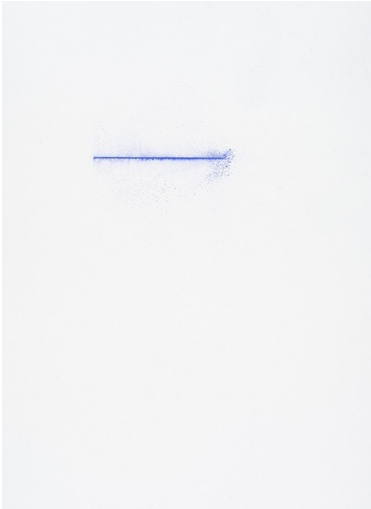
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**8 Lignes, 2018**

Chalk Line on paper mounted on canvas  
149 x 96 cm  
Claude Chaussard

# Selected Artworks



**Note, 2017**

Tracing chalk on Stonehenge paper

58 x 46 cm

Claude Chaussard

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**Cosmos, 1982**

Oil on Canvas

41 x 31.9 cm

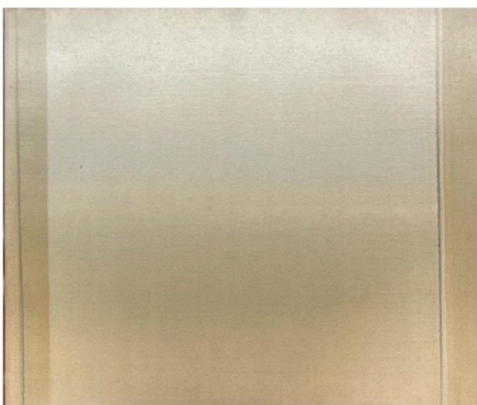
Waichi Tsutaka

# Selected Artworks



**Landscape, 2023**  
60,6 × 72,7 × 3,5 cm  
Oil on canvas  
Sawako Nasu

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**Landscape, 2023**  
60,6 × 72,7 × 3,5 cm  
Oil on canvas  
Sawako Nasu