

## Kyoto City KYOCERA Museum of Art 2022 Exhibition Information

### Ornate Meiji Period Art: Shining Kyoto Artists of the Imperial Court (provisional title)

July 23 (Sat.) - September 19 (Mon. national holiday)

Part 1: July 23 (Sat.) - August 21 (Sun.)

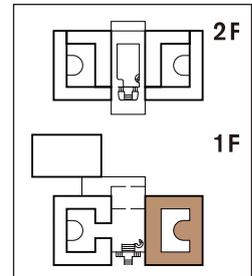
Part 2: August 23 (Tue.) - September 19 (Mon. national holiday)

Venue: Main Building (South Wing) 1F

Organizers: City of Kyoto, et al.

The Imperial Court artist system was established in 1890 by the Ministry of the Imperial Household to honor and protect outstanding artists and craftsmen. Considered the front-runners of the art world, only a handful of artists were selected.

In addition to encouraging art, the purpose behind the system's establishment was to help painters and craftspeople facing hardship after losing the protection of the shogunate and other fiefdoms following the Meiji Restoration, while also preserving their exceptional skills. The Imperial Court artists were bestowed the highest honor and authority in the art world of their time, and many artists with ties to Kyoto were selected to join the system throughout its duration until 1944. This exhibition introduces nineteen Imperial Court artists with ties to Kyoto, focusing on the Meiji Period when the system was first established. Visitors are invited to experience the skill and beauty of Meiji Period Kyoto through masterpieces that have been celebrated as the greatest of their kind.



Mochizuki Gyokusen, *Kylin and Phoenix*, 1907, Kyoto City Museum of Art

#### Featured works:

Mochizuki Gyokusen, *Kylin and Phoenix*, 1907 Kyoto City Museum of Art

Design by Kawashima Sekka, textile by Kawashima Jinbei II, *Brocade Window Tapestry with Hundreds of Flowers*, 1908, Kawashima Textile Museum

Miyagawa Kozan I, *Large incense burner with sculptural relief of peony and waking cat*, first half of the Meiji Era, Private Collection

Mori Kansai, *Mountainscape in Summertime*, 1863, Shiga Museum of Art Kono Bairei, *Autumn View of Countryside*, 1892-93, Tokyo National Museum

Kawabata Gyokusho, *Darkness under the trees*, 1907, The Museum of the Imperial Collections, Sannomaru Shozokan, Tokyo

Kishi Chikudo, *Tiger*, 1983, Tokyo National Museum

Imao Keinen, *Flowers and Birds*, 1916, The Museum of the Imperial Collections, Sannomaru Shozokan, Tokyo



Right: Design by Kamisaka Sekka, textile by Kawashima Jinbei II *Brocade Window Tapestry with Hundreds of Flowers*, 1908 Kawashima Textile Museum  
Left: Miyagawa Kozan I, *Large incense burner with sculptural relief of peony and waking cat*, the first half of the Meiji Era, Private Collection

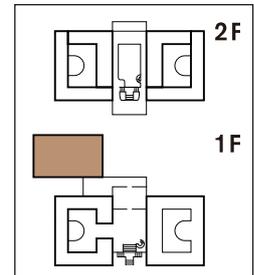
**Visionaries (provisional title)**

March 9 (Thu.) - June 4 (Sun.), 2023

Venue: Higashiyama Cube

Organizers: City of Kyoto, et al.

Supervisor: Kawakami Noriko



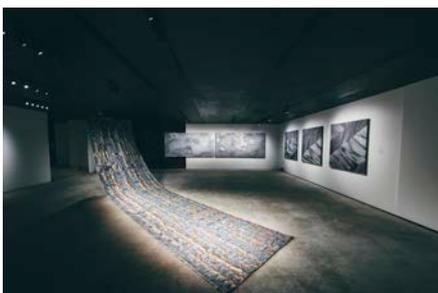
At a time when the global environment and society are being reexamined and AI and other technologies continue to advance, there is a need for cross-disciplinary thinking from broader perspectives, and the question of what humans can achieve is being posed once again. With an awareness of such concerns, and under the supervision of Kawakami Noriko, who has been researching and speculating in the field of design, this exhibition will focus on the proposals and expressions of about twenty up-and-coming artists and designers who boldly transcend the status quo to present new perspectives. These “creators,” who continue their activities with an awareness of the traditions and nature of Kyoto and other parts of Japan, are undertaking unique approaches that forge diverse relationships between human history and the future, nature and artifice, and the information environment and real society to explore our physical perceptions. It can be said that their activities are “questions” in themselves, full of foresight that looks beyond to the world and times ahead. We hope you will look forward to this exhibition, which attempts to decipher the visionary force of these creators from the creative energy their works emit, and explore various “visions” of living in the future, where even greater changes are foreseen beyond the Coronavirus pandemic.

**Participating artists (in alphabetical order):**

Ishizuka Genta / artist (b. 1982), Iwasaki Takahiro/ contemporary artist (b. 1975), A-POC ABLE ISSEY MIYAKE / engineering team led by Miyamae Yoshiyuki (b. 1976), Sano Fumihiko / architect, artist (b. 1981), TAKT PROJECT / design studio led by Yoshiizumi Satoshi (b. 1981), Masataka Hosoo / creative director (b. 1978), mé / contemporary art team consisting of Kojin Haruka (b. 1983), Minamigawa Kenji (b. 1979), and Masui Hirofumi (b. 1980) among others, twenty artists/collectives in total

**Curatorial Supervisor: Kawakami Noriko**

After working in the editorial department of the design magazine AXIS, she became an independent journalist in 1994 and has been involved in exhibition planning as associate director of 21\_21 DESIGN SIGHT since 2007. She has also served as co-curator of *Japanese Design Today 100* (organized by the Japan Foundation), co-curator of *Japon-Japonismes, Objets inspirés, 1867-2018* at the Musée des Arts Décoratifs, Paris, and curatorial advisor for the official Japanese exhibition at London Design Biennale. She is also a lecturer at Musashino Art University, a member of the Board Directors of Tama Art University, and a council member for the Miyake Issey Foundation.



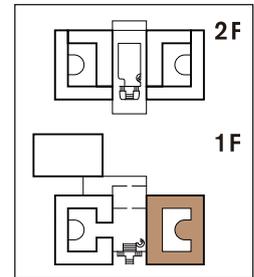
Left: Hosoo Masataka, *QUASICRYSTAL: In search of textiles using code*, 2020-21, Photo: KOTARO TANAKA ©HOSOO

Center: TAKT PROJECT, *glow ⇄ grow: globe*, 2019, Photo: Takumi Ota

Right: Iwasaki Takahiro, *Out of Disorder (Frame)*, 2018, ©Takahiro Iwasaki, Courtesy of ANOMALY

## Collection Room

The Museum Collection currently consists of approximately 3,800 works of Kyoto modern art comprising Japanese paintings, Western-style paintings, sculpture, prints, crafts, and calligraphy. In particular, the Collection includes masterpieces representative of Japanese painting made by Kyoto artists between the Meiji and Showa periods, making it one of the leading collections of such works in Japan. Newly built at the time of the Museum's renewal to allow visitors to enjoy the charm of this exceptional collection throughout the year, the Collection Room will introduce masterpieces by popular artists representative of Kyoto such as Takeuchi Seiho and Uemura Shoen, and feature exhibits on various themes to provide visitors with a full experience of the fascination of Kyoto art.



**Admission Fee** General Admission<sup>1</sup>: Kyoto City residents: ¥520/Non-residents: ¥730

Elementary, junior high and high school students: Free<sup>2</sup>/Non-resident elementary, junior high and high school students: ¥300

Children under elementary school age: Free

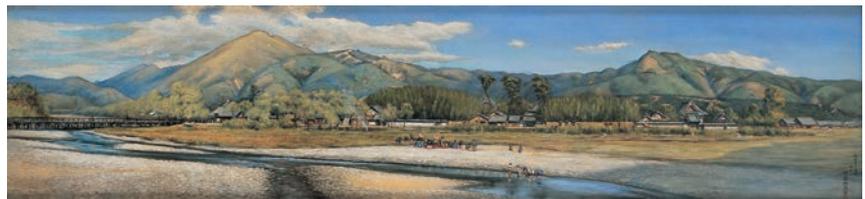
<sup>1</sup> Admission is free for residents over 70 (with valid ID or senior boarding pass) and for those with disabilities (with valid disability certificates). Admission is ¥100 for students attending Kyoto universities registered as Kyoto City Campus Culture Partners.

<sup>2</sup> Elementary, junior high school, high school, and technical college students living or studying in Kyoto)

## Spring: April 29 (Fri.) – July 10 (Sun.), 2022

### Special Display: Picturesque Kyoto

Kyoto has long been the center of Japanese culture and has its own unique character in terms of scenery, climate and customs, which have been preserved and nurtured by the inhabitants of Kyoto. This culture can also be observed in paintings, and the fascinating image of Kyoto has been conveyed in various painters' works, from *Rakuchū Rakugai Zu* in ancient times through to the modern and contemporary period. Comprising timeless depictions of temples and shrines, nature, cityscapes undergoing modernization, and an ambience that remains today, this exhibition will introduce "Picturesque Kyoto" through the Museum Collection.



Left: Ikeda Yoson, *Nanzenji Temple, Kyoto*, 1926 Collection of the museum

Right: Ito Yasuhiko, *View of the Kamo River in Kyoto*, 1897 Collection of the museum

## Summer: July 16 (Sat.) – September 25 (Sun.), 2022

### Special Display: Genealogy of Fantasy—Western Print Collection and Western-style Paintings from Modern Kyoto

Last year, the Museum received a bulk donation of Western art from a private collection. In particular, the collection of Western prints covers the period from Goya and Hogarth to the 20th century. This special exhibition will introduce a group of Fin de siècle works made at the end of the 19th century, including works of Symbolism, Surrealism, and art from the Vienna School of Fantastic Realism that are particularly rich in content. In addition, the exhibition will introduce works from the 1930s by Kyoto-based Western-style painters Kitawaki Noboru and

Komaki Gentaro, who were devoted to Surrealism, and seek to trace the “genealogy of fantasy” from the end of the 19th century to the postwar period.



Left: Kitawaki Noboru, *For a Sleepless Night*, 1937

Collection of the museum

Right: Komaki Gentaro, *Genealogy of a People*, 1937

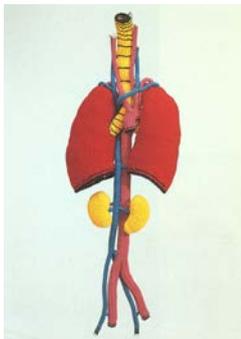
Collection of the museum

\*1F of the Main Building (North Wing) will serve as the venue for the summer exhibition only.

## Fall: September 30 (Fri.) - November 13 (Sun.)

### Special Display: Body, Decoration, and Humorous

Can we see our entire “body” at one time? This would be difficult if we include invisible parts such as the inside of the body. There is a notion that humans form a single image of their physical frame by connecting the parts of the “body” that we perceive in fragments. In this exhibition, our newly acquired works by Onagi Yoichi, who has created parts of the “body” in vivid colors and on bold scales, Fukuda Miran’s *Who’s Sleeve* (2015) and other works will be introduced. Through these artworks, the “body” that we so casually interact with in our daily lives will be reconsidered.



Left: Onagi Yoichi, *Lungs and Kidneys*, 1975

Collection of the museum

Right: Fukuda Miran, *Who's Sleeve*, 2015

Collection of the museum

## Winter: December 4 (Sun.), 2022 - March 5 (Sun.), 2023

### Special Display: Art in East Asia and Modern Kyoto

From the late Meiji Period onward, many Japanese and Western-style paintings featured East Asian themes, such as landscapes and figures from China and Korea. This can be attributed to the fact that many Japanese painters went to China to study in the modern era, as well as to Japan’s active expansion into Asia. Information on East Asian antiquities also became more widely available, and the region became the focus of attention as the origin of Japanese art. Featuring Japanese and Western paintings from Kyoto based on the theme of East Asia, the winter exhibition will explore the gaze of modern Japanese artists toward East Asia.



Tsuchida Bakusen, *Korean Bench*, 1933

Collection of the museum

## The Triangle

The Triangle (basement Level of the northwest entrance) is a space newly created to mark the renewal opening of the Kyoto City KYOCERA Museum of Art that aims to nurture and support emerging artists. Since the first year of the Museum's renewal opening, The Triangle has introduced new talents centered on artists associated with Kyoto, providing an opportunity for citizens and visitors to experience contemporary art. In 2022, the following three artists will be introduced.

### Hikosaka Toshiaki | May 31 (Tue.) - September 25 (Sun.), 2022



Left: *Potato Stone (Balliol College, 4th Mar 2020)*, 2020  
Right: *Potato Stone (Pimlico, 27th Feb 2020)*, 2020

Taking a strong interest in the circumstances by which people understand others and things around them, Hikosaka Toshiaki has engaged in collaboration and dialogue with others and objects through various approaches such as “collecting”, “drawing” and “walking.” In recent years, he has been working on the Potato Stone project, which focuses on how the act of continuously collecting stones that resemble potatoes can expand into play through interaction with others, in addition to a project inviting others to engage in overwriting the concepts of his work that began when a child doodled on a previous drawing work, *Newspaper Sketches of Ocean Waves*. Bringing together Hikosaka's accumulated collaborations and dialogues with others and objects, whose paths have only briefly crossed thus far, this exhibition will surely create a magnetic field of connections among the viewers.

Born in Aichi Prefecture in 1983. Lives and works in Kyoto. Currently enrolled in the doctoral program in Sculpture at Kyoto City University of Arts. In 2015, he stayed in England and Iceland as a recipient of the Pola Art Foundation overseas fellowship. Recent major exhibitions include *MAIX (Malaysia Artist's Intension Experiment) Report Exhibition* (TEMPAT BIBAH, Kuala Lumpur, 2019) and *To Look at the Fire* (Daiwa Foundation, London, 2017). He is also a member of the artist collective Kisoji, together with Kotaro Tategami and Kai Maetani.

### Fujita Sae | October 8 (Sat.), 2022 - January 29 (Sun.), 2023



*DDD (warp)*, 2021

Fujita employs silkscreen and computer image processing software to create works using a multifaceted approach to images (scale, material, number of prints, etc.) based on rules she sets herself. In recent years, she has also combined printing techniques with new materials and formats such as ceramics and books in an attempt to mix printmaking as a means of reproduction with unique originals. In the exhibition *HARD/SOFT* held in 2021, the keywords “hard/soft” were superimposed onto the meaning of “hardware/software.” This exhibition introduces Fujita's unique expression, which freely combines various media to move back and forth between things that change and things that are changed.

Born in Kyoto in 1992. Joined an exchange program at the Royal College of Art in London in 2015. Completed an MFA in Printmaking at Kyoto City University of Arts in 2017. Currently lives and works in Shiga Prefecture. Recent solo exhibitions include *HARD/SOFT (I SEE All, Junbicyu, 2021)*. She received the Encouragement Prize at the 54th Japan Book Design Awards in 2021.

**Yahata Aki | February 14 (Tue.) - May 28 (Sun.), 2023**

*On this day, a day she wanted to live, 2021*

Yahata Aki creates videoworks and video installations based on her own research and interviews. Her recent work, *On this day, a day she wanted to live* (2021) is a videowork that focuses on characters with multiple physicalities, including families who perpetrate crime and families who are victims of crime. The film brings to light aspects of today's oppressive society by probing the complex inner workings of such figures. She is also currently interested in "the culture of eating by hand" and "disorders of taste and smell," and is engaged in producing new artworks through her research. Yahata's works visualize the invisible ties in contemporary society by connecting, through the framework of installations, things that are difficult to place alongside one another in the real world. This exhibition will introduce the artist's attempt to deeply and gently shake the viewer through these connections.

Born in Tokyo in 1985 and raised in Hokkaido. Completed an MFA in the Department of Inter-media Art at the Graduate School of Fine Arts, Tokyo University of the Arts. In 2020, she established HENKYO.studio in Kyoto City, where she has been based ever since. Solo exhibitions include *The Earthly Paradise Vol.7 Aki Yahata* (gallery aM, 2014) and *On this day, a day she wanted to live* (HENKYO.studio, 2021). Major group exhibitions include Roppongi Crossing (Mori Art Museum, 2010), *Journey to the West* (Lalit Kala Akademi, 2012), and *Landscape for Wavering* (Kyoto Art Center, 2019).

**The Nitten-Kyoto Exhibition**

**December 24 (Sat.), 2022 – January 21 (Sat.), 2023**

**Venue: Main Building (North Wing) 1F/2F | Main Building (South Wing) 2F, Atrium**

**Organizer: The 9th Nitten-Kyoto Exhibition Executive Committee (City of Kyoto, et al.)**

The Kyoto exhibition of Nitten, Japan's largest public exhibition, will be held again this year. This edition of the exhibition will feature approximately 500 works across the five categories of nihonga, Western painting, sculpture, crafts, and calligraphy, including works that will tour Japan and artworks related to Kyoto and Shiga made by local artists.

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Please note:

The FY2022 exhibitions are contingent on approval of the Kyoto City budget, and exhibitions will not go ahead if the budget is not approved. Please also note that the exhibition periods may be subject to change depending on future social conditions in relation to the COVID-19 pandemic.

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For more information, please contact: Ms. Nawa Yoshiko, Public Relations, Kyoto City KYOCERA Museum of Art

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**Events other than exhibitions organized by the Museum**

Please refer to the attached publicity materials for information on the following events that have already been announced by respective organizers. For inquiries, please contact respective public relations offices. Information on other events will be posted on the Museum website as soon as it is announced by respective public relations offices.

50th Anniversary of the Normalization of Japan-China Relations

Terracotta Warriors and Ancient China Heritage from the Qin and Han Dynasty

2022/3/25-5/22

KYOTOGRAPHIE 2022 “Irving Penn: Works 1939–2007. Masterpieces from the MEP Collection”

2022/4/9-5/8

3rd PATinKyoto Print Art Triennale in Kyoto 2022

2022/4/12-5/8

Exhibition POMPEII

2022/4/21-7/3

AVENGERS S.T.A.T.I.O.N

2022/7-8

ANDY WARHOL KYOTO

2022/9/17-2023/2/12

60TH ANNIVERSARY SANRIO EXHIBITION

2022/10/7-12/11

BOTERO-MAGIC IN FULL FORM

2022/10/8-12/11

The Nitten-Kyoto Exhibition

2022/12/24-2023/1/21