

Part I: March 24 (Friday) – September 3 (Sunday), 2023  
Hara Museum ARC Contemporary Art Galleries

## Works from the Hara Museum and the Hara Rokuro Collections

# Opposite the Sun Is Where the Blue Sky Lies

If the sky were the art world, then the sun would be where the mainstream and more orthodox expression dominate, while the areas opposite the sun are where artists break new ground by defying conventional wisdom and current values, adopt different points of view, question social and artistic trends in their own quiet ways and dive deep within themselves to find new ways of expression. The works by such artists from Japan and abroad, including Shusaku Arakawa, Shigeko Kubota, Gilbert & George and Joseph Beuys, are presented in Galleries A, B and C.

### Gallery A

#### Gilbert & George

*Grown Up*, 1986

photograph, 241.3 x 151.1 cm

#### Miwa Yanagi

*My Grandmothers: AI*, 2003

lightjet print, 180 x 240 cm

*Elevator Girl House 1F*, 1997

direct print, 240 x 200 cm each. (set of 2)

#### Tadanori Yokoo

*DNF: Anya Kouro September 11, 2001, 2001*

oil, gesso and collage on canvas, 194 x 194 cm

*Postwar*, 1985

silkscreen on ceramic, 240 x 240 cm

#### Jean-Pierre Raynaud

*Croix*, 1972

paint on wood and iron, 144.5 x 127 x 50 cm

#### Surasi Kusolwong

*Small is Beautiful- Floating Market*, 2001

mixed media, 145 x 220 cm

*Small is Beautiful- Gerhart Richter*, 2001

mixed media, 148 x 207 cm

#### Ai Weiwei

*Mao Images 1*, 1985

acrylic on canvas, 167.4 x 146.5 cm

#### Zhang Huan

*To Raise the Water Level in a Fishpond,*

*performance at Nanmofang fishpond,*

*Beijing, August 15, 1997, 1997*

color photograph, 103.5 x 153.5 cm

#### Yoshitomo Nara

*Fountain of Life*, 2001

FRP, 175 x d. 180 cm

Collection of the Artist

**Jim Lambie** (1964-) has enjoyed much attention that resulted in his selection in 2003 as the representative of Scotland at the Venice Biennale and his nomination in 2005 for the Turner Prize, the most prestigious award in the British contemporary art world. In his search for new visual experiences, he creates psychedelic floor installations consisting of colored tape and three-dimensional assemblies of boldly, yet delicately decorated everyday objects.

For this work, Lambie, who continues to be immersed in the world of music through his activities in a band and as a DJ, has taken old posters and oil paintings that he bought at flea markets, cut them up and recombined them as if he were remixing a song. It was created during his solo exhibition *Unknown Pleasures* which was held at the Hara Museum of Contemporary Art in 2008-2009, and was acquired for the Hara Museum Collection afterwards.

**Masaharu Sato** (1973-2019), who passed away at the early age of 45, pursued his own unique style of animation that he created using a pen tool and computer software to faithfully trace live-action footage that he shot himself. The subtle difference between the animated parts and the actual footage presents the viewer with a visual experience imbued with the ambiguity of a false reality. For Sato, tracing is his way of subsuming within himself the subject that he traces in order to deepen his understanding of the land where he lives and the scene in front of him. For us the viewer, however, a sense of discomfort arises from the slight differences with the live-action images, and from the alternation in our perception between reality and unreality. Sato's works evoke different emotions and sensations in each person. From them, we learn about the depth and richness of seeing and perception.

In *Calling* (Germany version) (2009-2010), Sato, who spent ten years in Dusseldorf without ever finding a sense of place, attempts to forge a closer bond with the land by tracing 12 neighborhood scenes, interweaving within them subtle indications of the passage of time.

By interweaving fragmentary memories and words that have collected in her mind with real-life events, **Masako Ando** (1976-) develops the images that we see in her paintings. Here, she depicts a child and wool blanket in meticulous detail. The equal devotion that the two entities receive is an indication of their equal stature in the mind of the artist. To create her colors, she repeatedly uses a glazing technique whereby transparent layers of thin pigment are laid over opaque layers to create luster and depth. Pigments are thinly applied by brush or the palm of her hand onto the canvas that she has stretched and mounted herself, while sandpaper is used to polish the surface until it is as smooth as porcelain. Thanks to her superb technical skill, she imbues her subjects with a striking realism, and by polishing the surface, she eliminates all traces of the artist's hand, the pigment's physicality and other signs of tangible rawness, giving the image a fictive quality as if it were a reflection in a mirror. This is the moment that Ando seeks for in her paintings, the moment between reality and unreality in which a picture arises.

As a child, **Yayoi Kusama** (1929-) started to have visual and auditory hallucinations of moving and multiplying patterns that consumed everything around her, including herself. As a way of coping, she began painting these visions as net and polka dot patterns. In 1957, she moved to the U.S. where she continued painting net paintings and made soft sculptures from cloth. She also organized Happenings and created art installations.

*Mirror Room (Pumpkin)* is mainly known as a work that appeared at Kusama's solo exhibition at the Venice Biennale in 1993. The centerpiece, the two-meter mirrored cube, had been previously featured at a different venue as a stand-alone object where it was acquired by the Hara Museum of Contemporary Art. Prior to its appearance in Venice, the cube was presented in the Hara Museum's Gallery V where it assumed the configuration that was adopted at the Venice Biennale. In collaboration with the curator at the Hara Museum, the artist decided to cover every surface in the room with dots that would be reflected in mirrors that covered the exterior of the cube. In doing so, the entire space within the gallery became part of the artwork, effectively erasing the distinction between "outer" and "inner." Within the cube, Kusama's signature polka-dotted pumpkin, along with the visitor's head poking through a small window, are reflected endlessly into infinity within the mirrors that covered the interior walls. The combination of these two effects beautifully embodied Kusama's concept of self-sublimation and self-obliteration. The artist called the resulting installation at the time "her masterpiece."

### Entrance hall to the galleries

#### Sol Lewitt

*Incomplete Cube*, 1971

aluminum, 120 x 120 x 120 cm

#### Kimiyo Mishima

*Newspaper - 84 - E*, 1984

ceramic, silkscreen, 105 x 74 x 102 cm



Unauthorized photography is strictly prohibited. Do not touch the works.

\* Semi-Permanent Exhibits (Large-Scale installation)

## Gallery B

**Andy Warhol**

*Pepsi*, 53.9 x 69.4 cm

*Wicker Chairs #2*, 53.5 x 69.2 cm

*Lamp with Glasses & Jars*, 53.9 x 69.1 cm

*Legs & Sneakers*, 53.7 x 69.5 cm

*Beach Chair*, 53.9 x 69 cm

*Yeast Spongecake*, 69 x 53.9 cm

1976-86

4 silver gelatin prints stitched with thread

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<b>Tatsuo Miyajima</b>
<i>Time Link</i> *, 1989/1994/2021
LED, IC, electric wire, 22 x 475 x 4.7 cm

**Georg Baselitz**

*Kopf*, 1982, woodcut, oil paint, 100 x 80 cm

*Adler*, 1982, woodcut, oil paint, 100 x 80 cm

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<b>Jörg Immendorff</b>
<i>Entscheidend Feindbild</i> , 1982
linocut, 99.5 x 78.5 cm
<i>Quadriga</i> , 1982
lithograph, 91.5 x 65 cm

**Andy Warhol**

*Ice Cream*, 1976-86

69 x 53.7 cm, 4 silver gelatin prints stitched with thread

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<b><i>Portfolio: for Joseph Beuys</i>, 1986</b>
15 of 30 works.
<b>Mimmo Paladino</b> "Carro Dormiente" woodcut, lithograph (2 sheets), 85.5 x 124.5 cm
<b>Shusaku Arakawa</b> "Portrait of Helen Keller or Joseph Beuys" lithograph, 61 x 81.2 cm

**Christo & Jeanne-Claude** "5600m<sup>3</sup> Package - Project for Documenta 4, Kassel" phototype, silkscreen, photograph, plastic, string, 80 x 60 cm

**Francesco Clemente** "Reconciliation" etching, aquatint, 47.8 x 66.2 cm

**Keith Haring** "Portrait of Joseph Beuys" silkscreen, 65 x 30 cm

**Jörg Immendorff** "Dialectic of Gods" woodcut, 77.8 x 55.7 cm

**Imi Knoebel** "Untitled" lithograph, fiberboard, 85.4 x 64.5 cm

**Richard Long** "Wind Stones" silkscreen, 44.2 x 65.3 cm

**Robert Rappaport** "Cross" lithograph, 50.3 x 50.3 cm

**A. R. Penck** "Memorial for Joseph Beuys" lithograph, 69.2 x 53 cm

**Cindy Sherman** "Untitled" photograph (Ektacolor), 77.8 x 55.2 cm

**Julião Sarmento** "Untitled" lithograph, collage, 71 x 53 cm

**Tony Cragg** "Palette" wood, plastic, 57 x 74 cm

**Nam June Paik** "Burning Hat" silkscreen, 50.5 x 58.5 cm

**Andy Warhol** "Joseph Beuys in Memoriam" silkscreen, 80 x 60 cm

**Joseph Beuys**

*Demokratie Ist Lustig*, 1973

silkscreen, 75 x 114.5 cm

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<b>Yoshitomo Nara</b>
<i>My Drawing Room</i> *, 2004/2021
mixed media, 312 x 200.5 x 448 cm

**Tabaimo**

*Midnight Sea*\*, 2006/2008

video installation, 4 min. (loop)

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This work is from the series of "stitched photographs" made by **Andy Warhol** (1928-1987), the Pop Art master known for his prints of Campbell's soup cans and Marilyn Monroe. Warhol made multiple gelatin silver prints of the same image and simply stitched them together with white thread. To erase any hint of himself from the production of the work, Warhol not only borrowed the idea of stitching from a friend, he had assistants do the actual stitching. Despite this, and despite the detached Warholian use of repeating images to depict a society based on mass production and consumption, one may sense in his use of stitching a certain animus uncharacteristic of Warhol that attempts to hold back the flow of images.

**Tatsuo Miyajima** (1957-) is known for his use of LED (light-emitting diode) digital counters to create works based on three concepts: (1) continuous change, (2) connectedness to all things, and (3) eternal continuity. This work, made early in his career, was originally a permanent installation that occupied a small curved space on the second floor of the Hara Museum of Contemporary Art in Tokyo. After the museum closed in January 2021, it was moved to Hara Museum ARC. All of the dozens of digital counters count up from 1 to 99 at different rates. Notice that zero is never displayed. Only darkness (nothingness) appears after 99, after which the counter starts again from 1. Although the work uses only numbers, the different rates at which they change might be a metaphor for the different perceptions of time that people have or the Buddhist concept of reincarnation. Asked his reason for using numbers, he answered, “Because it is a universally understood language throughout the world.” Today, any color can be created by a combination of blue, red and green LEDs (the three primary colors of light), but only two colors -- red and green -- were available to Miyajima when he created this work. Perhaps it is due to this minimalism that the artist’s intentions are so clearly manifested.

***Portfolio: for Joseph Beuys*** This collection of prints was produced in the memory of the artist one year after his passing in 1986. The 30 works were made by those who studied directly under Beuys at the Kunstakademie Düsseldorf, such as Jorg Immendorf, as well as those who were indirectly influenced by or acquainted with him prior to his death such as A. R. Penck and Andy Warhol. The variety of styles in the works speak of the extent of Beuys' influence. In this exhibition, a selected number of works from the 30 are on display.

**Joseph Beuys** (1921-1986), while an instructor at the Kunstakademie Düsseldorf in Germany, held the belief that the university should be open to anyone with the will to learn. When the academy denied entry to a great many applicants on the claim that the capacity had been reached, Beuys protested by quietly occupying the administrative office with his students. This print shows a photograph of Beuys at the time of his dismissal in 1972, which was a direct result of his action, and across the photo are the words "Democracy is merry" ("democratie ist lustig") scribbled by Beuys with a pen. Beuys once said that his only interest in art was its potential to open up a dialog with people. He may be said to be the artist who transformed social and political acts themselves into works of art and who liberated art from the realm of technique, thereby expanding the area of so-called anti-art.

This work was originally a permanent installation located in a room at the far end of the second floor of the Hara Museum of Contemporary Art in Shinagawa, Tokyo. Its appearance coincided with the solo exhibition *Yoshitomo Nara - From the Depth of My Drawer* (2004). With the closure of the museum in January 2021, it was moved to Hara Museum ARC.

**Yoshitomo Nara** (1959-) modeled the space in this installation after his image of a studio. It is bedecked with things from the time he was preparing for the show: sketches that he drew at the museum while listening to his favorite music on CDs or mix-tapes; butts from cigarettes that he enjoyed during work; and empty wine bottles. Nara once said, "Looking at an artist's atelier is like peeking inside his or her head." From this, we might intuit what the artist's interests and concerns are from this work. After his solo exhibition, the artist continued to come to the Hara Museum periodically to change the contents of the installation. At one time, he even brought in a large Christmas tree. Despite its move from Shinagawa to Shibukawa, this work will forever remain incomplete and subject to updates. As a reconstruction, this installation is the same size as the original, but has been slightly modified by the inclusion of a dust outlet, small window frames and floorboards from the Hara Museum building.

**Tabaimo** (1975-) ’s work centers on video installations that assume different configurations that depend on the space in which they appear. Most of the animations in her work begin as hand-drawn line drawings made on a computer using colors reminiscent of ukiyo-e prints by Hokusai and others. In her work, Tabaimo shows the dark side of contemporary Japanese society with a streak of wry black humor. The use of many eye-catching devices and understatement are some of the attractive features of her work. This piece was added to the Hara Museum Collection following its appearance in the exhibition *Yoroyoron Tabaimo* (2006) at the Hara Museum of Contemporary Art. The long strands of female hair moving viscously in the water seem to be some strange new kind of animal.

## Gallery C

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<b>On Kawara</b>
<i>8 Jun. 1984, 1984</i>
acrylic on canvas, 25.8 x 33.1 cm

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<b>Lee Kit</b>
<i>Flowers</i> , 2018
acrylic, emulsion paint, inkjet ink and pencil on cardboard, projector light, roll screen, size variable

**Yasumasa Morimura**

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<b>Jim Lambie</b>
<i>Found Flower painting (Billie)</i> , 2008
oil painting, poster, 91 x 77 cm

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<b>Wilhelm Sasnal</b>
<i>Untitled</i> , 2007
oil on canvas, 160 x 160 cm

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<b>Roy Lichtenstein</b>
<i>Still Life with Scalloped Bowl</i> , 1972
oil on canvas, 105 x 120 cm

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<b>George Segal</b>
<i>Girl on a Chair</i> , 1970
wood, plaster, 91.5 x 61.0 x 38.5 cm

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<b>Rufino Tamayo</b>
<i>Matrimonio - Hombre</i> , 1989
lithograph, 114.2 x 94.8 cm (set of 4)

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<b>Masako Ando</b>
<i>Bubbles</i> , 2010
oil on canvas mounted on wood panel, 60.4 x 60.3 cm

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<b>Jean Dubuffet</b>
<i>Deux Mecanos</i> , 1944
oil on canvas, 74 x 61 cm

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<b>Yoshitomo Nara</b>
<i>Eve of Destruction</i> , 2006
acrylic on canvas, 117 x 91 cm

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<b>A. R. Penck</b>
<i>Die Arbeit geht weiter</i> , 1982
woodcut, oil paint, 90 x 70 cm
<i>Nachtvision</i> , 1982
woodcut, oil paint, 90 x 70 cm

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This work is from **On Kawara**'s (1932-2014) famous Today series of paintings (sometimes known as the Date Painting series) which he began in January 1966. In making the series, he followed simple rules: the painting had to contain the date on which it was painted; the date had to be written in the official language of the place; and the painting had to be completed by midnight within a single day. The surface and sides of the present work were uniformly painted in dark gray and the date painted with white paint in the center of the canvas using a sans-serif font. Newspaper clippings from the location it was created were included in the box that contained the work. Kawara’s output of date paintings reached 3,000, but as he entered his later years, he began to withdraw from exhibition activity, which gave greater weight to his paintings, as well as his telegram series, I Am Still Alive, as proof of the artist’ s existence.

**Lee Kit** (1978-) was born and raised in Hong Kong. He currently makes Taipei, Taiwan his base as he pursues his activities throughout the world. When planning a show, Lee first scans the venue from his own perspective, taking in its historical background or its spatial "face." He then dives deeper in order to get closer to the place. Finally, he uses video, painting, objects and words to create an installation that effectively turns the entire exhibition space into a work of art unique to that time and space. His credo, however, is to avoid sanctifying the place or the work, and to seek instead a state in which all elements are encompassed, including adjacent artworks and the environment in which his own work is placed. For this reason, even the shadows and footsteps of the viewers become a part of the work. Lee created this work in Japan during his solo exhibition (2018) at the Hara Museum of Contemporary Art (Shinagawa, Tokyo, 1979-2021). It was later added to the Hara Museum Collection. The configurionn of Lee's work in the current exhibition was also done under his supervision.