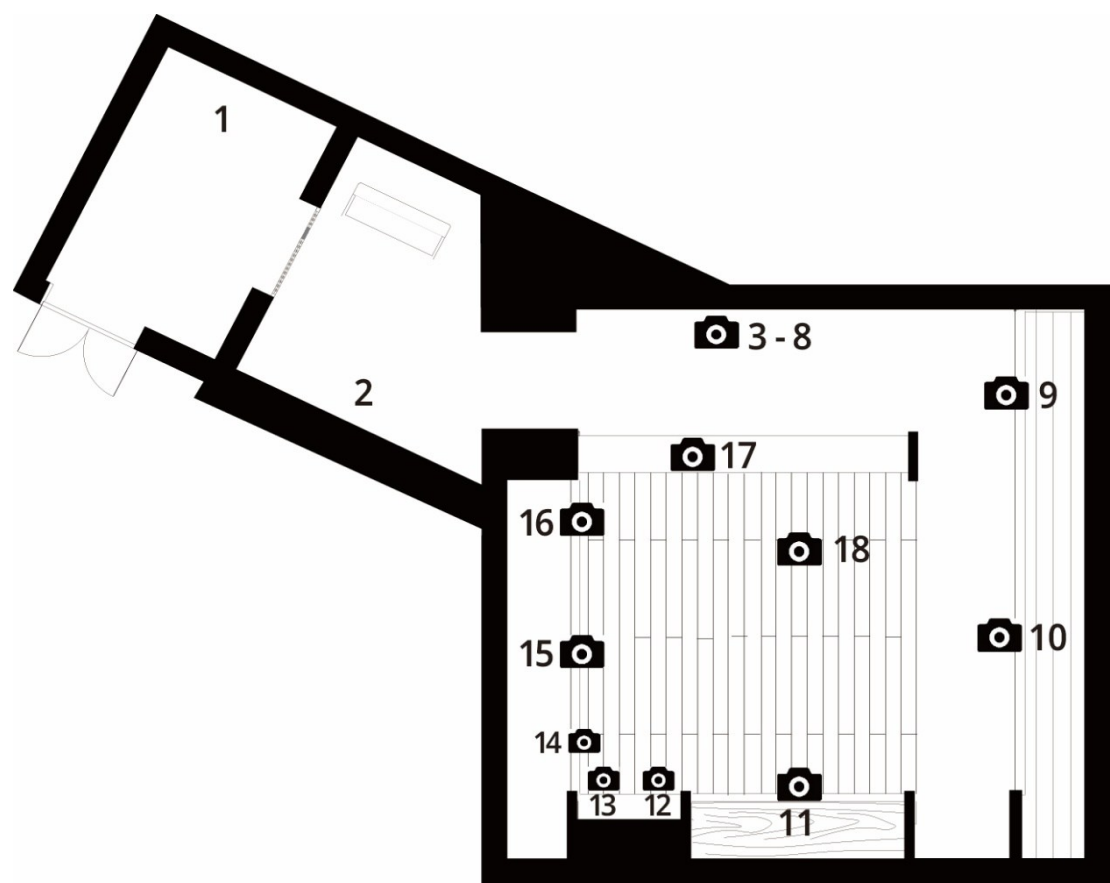













This Temporal Art Called Hara Museum ARC

Part II: Friday, May 16 – Sunday, July 6, 2025

Venue / Organized by: Hara Museum ARC



 Photography is allowed for works with this mark.

Kankai Pavilion					
	Artist	Title	Date	Material	Size
1	Jae-Eun Choi	<i>Another Moon</i>	2010	video installation	variable
2	Toko Shinoda	<i>Virtuoso</i>	2003	cinnabar ink and silver paint on platinous ground on Japanese paper	35 x 80 cm
3-8 	Mika Ninagawa	<i>PLANT A TREE</i>	2011	C print	48.5 x 72.8 cm each
9 		<i>Celadon water pitcher vase</i>	Goryeo dynasty, 10-14th century, Korea	porcelain	
10 	Kano school	<i>Birds and Flowers*</i>	Momoyama -Edo period, 16-17th century	ink on paper	pair of six-fold screens
11 	attributed to Sakai Hoitsu	<i>Shoulaoren with Flowers and Plants</i>	Edo period, 19th century	color on silk	set of three hanging scrolls
12 	Yayoi Kusama	<i>Dots Obsession, Full Happiness with Dots</i>	2011	cellular telephone (Art Editions YAYOI KUSAMA, KDDI iida)	
13 	Yayoi Kusama	<i>Hand Bag for Space Travel</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 	Kano school	<i>Birds and Flowers*</i>	Momoyama -Edo period, 16-17th century	ink on paper	four hanging scrolls
16 	Yoshihiro Suda	<i>Loquat</i>	2000	color on wood	40 x 32 cm
17 	Unknown	<i>Sekigahara battle map (second part)</i>	Unknown	color on paper	hand scroll
18 	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*, 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.

10. Kano school, *Birds and Flowers**

ink on paper, pair of six-fold screens, Momoyama-Edo period, 16-17th century

15. Kano school, *Birds and Flowers**

ink on paper, four hanging scrolls, Momoyama-Edo period, 16-17th century

These paintings show a scene at the water's edge where geese play, wagtails rest on rocks and a pair of turtle doves sit on the branch of a large pine tree. Water fowl symbolize prosperity and happiness, while turtle doves symbolize marital harmony and fertility. The dove is also a symbol of peace. Bird and flower pictures often decorated rooms used to entertain close friends or associates.

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

These scroll paintings by artists of the Kano School were once partition paintings (shoheikiga) that adorned various chambers (ma) of the Nikko-in Guest Hall, one of the sub-temples of Mi'idera (Onjoji) temple in Otsu, Shiga prefecture.

Hara Rokuro (1842-1933) acquired the Nikko-in and moved it to his estate in Gotenyama (present-day Kitashinagawa in Shinagawa ward, Tokyo) in 1892. At that time, the partition paintings were made into scroll paintings. The Nikko-in was subsequently donated to Gogokuji temple (Bunkyo ward, Tokyo) in 1928 where it became the Gekko-den, currently designated an Important Cultural Asset.

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.

11. attributed to Sakai Hoitsu, *Shoulaoren with Fowers and Plants*

color on silk, set of three hanging scrolls, Edo period, 19th century

In this set of scrolls, the god of longevity Shoulaoren is flanked by spring and winter flora. They were displayed as auspicious seasonal decoration. Shoulaoren, a legendary figure from China thought to be the incarnation of Laozi, is widely known in Japan as one of the Seven Gods of Good Fortune and is usually depicted with a short body, long face and a long staff or scroll in his hand. Here, a gourd containing an elixir of immortality hangs on his waist. Born in Edo (1761-1829), Hoitsu was the second son of the lord (daimyo) of Himeji Castle. He was a student of various schools of painting, including the Kano and Maruyama schools and was an earnest admirer of Ogata Korin (1658-1716). As a lover of haiku poetry, he established the Rinpa style in Edo by infusing Korin's style with the subtlety and sensitivity of the seasonal changes of the haiku.