



HARA MUSEUM ARC

Press Release 2021/03/25

Newly Consolidated Hara Museum ARC to Open in April 2021



Photo: Seiichi Osawa

I founded the Hara Museum of Contemporary Art in Shinagawa more than 40 years ago. The museum's building, which was once the residence of my grandparents, became a stage for activities which connected people with others. It was a setting for many precious encounters and undertakings with great artists. But on January 11, 2021, the building's role as a museum came to an end. From this spring, those functions would be consolidated at Hara Museum ARC in Gunma prefecture.

The museum's name "ARC" comes from the French word for "rainbow" which is the name of the Foundation Arc-en-Ciel, the body that operates the museum. It also signifies the museum's role as a "center for the arts." These two concepts underpin the museum's intent to continue as a place for all kinds of people to gather and where new values are created.

Located in a place rich in nature and designed by the world-renowned architect Arata Isozaki, the sleek black buildings which comprise Hara Museum ARC are unique structures that are works of art themselves. These include the *shoin zukuri*-style Kankai Pavilion where traditional East-Asian artworks from the Rokuro Hara Collection are displayed in unique juxtaposition with works of contemporary art. This collection includes pieces designated a National Treasure or Important Cultural Property. With the addition of artworks relocated from Tokyo and other changes, visitors can look forward a new look and experience at Hara Museum ARC.

March 2021

Toshio Hara, Chairman
Foundation Arc-en-Ciel

A Nexus of Rainbows: Works from the Hara Museum and the Hara Rokuro Collections

Part I: April 24 (Saturday) – September 5 (Sunday), 2021

Part II: September 11 (Saturday), 2021 – January 10 (Monday/national holiday), 2022

A Nexus of Rainbows is the first collection exhibition to be held at the newly consolidated Hara Museum ARC. The word "rainbow" is the English translation of "arc-en-ciel," the name of the foundation which operates the museum. The rainbow is a visual symbol of the foundation's ideal role, which is to be a bridge that brings people together as equals through art. It is a symbolic link that connects the unique aspects of the two previous venues. As a phenomenon in which multiple colors become visible through the refraction of sunlight, the rainbow is a metaphor for the aspiration of art: to make visible the invisible through a shift in perspective.

Then there is the rainbow as a symbol of diversity, coexistence and peace. In line with this theme, this exhibition presents a diverse range of expression by artists of different genders, nationalities and cultures from the Hara Museum Collection and the Hara Rokuro Collection. The core of the exhibition consists of works from the *My Favorites* exhibition curated in 2018*¹ by Toshio Hara, the director of the Hara Museum at the time, along with works originally planned to appear in the final collection show at the Hara Museum that was canceled due to the novel coronavirus pandemic. Also on view will be popular permanent installations by Yoshitomo Nara, Tatsuo Miyajima and Yasumasa Morimura from the Hara Museum in Tokyo that have been reconfigured to become a part of the new face of Hara Museum ARC*².

In the hot season, when sudden showers are prevalent, beautiful rainbows can be seen gracefully arcing eastward in the sky above, while the works that grace the museum spaces speak of another kind of rainbow, one born of the imaginations and passions of the artists. In the years ahead, Hara Museum ARC will strive to make the most of its unique location and resources, to be a museum where such rainbows shine with a special light. We invite you to come enjoy the view!

* One change of exhibits will take place at the Kankai Pavilion during Part I and Part II of the exhibition.

* The exhibition period is subject to change due to the situation with the novel coronavirus and other factors. Please check the museum website for the latest information.

Notes

1. *My Favorites: Toshio Hara Selects from the Permanent Collection* was held at the Hara Museum of Contemporary Art in 2018 in two consecutive parts. It was the first exhibition to be personally curated by Toshio Hara, the founder and chairman of the Foundation Arc-en-Ciel who was director of the Hara Museum at the time of the exhibition. Part I featured mainly works acquired during the early years of the collection from the late 1970s to the early 1980s, while Part II showed mainly works acquired from the 1990s onward which were originally featured in special exhibitions organized by the museum.

2. Other on-site installations and outdoor artworks will be successively relocated from Tokyo.

■Featured Artists (slated)

Parts I and II: Anish Kapoor, *Void*, Yayoi Kusama, *Mirror Room (Pumpkin)*, Tatsuo Miyajima, *Time Link*, Yasumasa Morimura, *Rondo Neo* (tentative title), Yoshitomo Nara, *My Drawing Room*, Yasuhiro Suzuki, *Bench of the Japanese Islands*, Tabaimo, *Midnight Sea*

Part I Spring-Summer

Contemporary Art: Ai Weiwei, Karel Appel, Arman, Christo, Jean Dubuffet, Erró, Lucio Fontana, Toshimitsu Imaï, Jasper Johns, On Kawara, Tetsumi Kudo, Jim Lambie, Lee Ufan, Roy Lichtenstein, Robert Mapplethorpe, Tomio Miki, Louise Nevelson, Nam Jun Paik, Jackson Pollock, Robert

Rauschenberg, James Rosenquist, Mark Rothko, Toko Shinoda, Ushio Shinohara, Hiroshi Sugimoto, Andy Warhol, Tom Wesselmann and others

Traditional Art: *Dragon and tiger*, Kano Tan'yu, *Landscape of Yodo River*, Maruyama Okyo and others

Part II Autumn-Winter

Contemporary Art: Masako Ando, Nobuyoshi Araki, Christian Boltanski, Jonathan Borofsky, Jae-Eun Choi, Izumi Kato, Mika Kato, William Kentridge, Anselm Kiefer, Kae Masuda, Mika Ninagawa, Jean-Pierre Raynaud, Pipilotti Rist, Tokihiro Sato, Malick Sidibe, Jason Teraoka, Mickalene Thomas, Adriana Varejao, Francesca Woodman, Miwa Yanagi, Yukinori Yanagi, Tadanori Yokoo, Tomoko Yoneda, Zhou Tiehai and others

Traditional Art: *Dragon among clouds*, Kano school, *Mountain landscape with waterfall*, Kano school and others

■The Hara Museum Collection

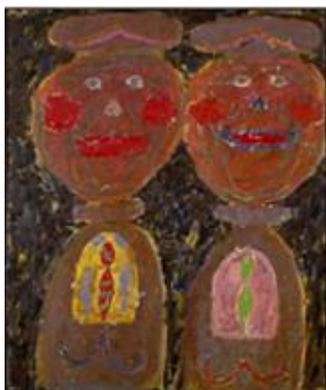
The Hara Museum Collection includes a wide selection of contemporary art from around the world dating from the 1950s to the present. The collection was amassed by Toshio Hara, chairman of the Foundation Arc-en-Ciel, who began collecting at the time the Hara Museum of Contemporary Art was established. It encompasses a diverse range of expression, from the masters of Abstract Expressionism and Pop Art who figured largely in the history of art during the latter half of the 20th century to artists currently active in the art scene of the 21st century. Numbering approximately 1,000 items, the collection includes paintings, sculptures, photographs, videos and installations.

■The Hara Rokuro Collection

The Hara Rokuro Collection includes works of traditional East Asian art acquired by Rokuro Hara (1842-1933), the great-grandfather of Toshio Hara, who contributed to the industrialization of Japan during the Meiji Era. The Kankai Pavilion was specially built to serve as a showcase for the collection. Notable holdings include a National Treasure-designated celadon vase representing the epitome of Chinese porcelain; an Important Cultural Property-designated masterpiece of the *bijin-ga* (beautiful women) genre showing a woman passing through a reed portiere; the scroll painting *Landscape of Yodo River* by Maruyama Okyo; and partition paintings that originally adorned the Nikko-in Guest Hall at Mi'idera temple by Kano Eitoku and other artists of the Kano school.

■Images for Publication

Part I Spring-Summer



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[2]

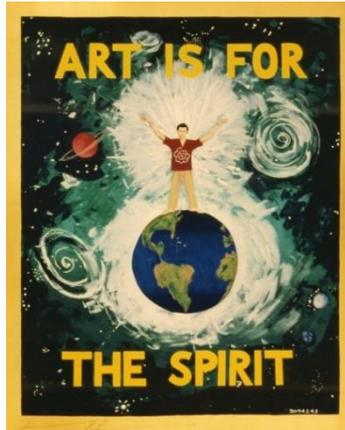


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Part II Autumn-Winter



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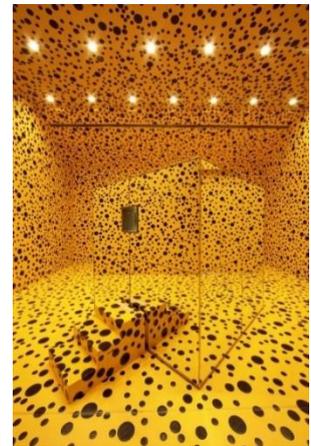
Parts I and II



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[11]

- [1] Jean Dubuffet, *Deux Mecanos*, 1994, oil on canvas, 74 x 61 cm ©ADAGP, Paris & JASPAR, Tokyo, 2021 G2468
- [2] Jim Lambie, *Train in Vain*, 2008, wood chairs, handbags, mirrors, gloss paint, size variable Photo: Keizo Kioku
- [3] *Dragon and tiger*, Kano Tan'yu, pair of hanging scrolls, Edo period
- [4] Izumi Kato, *Untitled*, 2008, wood, acrylic, charcoal, silicon, chair, 185 x 167 x 110 cm Photo: Ikuhiro Watanabe
- [5] Jonathan Borofsky, *Art is for the Spirit No. 3094239*, 1989, silkscreen, 170.2 x 138.4 cm
- [6] Tokihiro Sato, *Breath-graph HaraArc#1*, 2020, pigment print, 111.5 x 146 cm
- [7] Masako Ando, *Like a Fiend Hid in a Cloud*, 2006, oil on canvas, 140 x 220 cm each (dyptich)
- [8] *Dragon among clouds*, Kano school, pair of hanging scrolls, Momoyama-Edo period (detail)
- [9] Yoshitomo Nara, *My Drawing Room*, 2004.8~, installation view at Hara Museum of Contemporary Art, Tokyo (reference image) Photo: Keizo Kioku
- [10] Yasuhiro Suzuki, *Bench of the Japanese Islands*, 2014 (reference image)
- [11] Yayoi Kusama, *Mirror Room (Pumpkin)*, 1991/1992, mixed media, 200 x 200 x 200 cm Photo: Sadamu Saito

*Regarding Plate 3, *Deux Mecanos* by Jean Dubuffet and Plate 11, *Mirror Room (Pumpkin)* by Yayoi Kusama, permission to print is required not only from Hara Museum ARC, but also from the respective copyright-holder. For details, please contact us at press@haramuseum.or.jp.

■About the Architecture

Located in the highlands at the foot of Mt. Haruna, one of the three famous peaks of Gunma, the buildings that comprise Hara Museum ARC were designed by Arata Isozaki, winner of the 2019 Pritzker Prize, considered the Nobel Prize in the field of architecture. A symmetrical arrangement was used in the positioning of the three contemporary art galleries, with the square-shaped Gallery A flanked on both sides by the oblong Galleries B and C, their distinctive pyramid-shaped roofs topped by skylights that bathe the interior with a gentle, natural light. The Kankai Pavilion, on the other hand, is a quiet



space that adopts the traditional *shoin-zukuri* (drawing room) style of Japanese architecture. A high level of craftsmanship is evident in the details, from the wood work to the use of black mortar, granite and washi paper in the finishing. Its design was inspired by the Nikko-in Guest Hall at Mi'idera (Onjoji) temple in Shiga prefecture which was once adorned with wallpaper and sliding door paintings that were converted into hanging scrolls now in the Rokuro Hara Collection.

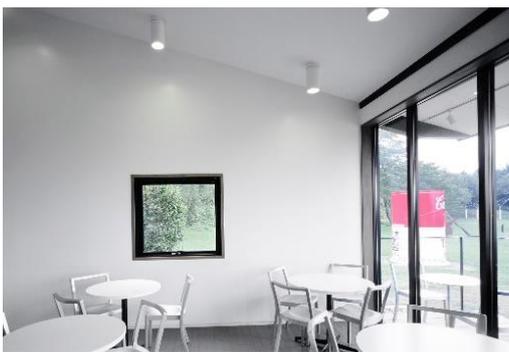


■Open-view Storage

In the Open-view Storage, a part of the Hara Museum Collection is on display for viewing mainly by curators, critics, educators and researchers. The facility may also be viewed by the general public through guided tours. In either case, a reservation is necessary. To prevent the spread of the novel coronavirus, guided tours have been temporarily suspended. Please check the website for status updates.



■Café d'Art



With its high ceiling and large windows, the Cafe d'Art provides a restful setting where visitors can enjoy a wide selection of sandwiches, pasta and other dishes made with fresh, local produce and ingredients, as well as special treats such as homemade ice cream from the neighboring Ikaho Green Bokujo. On weekends, visitors can partake of the cafe's signature Image Cake which features a varying motif inspired by the current exhibition.

■The Museum Shop

The Museum Shop offers a full selection of products that bring the enjoyment of contemporary art into daily life, from exhibition catalogues and related publications to original museum and designer goods and accessories. Modern goods made with traditional Japanese craftsmanship and items created by Gunma-based artists are also periodically introduced. Whether it's a souvenir, gift or travel-related item, the shop may have exactly what you are looking for.



■Nearby Attractions

Hara Museum ARC visitors can easily access a number of nearby tourist sites. These include Ikaho Green Bokujo, a recreational ranch adjacent to the museum where visitors can mingle with animals; the famous Ikaho Country Club gold course; Ikaho Onsen, one of the oldest hot spring resorts in Japan; and Mizusawa Temple, home of the famous Mizusawa Kannon. Why not come to the ARC and enjoy a day filled with lush greenery, fresh air and art?

Photos of facilities (except the image for the Kankai Pavilion): Sadamu Saito

■Information

Title: *A Nexus of Rainbows: Works from the Hara Museum and the Hara Rokuro Collections*

Venue/Organized by: Hara Museum ARC

2855-1 Kanai, Shibukawa-shi, Gunma 377-0027

Tel: 0279-24-6585 E-mail: arc@haramuseum.or.jp official website: <https://www.haramuseum.or.jp>

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

Closed: Thursdays (except on holidays and during the month of August), between exhibitions and January 1

Admission: General 1,100 yen, Students 700 yen (high school and university) or 500 yen (elementary and junior high)

-Free for Hara Museum members / For residents of Gunma Prefecture: Free admission for elementary and junior high school children every Saturday during the school term

-Special discount for visitors with the Guchoki Passport

-Combination ticket for Hara Museum ARC and Ikaho Green Bokujo: 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

* Please inquire about group visits.

* Museum admission is also required for persons wishing to access the cafe or museum shop only.

■Directions from Tokyo: By train: Take the Joetsu Shinkansen to Takasaki, change to the Joetsu 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).

●Selected Japan Rail (JR) Train Schedules

*Current as of February 2021. Please check the relevant time tables for the most recent information.

Joetsu and Hokuriku Shinkansen (Weekdays, Weekends and Holidays)

Depart Tokyo Station on Hakutaka No. 553 at 7:52 → Arrive at Takasaki Station at 8:42 → Depart on the Agatsuma Line bound for Omae at 8:53 → Arrive at Shibukawa Station at 9:19 → Take the Kanetsu Kotsu bus bound for Ikaho Onsen at 9:25 → Arrive at Green Bokujo at 9:40.

Depart Tokyo Station at 10:40 → Arrive at Takasaki Station at 11:33/Depart 11:44 → Depart at Shibukawa Station at 12:08 → Depart on the Agatsuma Line bound for Naganohara Kusatsuguchi at 11:44 → Arrive at Shibukawa Station at 9:19 → Take the Kanetsu Kotsu bus for Ikaho Onsen at 12:14 → Arrive at Ikaho Green Bokujo at 12:29.

Limited Express "Kusatsu" (Kusatsu No. 31 runs only on weekends and holidays)

Depart from Ueno Station at 9:00 on Kusatsu No. 31 → Arrive at Shibukawa Station at 10:38 → Take the Kanetsu Kotsu bus bound for Ikaho Onsen at 10:55 → Arrive at Green Bokujo at 11:10.

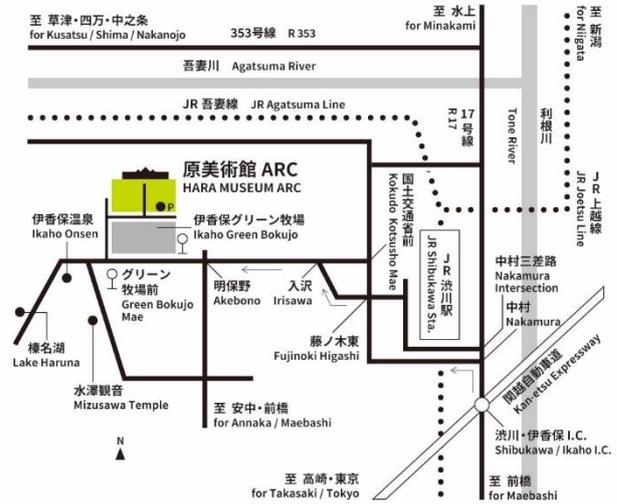
Depart from Ueno Station at 10:00 on Kusatsu No.1 → Arrive at Shibukawa Station at 11:36 → Take the Kanetsu Kotsu bus bound for Ikaho Onsen at 11:42 → Arrive at Green Bokujo at 11:53.

Depart from Ueno Station at 12:12 → Arrive at Shibukawa Station at 13:50 → Take the Kanetsu Kotsu bus bound for Ikaho Onsen at 13:55→ Arrive at Green Bokujo at 14:06.

●Highway Bus/JR Bus “Joshu Yumeguri-go”

Shinjuku Station ⇔ Shibukawa Station, Ikaho, Kusatsu Onsen

For up-to-date departure times, please go to JR Bus Kanto's website at http://www.jrbuskanto.co.jp/e6_1/pdf/e6_1.pdf (in Japanese only)



■Press Enquiries

E-mail: press@haramuseum.or.jp

