


# A Dive Into Art from the Center of the Heart










Saturday, September 14, 2024 – Monday, January 13 (national holiday), 2025





Venue / Organized by : Hara Museum ARC

## 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	LED, IC,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	gelatine 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	gelatine 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

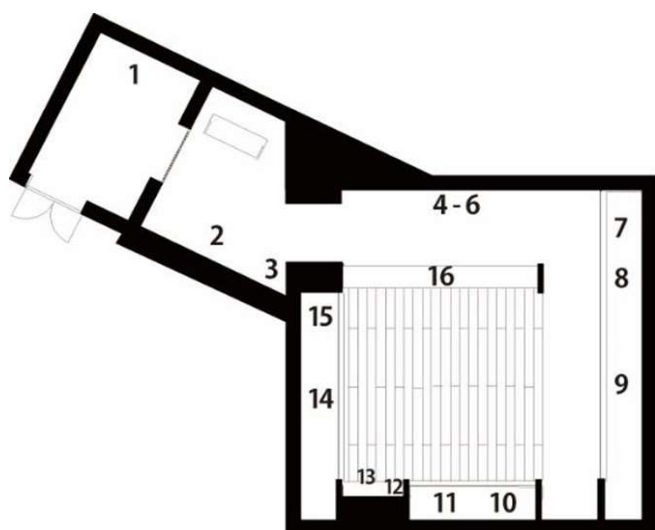
	Kimiyo Mishima	<i>Newspaper-84-E</i>	1984	ceramic, silkscreen	105 x 74 x 102 cm
	Sol Lewitt	<i>Incomplete Cube</i>	1971	paint on aluminum	120 x 120 x 120 cm


# A Dive Into Art from the Center of the Heart

## Kankai Pavilion | Part I | List of Works

Saturday, September 14, 2024 - Wednesday, November 13, 2024

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〈 Artist 〉












〈 Title 〉

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### Kankai Pavilion: Immersion

1 	Isamu Noguchi	<i>Lady Mirror</i>	1983	galvanized steel	149.2 x 43.2 x 43.2 cm
3	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
7 	Hiroe Saeki	<i>Untitled</i>	2009	pencil and acrylic on paper	79 x 79 cm
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	Hiroe Saeki	<i>Untitled</i>	2009	pencil and acrylic on paper	79 x 79 cm
	Toko Shinoda	<i>Inishie</i>	1986	lithograph with hand-applied sumi	207.5 x 116.5 cm
	Takis	<i>Signal</i>	1956	iron	120 x 20 x 90 cm
	Tabaimo	<i>Shinju Trail</i>	2018	single-channel video, hanging scroll	131.5 x 148.7 cm
	Kano Tsunenobu	<i>Moonlight Landscape</i>	Edo period, 17th century	ink on paper	hanging scroll
	Attributed to Oguri Sotan	<i>Scene of monkeys and full moon</i>	Muromachi period, 16th century	ink on paper	hanging scroll
	Hitomi Uchikura	<i>Gouttes de Lune</i>	2017	silver-plated copper	39 x 13 x 13 cm
	<i>Tier of boxes decorated with squirrels and vine scrolls design in maki-e</i>		Edo - Meiji period, 19th century		
	Kano Tan'yu	<i>Dragon and Tiger</i>	Edo period, dated 1671	ink on silk	pair of hanging scrolls
		<i>Statue of Enmaou</i>	Muromachi period, 14-15th century	colored wood carving	single figure
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

11.

Attributed to Oguri Sotan

*Scene of monkeys and full moon*

hanging scroll, Muromachi period, 16th century

In this painting, two monkeys sit on a rock by the waterside, one with his long arms stretched straight out trying to catch the moon that floats far above in the sky. This scene is thought to be based on the Chinese saying *yuan hou zhu yue* attributed to the Chinese monk Qi Lu, which describes the parable about a monkey trying to catch a reflection of the moon in the water (and ends up drowning in the process). It is a metaphor for a reckless attempt to do something impossible. This picture depicts the monkey attempting to catch the moon that is actually visible. The vertical composition effectively underscores the sense of distance, further emphasizing the foolishness of the monkey's action. The bottom-right part of the painting bears the seal of Sotan (1413-81), the official painter of the Muromachi government. This impression was, however, clearly made at a later date, and thus the painting is thought to have been done by a professional painter sometime during the mid-16th

16.

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

14.

Kano Tan'yu

*Dragon and Tiger*

pair of hanging scrolls, 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.

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.