

# Opposite the Sun Is Where the Blue Sky Lies

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

Part II - Winter Selection: November 9 (Friday), 2023– January 8 (Monday), 2024

Hara Museum ARC Kankai Pavilion

### List of Works

\* See other side for notes regarding works marked by an asterisk.

\* Numbers 2-6, 21 and 22 are from the artist's collection.

\* Photography is allowed with the exception of works marked with (☒).

1 ☒

**Anish Kapoor**

*Void*

pigment, fiberglass

128 x 97 x 92.5 cm

1992

2 - 6

**Yoshitomo Nara**

*Mirror*

(*In the Floating World*)

*Ocean Child*

(*In the Floating World*)

*Full Moon Night*

(*In the Floating World*)

*Cup Kid*

(*In the Floating World*)

*No Fun!*

(*In the Floating World*)

reworked woodcut, Fuji Xerox

copy

41.5 x 29.5 cm (29.5 x 41.5 cm)

each

1999

7 - 10 \* ☒

**Christo**

*The Mastaba of Abu Dhabi*

pencil, charcoal, pastel on

paper and photostat

81 x 59.2 cm

1981

*Wrapped Walk Ways, Project  
for Ueno Park, Tokyo*

pencil, fabric, charcoal, crayon,

map and photograph

71 x 56 cm

1969

*The Umbrellas, Joint Project  
for Japan and USA*

pencil, charcoal, cloth, crayon,

pastel on paper

66.7 x 76.8 cm

1986

*The Umbrellas, Joint Project  
for Japan and USA*

pencil, charcoal, cloth, crayon,

pastel on paper

66.7 x 76.8 cm

1986

11 ☒

**Rika Noguchi**

*To Dive*

lightjet print

121.7 x 176.6 cm

1995

12

*Bird-shaped celadon water  
pitcher vase*

porcelain

Goryeo dynasty, 10-14th century

Korea

13 \*

**Xu Lin**

*Landscapes of the four seasons*

set of four hanging scrolls

ink and color on silk

Ming dynasty, 17th century

China

15

**Noe Aoki**

*Tateyama*

iron, glass

19.5 x 16.5 x 16.5 cm

2007

16

*Tire of boxes decorated with  
vine scrolls and squirrels in  
maki-e*

maki-e on lacquer

Edo-Meiji period, 19th century

17

*White bizen duck incense  
burner*

ceramic

Edo period, 18-19th century

18 \*

**Kano Tan'yu**

*Dragon and tiger*

pair of hanging scrolls

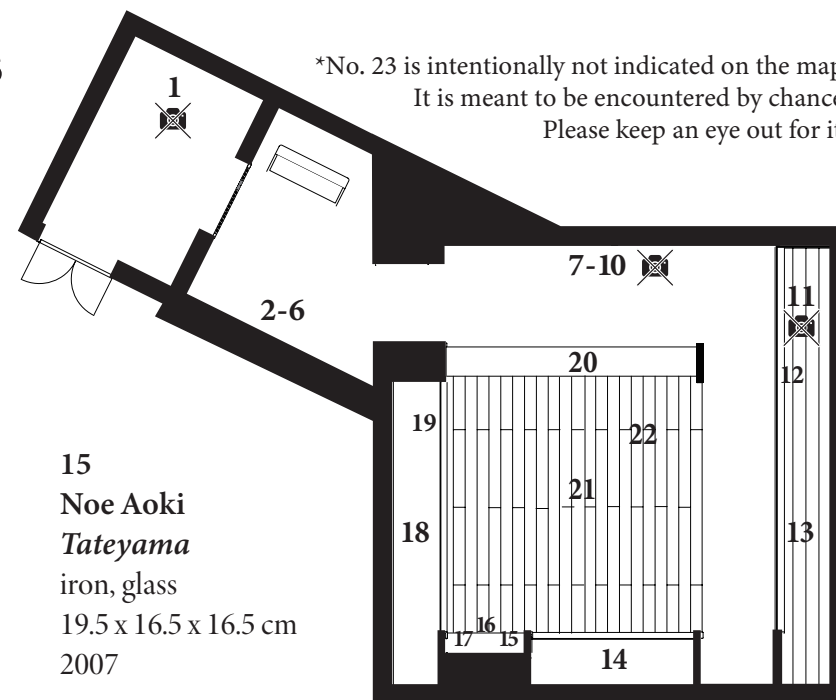
ink on silk

Edo period, dated 1671

\*No. 23 is intentionally not indicated on the map.

It is meant to be encountered by chance.

Please keep an eye out for it!



19

*Mikawachi ware incense  
burner in the shape of a  
rooster*

porcelain

date unknown

20 \*

*Koetsu-bon noh song book*

wooden letterpress printing

Edo period, 17th century

## Guide to Featured Artists and Works

21

**Yoshitomo Nara**  
*Peaceful Night*

ceramic  
29 x 18 cm  
2018

22

**Yoshitomo Nara**  
*Thinker*

ceramic  
31 x 19 cm  
2018

23

**Yoshihiro Suda**  
*weed*

wood

### 7-10. Christo

Christo (1935-2020) first began doing "wrapped" art with everyday items that he enclosed in cloth and tied with string. These developed into monumental-scale projects that involved the wrapping of structures such as the Pont Neuf in Paris and the former Reichstag building in Berlin. *The Umbrellas, Joint Project for Japan and USA* was made for the realization of a project to set up 3,100 blue and yellow umbrellas in Ibaraki prefecture and the state of California, respectively. According to Christo, to attain "total freedom," he covered the huge cost of his projects himself by creating and selling a great many drawings and collages. Projects were realized only after a long process of environmental surveys and negotiations with governments. The finished projects were in the end free public works that belonged to no one, existed a short time, then went away. Only the drawings remained, but they were not the works themselves. If any art remained, it would be in the movement of the heart of those who experienced their installation. This movement may at times arise again in those hearts. It is then and only then that the reality of the work returns.

### 13. Xu Lin, *Landscape of four seasons*, Ming dynasty, 17th century

These paintings comprise a set of four hanging scrolls of the four seasons, each with a poem with seven syllables per line. Such paintings of literary or historical subjects or historical figures, set within a landscape setting, were particularly widespread during the latter part of the Ming dynasty.

#### *Wang Xishi watching a goose*

This painting depicts Wang Xizhi (307-365), the great Chinese calligrapher of the Eastern Jin dynasty known as the Sage of Calligraphy, who, according to legend, found inspiration for his calligraphy in the movement of geese. In this picture, a boy is holding a goose. Of particular note is the quality of the line in the spiny pine tree and outline of the human subjects.

#### *Dialogue between a fisherman and a woodcutter*

This painting shows a fisherman and a woodcutter who have chosen to live far from the common world discussing the reciprocal relationship between one's natural endowment and one's environment. The poem extols the ideal of the reclusive life. A summer feeling is conveyed by the faint color used to depict the distant mountains and the gentle, curving lines of the swaying willows and reeds.

### *Drifting boat with man*

In this painting, a lone man drifting along a river in a small boat playing on a flute is an expression of the secluded life. In terms of composition, the mountains and pines, waterfalls and fog and the boat crossing against the vertical produce a feeling of quietude. Horizontally laid dots superimposed on top of each other are used to delineate the mountains and rocks, conveying a sense of moistness.

#### *Visiting on a snowy night*

Among paintings which depict a scene of a visit in a snowy night is the story of Taizu (927-976), the founder of the Song dynasty who visits court official and military strategist Zhao Pu on a snowy night to discuss affairs of state. The contents of the poem suggest this to be the subject of this painting. In the scene, the figures, having knocked on the door that nonetheless remains shut, are preparing to make their return.

### 18. Kano Tan'yu, *Dragon and tiger*, Edo period, dated 1671

A dragon appears in the clouds above waves, while a tiger twists his body, paws firmly on the ground. In Japan, it was once believed that the roar of the dragon causes the clouds to gather and rain to fall, and that the roar of a tiger causes the wind to blow. Because they are symbols of worldly authority, i.e., compared to heroic figures that emerge in the world, they were a much favored subject among military commanders and Zen monks. Sumi ink bleeding into the paper forms the black cloud that surrounds the dragon and its ever-changing shape expresses movement. We can feel the power of the wind from the swirling clouds and waves. Kano Tan'yu (1602-74) became a painter for the Edo government in 1617 at the age of 16. In this painting, done at the end of his life, Tan'yu introduces a fresh approach to the traditional Kano school style, replacing its forceful, grandiosity with a simple and elegant style that makes effective use of blank space.

### 20. *Koetsu-bon noh song book*, Edo period, 17th century

During the Edo Keicho period (1596-1614), books printed using movable type flourished among the court, samurai families and wealthy merchants. These song books of Noh chants of the Kanze School led by Soan Suminokura were block-printed with a stylized pattern of plants and other objects with mica on paper pre-coated with *gofun* white pigment in the style of decorative *karakami* paper of the Heian period. The beautiful calligraphy, written in the style of Hon'ami Koetsu, was printed using antique movable wooden blocks consisting of two to four characters each. This is thought to be a special edition because of its use of mica printed patterns not only on the cover, but on every page of the text.