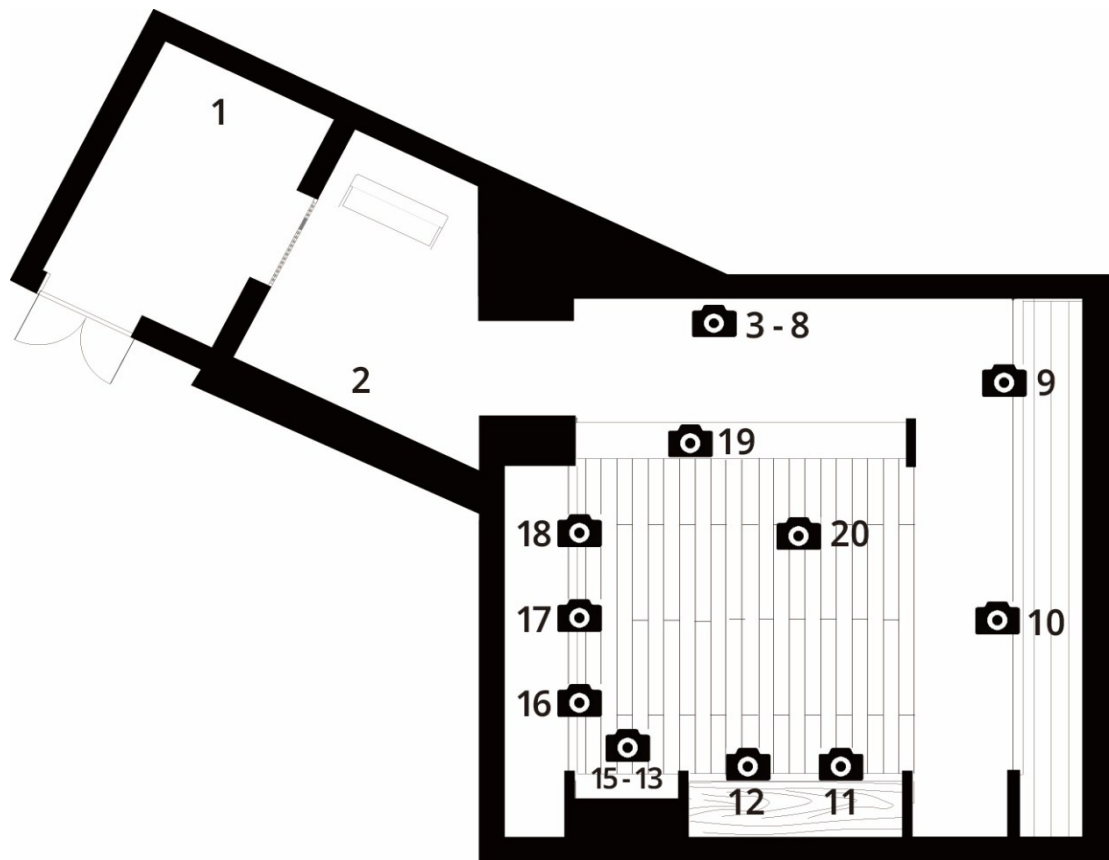
















This Temporal Art Called Hara Museum ARC

Part I: Saturday, March 15 – Sunday, May 11, 2025

Venue / Organized by : Hara Museum ARC Special Sponsorship: HERMÈS JAPON CO., LTD



 Photography is allowed for works with this mark.
Do not eat or drink in the exhibition room. Do not touch the works.

Kankai Pavilion					
	Artist	Title	Date	Material	Size
1	Jae-Eun Choi	<i>Another Moon</i>	2010	video installation	variable
2	Aiko Miyawaki	<i>UTSUROHI</i>	2004	ink on Japanese paper	47 x 100 cm
3-8 	Mika Ninagawa	<i>PLANT A TREE</i>	2011	C print	48.5 x 72.8 cm each
9 		<i>Box for inkstone and writing implements (suzuribako) with Mt. Yoshino motif</i>	Unknown	hirame maki-e on lacquer	one box (2 sections)
10 	Unknown	<i>Folding screens with a court carriage and flower cart design</i>	Unknown	color and ink on paper	pair of six-fold screens
11 	attributed to Jasoku	<i>Rei Shojo with flower basket</i>	Muromachi period, late 16th century	color on paper	hanging scroll
12 	Nagasawa Rosetsu	<i>Sotoba Komachi</i>	Edo period, 18th century	color on paper	hanging scroll
13 	Yayoi Kusama	<i>Dots Obsession, Full Happiness with Dots</i>	2011	cellular telephone (Art Editions YAYOI KUSAMA, KDDI iida)	
14 	Yayoi Kusama	<i>My Doggie Ring-Ring</i>	2011	cellular telephone (Art Editions YAYOI KUSAMA, KDDI iida)	
15 	Yayoi Kusama	<i>Hand Bag for Space Travel</i>	2011	cellular telephone (Art Editions YAYOI KUSAMA, KDDI iida)	
16 	Maruyama Okyo	<i>Young pine tree and crane</i>	Edo period, 18th century	color on silk	hanging scroll
17 	Maruyama Okyo	<i>Mandarin duck with pine tree in the snow</i>	Edo period, dated 1793	color on silk	hanging scroll
18 	Kinoshita Oju	<i>Court Lady</i>	Edo period, late 18th-early 19th century	color on silk	hanging scroll
19 	Unknown	<i>Sekigahara battle map (first part)</i>	Unknown	color on paper	hand scroll
20 	Shigeo Toya	<i>Spirit Regions</i>	1991	iron, wood, ash, acrylic pigment, glass	32 x 119 x 61 cm

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

■Guide to Featured Works

3-8.

Mika Ninagawa, *PLANT A TREE*

C print, 2011

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 exhibitions *Mika Ninagawa: Self-image* in 2015 and *Mika Ninagawa: The days were beautiful* in 2017.

11.

attributed to Jasoku, *Rei shojo with flower basket*

color on paper, hanging scroll, Muromachi period, late 16th century

Images of Rei Shojo (Ch: Ling Zhaonu), the daughter of the Tang dynasty lay Buddhist Hou Koji (Ch: Pang Jushi), were produced mainly at Zen temples starting from the Muromachi period. Like her father, she was a layperson who lived a life devoted to Zen, and because she supported her parents by selling bamboo baskets, is regarded as a paragon of filial piety. A careful examination of the eyes show the use of color to differentiate the pupils and thin application of blue paint to the whites of the eyes. One might see the clear gaze of her almond-shaped eyes as an indication of her state of enlightenment. Pictures of Rei Shojo were produced by a network of literati strongly connected with Daitokuji Temple for viewing during tea gatherings. Such images are thought to represent the transition from her veneration as a religious figure to the enjoyment of her image in

12.

Nagasawa Rosetsu, *Sotoba Komachi*

color on paper, hanging scroll, Edo period, 18th century

Inscription:

Instead of lamenting how others have changed, see the changes that have occurred in yourself.

18.

Kinoshita Oju, *Court Lady*

color on silk, hanging scroll, Edo period, late 18th-early 19th century

Inscription:

Kagawa Kageki

As a maid, I work at the imperial court. I would decorate my hair with cherry blossoms if I could, but my days are busy. Perhaps the blossoms have already fluttered away.