



HARA MUSEUM ARC

Press Release 2022/11/14

Grasping at Clouds

Works from the Hara Museum and the Hara Rokuro Collections

Part II: September 10 (Saturday), 2022 – January 9 (Monday/national holiday), 2023

Part I: March 19 (Saturday) – September 4 (Sunday), 2022

Hara Museum ARC is delighted to present Part II (for the autumn and winter) of the exhibition *Grasping at Clouds: Works from the Hara Museum & Hara Rokuro Collections*. As with the previous year's exhibition, *A Nexus of Rainbows*, the title of this exhibition expresses a certain aspect in the creation and enjoyment of art with a term inspired by the museum's rich natural environment. The works selected in turn from the Hara Museum Collection (contemporary art) and the Hara Rokuro Collection (traditional East Asian art) are being presented in two parts: Part I for spring and summer and Part II for autumn and winter.

From September 10 (Saturday) to November 9 (Wednesday), a special exhibit of the artist Tatsuo Miyajima's *Sea of Time - TOHOKU Project* will be on display in the Japanese *shoin*-style Kankai Pavilion.



[1]

In Japanese, the word "cloud" appears in the term "grasping at clouds," which is used to describe something that is vague, elusive or unrealistic and is therefore somewhat negative in connotation. However, the idea of clouds becomes positive when we recall how looking at soft clouds floating in the sky often triggers a stream of images and thoughts in our minds, much like the "clouds" that inspire the mind of the artist or the viewer of art, clouds that might be something that has never been seen or done before or something concrete that is extracted from uncertain or chaotic situations.

Most of the works exhibited in Contemporary Art Gallery A, B, and C are examples of this larger sense of clouds. They include works created by artists who have developed their own theory or method to give shape to essential aspects of themselves, art, or society. There are also works that express a concept rather than an actual reality. These include abstract paintings and sculptures devoid of concrete images and photographic works that consist of a series of confounding images with several possible interpretations. On the other hand, in the special exhibition space Kankai Pavilion, visitors can see clouds as depicted in early modern Japanese paintings. These include clouds that act as compositional devices to signal a change in scene or represent the flow of time, as well as clouds depicted in Buddhist paintings. Also on view throughout the year will be Maruyama Okyo's sketch for his monumental painting *Landscape of Yodogawa River*, with periodical changes in the section shown. As a record of Okyo's experience of the river and his artistic intentions, this sketch can serve as a guide towards gaining a deeper understanding of the finished painting.

■Featured Artists

Part II Autumn-Winter

Contemporary Art: Jonathan Borofsky, Koji Enokura, Jan Fabre, Kosai Hori, Leiko Ikemura, Izumi Kato, Richard Long, Kae Masuda, Henri Michaux, Tracey Moffatt, Jacques Monory, Hiroharu Mori, Kazumi Nakamura, Nobuhira Narumi, Kohei Nawa, Satoshi Ohno, Claes Oldenburg, Elizabeth Penton, Cindy Sherman, Kazuo Shiraga, Yoshihiro Suda, Hitomi Uchikura, Lee Ufan, Tadanori Yokoo, Katsuro Yoshida

Traditional East Asian Art: *Landscape of Yodo River* (sketch), Maruyama Okyo; *Box for inkstone and writing implements (suzuribako) with spring and autumn motifs*; *Tier of boxes decorated with design of squirrels in vine scrolls*; *Wild horses and horsemen**, Kano School; *Landscape with horses**, Kano School; *A pair of wild horses and a mare suckling its foal**, Kano School; *Scene based on an anecdote by Tao Yuan Ming (poet of the Jin dynasty)**, attributed to the Kano school

*Part of paintings used for wallpaper and sliding doors at Nikko-in guest hall in Mi'idera temple.

Part I Spring-Summer

Contemporary Art: Arman, Helena Almeida, Bernd & Hilla Becher, Agostino Bonalumi, Enrico Castellani, Yukio Fujimoto, Shoichi Ida, Yves Klein, Richard Long, Aiko Miyawaki, Isamu Noguchi, Hitoshi Nomura, Jules Olitski, Nam June Paik, Marta Pan, Jean-Pierre Raynaud, Edward Rusche, Kaz Sasaguchi, Tokihiro Sato, Pierre Soulages, Yoshihiro Suda, Hiroshi Sugimoto, Toeko Tatsuno, Hitomi Uchikura, Takeo Yamaguchi, Katsuro Yoshida

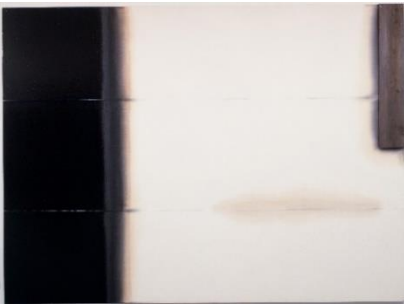
Traditional East Asian Art: *Landscape based on an old Chinese anecdote "Assembly at the Orchid Pavilion"*, attributed to Kano school; *Birds and flowers*, Kano school; *Dragon among clouds*, Kano school; *Tiger in a bamboo grove*, Kano Eitoku; *Li Bai, viewing waterfall*, Kano Tan'yu; *Nunobiki Falls*, Sumiyoshi Hiroyuki; *Landscape of Yodo River* (sketch), Maruyama Okyo; *Pair of Satsuma ware sake bottles with portable maki-e case*; *Picnic set containing a tier of boxes, a pair of sake bottles, dishes and a tray all decorated with design of birds flying over waves*; *Bodhisattva Avalokiteshvara (Guanyin)*; *Scene of mournful assembly at the death of Buddha* and others.

Parts I and II

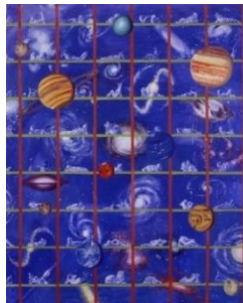
Anish Kapoor, *Void*; Yayoi Kusama, *Mirror Room (Pumpkin)*; Tatsuo Miyajima, *Time Link*; Yasumasa Morimura, *Rondo (Twins)*; Yoshitomo Nara, *My Drawing Room*; Tabaimo, *Midnight Sea*; and others

■Images for Publication

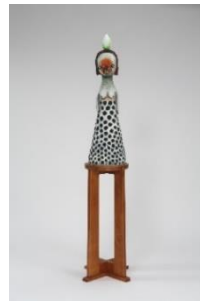
Part II Autumn-Winter



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[7]



[8]



[9]



[10]

Parts I and II



[11]



[12]



[13]

[1] Exterior view of Hara Museum ARC Photo by Shinya Kigure

[2] Koji Enokura, *Intervention (Story - No.16)*, 1991 cotton cloth, acrylic paint and wood 248 x 333.3 cm

[3] Tadanori Yokoo, *Who Shall Forget about Homeland?*, 2001 acrylic on canvas 227.5 x 182.0 cm
©Tadanori Yokoo

[4] Izumi Kato, *Untitled*, 2008 wood, stone, oil, acrylic paint 168 x 42 x 42 cm ©Izumi Kato

[5] Kazuo Shiraga, *Untitled*, 1964 oil on canvas 92 x 73 cm

[6] Satoshi Ohno, *prism violet*, 2007 oil on canvas 130.5 x 324 cm ©Satoshi Ohno

[7] Lee Ufan, *Dialogue*, 2012 oil and mineral pigment on canvas 227 x 182 cm ©Lee Ufan

[8] *Tier of boxes decorated with design of squirrels in vine scrolls*, Edo-Meiji period Maki-e on lacquer
27.7 x 18.5 x 30.5 cm

[9] *Wild horses and horsemen*, Kano school, Momoyama-Edo period ink on paper four hanging scrolls
168.2 x 128.5 cm each

[10] *Scene based on an anecdote by Tao Yuanming*, Kano school, Momoyama-Edo period ink on paper
four hanging scrolls 168.5 x 93.2 cm each

[11] Yoshitomo Nara, *My Drawing Room*, 2004/2021 312 x 200.5 x 448 cm
©Yoshitomo Nara Photo by Shinya Kigure

[12] Yasuhiro Suzuki, *Bench of the Japanese Archipelago*, 2014/2021 mixed media
©Yasuhiro Suzuki Photo by Shinya Kigure

[13] Yayoi Kusama, *Mirror Room (Pumpkin)*, 1991/1992 mixed media 200 x 200 x 200 cm
©Yayoi Kusama Photo by Shinya Kigure

※ Regarding Plate 13, *Mirror Room (Pumpkin)* by Yayoi Kusama, permission to print is required not only from Hara Museum ARC, but also from the respective copyright-holder. Please contact us for details.

■Concurrent Exhibit: Demonstration of the *Sea of Time - TOHOKU Project*

Dates: September 10 (Saturday) - November 9 (Wednesday), 2022

Venue: Kankai Pavilion, Hara Museum ARC

■Time Setting Workshop at Hara Museum ARC

Date: Saturday, September 24, 2022 Session I: 11:00 /Session II: 14:00

Venue: Corridor Space at Hara Museum ARC

*For more information, please see the press release for the events.

■About Hara Museum ARC



Jean-Michel Othoniel, *Kokoro*, 2009
Photo by Yuichi Shiraku



Photo by Sadamu Saito



Photo by Shinya Kigure



Hara Museum ARC opened in Shibukawa, Gunma in 1988 as an annex to the Hara Museum of Contemporary Art in Shinagawa, Tokyo, which opened in 1979. When the Hara Museum closed in January 2021, Hara Museum ARC was re-launched as the sole venue integrating the functions and activities of both museums and offering viewers with the opportunity to experience art surrounded by verdant nature against a backdrop of expansive blue skies.

The Hara Museum Collection includes a wide selection of contemporary art by Japanese and overseas artists dating from the 1950s onward. The collection began around the time the Hara Museum of Contemporary Art opened and was amassed by Toshio Hara, chairman of the Foundation Arc-en-Ciel under which the museum operates. It encompasses a diverse range of expression, from paintings and sculptures by masters who spearheaded the major art movements of the 20th century such as Abstract Expressionism and Pop Art, to works in the areas of photography and video by artists active in the art scene of the 21st century.

The museum also houses the Hara Rokuro Collection, a collection of early modern Japanese paintings, crafts, and Chinese art acquired by Rokuro Hara (1842-1933), the great-grandfather of Toshio Hara, who contributed to the industrialization of Japan during the Meiji Era. 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, considered a precursor to the *ukiyo-e* paintings of beautiful women; the masterful *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.

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. Gallery A, with its impressive pyramid-shaped roof that echoes the peaks of Mount Haruna, and Galleries B and C, which face the front garden like extended wings, comprise exquisite spaces in which contemporary artworks can shine. On the other hand, the Kankai Pavilion, whose design was inspired by the traditional *shoin-*

zukuri (drawing room) style of the Nikko-in Guest Hall at Mi'idera (Onjoji) temple in Shiga prefecture, is a quiet Japanese-style space where the skill of master craftsmen is apparent in every feature of the interior. Within the expansive grounds of the museum, visitors can enjoy a stroll while enjoying various outdoor art installations by Japanese and overseas artists such as Andy Warhol and Olafur Eliasson.

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. Please note that reservations for English-language tours of the Open-view Storage are also accepted, subject to staff availability. Please inquiry at least five days prior to

your visit.



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 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.

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?



■ Information

Title: *Grasping at Clouds: Works from the Hara Museum and the Hara Rokuro Collections Part II*

Dates: Part II: September 10 (Saturday), 2022 – January 9 (Monday/national holiday), 2023

Part I: March 19 (Saturday) – September 4 (Sunday), 2022

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

*The exhibition period is subject to change, depending on the situation with the novel coronavirus. Please check the museum website for the latest information.

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 December 29), January 1 *The museum is closed for winter break from January 10 (Tues.) to mid-March 2023.

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

-Please inquire about group visits.

-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

* 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 or the Ikaho Harunaguchi 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 July 2022. 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 Harunaguchi at 9:25 → Arrive at Green Bokujo at 9:40.

Depart Tokyo Station on Toki No. 317 at 10:40 → Arrive at Takasaki Station at 11:32/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 12:08 → 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 on Kusatsu No. 31 at 9:00 → 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 on Kusatsu No.1 at 10:00 → Arrive at Shibukawa Station at 11:36 → Take the Kanetsu Kotsu bus bound for Ikaho Onsen/Ikaho Harunaguchi at 11:42 → Arrive at Green Bokujo at 11:53.

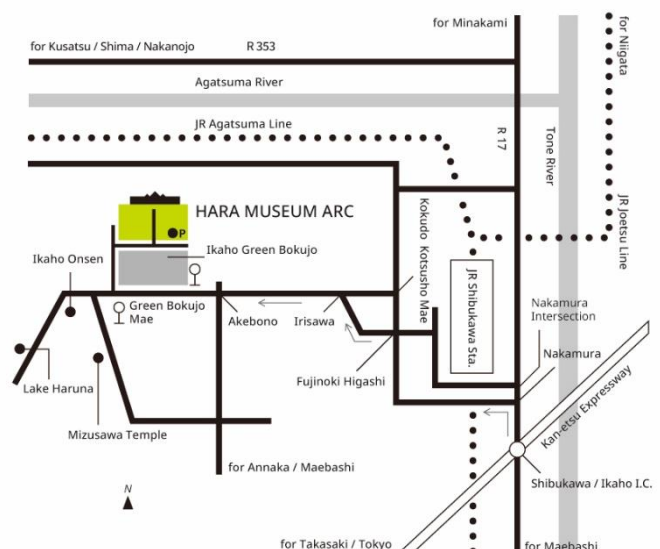
Depart from Ueno Station on Kusatsu No. 3 at 12:10 → Arrive at Shibukawa Station at 13:50 → Take the Kanetsu Kotsu bus bound for Ikaho Onsen/Ikaho Harunaguchi at 13:55 → Arrive at Green Bokujo at 14:06.

●**Highway Bus/JR Bus "Joshu Yumeguri-go"**

Shinjukku 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)



■**Press Enquiries**

E-mail: press@haramuseum.or.jp