



Dynamism and Stillness

[Part I] June 30 (Saturday) – August 23 (Thursday), 2018

[Part II] August 24 (Friday) – September 30 (Sunday), 2018

Kankai Pavilion (Traditional East Asian Art)

Over the ages, in both the East and the West, artists have sought out ways to express the illusion of movement or stillness. Even in the most immobile of presentations like paintings and sculptures, we can feel a sense of dynamism and speed, or conversely, a feeling of "stillness" heightened by that very same immobility. This show examines the masterful use of brush, composition and negative space to express the two qualities of dynamism and stillness through selected works of traditional Japanese art from the Hara Rokuro Collection. A variety of perspectives are included, from painterly representations of landscape, human figures and animals to the flowing, expressive line of the calligrapher's brush.



[1] *Portrait of Lie Zi*, Sesson

Muromachi period, 16th century hanging scroll (Part I) (left)

Lie Zi was a master of the supernatural arts who could control the wind with his will. He is shown floating in the sky with an ecstatic expression on his face. Lie Zi's beard, clothing and bamboo leaves flow upward and to the right to convey the dynamism of the blowing wind. This feeling of energy is further emphasized by the unique shape of the sleeves and hem of the robe filled with wind.

[2] *Nunobiki Falls*, Sumiyoshi Hiroyuki

Edo period 18th century (Part II) (right)

In this scene from *Ise Monogatari* (Tales of Ise), the central subject is composing a poem standing before Nunobiki Falls. The hair is expressed by fine overlapping ink lines, while the pattern on the nobleman's clothing is finely delineated with colors mixed

with gold pigment. The falls are captured with faint sumi ink and white paint, down to the water spray. Every part of the image is meticulously depicted, from the people to the landscape, with light brushstrokes.

[3] Birds and flowers (part of paintings used for wallpaper and sliding doors at Nikko-in guest hall in Mi'idera temple), Kano school Momoyama-Edo period 16th-17th century pair of six-fold screen (Part I)



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. The scene is depicted with a soft touch. Water fowl symbolize prosperity and happiness, while turtle doves symbolize marital harmony and fertility. The dove is also a symbol of peace.



[4] *Field with the moon, the subject called "Musashino" in Japanese*, Edo period 17th century (Part II) (left)

In this picture, gold leaf is used to represent gilded clouds and a heavy layer of silver forms a crescent moon. Densely growing Japanese clover, Chinese bellflower and other autumn flora are also depicted. By overlapping gentle arcing strokes to express the delicacy of the thin leaves, the artist conveys a strong feeling of autumn within a wild plain that seems to extend beyond the borders of the picture.

[5] Waka poem "Kokin Waka-shu," first part of "Spring" chapter with painted ground and butterfly design, Hon'ami Koetsu Edo period, 17th century (Part II) (right)

In this hand-scroll, waka poems from the *Spring* chapter of the anthology *Kokin Wakashu* are written over a gold- and silver-tone under-painting of fluttering butterflies. The characters are boldly written in the *chirashigaki* (scattered writing) style of calligraphy which is characterized by a flowing elegance and a mixture of thick and thin lines and large and small characters.



[6] *Scene based on an anecdote of Tametomo*, Kikuchi Yo'sai Edo period (Part II) (Kankai Pavilion debut)

A strong wind blows in from the ocean and ominous clouds fill the sky as the samurai Minamoto no Tametomo looks out towards a distant boat. His firm stance against the threat of foreign forces seems to suggest the spirit of the forces loyal the Tokugawa shogunate during its final days.

The artist Kikuchi Yo'sai (1788-1878) was noted for his work depicting famous historical figures. This work pictures the famed archer Tametomo. The work is noted also for the inscription by the famous statesman Katsu Kaishu whose career spanned the late Tokugawa and early Meiji periods.

Featured Works

[Part I & II] Traditional Art: A Set of utensils for a game of incense competition decorated with design of three friends of winter, Edo period and others

Contemporary Art: Isamu Noguchi / Toshinobu Onosato / Carl Andre / Tokihiro Sato / Menashe Kadishman

[Part I] *Text for social regulations*, attributed to Fujiwara no Yuki Yoshi Kamakura period / *Birds and flowers* (part of paintings used for wallpaper and sliding doors at Nikko-in guest hall in Mi'idera temple), Kano school Momoyama period / *Scene of monkey and full moon*, attributed to Oguri Sotan Muromachi period / *Portrait of Lie Zi*, Sesson Muromachi period / *Dragon and tiger*, Kano Tan'yu Edo period

[Part II] Waka poem "Kokin Waka-shu," first part of "Spring" chapter with painted ground and butterfly design, Hon'ami Koetsu Edo period / *Sumo match*, Edo period / *Nunobiki Falls*, Sumiyoshi Hiroyuki Edo period / *Scene based on an anecdote of Tametomo*, Kikuchi Yo'sai Edo period / *Field with the moon, the subject called "Musashino" in Japanese* Edo period

Concurrent Exhibition

Stop and Go at Contemporary Art Gallery B and C

June 30 (Saturday) – September 30 (Sunday), 2018

Events

Artist Talk: Taro Izumi

Date: July 8 (Sunday), 2018

Time: 14:00 –

Participation fee: Free

This talk features Taro Izumi whose work appears in the exhibition *Stop and Go*. The artist will speak about the Japanese premier of his new work, as well as his past activities at the Hara Museum and other places around the world and his creative process.

Art is Fun!

Date: August 11 (Saturday), 12 (Sunday), 18 (Saturday) and 19 (Sunday)

Time: Five sessions at 10:30, 11:30, 13:00, 14:00 and 15:00 (each approx. 40 min.

long)

Number of participants: 20 per session.

Participation fee: 540 yen

In this workshop, participants will make Uchiwa paper fans with washi paper.



*Museum admission will be required for the events.

*For reservations for the events, please write to Hara Museum ARC at arc@haramuseum.or.jp

Kankai Pavilion



[7] Installation view of Kankai Pavilion

The Kankai Pavilion was built in 2008 as part of an expansion of the Hara Museum's annex, Hara Museum ARC, that took place to mark the 20th anniversary of its founding in 1988. Its purpose is to provide a showcase for the Hara Rokuro Collection of traditional East Asian art. At present, about 120 works comprise the collection, including a number of works designated National Treasure or Important Cultural Property. The design of the Kankai Pavilion (by Arata Isozaki who also designed Hara Museum ARC) incorporates features of the Japanese *shoin* (drawing room). It thus offers the viewer a new spatial experience that lies at the intersection between the traditional and the modern.

Hara Museum ARC

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<http://www.haramuseum.or.jp> (official website) <http://mobile.haramuseum.or.jp> (mobile site)

<http://www.art-it.asia/u/HaraMuseum> (blog) <http://twitter.com/HaraMuseumARC> (Twitter)

Hours: 9:30 am - 4:30 pm (last entry at 4:00 pm)

Closed: Thursdays (except during the month of August) *Subject to temporary closure in the event of severe weather.

Admission: General 1,100 yen, Students 700 yen (high school and university) or 500 yen (elementary and junior high), Free for Hara Museum members, 10% discount for a group of 20 or more, Combination ticket for Hara Museum ARC and Ikaho Green Bokujo (except during Golden Week): General 1,800 yen; Students 1,500 yen (high school and university) or 1,400 yen (junior high), 800 yen (elementary), half price for those over 70, discount for groups of 20 or more

*Visitors to the Kankai Pavilion can view the on-going exhibition in the contemporary art galleries as well.

*Children must be accompanied by an adult.

*For residents of Gunma Prefecture: Free admission for elementary and junior high school children every Saturday during the school term/200-yen-discount on admission for up to five persons upon presentation of the Guchoki Passport.

*Visitors to the Kankai Pavilion can view the on-going exhibition in the contemporary art galleries as well.

Directions: By train: Take the Joetsu Shinkansen to Takasaki, change to the Joestu Line, and disembark at Shibukawa. From Shibukawa, ARC is 10 minutes away by taxi or 15 minutes by bus (take the Ikaho Onsen bus to "Green Bokujo Mae"). By car: 8 kilometers (about 15 minutes) from the Kan-etsu Expressway Shibukawa Ikaho Interchange (in the direction of Ikaho Onsen).



[8] Scene of monkey and full moon, attributed to Oguri Sotan Muromachi period 16th century (Part I)

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