

[Press Release 2019.8.28/29] Part 1

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# Inaugural Exhibition Programs

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京都市京セラ美術館  
Kyoto City KYOCERA Museum of Art

## About the Kyoto City KYOCERA Museum of Art Inagural Program Plan

The Kyoto City KYOCERA Museum of Art's large-scale renovation will greatly expand opportunities to enjoy and appreciate art in the historical Main Building and moreover in the newly established Higashiyama Cube, The Triangle (devoted to works by emerging artists), KYOCERA Square, The Japanese Garden and other areas. Taking full advantage of the features and functions of these spaces, the Museum will introduce a full range of modern to contemporary art genres to enhance Kyoto's special culture of nurturing both tradition and innovation.

The completion of the Main Building renovation is to be commemorated with the exhibition "250 Years of Kyoto Art Masterpieces." In three installments, the exhibition introduces a comprehensive survey of 250 years of Kyoto art masterpieces, dating from the Edo and Meiji periods to the present day. In addition, to offer maximum appreciation of the seasons in Kyoto, the newly created Collection Room will feature Kyoto *nihonga* and crafts from the Museum collection selected and rotated with each season.

Higashiyama Cube will introduce contemporary art and animation, manga, and fashion that harness the contemporary and international energy of the Kyoto cultural scene in this town with so many art universities. The inaugural exhibition, "HIROSHI SUGIMOTO - POST VITAM" a contemporary artist at the forefront of the international art scene, focuses on Sugimoto's Kyoto experience in the context of the Okazaki area where the Museum is located. Sugimoto is lauded for integrating the aesthetics of Japanese tradition with contemporary innovation. This exhibition highlights the universal appeal of Japanese aesthetics and Sugimoto's concern with the broader themes of time and history and human consciousness.

Higashiyama Cube will then present "THE Doraemon Exhibition KYOTO 2020," featuring Japan's most popular manga and anime character and contemporary art. As a city at the center of anime culture, Kyoto will attract the attention of many overseas visitors during the summer 2020 Tokyo Olympics and Paralympics.

Kyoto City KYOCERA Museum of Art will also present works by 20th century Pop-art icon Andy Warhol. This follows the long time tradition of the Museum's predecessor institution that introduced world masterpieces, including the Venus de Milo in 1964.

"Heisei Art 1989 – 2019" (provisional title) is being planned as the culmination of the Museum's re-opening celebration year. The Heisei Period was marked by a succession of natural disasters. This exhibition highlights art activities related to confronting and overcoming such difficulties and also the role of Kyoto as a wellspring for art.

Please look forward to pre-event activities scheduled to begin in December 2019, in advance of the March 21, 2020 inauguration of the Kyoto City KYOCERA Museum of Art.

■ Inaugural Exhibition Programs

The Kyoto City KYOCERA Museum of Art Inaugural Exhibition

**250 Years of Kyoto Art Masterpieces** ..... p. 4

**Prologue: Origins of the Collection**

Mar. 21 (Sat) – Apr. 5 (Sun), 2020

**Part 1: From Edo to Meiji—Embracing Modernity**

Apr. 18 (Sat) – Jun. 14 (Sun), 2020

**Part 2: From Meiji to Showa—The Golden Age of Kyoto Painting**

Jul. 11 (Sat) – Sep. 6 (Sun), 2020

**Part 3: From Post-war to Today—to the Future**

Oct. 3 (Sat) – Dec. 6 (Sun), 2020

The Kyoto City KYOCERA Museum of Art Inaugural Exhibition

**HIROSHI SUGIMOTO - *POST VITAM*** ..... p. 6

Mar. 21 (Sat) – Jun. 14 (Sun), 2020

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**ANDY WARHOL KYOTO** ..... p. 8

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■ Collection Room

**Collection Room** ..... p. 10

The Kyoto City KYOCERA Museum of Art Inaugural Exhibition

## 250 Years of Kyoto Art Masterpieces

Period: Prologue Mar. 21 (Sat) – Apr. 5 (Sun), 2020

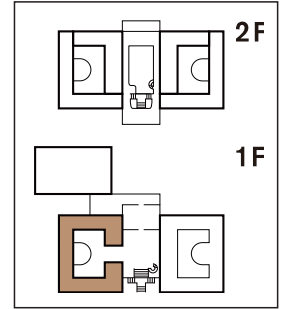
Part 1 Apr. 18 (Sat) – Jun. 14 (Sun), 2020

Part 2 Jul. 11 (Sat) – Sep. 6 (Sun), 2020

Part 3 Oct. 3 (Sat) – Dec. 6 (Sun), 2020

Venue: Main Building North Wing 1st floor \*Part 3, Main Building North Wing 1st and 2nd Floors

Organizers: The City of Kyoto, et al.



The Kyoto City KYOCERA Museum of Art originally opened in 1933 as the Kyoto Enthronement Memorial Museum of Art. In 2019, it marked 86 years as a leading Japanese public art museum. The inaugural exhibition commemorating the opening of the renovated Museum in 2020 is a comprehensive survey of Kyoto Art. It presents an unprecedented number of masterpieces from the Museum collection and from a number of other collections in Japan.

The exhibition features over 400 masterpieces culled from 250 years of Kyoto Art. It will be presented in three segments starting with the flourishing of Kyoto Art in the late Edo Period, predating the Meiji Restoration (1868) by 100 years, with works by artists such as Ito Jakuchu, Yosa Buson, Ike no Taiga, Soga Shohaku, Maruyama Okyo, Matsumura Goshun, and Nagasawa Rosetsu. The second segment highlights artists such as Takeuchi Seiho, Uemura Shoen, Tsuchida Bakusen, and Murakami Kagaku, all of whom enriched the Kyoto art scene in pace with Tokyo from the Meiji (1868–1912) through the Showa (1926–1989) periods. Finally, representative post-war and contemporary *nihonga* (Japanese-style painting) painters, innovators who carried on traditions, including Ono Chikkyo, Fukuda Heihachiro, Domoto Insho, and Ikeda Yoson are introduced, along with craftsmen from the same time, Western-style painters and sculptors from Meiji to the present, and contemporary artists.



Soga Shohaku *Immortals* 1764 Collection of Agency for Cultural Affairs Important Cultural Property

### Key Points

— While ‘Kyoto Art’ is commonly envisioned as *nihonga* painting, there are in fact many outstanding craft works as well. The relationship between *nihonga* and craft, and the continuation of traditions of beauty in new media, is of interest. How did Western style painting and sculpture that began with the Meiji Period relate to Kyoto *nihonga* and crafts? In the currents of the post-war period to the present, how did Kyoto Art honor traditions while introducing innovation? The exhibition seeks to present Kyoto Art as a comprehensive and coherent whole, instead of separating individual fields as has been generally common in the past.

— As part of Japan Cultural Expo organized by the Agency for Cultural Affairs, the exhibition is privileged to have the support and cooperation of important Japanese institutions including The Museum of the Imperial Collections (Sannomaru Shozokan), Tokyo National Museum, Kyoto National Museum, The National Museum of Modern Art, Tokyo, The National Museum of Modern Art, Kyoto and The University Art Museum – Tokyo University of the Arts, making it possible to appreciate many representative works of Kyoto Art housed in Tokyo and other collections and not often seen in Kyoto.

### **Prologue: Origins of the Collection**

This special renewal project presents 47 works that were shown in the 1935 Kyoto Municipal Art Exhibition and became the foundation of the Museum collection. Reconstructing the ‘first steps’ of the Museum collection 86 years ago gives us an opportunity to look forward, along with exhibition viewers, to our vision of the future.

### **Part 1: From Edo to Meiji—Embracing Modernity**

This segment introduces Maruyama Okyo's naturalist painting and Yosa Buson's literati painting as the pinnacle of Kyoto Edo Period art and source of ‘leap to modernity’ trends in the Kyoto art world. Following the Meiji Restoration and a release from late Edo Period social and economic distress, the Kyoto art world could embark on a new beginning. We introduce the transition in Kyoto Art by looking back on processes of modernization that spanned from the Edo Period to the Meiji Period.

### **Part 2: From Meiji to Showa—The Golden Age of Kyoto Painting**

This segment introduces various developments that ushered in the golden age of Kyoto painting and allowed Kyoto painting to flourish from the Meiji to the pre-war period. The nihonga paintings of Takeuchi Seiho and his ilk set a standard of Kyoto art distinct from the art of Tokyo. The National Creative Painting Association formed by a generation of young artists was inspired by Western modern art. Kiyomizu Rokubei V was in the forefront of the movement emphasizing individuality and artistic freedom. Yanagi Soetsu's Folkcraft Movement started in Kyoto, with Kawai Kanjiro and others participating. In Western style painting, Asai Chu and Kitawaki Noboru came on the scene. The featured works will offer a deep understanding of the interweaving of orthodox tradition and innovation in Kyoto Art.

### **Part 3: From Post-war to Today—to the Future**

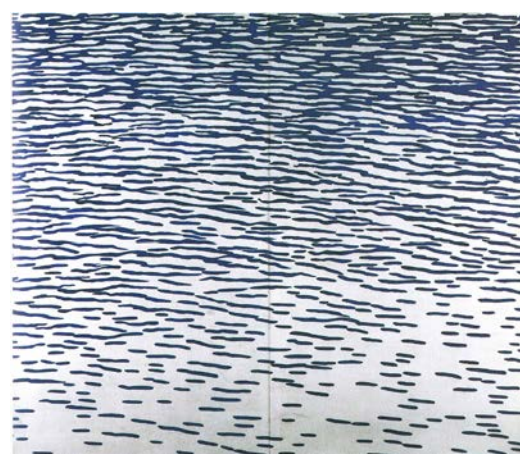
This segment reviews the effect of World War II defeat and changes in post-war values on nihonga and traditional crafts and introduces various developments and trends in contemporary Kyoto Art that appeared from the 1960s to the present. Young nihonga painters established associations such as Sozobijutsu (later Sogakai) and the Pan-real Art Association (Pan Riuru Bijutsu Kyokai) to explore new modes of expression. In the 1980s the Yoko-no-Kai group dispensed with nihonga factionalism to carve out new directions. In crafts and Western painting as well, young artists struggled to reconcile traditional and new forms of expression. Their works tended to be oriented towards social themes. It is here that we can discern the image of Kyoto Art confronting the future.



Nakamura Daizaburo *Piano* 1926 Collection of the Museum



Yosa Buson *Kite and Crows* Edo Period  
Collection of Kitamura Museum  
Important Cultural Property



Fukuda Heihachiro *Sazanami (Ripples)* 1932  
Collection of Nakanoshima Museum of Art, Osaka  
Important Cultural Property

The Kyoto City KYOCERA Museum of Art Inaugural Exhibition

## **HIROSHI SUGIMOTO - POST VITAM**

Period: Mar. 21 (Sat) – Jun. 14 (Sun), 2020

Venue: Higashiyama Cube

Organizers: The City of Kyoto, et al.

Guest curator: Miki Akiko

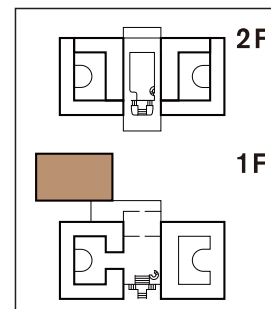
The Kyoto City KYOCERA Museum of Art is proud to present “HIROSHI SUGIMOTO - POST VITAM,” an exhibition of work by internationally renowned artist Hiroshi Sugimoto, to mark the opening of its new Higashiyama Cube gallery.

Since the 1970s, Hiroshi Sugimoto has earned global acclaim for photographic works combining sophisticated large-format camera techniques with conceptual motifs. Sugimoto’s interests also encompass collecting art and historical documents from different times and places, architecture, and theater directing; all facets of his ongoing exploration of the concept of time, human perception, and the origins of consciousness.

Visiting Kyoto frequently over the years and finding himself moved to contemplative thought by the ancient capital’s long history, Sugimoto has created a series of photographs in the city. Now, to celebrate the renewal of the Kyoto City KYOCERA Museum of Art, situated in Okazaki, Kyoto, once home to six large temples, he will invoke the sacred splendor of an imaginary temple, under the title *POST VITAM*.

Taking as its key words *ruri*, *jodo*, and opticks, this first major exhibition by Hiroshi Sugimoto at a Kyoto museum will reexamine his unique practice that has developed from photography through the intersection of religious, scientific and artistic inquiry, and simultaneously take a fresh look at the state of the Japanese soul amid centuries of longing for the *jodo* (pure land) in its myriad incarnations.

The term *ruri* refers variously to the ultramarine color of lapis lazuli, and to glass, and is also connected to *Yakushi Ruriko Nyorai (Bhaiṣajyaguru)*, the Medicine Buddha. Sugimoto has a deep and longstanding fascination with the magic of this amazing material that has captured hearts and minds since ancient times, and is also connected with lenses and photography. This exhibition will include various glass-related artworks and artifacts, centering on Sugimoto’s large-format color series *OPTICKS*, making its world debut.



Hiroshi Sugimoto, *OPTICKS 008*, 2018  
©Hiroshi Sugimoto / Courtesy of Gallery Koyanagi



Roof Tile from Hosshoji,  
Late 11th–early 12th Century  
Photo: Yuji ONO

### **Features of the exhibition**

A comprehensive display of photographic works, including the premier of Sugimoto’s new large-format color print series *OPTICKS*.

### **Diverse program of associated events**

Events run in conjunction with “HIROSHI SUGIMOTO - POST VITAM” will include performances at the artist’s *Glass Tea House “Mondrian”* installed in a Japanese garden and on display in Japan for the first time as part of the show; and Noh performance produced by Sugimoto and organized by Odawara Art Foundation at the ROHM Theatre Kyoto (see following page for details). There will also be a lecture by the artist.

### Associated events

## **1. Long-running display of *Glass Tea House “Mondrian”* in Japanese garden**

Following installations in Venice and Versailles, *Glass Tea House “Mondrian,”* designed by Hiroshi Sugimoto/New Material Research Laboratory, will make its Japanese debut. The teahouse will be installed in the Japanese Garden adjacent to the new gallery, where it will remain as a piece of public art after the exhibition has closed, until winter 2020. During the exhibition it will be the venue for performances, including “Odori” by Tanaka Min, for tea ceremonies and more, serving as a space that fuses the traditional and modern.

## **2. Noh performance *Tsukimi-zato* and *Sambaso* produced by Hiroshi Sugimoto**

As part of the “HIROSHI SUGIMOTO - POST VITAM” program, Noh performance produced by Hiroshi Sugimoto and organized by Odawara Art Foundation will be staged in Kyoto for the first time. The program will feature a re-interpretation of *Sambaso*, one of Japan’s oldest celebratory entertainments. Here, a fusion of traditional performing art and contemporary art transcending time and genre will serve as an embodiment of the expanding classic. The *Sambaso* of Nomura Mansai and son Yuki is bold and dynamic, guaranteeing an exciting show. Also on the program will be *Tsukimi-zato*, an opportunity to savor the artistry of National Treasure Nomura Mansaku, an actor at the very pinnacle of his abilities. The show will be an outstanding opportunity to enjoy performances by three generations of the Nomura acting dynasty, based on a worldview crafted by the multitalented Hiroshi Sugimoto.



Hiroshi Sugimoto, *Glass Tea House “Mondrian”*  
Installation view at the Palace of Versailles, 2018  
©Hiroshi Sugimoto. Architects: New Material  
Research Laboratory / Hiroshi Sugimoto +  
Tomoyuki Sakakida. Originally commissioned  
for LE STANZE DEL VETRO, Venice / Courtesy of  
Pentagram Stiftung & LE STANZE DEL VETRO



*Sambaso*  
Photo courtesy of Odawara Art Foundation  
©Odawara Art Foundation

Date: April 25 (Sat), 2020

Venue: ROHM Theatre Kyoto South Hall

Produced by Hiroshi Sugimoto and organized by Odawara Art Foundation

Performers: *Tsukimi-zato* - Nomura Mansaku, others

*Sambaso* - Nomura Mansai, Nomura Yuki, others

Further details will be announced in October, 2019.

### **Hiroshi Sugimoto**

Born in 1948. Relocating to the United States in 1970, he has been working out of New York and Japan since 1974. Among his best-known photographic series are *Seascapes* and *Theaters*. He established the architectural design firm New Material Research Laboratory in 2008, and in 2017, ten years after its conception, opened the Odawara Art Foundation - Enoura Observatory. His production (direction/scenography) of *At the Hawk’s Well* will be performed in autumn 2019 at the Paris Opera. He is the author of books including *Time Exposed*, *Utsutsu na zo*, and *Origins of Art*. Recipient of the 2001 Hasselblad Foundation International Award in Photography, 2009 Praemium Imperiale Award for Painting (Japan), 2010 Medal with Purple Ribbon (Japan), 2013 Officier de l’ordre des Arts et des Lettres (France). Designated a Person of Cultural Merit (Japan) in 2017.



Self portrait 2018  
©Sugimoto Studio

The exhibition “HYOGU - Frame of Japan” will be held around the same time at the Hosomi Museum of Art in Okazaki area, Sakyo-ku.

## THE Doraemon Exhibition KYOTO 2020

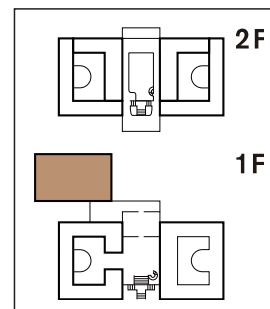
Period: Jul. 4 (Sat) – Aug. 30 (Sun), 2020

Venue: Higashiyama Cube

Organizers: The City of Kyoto, et al.

“THE Doraemon Exhibition KYOTO 2020” is planned as the second exhibition at Higashiyama Cube, new wing for contemporary art. Works on the theme of Doraemon by 28 cutting edge contemporary artists will be shown. The year 2020 marks the 50th anniversary of the launch of the Doraemon series. “THE Doraemon Exhibition KYOTO 2020” in the summer of 2020, when international attention will be focused on the Olympic games in Japan, offers a dream collaboration in Kyoto, a center of Japanese animation, between contemporary art and the beloved Japanese animation character.

Participating Artists: Makoto AIDA, Kayo UME, Motohiko ODANI, Ryota KUWAKUBO, Tomoko KONOIKE, Akinori GOTO, Satomi KONDO, Tomoyoshi SAKAMOTO, Masaharu SATO, ShiShi YAMAZAKI, Ai SHINOHARA, Kotobuki SHIRIAGARI, Yuta NAKAZATO, Suitou Nakatsuka, Yoshitomo NARA, Yasuyuki NISHIO, Mika NINAGAWA, Miran FUKUDA, Sebastian MASUDA, Kumi MACHIDA, Mr., Takashi MURAKAMI, Yasumasa MORIMURA + Junko KOIKE, YAMAGUCHI Akira, Hidenori YAMAGUCHI + Wataru ITO, Ryuki YAMAMOTO, RenaRena, Nozomi WATANABE \*in Japanese syllabary order



Takashi Murakami  
*Wouldn't It Be Nice If We Could Do Such a Thing*  
(detail) 2017  
©2017 Takashi Murakami/Kaikai Kiki Co., Ltd.  
All Rights Reserved. ©Fujiko-Pro

Planning by: THE Doraemon Exhibition TOKYO 2017 Executive Committee (TV Asahi, The Asahi Shimbun, ADK EM, Shogakukan, Shin-Ei Animation, Shogakukan-Shueisha Productions, Nomura)  
Supported by: Fujiko-Pro

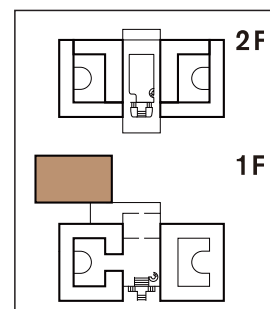
## ANDY WARHOL KYOTO

Period: Sep. 19 (Sat), 2020 – Jan. 3 (Sun), 2021

Venue: Higashiyama Cube

Organizers: The City of Kyoto, The Andy Warhol Museum and  
ANDY WARHOL KYOTO Executive Committee

Andy Warhol drew inspiration from images of popular culture and consumerism and was a leading figure of New York City's Pop Art movement starting from the early 1960s. This exhibition is the first major Warhol exhibition in Kyoto and the first large-scale Warhol solo exhibition in Japan in nearly six years. It presents works exclusively from the collection of The Andy Warhol Museum in Pittsburgh, Pennsylvania, and includes early works from the 1950s when Warhol worked as a commercial illustrator, iconic 1960s canvas paintings such as the *Death and Disaster* series, underground films and television shows, commissioned celebrity portraits, and works from Warhol's later years that touched upon his Catholicism and further entrenched his fame. Featuring over 200 items, portraying both the light and dark sides of mass-consumer society, the exhibition sheds light on the complexity of Warhol.



Planning by: imura art planning, Sony Music Entertainment (Japan) Inc.  
Web: <https://www.andywarholkyoto.jp>

## Heisei Art 1989 – 2019 (provisional title)

Period: Jan. 23 (Sat) – Apr. 11 (Sun), 2021

Venue: Higashiyama Cube

Organizers: The City of Kyoto, et al

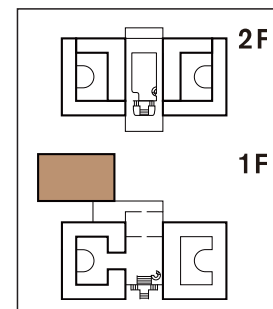
Planning/Supervision: Sawaragi Noi

“Heisei Art 1989 – 2019” (provisional title) is the fourth exhibition planned for Higashiyama Cube during the inaugural year. Sawaragi Noi, a leading art critic since the 1990s, is overseeing the exhibition plan. He previously planned and supervised the 1999 cutting edge “Ground Zero Japan” exhibition at Mito Art Tower, an impressive cross section of Japanese contemporary art dating from around 1990. His concept for this exhibition, and his particular selection of artists and works, follows the viewpoint of his 1998 book *Japan/Modern/Art* and the discussion that publication generated. Sawaragi’s 2017 *Seismic Art Theory* proposed that Japan’s art history, marked by keywords ‘forgetting’ and ‘recurring,’ is influenced by repeated exposure to earthquakes and tsunamis. The book was awarded the 2017 Minister of Education Award for Fine Arts.

This exhibition focuses on Japanese art from 1989 to 2019, the Heisei Period. It reflects on the response of Japanese artists to frequent earthquakes and other natural disasters, and to the economic stagnation following the collapse of the ‘bubble’ economy. The display in Kyoto of bold and experimental contemporary art spanning a period of 30 years will bring this location to the forefront as a cutting-edge destination of the latest expressions of culture and art.

### Sawaragi Noi

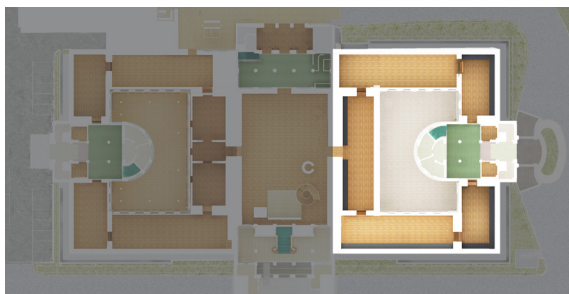
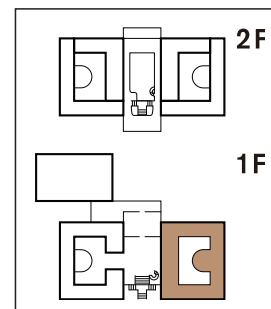
Art critic. Born in Chichibu in 1962. Publications include *Nihon gendai bijutsu (Japan/Modern/Art)* (Shinchosha Publishing, 1998), *Shimiyureshonizumu (Simulationism)* (Enlarged edition, Chikuma Arts and Sciences Library, 2001), “*Bakushin-chi no geijutsu (Art Ground Zero Japan)*” (Shobunsha, 2002), *Senso to banpaku (War and the World’s Fair)* (Bijutsu Shuppan-sha, 2005), *Han ato nyumon (Introduction to Anti-Art)* (Gentosha, 2010), *Gobijutsuron (Post-Art Theory)* (Bijutsu Shuppan-sha, 2015, recipient of Hidekazu Yoshida Award), *Shin bijutsuron (Seismic Art Theory)* (Bijutsu Shuppan-sha, 2017). Exhibitions include “Anomaly” (Röntgen Kunst Institut, 1992) and “Ground Zero Japan” (Mito Art Tower, 1999). Sawaragi is a currently professor at Tama Art University.



## Collection Room

Venue: Main Building South Wing 1st floor

Since its inauguration, the Museum has continued adding to its collection of Modern Period Kyoto Art. The result is a collection of over 3,600 works including nihonga, Western style painting, sculpture, prints, crafts, and calligraphy. The collection of modern nihonga by Kyoto artists active from the Meiji Period through the Showa Period is particularly strong. The excellent collection is prized by the Museum and highly regarded. On the occasion of the renovation and reopening, the Museum is newly establishing a Collection Room to display works from the permanent collection. A large number of works are to be introduced each season, including well-known paintings that feature seasonal beauty.



Collection Room South Wing 1F Main Building



Collection Room (CG)



Sculpture in the Sky Courtyard (CG)



Takeuchi Seiho *Posing for the First Time* 1913  
Important Cultural Property

## Collection Room 2020 Schedule

Spring: Mar. 21 (Sat) – Jun. 21 (Sun)  
 Summer: Jun. 25 (Thu) – Sep. 22 (Tue, national holiday)  
 Fall: Sep. 26 (Sat) – Nov. 29 (Sun)  
 Winter: Dec. 3 (Thu) – Mar. 14 (Sun), 2021

Kikuchi Hobun, Uemura Shoen, Takeuchi Seiho, and Konoshima Okoku are representative artists of the museum collection whose works will be shown in rotation along with the seasons. Kikuchi Hobun's much admired *Spring Evening Frosty Morning* might be seen at the time when a flurry of cherry blossoms drifts down to the Lake Biwa canal in Okazaki Park. During the summer Gion Festival season, Uemura Shoen's *Waiting for the Moon* might be on view. When Arashiyama is beautifully covered with autumn leaves, Takeuchi Seiho's *Posing for the First Time*, a designated Important Cultural Property, would be exhibited. Scenes of animals in the snow, such as Konoshima Okoku's *Winter Moon* will be displayed in winter.

The annual schedule of works selected for exhibition in the Collection Room will be announced in advance so that people can plan their trips to Kyoto accordingly. The Kyoto City KYOCERA Museum of Art will become a landmark attraction to enjoy the seasons in Kyoto.



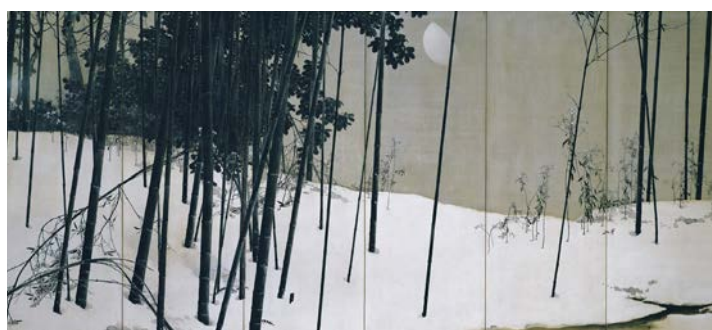
Uemura Shoen *Waiting for the Moon* 1926



Kikuchi Hobun *Spring Evening Frosty Morning* 1903



Konoshima Okoku *Winter Moon* 1912



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[Press Release 2019.8.28/29] Part 2

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## **Pre-Opening Events**

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京都市京セラ美術館  
Kyoto City KYOCERA Museum of Art

■ Pre-Opening Events

**Pre-Opening Events: Celebrating Colors!**

Dec. 2019 – Mar. 2020

**1. Kito Kengo installations ..... p. 3**

**ghost flowers**

Dec. 21 (Sat) – May 31 (Sun), 2020 (tentative)

**untitled (hula-hoop)**

Mar. 21 (Sat) – May 31 (Sun), 2020 (tentative)

**2. KYOCERA Square Winter Concert ..... p. 4**

Dec. 21 (Sat), 2019

**3. Main Building Illumination by Takahashi Kyota ..... p. 4**

Starting on Dec. 21 (Sat), 2019 –

■ Concurrent Programs in Spring 2020

**STEAM THINKING – Art to Create the Future –**

**Challenge from Kyoto Art Competition: Start Up Exhibition ..... p. 5**

**Special exhibition “National Treasure in Kyoto**

**– Japanese treasures to protect and convey –” (tentative name) ..... p. 5**

## **Pre-Opening Events: Celebrating Colors!**

The Celebrating Colors! pre-opening events featuring internationally active artists will be presented in advance of the March 21, 2020 official opening of Kyoto City KYOCERA Museum of Art. These are intended to offer experiences to enjoy different types of art and color. We expect the events to build anticipation as people “find their own color” and feel a part in the Museum renewal with an understanding of how the Museum will be when it reopens on March 21.

Lead Sponsor: Kyocera Corporation

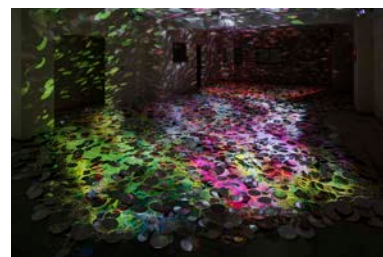
### **1. Kito Kengo installations**

#### **ghost flowers**

Period: Dec. 21 (Sat), 2019 – May 31 (Sun), 2020 (tentative)

Venue: Northwest Entrance 1st floor (The Triangle, ground level)

“ghost flowers,” an exhibition created by cutting-edge artist Kito Kengo, will be shown during the period leading up to the official Museum renewal opening on March 21 2020. Viewers will be able to enjoy dynamic fragments of color and light of randomly reflected images and a landscape that takes advantage of the architecturally impressive glass façade and numerous mirrors placed within the ground floor of The Triangle gallery.



Kito Kengo *ghost flowers*  
Installation view at  
“ART PROJECT TAKASAKI 2018”  
Photo: Kogure Shinya

Kito’s new works are scheduled for exhibit at the basement level of the Main Building, after the official renewal opening of the Museum on March 21, 2020. Along with his installation *untitled (hula-hoop)* in the Central Hall, Kito’s world of colors will also resoundingly celebrate the renewal opening in other installations in three different areas of the Museum.

#### **untitled (hula-hoop)**

Period: Mar. 21 (Sat) – May 31 (Sun), 2020 (tentative)

Venue: Main Building Central Hall

The Central Hall, formerly the Main Building’s main large exhibition room, has been transformed by the renewal into a freely accessible public space. Kito Kengo’s *untitled (hula-hoop)* will welcome visitors in a celebration of the new space with a configuration of a large number of plastic hula-hoops suspended from the room’s 16m high ceiling. The flood of rich colors of the intricately intersecting hula-hoops in the dynamic light-filled space symbolizes the unprecedented new atmosphere of The Kyoto City KYOCERA Museum of Art.



Kito Kengo *untitled (hula-hoop)*  
Installation view at “Kito Kengo: Multiple Star I”,  
Hara Museum ARC 2017  
Photo: Kogure Shinya

#### **Kito Kengo**

Born in Nagoya in 1977 and currently resides in Gunma Prefecture. He completed postgraduate studies in oil painting at the Kyoto City University of Arts. He is currently professor at the Graduate School of the Kyoto University of Art and Design. He lived in Berlin in 2010 as a trainee under the Agency for Cultural Affairs overseas study program for upcoming artists. Major solo exhibitions include “interstellar” (Kyoto University of Art and Design Galerie Aube, 2016) and “Kito Kengo: Multiple Star” (Hara Museum Arc Gallery, 2017,)among others.

## **2. KYOCERA Square Winter Concert**

Date: Dec. 21 (Sat), 2019

Venue: KYOCERA Square

Performers: To be Announced in October 2019

KYOCERA Square, the newly designed sloping open space in front of the Main Building entrance, allows concertgoers the added enjoyment of Okazaki area scenery such as the Heian Shrine's large *torii* gate and the Museum façade. Experiencing the after-hours open-air concert, visitors will quickly understand the special appeal of KYOCERA Square as more than just the Museum entrance.

## **3. Main Building Illumination by Takahashi Kyota**

Period: Starting on Dec. 21 (Sat), 2019

Venue: Main Building

The Main Building's venerable Imperial Crown Style public museum architecture stands against the backdrop of Higashiyama. The original 1933 architectural exterior has been preserved while the new Museum renovation integrates groundbreaking innovative elements such as the 'glass ribbon' around the entrance. Lighting designed by Kyoto based lighting artist Takahashi Kyota, known for his treatment of historical buildings and their surroundings, will illuminate and beautifully enhance the Museum's seasonal attractions in the evenings.



Illumination Image (CG)



Illumination Image (CG)

### **Takahashi Kyota**

Born in Kyoto Prefecture in 1970. Master's degree from the Kyoto City University of Arts in 1995. Active in public projects, skillfully applying light and images onto exterior surfaces. Large-scale architectural lighting projects include dynamic light projections on Nijo Castle in Kyoto, the Towada Art Center, and Tokyo Station.

## **STEAM THINKING – Art to Create the Future – Challenge from Kyoto Art Competition: Start Up Exhibition**

S-T-E-A-M stands for Science, Technology, Engineering, Arts, and Mathematics. “KYOTO STEAM – International Arts × Science Festival” is a novel form of international art and culture festival event based on the theme of arts × science/technology to develop a variety of projects intended to create new cultural and social values. “STEAM THINKING – Art to Create the Future – Challenge from Kyoto Art Competition: Start Up Exhibition” will be held as a core program of the festival, and will exhibit collaborative works created through creativity, knowledge and technology exchanges between artists and commercial enterprises.

In addition to a new work by guest media artist Suzuki Taro and Kyoto Nishijin Textile Weaver Fukuoka Weaving, based on collaborations since 2018, the exhibition will also feature collaborations between emerging artists and enterprises selected for the exhibition.

What dreams will the artists and enterprises create together? We look forward to the potential of arts × science/technology.

Period: Mar. 21 (Sat) – 29 (Sun), 2020

Venue: Main Building South Wing 2nd floor

Organizer and Inquiry: Executive Committee of KYOTO STEAM -  
International Arts × Science Festival

Tel: 075-752-2212 E-mail: [info@kyoto-steam.org](mailto:info@kyoto-steam.org)



Suzuki Taro × Fukuoka Weaving Co., Ltd.,  
*Weaving Water - New Expression of Nishijin Textile*, 2019  
Installation View at Promenade (North side),  
ROHM Theatre Kyoto



Suzuki Taro, *Playing with Shine*, 2009  
Installation View at YOKOHAMA CIVIC ART GALLERY  
AZAMINO, Production: Atelier OMOYA

**KYOTO STEAM**  
- 世界文化交流祭 -

## **Special exhibition “National Treasure in Kyoto -Japanese treasures to protect and convey-” (tentative name)**

You can see the awe of nature’s reverence and the sense of beauty that have been fostered since ancient times in National Treasures in a wide range of fields such as paintings, sculptures, crafts, writings, archaeological and historical materials related to Kyoto. In addition, we introduce repair materials and technique that is necessary for preservation and exhibition of cultural properties, an effort to restore the technique by making reproduction of cultural properties, in multi-language. This exhibition is co-presented by Agency for Cultural Affairs, Japan Arts Council and the City of Kyoto, and part of Japan Cultural Expo, nationwide festival of Japanese arts and culture.

Period: Apr. 28 (Tue) – Jun. 21 (Sun), 2020

Venue: Main Building North Wing 2nd floor

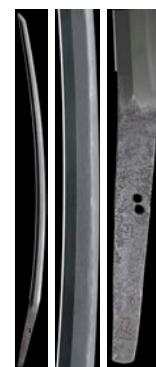
Organizers: The Agency for Cultural Affairs, Japan Arts Council and the City of Kyoto.

Inquiries: The Agency for Cultural Affairs, Japan Arts Council

Web: <http://www.bunka.go.jp/seisaku/nihonhaku/index.html>



*Sui-ten (Varuna)*  
(One of the Twelve Devas)  
Kyoto National Museum  
National Treasure



*Long sword (Tachi),  
signature of “Hisakuni”*  
Agency for Cultural  
Affairs, Government of  
Japan, National Treasure



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