

Nam June Paik
Ekikyo TV, 1980
pastel on paper, 55 x 55 cm
Purity TV, 1980
ink on paper, 55 x 55 cm
Absoluteness TV, 1980
colored pencil on paper, 55 x 55 cm
Candle TV, 1980
television, candle, 33 x 41 x 24 cm
Innocence TV, 1980
ink on paper, 43 x 55 cm
TV News, 1981
ink on paper, 43 x 55 cm

Shigeko Kubota
Duchampiana: Bicycle Wheel One, Two, Three , 1990
3 in. LCD monitors, bicycle wheels, motors, wooden stools, video, 148 x 64 x 39.5 cm each

Tetsumi Kudo
Reaction en Chaine Prolifique dans le Corps Circulaire Plat, 1958
oil on board, 151.8 x 152 cm

Ushio Shinohara
Strawberry Battle of Zebra and Lions, 1992
acrylic on canvas, 210 x 360 cm

César
Valentin, 1956
iron, 29 x 80 x 59 cm

Arman
Garbage, 1969
garbage, etc., 102.2 x 50.8 x 11.6 cm

Yayoi Kusama
Mirror Room (Pumpkin), 1991/1992*
mixed media, 200 x 200 x 200 cm

■ 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

This painting is an early work by **Tetsumi Kudo** (1935-1990) who in recent years has been enjoying a new appraisal by international audiences. In this boldly painted work, a painted square has a square hole in the center around which rotating brushstrokes appear to be multiplying. Kudo was thought to have been influenced by the Art Informel movement which was just starting to spread in Japan, but the artist later said his inspiration came from the lacquer ware made in the Tsugaru region of Japan where he spent his boyhood and electron micrographs taken of cells. Kudo’ s titling of his works was influenced by the books he happened to be reading at the time, which were mostly general introductions to theoretical physics and mathematical theory on topics such as atomic physics, set theory and topology.

Early in his career, **Arman** (1928-2005) was interested in Surrealistic painting and abstraction. By 1953, he was holding Happenings with Yves Klein who had just returned from Japan, and later began producing a series of postage stamps shortly after seeing a Schwitters exhibition in 1954. He went on to produce *Accumulations*, a series consisting of a great number of plastic boxes or polyester resin blocks each filled with a single kind of mass-produced product, and a series consisting of boxes stuffed with assorted waste. In 1960, he held the exhibition Filling for which he filled the Galerie Iris Clert in Paris with garbage. On October 27, two days after the opening, he signed the *Nouveau Réalisme Manifesto* of the art critic Pierre Restany which considered mass-produced products to be symbols of postwar industrialized society and urban life, and which sought, through their direct use, the expression of a new reality of the times and, at the same time, engagement in social criticism.

César (1921-1998), in search of a style of his own and inspired by the work of his friend Giacometti, began welding together scrap iron at a friend's factory in 1952. He went on to have his first solo show in 1954 at the Gallery Lucien Durand in Paris and became known as the artist who made welded junk iron sculptures of people and anthropomorphized animals and birds. Using no sketches, he was guided by the materials themselves, touching small pieces of metal one by one as he joined them together. The artist made several variations of the current work, the title of which is a reference to Leo Valentine, a.k.a. the "bird man" who created gliders resembling the wings of a bird. *Compression for Automobiles*, which showed in 1960, was made using a scrap yard hydraulic crushing press. This drastic departure from the extremely tactile and meticulous handiwork of the past shocked his audience. In the same year, he joined the Nouveau Réalisme (New Realists) group led by the critic Pierre Restany.

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.”

Opposite the Sun Is Where the Blue Sky Lies

Works from the Hara Museum and the Hara Rokuro Collections

Part II: September 9 (Saturday), 2023 – January 8 (Monday/national holiday), 2024
Hara Museum ARC Contemporary Art Galleries

■ Gallery A

Rudolf Polanszky
Untitled, 1985
oil on canvas, 177.5 x 154.5 cm

Sigmar Polke
Untitled (Heads at Skylight), 1983
oil and lacquer on canvas, 259.7 x 199.4 cm

Simon Ling
Untitled, 2006
oil on canvas, 285 x 378 x 3.5 cm

Jean-Pierre Raynaud
Croix, 1972
paint on wood and iron, 144.5 x 127 x 50 cm

Peter Stäpfli
Cavallino Sport 200, 1974
oil on canvas, 223 x 521 cm

Yoshitomo Nara
Fountain of Life, 2001
FRP, 175 x d. 180 cm
collection of the artist

Armando
Flag 30-1-86, 1986
oil on canvas, 165.5 x 240.5 cm

Julião Sarmento
Boy's Town, 1989
acrylic on canvas, 213.5 x 152.5 cm
Old Man's Memory, 1991
mixed media on canvas, 190.5 x 129.5 cm

Karel Appel
Hiroshima Child, 1958
oil on canvas, 158 x 128 cm

László Lakner
Duchamp, 1980
oil on canvas, 200.5 x 150.3 cm

Sigmar Polke (1941-2010) escaped from East Germany to West Germany where he studied at the Art Academy in Düsseldorf under Joseph Beuys. With Gerhard Richter and others, he formed the "Capitalist Realism" movement as a parody of the "Socialist Realism" of the Eastern Bloc nations. He used a multitude of techniques to create work that incorporate images from the deluge within German society, ranging from mythology and history to popular culture. In this work, Polke has painted several figures looking down from a skylight. The idea of a painted skylight might remind us of the round skylight painted by Andrea Mantegna (1431-1506) in Mantua's Ducal Palace, which opens to the heavens above. But Polke's skylight is square and possibly paned with glass. And the faces are vague and somewhat eerie, like the faces of Queen on the cover of "Bohemian Rhapsody". The subtitle "Heads at Skylight" is equally vague, but it would seem we viewers of this work are actually immobilized and trapped within a room with a glass skylight.

Simon Ring (1968-) expresses the world around him by painting objects and buildings in his daily life. These things, which he calls the "un-named," may be old piles of wood, undergrowth, circuit boards or nondescript apartment buildings. This work is a case in point: grass is depicted in meticulous detail growing thickly over the entire picture plane. By focusing his gaze on the overlooked corners of everyday life, by shining a light on the imperceptible things in the dark, he gives life to things generally not seen as a cultural artifact, bringing them into our awareness as created objects. For 30 years, he has lived and worked in London, where he describes what he does as an "archaeology of perception." As such, he continues to paint what he encounters within the nooks and crannies of London with a passion and scale suited to a historical painting.

Karel Appel (1921-2006) formed the expressionist group CoBrA in 1948 with Christian Dotremont, Asger Jorn and others. This movement, composed of poets and artists, drew its name from the initials of the three cities from whence its main members came: Copenhagen, Brussels, and Amsterdam. Attracted to the naivety and rich expression in the work of Jean Dubuffet, Appel sought to emulate the purity of primitive art and children's drawings in his own work. Through his rich color palette and vigorous brushstrokes, Appel transferred the impulses and desires that arose in his mind onto the canvas. His vitality and that of CoBrA's activities had a profound influence on later generations.

In this work, red and yellow primary colors dance across the canvas, rushing at the viewer with overwhelming force. According to the artist, he was driven by two things: a powerful will to live and alarm regarding the possible extinction of the world's creatures. The red color symbolizes blood and fire, while the powerful brushstrokes underscore the tragedy of Hiroshima and Apel's passion.



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

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, Karel Appel and Simon Ling, are presented in Galleries A, B and C.

Gallery B

Yuriko Takagi

Conspiracy with Ritu (Tokyo 1990), 1990
gelatin silver print, 43.4 x 35 cm each (set of 3)
Configuration with Ritu (Tokyo 1990), 1990
gelatin silver print, 35 x 43.4 cm each (set of 3)

Tatsuo Miyajima

Time Link, 1989/1994/2021*
LED, IC, electric wire, 22 x 475 x 4.7 cm

Tokihiro Sato

#63, 1990
#64, 1999
Nikko #1, 2001
Nikko #6, 2001
#352 Kashimagawa, 1998
gelatin silver print, 105 x 128.5 cm each (framed)

Mika Ninagawa

PLANT A TREE, 2011
C-print, 72.8 x 48.5 cm each (15 works)

Yoshitomo Nara

Someone Screams in a Quiet Voice, 2023
From the Sky That Day, 2023
I'm Just a Kid, I Didn't Know, 2023
Into the Light, 2023
grease stick on paper, 109.5 x 79 cm each
Untitled, 1994
acrylic on paper, 29 x 20.5 cm
SAKHALIN, 2014
slideshow, 6 min. 24 sec. (loop)
Harmlos sein, 1984-2002
slideshow, 9 min. 30 sec. (loop)
days, 2020
days, 2014-2018 (2 works)
days, 2014-2018
days, 2017
days, 2021
days, 2020
days, 2014-2018
days, 2014-2018
days, 2014-2018 (2 works)
days, 2020
pigment print mounted on aluminum,
32.4 x 32.4 cm
collection of the artist (except for *Untitled*)

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.

Tokihiro Sato (1957-) has pursued photographic expression on the themes of light, time, space, the human body and life since the 1980s. His famous *Photo-Respiration* series of photographs is most characteristic of his use of long exposures in which only stationary objects and light are captured, but not moving objects. In this work, there is no trace of Sato's movement in a forest. The only evidence that he was indeed there is from the countless reflections from a hand-held mirror. The faintly flickering points of lights are like the respiration of the artist hard at work as he stumbles his way over the rough terrain within the forest.

Mika Ninagawa (1972-) has won critical praise for the positivity and openness conveyed in her photographs of idols, models and flowers, captured in dazzling so-called "Ninagawa Color." But alongside the glamour and sense of well-being, she also captures distortion and stagnation, the specter of decline and the hint of death. This work was taken in the spring of 2010 at a time, when faced with personal loss, the artist spent three hours shooting the cherry blossoms scattered on the surface of the Meguro River as if possessed. Reflecting her state at the time, this work captures the transient brilliance of the changing landscape as well as the pathos of the falling cherry blossoms. The Hara Museum of Contemporary Art held the exhibition *Mika Ninagawa: Self-image* in 2015 and *Mika Ninagawa: The days were beautiful* in 2017.

My Drawing Room a work by Yoshitomo Nara (1959-), is currently on loan, we are showing a special display of works chosen by the artist himself.

* Semi-permanent exhibit (large-scale installation)

Tabaimo

Midnight Sea, 2006/2008*
video installation, 4 min. (loop)

Gallery C

Claes Oldenburg

Sneaker Lace, 1990
hand-painted stainless steel, 132.1 x 62.2 x 106.7 cm
Washington Monument, 1962
cloth, 17.5 x 2.5 x 55 cm
Soft Screw, 1976
cast urethane on wood base, 38 x 38 x 110 cm
Colossal Screw in Landscape - Type I, 1976
lithograph, 127 x 64 cm

Ernesto Neto

Dropping skin, 2006
lycra tulle, polypropylene, 270 x 202 x 87 cm

Hiroharu Mori

LIFE ON/OFF, 2006
video, 1 hour (loop)

Arakawa

Look at It No. 3, 1968
acrylic, felt pen on cotton canvas, 124.5 x 183 cm

Exhibition report (2015)
Mika Ninagawa: *Self-image*



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.

Arakawa (1936-2010) founded the Neo-Dadaism Organizers with Ushio Shinohara in 1960. In 1961, he moved to New York, making it his base. In 1962, he met the poet Madeline Gins with whom he began the collaborative series *The Mechanism of Meaning* the following year. Attracting international attention from an early stage, Arakawa was selected to represent Japan at Documenta in 1968 and at the Venice Biennale in 1970. This work is from *The Mechanism of Meaning* series. On the left side of the white canvas are five unrelated words, KEY, MAN, etc. From the words, thin colorful lines extend in five directions. They seem to lead to something, but as the canvas is covered with white paint, that something is left to our imaginations. That is to say, despite the absence of concrete shapes on the canvas, the letters, numbers and figures act on the viewer who forms some kind of image in his or her mind or heart from which meaning is generated. From around 1970, Arakawa began to experiment with architectural structures that explored the movement of the body. These developed into large-scale works such as *The Site of Reversible Destiny - Yoro Park* (1995). Despite the transition from painting to architecture, Arakawa's deep insight into function of human sensory organs remained at the root of his work.