

William Kentridge
Memo
1993-1994, live-action and animated film;
35 mm film transferred to video
3 min. (loop)

Jonathan Borofsky
Dancing Clown at 2,964,771
1986, unique screenprint with collage and
ring/motor, 239 x 166.5 cm

Buckminster Fuller
Duo-Tet Star Polyhedra
1980, thermolplastic, bronze, acrylic and
epoxy resin, 211 x 211 x 183 cm

Jonathan Borofsky
Art is for the Spirit No. 3094239
1989, silkscreen, 170.2 x 138.4 cm


Robert Rauschenberg
Booster
1967, lithograph, silkscreen, 185.3 x 92.2 cm


Masako Ando
Like a Fiend Hid in a Cloud
2006, oil on canvas
140 x 220 cm each (set of 2)

Adriana Varejão
Swimming Pool
2005, oil on canvas, 110 x 140 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

Thinker, systems philosopher, designer, architect, inventor and poet, **Buckminster Fuller** (1895-1983) was a genius in many fields. As the person who coined the phrase "Spaceship Earth," he was relentless in the search for ways to sustain not only humanity, but all other creatures on Earth.
This work is made of a structure that he invented based on regular tetrahedrons. Taking advantage of its strength and efficiency, he made the structure the basic unit in a variety of buildings that he designed. Although few of his ideas were realized, the spirit and action behind them continue to resonate strongly in the 21st century in face of the possible irreversible consequences of global environmental problems.


Jonathan Borofsky (1942-) embarked on the making of conceptual art with the *Counting* (1969-) series of numbers written down on sheets of paper in sequential order. While continuing with this series, he began making figurative paintings in the mid-1970s using his dreams and autobiographical content as their motifs. The ambiguity of these images is such that when exhibited with his other works such as *Counting*, their meanings are affected and changed by their mutual interactions, the current social situation and the personal situation of the viewer. In light of his artistic milieu, this work (a print based on a 1973 tempera painting of the same name) directly expresses Borofsky's multifaceted approach towards art. The words "ART IS FOR THE SPIRIT" also express the sentiment behind the collection of works in the Hara Museum Collection and of the museum and the exhibitions held there.

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."

A Shout Out for Art from the Center of Japan

March 16 (Saturday) - September 8 (Sunday), 2024
Hara Museum ARC Contemporary Art Galleries


Hara Museum ARC is located at the center of a circle that connects the northernmost and southernmost points of Japan's four major islands. So although geographically at the center of the country, its peripheral position to the major center that is Tokyo gives it a unique cultural and environmental perspective with which it continues to shout out for art, offering visitors a unique environment in which to encounter, think about and fall in love with art.

*Photography is allowed for works with the  mark.

■ Gallery A


Tokihiro Sato 
Photo-Respiration Harabi#8
2020, pigment print, 197 x 150cm
Photo-Respiration Harabi#9
2020, pigment print, 197 x 150cm
Photo-Respiration Harabi#6
2020, pigment print, 197 x 150cm
Photo-Respiration Harabi#7
2020, pigment print, 197 x 150cm
Photo-Respiration Harabi#1
2020, pigment print, 150 x 197 cm
Photo-Respiration Harabi#2
2020, pigment print, 150 x 197 cm
Photo-Respiration Harabi#3
2020, pigment print, 150 x 197 cm
Photo-Respiration Harabi#5
2020, pigment print, 111.5 x 146 cm
Photo-Respiration Harabi#4
2020, pigment print, 150 x 197 cm
Photo-Respiration HaraArc#1
2020, pigment print, 111.5 x 146 cm
Photo-Respiration HaraArc#2
2020, pigment print, 111.5 x 146 cm
Photo-Respiration HaraArc#3
2020, pigment print, 50 x 60 cm

Kohei Nawa 
PixCell [Zebra]
2003, mixed media, 104.5 x 91 x 91 cm

Shigeo Toya 
Woods II
1989-1990, wood, ash, acrylic paint
220 x 30 x 30 cm each (30 pieces)

Tokihiro Sato (1957-) has pursued photographic expression on the themes of light, time, space, the human body and life since the 1980s. In his famous *Photo-Respiration* series of photographs, he uses the characteristic of long exposures (a method of photographing at low shutter speeds) to capture only still objects and light, but not moving objects. Thus, as he moves around within a landscape, his trajectory is recorded as points of light from a penlight that he holds at night or a mirror during the day. In this work, he does the same while moving through the gardens at Hara Museum ARC, with his presence turned into light reflected from a hand-held mirror pointed at the sun.
This work was created for the last show held at the Hara Museum of Contemporary Art in Shinagawa, Tokyo, *Time Flows: Reflections by Five Artists* (2020-21). After years of close association with both museums, Sato photographed both venues with great intensity, creating images that encapsulated 40 years of the Hara Museum of Contemporary Art's history and gave form to the newly launched Hara Museum ARC's future. Although more than three years have passed, these images still invoke fresh emotion.

Kohei Nawa (1975-) is known for his *PixCell* series consisting of stuffed animals and other objects obtained through the Internet and surfaced with variously sized glass beads. "PixCell" is a word coined by Nawa combining "pixel" and "cell." Though the object is physically before us, we can perceive it only through the "PixCells" as if it were an image on a display. Though this work *zebra* is from the *PixCell* series, instead of beads, the object is encased in transparent acrylic with prism sheets that cause the motif to appear or disappear, depending on the viewing angle. The distance from the motif is thus rendered ambiguous, which causes the assumed reality of the object to waver. As sight is our only means by which to confirm the existence of things, the work confronts us with the sudden realization that information that appears on our computer screens has become another kind of reality in the world.

 Do not eat or drink in the exhibition rooms.
Do not touch the works.

Gallery B

Hiroshi Sugimoto
ATLANTIC OCEAN Cliffs of Moher, 1989
1989, gelatin silver print, 50.8 x 61 cm (frame)
IONIAN SEA Santa Cesarea, 1990
1990, gelatin silver print, 50.8 x 61 cm (frame)
PACIFIC OCEAN, Oregon II
1988, gelatin silver print, 65.8 x 84 cm (frame)
SOUTH PACIFIC OCEAN Tearai, 1991
1991, gelatin silver print, 50.8 x 61 cm (frame)
TYRRHENIAN SEA Amalfi, 1990
1990, gelatin silver print, 50.8 x 61 cm (frame)

Kouichi Tabata
960 fly
2003, animation

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


Bruce Nauman
Fingers and Holes
1994, etching, 50.5 x 56 cm each (7 works)
Fingers and Holes
1994, monoprint, 89 x 89.4 cm

Jae-Eun Choi
Homage to Mozart
1988, Japanese paper, sesame oil, clay, bolt
52 x 86.5 x 8 cm

Koji Enokura
A Spot No.5
1979, silkscreen, 53 x 75.5 cm

Yukinori Yanagi
The 38th Parallel
(North and South Korean Flag Ant Farm)
1991, colored sand, glass, frame, plastic tubes
left: 60 x 120 cm, 60 x 30 cm, right: 60 x 90 cm

Arata Isozaki
Inframince
2006, silkscreen, 49 x 46 cm

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

Hiroshi Sugimoto (1948-), who mastered the medium of photography both technically and aesthetically, has created outstanding works of art that have been exhibited at major museums throughout the world. For *Seascapes*, one of his most well-known series which he began in 1980, Sugimoto shot image after image of oceans and skies around the globe, each with the same simple, rigorous and ascetic composition, to achieve a sublime expression of time. His photos, most of which are monochromatic, are invocations of pure light. Given that the word "photograph" is derived from the Greek words for "light" and "drawing," the daytime and nighttime seas in Sugimoto's *Seascapes* may rightly be called "paintings of light."

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. In this work, 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.

Jae-Eun Choi (1953-) became fascinated with ikebana when she first came to Japan in 1976. As an assistant to Hiroshi Teshigahara, the innovative third-generation head of the Sogetsu School, she not only mastered the formal aspects of Ikebana, she was able to sublimate the deeper spatial and cosmological concepts that resonated with her own rich sensibility into works of installation art. Under the name *World Underground Project*, Choi began working from 1986 on various projects at locales around the world, including Gyeongju, Korea; Imadate in Fukui prefecture, Japan; and a number of places in Europe, the U.S. and Africa. For this project, of which this work is one example, she buried *washi* (Japanese handmade paper) in the earth for a period of time leaving it to the environment (microorganisms, etc.) at each locale to "complete" the work without further intervention on her part. Although the form of her expression continues to change, her deep concern for life remains a constant theme in all of her works.


This print by architect **Arata Isozaki** (1931-2022) appeared in the exhibition *Water Always Flows Together*, a homage to the Japanese art critic Yoshiaki Tono at Gallery TOM in 2006. In the center of the image, Isozaki has placed the Japanese word "goku usu." It is the Japanese word that Yoshiaki Tono used to translate "inframince," the neologism coined by the French artist Marcel Duchamp (1887-1968), which the ↗

artist Paul Matisse translated into English as "Infra Thin." As a concept, Duchamp never defined the word, but used it to allude to the barely perceptible difference between two states, for example, the point at which two dimensions become three. Isozaki is said to have made the print out of admiration for Tono's creativity, having come up with the Japanese translation.

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.

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.

Jan Fabre (1958-) is known for paintings and sculptures that he created with scarabs, insect wings whose color and luster vary with the angle of view. In contrast to those works, the present work is from the artist's *The Hour Blue* series of drawings which consist of Cibachrome* prints covered with blue lines that he applied using a Bic pen with great earnestness. *The Hour Blue* is a term that was coined by his great-grandfather, the entomologist Jean-Henri Fabre, in his book *Fabre's Book of Insects* for the short period of silence that begins when night creatures go to sleep and ends when day creatures wake up. This piece, like his works made with scarabs, seeks to examine the issues of life, death and time. The name "Tivoli" was taken from *Tivoli* Castle in Mechelen, Belgium. *A high-quality photographic paper developed by Ilford noted for its vivid colors and color permanence. It's name was subsequently changed to "Ilfochrome."

Yoshitomo Nara 
My Drawing Room
2004/2021, mixed media
312 x 200.5 x 448 cm
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)
1999, reworked woodcut, Fuji Xerox copy
41.5 x 29.5 cm (29.5 x 41.5 cm) each
Collection of the artist

Jae-Eun Choi
The other side of illusion_1008090170570
2010, color photograph, 91.5 x 137.5 cm

Jan Fabre
Tivoli
2007, chibachrome, Bic pen, 142.4 x 102.8 cm

Gallery C

Yayoi Kusama
Self Obliteration
1980, mixed media, size variable

Grape
1983, silkscreen, 61.5 x 54.5 cm
Private collection

Yasumasa Morimura
Beyond Ordeal by Roses "The Sound of the Waves Whispers in My Ear"
2006, gelatin silver print, 48 x 58 cm
Portrait of the Family - Wife
1994, color photograph on canvas, frame
120 x 100 cm
Portrait of the Family - Son
1994, color photograph on canvas, frame
77 x 63 cm
Portrait of the Family - Mother
1994, color photograph on canvas, frame
81 x 62 cm
Self-Portrait with Book 1661
1994, color photograph on canvas, frame
91 x 77 cm
Self-Portrait with Hand Mirror
1994, gelatin silver print, 60 x 50 cm