



## Träumerei

July 12 (Saturday), 2025 – January 12 (Monday, national holiday), 2026



[1] Jonathan Borofsky, *I Dreamed...*, 1983 acrylic on paper, silkscreen 196.5 x 248cm ©Jonathan Borofsky

We dream not only when we sleep, but also when we are awake or even while taking a walk. Our perception of things—colors, sounds, weight, temperature—can vary greatly despite the general consensus on their existence. For someone to whom something good happens, the world seems brighter. To another who is sad, the sound of nearby voices seem far away. The mutual effects that feelings and our senses have on each other cannot be denied, but like dreams, they can be vague and elusive and thus hard to convey.

Dreaming is not exclusive to the realm of sleep. It is the state one falls into when captivated by a beautiful landscape or melody, or when immersed in a novel, movie or play. For us who travel seamlessly between the worlds of digital screens and of flesh and blood, the distinction between “real” and “non-real” may no longer make sense. “Reality” has no objective existence; rather, it is what our senses ‘confirm’ to be real. Reality might be likened to a continuous stream of dreams that are unveiled to us as we go along.

Many attempts have been made by artists to express the elusive, resulting in new ways of seeing. At the museum, it is the role of the curator to awaken artworks slumbering in storage. But what dreams or “träumerei” they inspire are ultimately up to the individual viewer. Hopes, ideals, illusions, the unconscious, sleep: these are the keywords that lie behind this exhibition and its attempt to throw light on artworks through the multifaceted, enigmatic and yet familiar phenomenon of “dreams” and “dreaming.”

What is “Träumerei”?

It is a German word meaning “dreamlike” or “dreamy.” It is a word strongly associated with the piano composition of the same name by the Romantic composer Robert Schumann, the seventh in the collection *Scenes from Childhood*, which was famously inspired by the memory of a letter from his lover in which she described him as being “child-like.” The essence of the word is conveyed within the work’s gently repetitive, slowly ambulating melody, like a light that gently falls from the sky, the feeling of longing in the heart, a moment of hesitation or the soaring feeling of aspiration.



Jonathan Borofsky, *Picasso Dream Fractured*, 1990 lithograph, silkscreen 143.5 x 100.3cm ©Jonathan Borofsky

## Featured Works

**Galleries A, B and C:** Masako Ando, Karel Appel, Arman, Jonathan Borofsky, Francesco Clemente, Jan Fabre, Yukio Fujimoto, Leiko Ikemura, Mika Kato, Anselm Kiefer, László Lakner, Robert Mapplethorpe, Kae Masuda, Aiko Miyawaki, Yasumasa Morimura, Hitoshi Nakazato, Yoshitomo Nara, Kohei Nawa, Shinro Ohtake, Jules Olitski, Sigmar Polke, Mark Rothko, Eiichiro Sakata, Wilhelm Sasnal, Tokihiro Sato, Cindy Sherman, Pierre Soulages, Gerardo Suter, Francesca Woodman, Miwa Yanagi, Tadanori Yokoo, Tomoko Yoneda

**Kankai Pavilion** (until September 3): Carl Andre, Jae-Eun Choi, Kano Eitoku, Kano Naganobu, Kano Takanobu, Izumi Kato, Kano Tan'yu, Xu Lin, Hitoshi Nomura, Hiroshi Sugimoto, Yoshihiro Suda, Shigeo Toya

\*Work appearing in public for the first time: Artist unknown, *Kengaku Hoshi Emaki* (copy book) (part), Edo period, handscroll, sumi ink and color on paper



[3] Maruyama Okyo, *Landscapes of Four Seasons* (autumn; part) Edo period, one six-panel standing screen, color on paper \*This work is appearing in public for the first time (on display from November 7, 2025 to January 12, 2026)

## Permanent Installations/Outdoor Installations

Yayoi Kusama, *Mirror Room (Pumpkin)* / Sol Lewitt, *Incomplete Cube* / Yoshitomo Nara, *My Drawing Room* / Tatsuo Miyajima, *Time Link* / Yasumasa Morimura, *Rondo (Twins)* / Yasuhiro Suzuki, *Bench of the Japanese Archipelago* / Tabaimo, *Midnight Sea* / Lee Ufan, *Relatum* / Andy Warhol, *Campbell's Tomato Soup* / Olafur Eliasson, *Sunspace for Shibukawa* / Jean-Michel Othoniel, *Kokoro* and others



[4] Jean-Michel Othoniel, *Kokoro*, 2009  
©Jean-Michel Othoniel Photo: Shinya Kigure

## Workshop

**Hiroko Enomoto: *Take a breather***

**September to November 2025**

This event will be offered several times during the exhibition period. Please check the museum website for dates and other details.

*Take a breather* is a workshop for “relaxed plant observation.” It was jointly conceived by Hara Museum ARC and Hiroko Enomoto, an artist from Gunma whose work and activities use everyday events to explore themes of weakness and vulnerability and the process of healing therefrom. In a corner of the museum garden dotted with sculptures, participants will gaze at flowers and plants, then record their observations in a somewhat quirky “plant journal.”

“As I spent more time in gardens, I began to grow plants myself, and before I knew it, my days of ennui eventually came to an end,” the artist relates. This workshop invites participants to experience in their own way what led to the artist's creative epiphany, while enjoying a soothing relaxation of both mind and body.

## Profile

Born in Gunma where she currently lives and works, Enomoto received an MFA in painting at Joshibi University of Art and Design in 2011. She uses human connections and daily events as her subject matter in works that explore such themes as weakness, vulnerability and the recovery therefrom. Her past exhibitions include *Memories of Gardens/Restoration of Land* (Art&Garden NEKOZE, Oita, 2023), *CRITERIUM 99 Hiroko Enomoto* (Contemporary Art Center, Art Tower Mito, Ibaraki, 2022) and *The Garden Here* (YUI-PORT, Niigata, 2022).  
<http://hirokoenomoto.com>

## Schedule of Events

### ■ 20th Anniversary of Tatsuo Miyajima's Revive Time Kaki Tree Project

A second-generation sapling from first-generation atomic bomb survivors was planted in the garden of our museum in 2005 as part of the Revive Time Kaki Tree Project. As this year coincides with the 20th anniversary of this project, plans are being made to commemorate the occasion.

Please check the museum website for details.

About the Revive Time Kaki Tree Project:

<https://kakitreeproject.com/>



Kaki tree (photographed in November 2024)

### ■ Guided Tour for Press

Date and time: July 14 (Monday), 11:00

Duration: approx. 60 min.

### ■ Summer Vacation Workshop

#### ① Let's Make Art Fans Using a Wax-Resist Method!

Instructor: Natsuki Otake (dye artist)

Date: July 19 (Saturday)

Fee: 2,500 yen

#### ② Let's Make Art Fans!

Date: July 20 (Sunday), 21 (Monday/national holiday)

Participation fee: 500 yen

### ■ Open-View Storage Guided Tour

Date and time: August 2 (Saturday), 11:00

Duration: approx. 60 min.

Participation fee: 1000 yen

Capacity: 5

\*This normally members-only event is open to the general public as well.

### ■ Guided Tour by the Curator in Charge

Date and time: August 2 (Saturday), 14:00

Duration: approx. 60 min.

Participation fee: 500 yen

Capacity: 10

Free for museum members.

### ■ Guided Tour of Outdoor Works

Date and time: September 27 (Saturday), 11:00

Duration: approx. 60 min.

Participation fee: 500 yen

Capacity: 10

Free for museum members.

### ■ Interactive Art Appreciation Session

(Cooperation: Interactive Art Viewing Lab)

Date and time: November 8 (Saturday), 11:00

Duration: approx. 60 min.

Participation fee: free

Capacity: 10

### ■ Free Admission for Educators

Teachers at any educational facility will be admitted free of charge from July 21 (Monday/national holiday) to 27 (Sunday).

\* Except July 24 (Thursday) as the museum is closed.

\* Reservations required. This service is for teachers and staff who are considering using the museum for school events such as field trips and extracurricular activities. Please email us in advance with the details about your interest.

[arc@haramuseum.or.jp](mailto:arc@haramuseum.or.jp)

Note: Please check our website for the latest details regarding events.

## Information

**Title:** *Träumerei*

**Dates:** July 12 (Saturday) – January 12 (Monday, national holiday), 2026 \*One change of exhibited items will take place in the contemporary art galleries and Kankai Pavilion during the exhibition period.

**Venue/Organized by:** Hara Museum ARC 2855-1 Kanai, Shibukawa City, Gunma Prefecture 377-0027

Tel: 0279-24-6585 Email: [arc@haramuseum.or.jp](mailto:arc@haramuseum.or.jp) Official Website: <https://www.haramuseum.or.jp>

X: @haramuseum\_arc Instagram: haramuseumarc

**Hours:** 9:30 am – 4:30 pm (Admission until 4:00 pm)

**Closed:** Thursdays (except the month of August) \*Closed in winter from January 13, 2026 to mid-March

**Admission:** General 1,800 yen, 70 and over 1,500 yen, University and high school students 1,000 yen, Elementary and junior high school students 800 yen

\*Advance online tickets (date-specific) [https://e-tix.jp/haramuseum\\_arc/](https://e-tix.jp/haramuseum_arc/)

\*Free for Hara Museum ARC members, free for elementary and junior high school students in Gunma prefecture on Saturdays when school is in session.



## Images for Publication



[5]



[6]



[7]



[8]



[9]



[10]



[11]



[12]

[5] Yoshitomo Nara, *Eve of Destruction*, 2006 oil on canvas 117 x 91 cm ©Yoshitomo Nara

[6] Kae Masuda, *flower bed*, 2007 oil on canvas 145.5 x 112 cm ©Kae Masuda

[7] Shinro Ohtake, *Retina #2 (Purple Shadows)*, 1988–90 photograph, cloth adhesive tape, plastic resin on wooden panel 250.8 x 180.8 x 7.3 cm ©Shinro Ohtake

[8] Mika Kato, *a tomb for all of us*, 2006 oil on canvas 117.5 x 90 cm ©Mika Kato

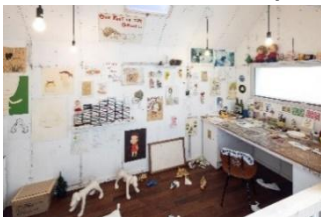
[9] Miwa Yanagi, *Untitled I*, 2004 gelatin silver print 140 x 100 cm ©Miwa Yanagi

[10] Francesca Woodman, *Seven Cloudy Days, Rome*, 1977–78 gelatin silver print 25.4 x 20.3 cm ©The Estate of Francesca Woodman, Courtesy George and Betty Woodman and Victoria Miro, London

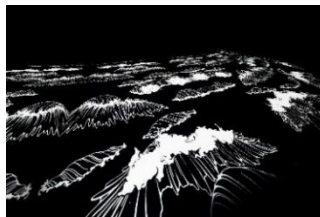
[11] *Tiger in a bamboo grove*, Kano Eitoku, ink on paper, hanging scroll, Momoyama period (on display from July 12 to September 1, 2025)

[12] *Field with the moon, the subject called "Musashino" in Japanese*, ink and color on gold-leaf paper, eight-fold screens, Edo period (on display from September 5 to November 5, 2025)

## Permanent and Semi-permanent Installations



[13]



[14]



[15]



[16]

[13] Yoshitomo Nara, *My Drawing Room*, 2004/2021 312.0 x 200.5 x 448.0 cm ©Yoshitomo Nara

[14] Tabaimo, *Midnight Sea*, 2006 video installation ©Tabaimo

[15] Yayoi Kusama, *Mirror Room (Pumpkin)*, 1991/1992 mixed media 200 x 200 x 200 cm ©YAYOI KUSAMA

[16] Yasuhiro Suzuki, *Bench of the Japanese Archipelago*, 2014/2021 mixed media ©Yasuhiro Suzuki photo: Shinya Kigure

\*Regarding Figure 15, *Mirror Room (Pumpkin)* by Yayoi Kusama, permission to print is required not only from Hara Museum ARC, but also from Yayoi Kusama Co. Initial requests should be first sent to the museum at [press@haramuseum.or.jp](mailto:press@haramuseum.or.jp).

## ■ About Hara Museum ARC



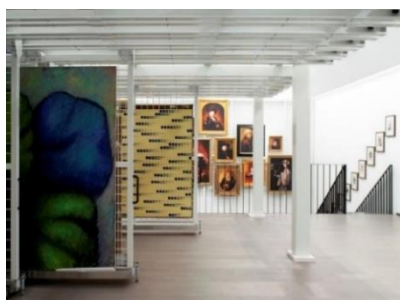
Jean-Michel Othoniel, *Kokoro*, 2009  
photo by Shinya Kigure



Kankai Pavilion photo by Sadamu Saito



Hara Museum ARC photo by Shinya Kigure



Open-view Storage photo by Sadamu Saito



Café d'Art menu selection

**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** (added to the museum in 2008), 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, Lee Ufan and Isamu Noguchi.

A part of the Hara Museum Collection is kept in the **Open-View Storage** and made available to curators, critics and other art professionals affiliated with educational and research institutions for viewing and research purposes. Tours

of the facility are also held once a month for Hara Museum ARC members.

With its high ceiling and large windows, the **Café 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 drip coffee carefully prepared by hand. Visitors can partake of the cafe's signature Image Cake which features a varying motif inspired by the current exhibition.





Museum Shop



Guided tour of the Open View Storage

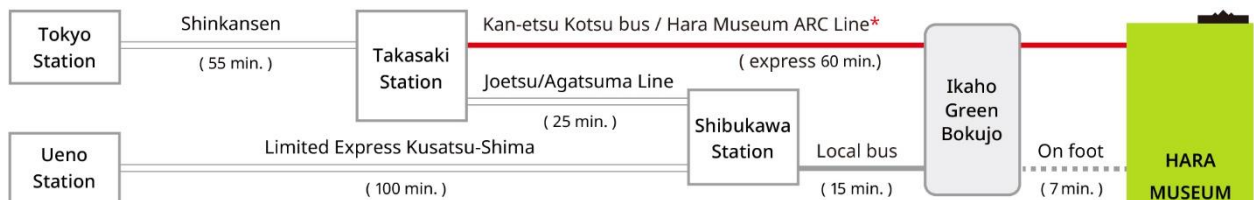
The **Museum Shop** offers a full selection of products that bring the enjoyment of contemporary art into daily life. These include original museum goods, exhibition catalogues and related publications and modern goods made with traditional Japanese craftsmanship, not to mention the periodic introduction of items created by Gunma-based artists.

The **Hara Museum ARC membership program** was set up for those who want to make the enjoyment of art a bigger part of their life. By presenting their membership card, members receive free admission, discounts at the Café d'Art and Museum Shop and invitations to members-only events such as tours of the Open-View Storage. The aim of the program is to allow members to experience art from a variety of perspectives while providing support for the museum's activities. For details, please go to our website.

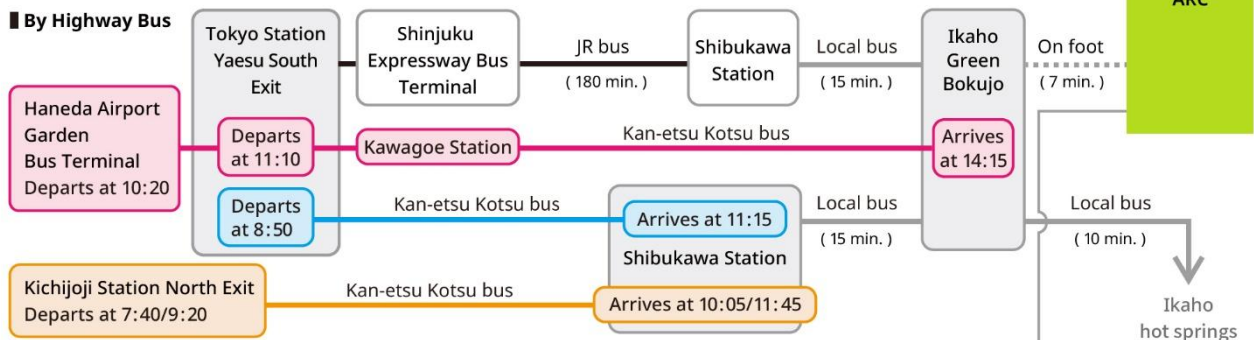
<https://www.haramuseum.or.jp/en/membership/>

## Access Information

### ■ By Train and Bus



### ■ By Highway Bus



### ■ By Car



### ■ By Helicopter



\*On the first Saturday of every month from April 2025 to January 2026

### □ Access by train from Tokyo:

Take the Joetsu / Hokuriku Shinkansen to Takasaki, change to the Joetsu / Agatsuma Line, and disembark at Shibukawa. **Note:** A direct Kan-etsu Kotsu bus to Hara Museum ARC is available from the west exit of JR Takasaki Station on the first Saturday of every month (until January 2026; takes about 1 hour). **From Shibukawa:** Hara Museum ARC is 10 minutes away by taxi or 15 minutes by bus (take the bus going to Ikaho Onsen or Ikaho Harunaguchi, get off at "Green Bokujo Mae" and walk about 7 minutes). **By car:** 8 kilometers (about 15 minutes) from the Kan-etsu Expressway Shibukawa Ikaho Interchange (in the direction of Ikaho Onsen). Free parking is available.

### □ Highway Bus

**JR Bus "Joshu Yumeguri"** <http://time.jrbuskanto.co.jp/bk03010.html> (In Japanese)

JR Shinjuku Station ⇄ JR Shibukawa Station/Ikaho/Kusatsu Onsen

**Kanetsu Kotsu Bus** <https://kan-etsu.net/en/>

**Ikaho Shima Onsen, Haneda Line (via JR Tokyo Station)** <https://kan-etsu.net/en/publics/index/137/>

Departs from Haneda Airport. Get off at "Green Bokujo Mae." \*Until May 6, 2025. Scheduled to resume on November 1.

**Kichijoji- Kusatsu Onsen Line (via JR Shibukawa Station)** <https://www.kanto-bus.co.jp/nightway/kusatsu.php>  
Departs from JR Kichijoji Station. At JR Shibukawa Station, change to the local bus and get off at “Green Bokujo Mae.”

☐ **Chartered Helicopter**

Approx. 35 min. from Tokyo Heliport to Ikaho Onsen Nagamine Heliport and approx. 10 min. by taxi from Ikaho Onsen Nagamine Heliport to Hara Museum ARC.

\*Please contact the respective helicopter charter company for details.

**Selected Japan Rail (JR) Train Schedules** \*As of April 2025.

☐ **Joetsu and Hokuriku Shinkansen (weekdays, weekends and holidays)**

**Hakutaka No. 553**

Depart JR Tokyo Station at 7:52 → Arrive at JR Takasaki Station at 8:42 → Depart on the Agatsuma Line bound for Omae at 8:53 → Arrive at JR Shibukawa Station at 9:19 → Take the Kanetsu Kotsu bus bound for Ikaho Harunaguchi at 9:25 → Arrive at Ikaho Green Bokujo at 9:40.

**Toki No. 317**

Depart JR Tokyo Station at 10:41 → Arrive at JR Takasaki Station at 11:32 → Depart on the Agatsuma Line bound for Naganohara Kusatsuguchi at 11:44 → Arrive at JR 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/Shima”**

**Kusatsu/Shima 31 (weekends and holidays only)**

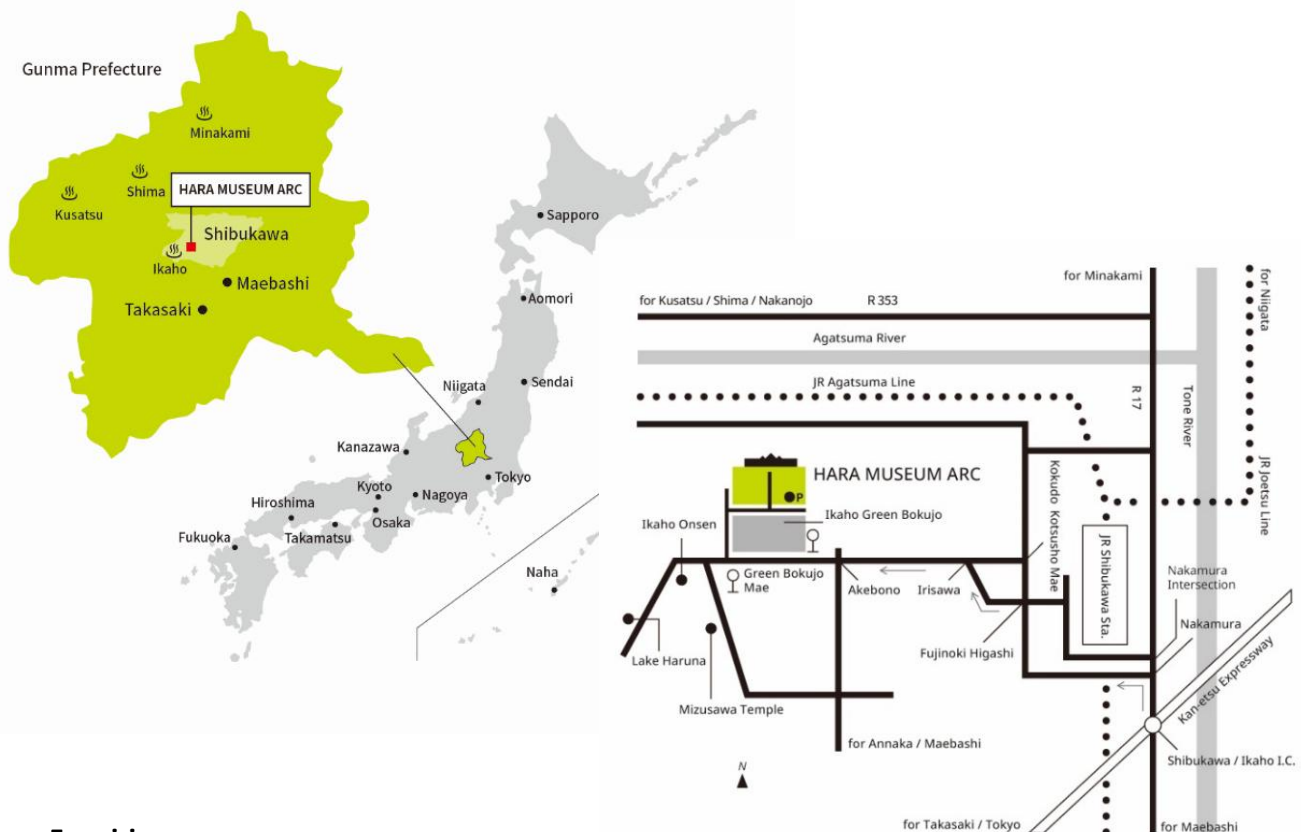
Depart from JR Ueno Station at 9:00 → Arrive at JR Shibukawa Station at 10:38 → Take the Kanetsu Kotsu bus bound for Ikaho Onsen at 10:55 → Arrive at Ikaho Green Bokujo at 11:10.

**Kusatsu/Shima No. 1**

Depart from JR Ueno Station at 10:00 → Arrive at JR Shibukawa Station at 11:36 → Take the Kanetsu Kotsu bus bound for Ikaho Harunaguchi at 11:42 → Arrive at Ikaho Green Bokujo at 11:53.

**Kusatsu/Shima No. 3**

Depart from JR Ueno Station at 12:10 → Arrive at JR Shibukawa Station at 13:50 → Take the Kanetsu Kotsu bus bound for Ikaho Harunaguchi at 13:55 → Arrive at Ikaho Green Bokujo at 14:06.



**Press Enquiries**

Email: [press@haramuseum.or.jp](mailto:press@haramuseum.or.jp)