















Contemporary Art Galleries | List of Works




Photography is allowed for works with the  mark.

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



◁ Artist ▷	◁ Title ▷	◁ Date ▷	◁ Material ▷	◁ Size ▷
Gallery A : From a Distance				
 Kae Masuda	<i>Faraway Songs-Voices Nearby</i>	2012	oil on canvas	194 x 259 cm
 Izumi Kato	<i>Untitled</i>	2006	oil on canvas	227 x 181.8 cm
 Tadanori Yokoo	<i>Who Shall Forget about Homeland?</i>	2001	acrylic on canvas	227.5 x 182 cm
 Toeko Tatsuno	<i>Untitled 97-4</i>	1997	oil on canvas	218 x 291 cm
 Katsuro Yoshida	<i>Touch: Body-27</i>	1989	black lead, charcoal, acrylic, oil, pigment on linen	194 x 259 cm
Toshimitsu Imai	<i>Water</i>	1977	oil on canvas	134 x 197.5 cm
Kumi Sugai	<i>Quiet</i>	1959	oil on canvas	101.6 x 82.3 cm
 Max Streicher	<i>Sleeping Giants (Silenus)</i>	2002	mixed media	approx. 800 x 500cm
Gallery B : With Fresh Eyes				
Richard Serra	<i>Videy Afangar #1</i>	1991	etching	11.3 x 15 cm
Richard Serra	<i>Videy Afangar #2</i>	1991	etching	11.3 x 15.2 cm
Richard Serra	<i>Videy Afangar #3</i>	1991	etching	11.3 x 15.2 cm
Richard Serra	<i>Videy Afangar #4</i>	1991	etching	11.2 x 15.2 cm
Richard Serra	<i>Videy Afangar #5</i>	1991	etching	11.5 x 15.2 cm
Richard Serra	<i>Videy Afangar #6</i>	1991	etching	11.3 x 14.9 cm
Richard Serra	<i>Videy Afangar #7</i>	1991	etching	11 x 14.7 cm
Richard Serra	<i>Videy Afangar #8</i>	1991	etching	15.7 x 20.6 cm
Richard Serra	<i>Videy Afangar #9</i>	1991	etching	15.3 x 11.3 cm
Richard Serra	<i>Videy Afangar #10</i>	1991	etching	11.5 x 15.2 cm
Richard Serra	<i>Balance</i>	1972	lithograph	89.3 x 112 cm
Kouichi Tabata	<i>960 fly</i>	2003	animation	loop (4 min)
 Tatsuo Miyajima	<i>Time Link</i>	1989/1994/ 2021	LEDs, ICs, electrical wire	22 x 475 x 4.7 cm 22 x 237.5 x 4.7 cm framed
Kimio Tsuchiya	<i>Drawing No.1</i>	1988	conté and oil on paper	156.4 x 126.5 cm
Lai Chi-Man	<i>Untitled I</i>	1988	ink on paper	114 x 83.5 cm
Lai Chi-Man	<i>Untitled III</i>	1988	ink on paper	114 x 83.5 cm
Michael Kenny	<i>The Forbidden Fruit VIII</i>	1985	pencil, charcoal, pastel on paper	76.5 x 115 cm
 Kohei Nawa	<i>PixCell-Bambi #2</i>	2006	mixed media	31.5 x 51 x 20 cm
 Tomoko Yoneda	<i>Hesse's Glasses - Viewing a photograph of a soldier</i>	1998	gelatine silver print	120 x 120 cm

	Tomoko Yoneda	<i>Trotsky's Glasses - Viewing a dictionary that was damaged in the first assassination attempt on his life</i>	2003	gelatin silver print	120 x 120 cm
	Tomoko Yoneda	<i>Gandhi's Glasses - Viewing a note on his 'Day of silence' shortly before his death</i>	2003	gelatin silver print	120 x 120 cm
	Jasper Johns	<i>The Critic Smiles</i>	1969	lead relief with cast gold crown and tin leaf	59 x 43.5 cm
	Tabaimo	<i>Midnight Sea</i>	2006/2008	video installation	loop (4 min)
	Yoshitomo Nara	<i>My Drawing Room</i>	2004/2021	mixed media	312 x 200.5 x 448
	Jasper Johns	<i>The Seasons: Spring, Summer, Fall and Winter</i>	1987	aquatint	framed 79 x 61 cm (4 pieces)
	Max Neumann	<i>Untitled</i>	1989	tempera on canvas	198 x 100 cm

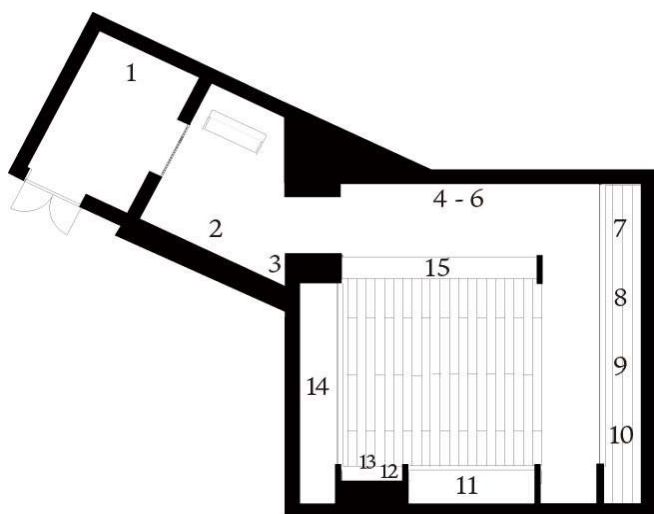
Gallery C : Diving into the Senses


	Andy Warhol	<i>Cow</i>	1973	silkscreen	116 x 76.7 cm
	Tom Wesselmann	<i>Still Life with Petunias, Lilies and Fruit</i>	1988	silkscreen	121.6 x 158 cm
	James Rosenquist	<i>When a Leak</i>	1980	lithograph	101 x 129 cm
	Cleas Oldenburg	<i>Alphabet in the Form of a Good Humor Bar</i>	1970	offset lithograph	73.7 x 50.9 cm
	Robert Indiana	<i>Love</i>	1982	silkscreen	60.9 x 60.9 cm
	David Hockney	<i>Slow Forest</i>	1993	lithograph, silkscreen	58.4 x 76.2 cm
	David Hockney	<i>Going Out</i>	1993	lithograph, silkscreen	61.6 x 68.6 cm
	David Hockney	<i>Ink In The Room</i>	1993	lithograph, silkscreen	64.8 x 90.2 cm
	David Hockney	<i>Four Part Splinge</i>	1993	lithograph, silkscreen	124.5 x 167.6 cm
	David Hockney	<i>Warm Start</i>	1993	lithograph, silkscreen	54.6 x 64.8 cm
	David Hockney	<i>Blue Hang Cliff</i>	1993	lithograph, silkscreen	58.4 x 76.2 cm
	Hiroharu Mori	<i>After a painting</i>	2004	single-channel video	loop
	Aaron Fink	<i>Orange</i>	1992	oil on canvas	126.8 x 92 cm
	Aaron Fink	<i>Double Tomato</i>	1991	oil on canvas	76.2 x 182.9 cm
	Yayoi Kusama	<i>Self Obliteration</i>	1980	mixed media	size variable
	Yayoi Kusama	<i>Mirror Room (Pumpkin)</i>	1991/1992	mixed media	200 x 200 x 200 cm
	Roy Lichtenstein	<i>Tea-Set</i>	1984	ceramic multiple	
	Roy Lichtenstein	<i>Still Life with Scalloped Bowl</i>	1972	oil on canvas	105 x 120 cm
	Roy Lichtenstein	<i>Stretcher Frame with Cross Bars IV</i>	1968	oil on canvas	140 x 170 cm
	Miran Fukuda	<i>Still Life with Cardoon and Francolin</i>	1992	acrylic, thread, paper, vinyl on canvas	90 x 110 cm
	Miran Fukuda	<i>Still Life with Cardoon and Francolin</i>	1992	color print	72 x 92 cm












Entrance Hall to the Galleries

	Kimiyo Mishima	<i>Newspaper-84-E</i>	1984	ceramic, silkscreen	105 x 74 x 102 cm
	Sol Lewitt	<i>Incomplete Cube</i>	1971	paint on aluminum	120 x 120 x 120 cm

Kankai Pavilion | Part II | List of Works



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〈 Artist 〉	〈 Title 〉	〈 Date 〉	〈 Material 〉	〈 Size 〉	
Kankai Pavilion: Immersion					
1	 Isamu Noguchi	<i>Lady Mirror</i>	1983	galvanized steel	149.2 x 43.2 x 43.2 cm
2	Jasper Johns	<i>Usuyuki</i>	1981	silkscreen on washi paper	69.6 x 115 cm
3	Yoshihiro Suda	<i>This water unfit for drinking - Red spider lily</i>	2001/2021	color on wood	25 x 25 x 51 cm
4	 Hiroe Saeki	<i>Untitled</i>	2009	pencil and acrylic on paper	79 x 79 cm
5	 Hiroe Saeki	<i>Untitled</i>	2009	pencil and acrylic on paper	79 x 79 cm
6	 Hiroe Saeki	<i>Untitled</i>	2009	pencil and acrylic on paper	79 x 79 cm
7	Toko Shinoda	<i>Inishie</i>	1986	lithograph with hand-applied sumi	207.5 x 116.5 cm
8	Takis	<i>Signal</i>	1956	iron	120 x 20 x 90 cm
9	 Tabaimo	<i>Shinju Trail</i>	2018	single-channel video, hanging scroll	131.5 x 148.7 cm
10	 Hiroshi Sugimoto	<i>ATLANTIC OCEAN Cliffs of Moher, 1989</i>	1989	gelatine silver print	50.8 x 61 cm
11	 Kano Yasunobu	<i>Dragon and Tiger</i>	Edo period, 17th century	ink on silk	pair of hanging scrolls
12	 Hitomi Uchikura	<i>Gouttes de Lune</i>	2017	silver-plated copper	39 x 13 x 13 cm
13		<i>Picnic set containing a tier of boxes, a pair of sake bottles, dishes and a tray all decorated with design of birds flying over waves</i>	Edo period, 19th century		
14	 Kano Eitoku	<i>Tiger in a bamboo grove</i>	Edo period, dated 1671	ink on paper	four hanging scrolls
16	 Maruyama Okyo	<i>Sketch of Yodo River</i>	Edo period, dated 1763	ink on paper	hand scroll

*Items on display include one unnumbered work by Yoshihiro Suda.

■ Guide to Featured Works

14.

Kano Eitoku

Tiger in a bamboo grove

*Part of paintings used for wallpaper and sliding doors at Nikko-in Guest Hall in Mi'idera temple

The four screens were originally *fusuma-e*, or paintings that adorned sliding doors. They depict a tiger with its fur bristling and its gaze turned upward. It is staring at a bird that sits on a pine branch. An air of tension pervades this painting which captures the state of the bird, desperately clinging to the branch as it senses the threat from the tiger. The tiger, a sacred foreign animal and a symbol of wealth, status and fertility, was often depicted as an auspicious symbol in paintings. Representations of fierce animals were placed at entrances for protection of the building and scenes of fierce animals playing peacefully together were symbolic of the authority of the family head. The *fusuma-e* are thought to be auspicious pictures from China. However, the lack of a clear depiction of a magpie at the end of the tiger's sightline indicates they were painted at a stage in which the original meaning had

15.

Maruyama Okyo

Sketch of Yodo River

hand scroll, Edo period, dated 1763

This preparatory sketch was made by Maruyama Okyo (1773-95) for *Landscape of Yodo River* (color on silk, Hara Rokuro Collection) which he painted in 1765. He is thought to have made the meticulously detailed drawing while viewing the coastline of the Yodo River from a boat situated in the center of the river as it flowed from its origin in Lake Biwa down to Osaka Bay. Indicated on the sketch are the names of various places and information which viewers can use as a guide to the final painting. Although in the sketch the water currents and people are depicted in

*The works known as *Paintings used for wallpaper and Fusuma (Japanese sliding door) at Nikko-in in Mi'idera temple* were originally painted partitions within the Nikko-in reception hall of Mi'idera temple (now called Onjo-ji temple) in Shiga Prefecture. Rokuro Hara purchased the entire building of Nikko-in Kyakuden from Mitsui Temple in the mid-Meiji period (1868-1912), when financial difficulties made it difficult to maintain the paintings, and moved them to his garden in Shinagawa Ward, where they were renamed Keichokan and preserved. Rokuro entered into negotiations for their purchase, whereupon the temple offered him the guest hall itself. As a result, the Nikko-in was moved and rebuilt on his land in Tokyo where it was re-named "Keicho-kan." The building, thought to date from the Momoyama era, was donated and relocated to Gokoku-ji temple in Bunkyo ward during the early Showa period where it remains today as the "Gekko-den."

At present, the works have been separated from the original structures and preserved in the form of 47 hanging scrolls and six two-panel folding screens. In addition to being notable examples of early-modern Japanese painting by Eitoku and other members of the Kano school, their preservation as a cohesive whole makes them highly significant.

manner, visitors are urged to conjure up the sounds they might hear as they imagine the flow of the river, the various colors of the water and the hubbub of the people living on both sides of the river. This work which Okyo did while in his early 30s marks his first use of sketches to depict mountains, rivers, animals and other elements within a large pictorial space that seems to merge with the actual space occupied by the viewer.