

Trio: Modern Art Collections from Paris, Tokyo and Osaka

Exhibition organized with the collaboration of the Musée d'Art Moderne de Paris, Paris Musées

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1 The Beginning of the Collection

The exhibition begins with three seated portraits selected from works that mark the beginnings of the collections held by the Musée d'Art Moderne de Paris, the National Museum of Modern Art, Tokyo, and the Nakanoshima Museum of Art, Osaka.

From Paris, we have a female nude by Robert Delaunay, the French painter who spearheaded abstract art in the first half of the twentieth century. Musée d'Art Moderne's opening in 1961 was driven by Dr. Maurice Girardin's gift of the collection that this work is part of. From Tokyo, we have a portrait by leading modern Western-style painter Yasui Sotaro which was one of the first works purchased by the National Museum of Modern Art, Tokyo. And from Osaka, we have a major work by local artist Saeki Yuzo which had originally been in the collection of entrepreneur Yamamoto Hatsujiro that catalyzed plans for establishing the Nakanoshima Museum of Art, Osaka.

The collections of the three museums have grown steadily since these beginnings, and today, the collections embody the objectives and focus of each museum. This exhibition showcases thirty-four trios of works, each presenting works from all three collections. As you enjoy the combination of works in each trio, we hope that you will also direct your attention to the types of works that the three museums have collected, and come to appreciate collecting and exhibiting works of art as the principal role of the museum.

2 Urban Riverscapes

The sights along the banks of the Seine River, particularly Notre Dame Cathedral on Île de la Cité, are one of the symbols of Paris. Over a century ago, Albert Marquet depicted the Cathedral and its surroundings in the snow with a soft touch and monochromatic palette. Meanwhile, the works of Koide Narashige and Koizumi Kishio provide glimpses of two cities that have since undergone rapid urbanization and steady change. Koide's *Urban Landscape* is seen from an elevated position above the Dojima River, flowing through the center of Osaka, with a factory belching smoke in the background, and depicts Osaka toward the middle of the 1920s when it had a reputation as a city of smoke. Koizumi's works are part of a series of woodcut prints, the theme of which is the reconstructed Tokyo following the Great Kanto Earthquake of 1923. The modern bridges that had been built are not only a powerful symbol of the recovery from the earthquake, but also convey the transformation of Tokyo into a modern metropolis.

3 The Cities and Its People

This trio of works captures locations symbolizing the three cities, together with scenes of the people who live there as they go about their lives. Maurice Utrillo depicts a street near Montmartre. Stone buildings lining both sides of the street and receding into the distance create a sense of depth. The cheerful colors of the walls and signs and the silhouettes of women with rounded hips are typical of Utrillo's style in his works from the 1920s. Hasekawa Toshiyuki depicts Shinjuku and its tall buildings. He rendered the buildings, viewed from a distance, in bright hues with an emphasis on primary colors and rough brushstrokes, to which he has added bustling crowds of people. In the foreground, to the right of the painting, are figures that appear transparent as they have only been

outlined, and directing our attention to this group has the effect of enhancing the sense of perspective. Meanwhile, Kawai Shinzo depicts the Dotombori, a symbol of Osaka as the city of water. Kawai has captured the buildings that line the edge of the river like a wall, and boats traveling up and down the river. Kawai was a highly skilled watercolorist, incorporating in realistic detail items such as handrails, bay windows, and hanging laundry, vividly conveying the atmosphere of the time.

4-1 Paris — Snapshots of a City

Brassaï, who captured Paris at night through a contrast of light and dark, Henri Cartier-Bresson, who clicked the shutter to capture the proud expression on the face of a young boy holding a bottle of wine in each arm, Robert Doisneau, whose snapshot vividly conveys the emotions of the dog out on a walk, Sabine Weiss, who pointed her camera at a woman playing the accordion and an expressionless young girl, and Marc Riboud, who captured typically Parisian scenes, the composition of which can only be described as rhythmical. Straight photography, which developed in Paris during the 1930s and coincided with the appearance of pictorial magazines, reached its zenith during the 1950s. These photographers, whose attention was aimed at the streets of Paris and the people who lived there, captured everyday events unfolding on the street with a perspective filled with humor and affection.

4-2 Tokyo — Snapshots of a City

Narahara Ikko, who had only just obtained a camera, photographed, during the 1950s, the streets of Tokyo that were being rebuilt after the war. Through completely different perspectives, Tomatsu Shomei, Tomiyama Haruo, and Takanashi Yutaka depicted the city of Tokyo during a period of high economic growth around the time of the 1964 Olympic Games, revealing a city where the new blended with the old. Toward the end of the 1970s, Ishiuchi Miyako photographed the slowly disappearing buildings of the former red-light district that persisted for around a decade after the war. The attention of these artists is equally directed at the people who lived through the rapid development of the metropolis of Tokyo, the people and buildings which were left behind, and at small corners of the city.

4-3 Osaka — Snapshots of a City

Amano Ryuichi and Sahoyama Gyokai's focus is directed at urban motifs such as railroad bridges and streetlights. Kawasaki Kametaro carefully positions mannequins to create a strange interior space. The photographers active in Osaka before the war were some of the first to be influenced by overseas avantgarde photography, using bold composition to capture everyday life in the city. Shiomi Mieko, one of the few women photographers at the time, vividly captures momentary images of people running through a rainshower against the backdrop of the streets of Osaka. Tsuda Yoho turned his attention to the gradual diminishing of the ocean due to massive quantities of earth and sand being dumped into the sea to reclaim land along the Osaka foreshores, or a ship being demolished, as examples of scenes which were disappearing during the reconstruction taking place after the war. Meanwhile, Dodo Shunji refers to memories of his hometown Osaka which overlap with the carefully depicted lives of people living in Tsuruhashi and Kyobashi.

5 Accelerating Cities

Trains, subways, and other new forms of transport in the modern city have dramatically reduced transportation times for both passengers and goods. Futurism was a movement which began in Italy in 1909, the members of which glorified the energy and dynamism of machinery by incorporating the element of speed into their art. In *The Forces of a Street* by Umberto Boccioni, an important work in this style, a tram appears on the canvas three times to depict it racing along the street, illuminated by streetlights. Félix Del Marle, who participated in the Futurist movement in Paris, chose Metro stations as his subjects, boldly depicting them through the use of straight and curved lines to represent structural elements such as beams, over which he layered fragments of sign lettering and Metro users. Kawakami Ryoka was another artist who was drawn to the dynamism of modernization. He used flowing brushwork consisting of short, superimposed strokes to depict the train at the bottom left as it rushes along the railway track at a furious speed. The acceleration of transportation in cities not only provided artists with a new subject but was also a source of new forms of creativity, the likes of which had never been seen before.

6 Advertising and the Modern Girl

The mechanization and industrialization of the city delivered a vast range of different products, mass production, mass consumption, and new forms of amusement and leisure that transformed people's lifestyles. The department store was central to consumption, and poster art, the aim of which was to advertise, flourished. Sugiura Hisui designed Mitsukoshi Department Store's

advertisements, while Hayakawa Yoshio designed Kintetsu Department Store's advertisements, with both artists producing posters that featured gaily dressed women enjoying and adding verve to urban life. The modern girl who symbolized the 1920s in Paris also appears in this section. Kiki de Montparnasse (Alice Prin) was a singer and actor who modeled for many artists including Kisling, Foujita Tsuguharu, and Man Ray. Kiki's unique look—short hair, almond eyes, and red lips—made her an icon of the day. As a central figure in the mature Parisian culture referred to as *Les Années Folles* (Crazy Years), Kiki is the subject of sculptor Pablo Gargallo's unique, hollow three-dimensional work.

7 Flaneurs in the City

Bright lights and the vibrancy of crowds of people on the streets represent the city's external face, but the city also has aspects that are dark, still, and cold. In this trio of works, people appear as dark silhouettes in an urban setting. The paintings by Maurice Utrillo and Matsumoto Shunsuke have a figure walking up a street, with a wall on one side, while in the painting by Saeki Yuzo, a man is sitting at a table in front of a café, glass in hand. These images are not necessarily projections of the artists. The creative background of each of these artists differs—Utrillo began painting as part of his treatment for alcoholism, Matsumoto dispassionately captured Tokyo during the war, while Saeki, who, alone in a foreign land, strived to develop his own style. However, observing how the person in the work has been depicted—alone and not interacting with others—we can also relate to this sense of loneliness, anxiety, and alienation which we experience despite living in the bustling environment that is the city.

8 Allegory of the Modern City

This section features works based on the theme of the modern city or modernization. *The Electricity Fairy* is a set of lithographs of the enormous mural created by Raoul Dufy for the International Exhibition of Arts and Techniques in Modern Life, Paris, held in 1937. The work depicts the progress of civilization from ancient times to the early twentieth century as a result of the evolution of science and technology and the growth of cities, and in particular the contribution of electricity to this progress. The narrative begins with an ancient landscape on the right end, while halfway through the work the turbine or electricity generator makes its appearance, followed by the birth of the modern city dazzling with neon lights. At the end, the electricity fairy, bathed in the light rising up from the ground, flies through the air. Koga Harue and Maeda Toshiro combined the buildings and modern images of people referenced from Western publications to create a new image of the city in which reality and the imaginary blend, while the lost city is the theme of Ikeda Yoson's *Sengo no Osaka (Osaka after the War)*. This floating world, a mixture of elements—buildings that existed in Osaka in the past and the keep of Osaka Castle that escaped the air raids—is a city that only exists in the artist's imagination.

9 Graffiti in the City

Paris and New York were centers of art during the twentieth century, when even the streets became a stage where art was created. Saeki Yuzo, who traveled to France for the second time in 1927, used brisk brushwork to depict a Parisian streetscape in which posters are haphazardly stuck onto the face of a building, the elements of which presage the emergence of graffiti art. In Paris in 1965, experimental poet François Dufrène took down several layers of posters directly from the walls, then turned them into works of art by glueing them onto canvas. In the final result, the colors are faded and the letters reversed to turn into symbols. In New York City Jean-Michel Basquiat created artworks both in his studios and in the street. During the 1980s, Basquiat often visited Japan, having solo exhibitions and group exhibitions in the country. The artist was inspired by New York City and by Tokyo and as such, Japanese characters together with scientific diagrams and words in English can be found in Basquiat's artworks in 1984. It evokes the energy of the streets and study of multinational cultures. In these works which emit the energy of the streets, the characters floating over the canvas take on a strong presence.

10 The Imaginary Garden

Trees, grasses and flowers cover the entire canvas in each of these works, and in fact all three artists share a deep connection with plants. Raoul Dufy, who lived near a botanical garden, created countless textile designs featuring nature and animal motifs, Tsuji Hisashi, influenced by a father who loved plants, at one stage wanted to become a botanist, and André Bauchant ran a horticultural business before teaching himself to paint and becoming an artist. The artists positioned their depictions of favored flowers, fruit, and animals on the canvas in an almost rhythmic fashion as they allowed their imaginations to take full flight, creating a world that can be described as an imaginary garden that only exists in the work. These decorative paintings, filled with flowers and grasses, are imbued with something akin to fantasy, and we can almost smell the flowers and fruit.

11 Dreams and Illusions

In *Dream* by Marc Chagall, an animal combining the features of a rabbit and a donkey and carrying a woman on its back is in an upside-down space with the moon at its feet and the ground above its head. In *Butterflies Flying above Clouds* by Migishi Kotaro, multicolored butterflies gather above the clouds where, in reality, they would not be flying. And, in *The Specter and the Phantom* by Salvador Dalí, the giant clouds, rainbow, and the mirage-like puddle of water behind the figure facing away from the viewer create an eerie atmosphere. Based on the title, the woman sitting does not seem to be of this world. In each of these works, familiar things appear in a strange space where gravity, different sizes, and the natural order are all ignored, creating a vivid manifestation of a world of dreams, the unconscious, and hallucinations which are beyond reason.

12 In the Shadow of War

The twentieth century is referred to as the century of war. During this century, particularly before the end of World War II, artists found themselves under constraint, both physically and psychologically. Yoshihara Jiro made his spectacular debut in the art world during the 1930s with his geometric abstract paintings. In *Chrysanthemum "Ro"*, painted under the wartime regime, he depicted chrysanthemum flowers in an abstract manner as ovals, giving us a glimpse into the internal struggle of avantgarde artists at a time when abstract expression was perceived as being anti-establishment. Kitawaki Noboru, an admirer of surrealism, used maple seeds, a dried flower, and a dead branch to depict, for example, airplanes and a control tower. This world, in which these items are reminiscent of a fighter plane taking off and landing, seems to be hinting at the harsh times the artists were about to experience. Jean Fautrier was arrested by German military for supporting the Resistance and fled Paris. In *Forest*, he represents a forest using only textured pigment and simple lines, implying mental oppression. Through these works, we are able to acknowledge the limitless power of human imagination, regardless of and despite external restrictions and persecution.

13 Between Reality and Unreality

There is a common thread between this trio of works, in that each artist has referenced a painting from the past, incorporating, into the work, what can be described as a clone of the artist, resulting in a space which lies between reality and unreality. Victor Brauner had moved to 2 bis Rue Perrel, where Henri Rousseau had once lived, and this inspired him to have his Conglomeros (a being that he created with a giant head, two bodies, and six arms) appear in Rousseau's work *The Snake Charmer* (1907, Musée d'Orsay, Paris). Meanwhile, René Magritte's work often features a man in a top hat, and in this work he has superimposed, on top of this image, the flower goddess Flora from Botticelli's *Primavera* (c.1482, Uffizi Gallery, Florence). In the work by Arimoto Toshio, drawn to the early Renaissance frescoes painted by artists such as Piero della Francesca and oriental Buddhist paintings, a classical female figure which is portrayed in numerous works is seated in the center of the painting; although unrealistic it conveys a sense of nostalgia.

14 Sleeping Heads

The person lost in thought or sleeping exudes an intimacy evoked by defenselessness, but is also familiar yet distant, belonging to another world. In the work by Giorgio de Chirico, expressionless mannequins represent the tragic Princess Antigone of Greek mythology and her blind father King Oedipus, whom she holds in her arms, giving a sense that the figures are in a sentiment of abandonment. Constantin Brancusi's sleeping muse with her simple egg-shaped head and minimal definition of her eyes and nose seems to represent an unapproachable mysticism. Ikemura Leiko meticulously overlays lines as though she is pulling an immanent image—an image that only exists within the artist—toward her to depict the invisible concept of "tree love" as the head of a person with closed eyes.

15 The Power of Models

Here, models are reclining and adopting bold poses as the mood takes them. The image of reclining women has been a constant in the history of Western painting. In such poses, women were manifestations of ideal beauty but they were also frequently depicted as vulnerable and sensual women who are the object of the male gaze. However, Yorozu Tetsugoro's reclining nude who looks disdainfully at the viewer, Amedeo Modigliani's nude, in which the subject is staring provocatively at the viewer, and Henri Matisse's odalisque who leans on a chair turning her face toward us, all repel the viewer's gaze and are imbued with a sense of empowerment, with each woman proud of her beauty.

16 Self-Portraits

In Chaim Soutine's self-portrait, his nose and lips have been enlarged to create a portrait that is deformed and looks strange. Onchi Koshiro adds dark shading to the lines etched into his forehead, cheeks, and neck, the subject gazing out at the viewer from the heavy atmosphere. Artists during the twentieth century did not recreate how they appeared, but instead depicted themselves as unique individuals, which included their emotions and the situation they were in. In contrast to the two male artists who painted their self-portraits by twisting their body and looking back at the viewer, Maruki Toshi paints a full frontal portrait of herself as a painter with brush in hand. What does this pose, in which she is covering her mouth with her right hand, mean? When we consider that it was painted soon after the end of the War during a time of political and social instability, she may have been stopping herself from uttering a careless remark.

17 Portraits of Children

For Kishida Ryusei and Hara Katsushiro, family members are the objects of their love and affection, and they can also become the models who are the closest to the artist. They both depict their daughters, but the portraits are executed in completely different styles. Kishida, who was greatly influenced by the fifteenth century German artist Albrecht Dürer, has adopted elements of Dürer's work in his realistic depiction of the subject, including the girl posing flower in hand and the arch as part of the composition. Meanwhile, Hara Katsushiro, based predominantly in the Kinan region in the south of Wakayama, depicted the details of his subject in a single sitting using simple, thick and fluid brushstrokes. Foujita Tsuguharu was inspired by French and Japanese dolls rather than real children, and painted *Little Girl*. With its pale and smooth texture and fine brushwork, this is one of the first works heralding Foujita's golden age.

18 The Female Gaze

The gaze of the human figure depicted by artists frequently affects the overall impression of the painting. The depiction by Pierre Bonnard of his partner Marthe de Meligny eating lunch inside is almost daydream-like, her gaze seemingly unfocused, while her body appears to melt into the space. The woman in Chinese costume depicted by Fujishima Takeji gazes away from the canvas as she enjoys her snuff. However, the vase on the table, the woman seated in front of it, and the fact that the nuanced colors, which one can almost smell, dominate the background are surprisingly similar in the works of these two artists. In contrast, in Suzanne Valadon's self-portrait against a background executed in heavy colors of red and black, it is the artist's powerful gaze toward the viewer that is most striking. Valadon was caring for her husband who was injured while he served in World War I, and this work was painted in the following year as Valadon resumed her career after a period of inactivity during the War.

19 The Graces

Painting the three graces who appear in classical mythology is a tradition in the West. However, in the early twentieth century, these goddesses were depicted in diverse ways—both in terms of their number and the technique applied. *Five Nudes* is a monumental work and the first group portrait by Foujita Tsuguharu, who had achieved success in Paris with his works featuring a white porcelain-like ground and thin lines drawn with a fine point brush. Marie Laurencin, known for her style in which she featured pale colors and soft curved lines, was also involved in stage and costume design, and in this work has depicted women dressed in colorful outfits along with animals. Foujita and Laurencin lived in Paris at the same time and had a close friendship. Inspired by Maurice Maeterlinck's fairytale *The Blue Bird*, Cubist artist Jean Metzinger placed, in a vast canvas, a woman grasping a bluebird, a woman holding a yellow fan, and a female form reclining in the bottom right of the work, breaking down and then integrating the figures.

20 Human Form and Composition

The ideal positioning of the human form—the main player in a work—within the composition has always been an important issue not only in Western painting but also in Japanese painting, and artists have attempted various ways to achieve this. In the vertical work by Maria Blanchard, a woman holding a fruit basket sits in the middle of a setting reminiscent of a religious painting. Is this woman, doing the housework, a modern-day saint? The checkered pattern of the terrace floor amplifies the perspective while imbuing the work with a decorative sense of rhythm. Ogura Yuki also depicts checkered tiles, combining them with bathing women in compositions viewed from a relatively high angle, resulting in the addition of a modern sensibility to scenes of women taking a bath. These works were apparently inspired by a visit to the Shima Onsen hot spring resort in Gunma Prefecture, after which Ogura took

two geishas with her to Hakone, where she produced sketches for the scenes. Okamoto Koen depicts a spring excursion from Ihara Saikaku's *ukiyo-zoshi* story, *Five Women Who Loved Love*. The blue and white curtain fluttering in the background enhances the heroine Onatsu who is filled with sadness as she cannot spend time with Seijuro, with whom she is in love. The subject of Kitano Tsunetomi's work is Yodogimi at Toyotomi Hideyoshi's cherry blossom viewing party at Daigoji Temple. We can see a cherry blossom tree in the background, which is actually a folding screen depicted as a painting within a painting. However, real cherry blossom petals are scattered over Yodogimi's kimono in this work in which reality and fiction intersect.

21 The Disassembled Body

In the work by Pablo Picasso, the human face has been broken down into geometric shapes formed by lines and circles which are then reconstructed on a flat surface. It would be difficult to identify the subject without the help of the title. Cubism, which began with and was spearheaded by Picasso in the early twentieth century, broke down traditional painting and its aim of depicting the subject in a way that is as close as possible to the subject, and its influence even reached distant Japan. *Leaning Woman* by Yorozu Tetsugoro is a very early example of Cubism, in which every joint of the angled body is bent, and this, combined with the red coloration results in a figure that is robot-like. Similarly, *Large Horse* by Raymond Duchamp-Villon is not a recreation of the shape of a horse, but an assembly of cylinders, cones and spheres. Impressed by the Gallery of Machines at the Paris Expo (1900), Duchamp-Villon superimposed symbols of machinery such as trains, pistons, and turbines onto living creatures.

22 Machines and Humans

Curiosity about machines and admiration of the beauty of machinery resulted in the appearance of robot-like, geometric human forms. *Victory over the Sun* is an opera by Russian Futurists depicting the challenge humans took on to banish the sun and replace it with the energy produced by science and technology. El Lissitzky, who was inspired by the opera, had the idea for a version in which the performers are replaced by mechanical puppets. These prints with the same title are based on sketches for the show. Fernand Léger aimed at depicting a utopia in which humans and machines co-exist with and share an equal relationship with each other. In *Man with Pipe*, a laborer, his body a series of cones joined together, appears to melt into the space resembling parts of devices or machines. Although machinery is not the theme of Togo Seiji's street performers, the artificial-looking and inorganic form is arguably influenced by avantgarde art he encountered while he was a student in Paris.

23 Primitive Lines

This trio of works is characterized by the use of uninhibited and unsteady lines. As though resisting the intellectual and sophisticated art as represented by mechanical beauty, Karel Appel, Paul Klee, and Sugai Kumi turned their focus to children's pictures, the hieroglyphics of prehistoric cultures, and ancient Japanese myths, in other words, a world representing innocence and unrelated to Western modernization and civilizations. One can just about recognize the shapes of people or the animals in each of these works, and although the works initially appear clumsy, these warped and streaky lines not only reveal a strong sense of individuality that is closely connected with the artist's physicality, but also hints at a primitive emotional and spiritual state that cannot be controlled by reason, and the work emits a nebulous energy.

24 The Deformed Body

At first glance, *Shepherd of the Landes* by Germaine Richier, who is known for her hybrid sculptures combining the human form with plants and animals, appears to be a Chimera-like creature in which a human upper torso is combined with an arthropod. However, this work depicts one of the shepherds living in the wetlands of Landes in southwestern France who walks on stilts as a means of transport. Yanagihara Yoshitatsu, who was influenced by Richier, also dramatically deformed the human form to create *Song of the Dog*, an ironic, anti-war work. A sense of volume is conveyed by the rock's surface-like female nude, while the woman's left hand indicating obedience and her right hand behind her back, indicating resistance. Like Yanagihara, Yves Klein embarked on his career on the post-World War II tabula rasa, and is also moving toward dematerialization. In *Blue Venus*, Klein has painted this bronze female torso blue, echoing his *Anthropometry* series in which painted female models blue and used physical movements by the models to transfer the color to paper, attempting to capture the phenomenon of an invisible universe.

25 Organic Forms

Okamoto Taro, who spent the inter-war years in Paris, participated in Abstraction-Création, a group formed at the time by abstract painters, becoming friends with Jean Arp, Wassily Kandinsky, and Sonia and Robert Delaunay. Okamoto once made the statement “What is being depicted must not just be color or form, but there must be something that’s alive. Even if you were to adopt abstract expression, artistic emotion isn’t possible if there isn’t an organic connection with the universe.” Arp enthusiastically agreed, and he responded with a statement about his own works—“These aren’t just abstract . . . they are all alive. It’s life.” The works of both artists feature organic forms, and arguably they are similar in the sense that both wanted to achieve a coexistence between abstract expression and a sense of vitality.

26 Colors and Rhythm

Geometric shapes with a focus on circles are laid out rhythmically in these works in primary colors of red, blue, yellow, and green. Three female artists who were active in France and Japan in the 1960s and 1970s painted works with remarkably similar compositions. Sonia Delaunay pursued geometric abstraction from the early twentieth century, and after working in textile design, created works that leveraged the wealth of forms and colors in her repertoire. Tanaka Atsuko’s painting with tangled circles and lines evolved from her drawings of circles (lightbulbs) and curved lines (cords) in *Electric Dress* (1956), which features countless flickering lightbulbs and fluorescent tubes. Kanno Seiko developed her rules for drawing lines by referencing music, philosophy, mathematics, and physics, eventually combining these with bright colors. Although the works may appear similar, the creative processes behind the works are vastly different.

27 Difference and Repetition

Repetitive touches and shapes slowly transform and expand across the entire canvas. Poet and artist Henri Michaux used Chinese ink rather than oil paint to create dynamic drawings that hint at a state in which something new and vibrant is about to be born. Kusama Yayoi, who showed her “Net paintings” in New York despite her association with abstract expression at the time, continued to compulsively create her repetitive paintings of nets. Nakanishi Natsuyuki, in his *Purple-Violet* series, has created a multi-layered space in which black patches, white x-shaped netting and purple dots are layered over each other. During this period, Nakanishi used 2-meter-long brushes that facilitated a unique sense of fluctuation in his work. The similarity of these three artists’ works lies in the sense of immersion in the work, in which, rather than attempting to depict something, each artist becomes at one with the work as she or he paints.

28 Living Color

Mark Rothko once stated that “My art is not abstract, it lives and breathes,” and despite the fact that the composition consists of so-called abstract elements, these three works are imbued with a warm and intimate atmosphere. This is the outcome of rounded fields of color, absent of any angles, and the resonance of colors delivered by the layering of semi-transparent pigment. Serge Poliakoff was aware that “transparency gives life,” while Tatsuno Toeko used intricate layers of colors to create both the shapes with a sense of volume and the space around them, producing paintings with “presence.”

29 Light Sculpture

Lines appear to have been drawn in space in these delicate works, at the end of which are attached geometrically shaped metal pieces. These works, freed from the sense of mass and density of traditional sculpture, are more like abstract paintings created in space than sculptures. Alexander Calder and Kitadai Shozo’s works are moving sculptures called “mobiles,” —a type of sculpture invented by Calder in 1931—which quietly start to move in response to even the most subtle movement of air. Fausto Melotti’s work does not move, but in this work, oval, spherical, straight, and curved shapes are arranged within equally spaced grids so that each responds to the other, creating a decorative sense of rhythm. “Counterpoint” in the title refers to a music composition technique for creating a harmony of multiple and independent melodies. It arguably represents the unique worldview of an artist well versed not only in mathematics and physics, but also in music.

30 Junk and Art

Scraps of paper, fabric, tin, wood offcuts, cans, photographs cut out of newspapers . . . it is the diverse range of scraps and waste materials that underpin this trio of works. Pallets normally used to transport goods have been used in *Roulette* by Kikuhata Mokuma, with even the support created with wood from the pallets. These works that incorporate waste materials are presented as a new image, while the raw physicality of the materials remains as a statement

of the mundane world to which they once belonged. *Portrait of Iris* by Arman is filled with gallerist Iris Clert’s belongings, including her pumps, tights, and cigarettes, and once shed, these objects are a powerful reminder for the viewer of the original owner.

31 Everyday Life and Art

By introducing items used in our everyday lives into the realm of art, this trio of works shakes up our preconceptions. A typical birdcage is the motif of *For birds* by Jean-Luc Moulène, but glass blocks all the gaps and the cage door. It is as though the sky has been enclosed inside the cage, turning on its head the common perception that freedom lies outside the cage. The construction of *roll (27 paper foldings) #15* by Tomii Motohiro is simple and consists of origami paper joined with staples. If the paper collapses or tears, new origami paper can be used to recreate the object by following the artist’s instructions, which raises questions about the durability of works of art. Meanwhile, artificial red roses appear to float in acrylic in *Miss Blanche* by Kuramata Shiro, a work which functions as a chair but has the presence of an objet d’art. Is this furniture? Or is it art?

32 Pop and Kitsch

The differentiation between high art such as paintings and sculpture and low art, associated with pop culture and kitsch, has penetrated people’s awareness ever since the nineteenth century. However, this binary had become increasingly irrelevant by the second half of the twentieth century. *In the Realms of the Unreal*, a work which Henry Darger spent sixty years working on unbeknownst to anyone, is a 15,000-page manuscript and several hundred drawings describing the friendship of a group of girls and their battles. Darger’s work gradually came to be recognized after the discovery of his life’s work, in which he created his own universe, referencing magazines, newspaper cartoons, and children’s coloring books. His works were eventually added to the collections of Musée d’Art Moderne de Paris and the Museum of Modern Art, New York in 2012. Meanwhile, Nara Yoshitomo’s painting of a young girl conveying both innocence and rebelliousness, executed with illustration-like style, and Morimura Yasumasa’s photographic portraits, in which the artist paints on his own body and costumes to pose as the subject of a famous painting by an artist such as Vincent van Gogh and insinuate himself into the painting, can reasonably be described as incorporating a pop and kitsch element into the realm of art.

33 The Self and Others

The new genre of video that made its appearance in the 1960s enabled the inclusion of physical movement and speech, elements absent in paintings, sculpture, and photographs. Idemitsu Mako uses video to depict the social conditions women find themselves in. In *Another Day of a Housewife*, the “eyes within the monitor” constantly follow the everyday life of a housewife, played by the artist herself. These eyes represent the gaze of others toward women, while the women themselves represent an internalized gaze. Momose Aya’s *Social Dance*, produced around fifty years later, is a raw depiction of the communication failure between a hearing-impaired woman and a man who can hear through sign language and subtitles. Julien Discrit’s *Marathon Life* features the artist commenting on life as he runs, beginning with school life, followed by marriage, divorce, old age, and death. These three artists make full use of the medium of video in which the image and sound evolve over time to expose the relationship between the self and others, which can at times be accompanied by pain and friction.

34 Catastrophe and Beauty

Living on the surface places us adjacent to catastrophes such as natural disasters, war, and epidemic. Sato Masaharu’s animation was produced immediately after the Great East Japan Earthquake of 2011 while he was confronting the disease eating away inside him. The technique of tracing live action footage transforms ordinary everyday life into an elegy brimming with fragility and an unrealistic beauty. Hatakeyama Naoya, who has continued to observe the aftermath of the tsunami that struck his hometown in 2011 and the changes that have followed, chose trees, which are firmly rooted in the earth, as the subject of this work. In this slowly recovering landscape, even if half a tree is dead as a result of the tsunami, the other half may be covered in leaves. And during the Covid-19 pandemic lockdowns, Xavier Veilhan, known for large sculptural works installed in city settings, produced a series of small sketches in which he generates microcosms with their own order and laws. Each of these artists has produced works in which beauty can be found in sadness and uncertainty. Despite the passing of time, they continue to trigger our memories, enabling us to relate emotionally to what is being depicted.

List of Works

- The list of exhibits is arranged in the following order: exhibit number, collection, display period, artist name, title, year of creation, and year and mode of acquisition.
- The names of the collections are abbreviated as follows:
 - MAM: Musee d'Art Moderne de Paris
 - MOMAT: The National Museum of Modern Art, Tokyo
 - NAKKA: Nakanoshima Museum of Art, Osaka
- The numbers in the exhibition correspond to the numbers in the exhibition catalogue, but do not necessarily correspond to the order in which the works are exhibited.
- For the protection of the works, some works will be changed during the exhibition period.
- The exhibition periods and their abbreviations are listed below. Exhibits that do not have an individual exhibition period listed will be on display for the entire period (May 21-August 25, 2024).
 - First period [F]: May 21-July 7, 2024
 - Second period [S]: July 9 - August 25, 2024
- Please note that the exhibited works and exhibition period may be subject to change according to circumstances.
- Photography is permitted in the exhibition for personal use only, except for works marked "No Photography". The use of flash and video recording are prohibited. Please refrain from taking photographs in a manner that interferes with the viewing of other visitors. Please note that photography may be prohibited without prior notice.
- The temperature, humidity, and lighting in the exhibition rooms are regulated in accordance with international standards and conventions for the protection of artworks, as well as the loan conditions of the collection. Please understand that the environment may not be ideal for visitors.

1 The Beginning of the Collection

1-1 MAM
Robert Delaunay
Nude at the Dressing Table (Woman Reading)
1915
Dr. Maurice Girardin Bequest in 1953

1-2 MOMAT
Yasui Sotaro
Portrait of Chin-Jung
1934
Purchased in FY1952

1-3 NAKKA
Saeki Yuzo
Postman
1928
Yamamoto Hatsujiro Collection,
Gift in FY1983

I Three Cities — Paris, Tokyo and Osaka

2 Urban Riverscapes

2-1 MAM
Albert Marquet
Notre-Dame de Paris in the Snow
c.1912
Dr. Maurice Girardin Bequest in 1953

2-2-1 MOMAT [F]
Koizumi Kishio
No.15 Sekiguchi, Otaki from One Hundred Scenes from the Tokyo Metropolis in the Showa Period
1931
Purchased in FY1960

2-2-2 MOMAT [F]
Koizumi Kishio
No.30 Hijiri Bridge from One Hundred Scenes from the Tokyo Metropolis in the Showa Period
1932
Purchased in FY1960

2-2-3 MOMAT [S]
Koizumi Kishio
No.47 Steamship Landing and Bridges from One Hundred Scenes from the Tokyo Metropolis in the Showa Period
1934
Purchased in FY1960

2-2-4 MOMAT [S]
Koizumi Kishio
No.60 At the Foot of Sukiwabashi Bridge from One Hundred Scenes from the Tokyo Metropolis in the Showa Period
1935
Purchased in FY1960

2-2-5 MOMAT [S]
Koizumi Kishio
No.66 River Festival at Ryogoku from One Hundred Scenes from the Tokyo Metropolis in the Showa Period
1936
Purchased in FY1960

2-2-6 MOMAT [F]
Koizumi Kishio
No.77 Hirakawa Gate in Spring Rain from One Hundred Scenes from the Tokyo Metropolis in the Showa Period
1936
Purchased in FY1960

2-3 NAKKA
Koide Narashige
Urban Landscape
1925
Purchased in FY2020

3 The Cities and Its People

3-1 MAM
Maurice Utrillo
Rue Seveste
1923
Dr. Maurice Girardin Bequest in 1953

3-2 MOMAT
Hasekawa Toshiyuki
View of Shinjuku
1937
Purchased in FY1957

3-3 NAKKA
Kawai Shinzo
Dotombori
1914
Purchased in FY2022

4-1 Paris — Snapshots of a City

4-1-1 MAM [S]
Brassaï (Halász Gyula)
Homeless People under the Pont-Neuf Bridge
c.1932
Gift of the artist in 1981

4-1-2 MAM [F]
Brassaï (Halász Gyula)
Night View of Paris and the Saint-Jacques Tower from Notre-Dame
1933
Gift of the artist in 1981

4-1-3 MAM
Henri Cartier-Bresson
Rue Mouffetard
1952
Purchased from the artist in 1982

4-1-4 MAM
Sabine Weiss (Sabine Weber)
Paris
1952
Purchased from the artist in 1982

4-1-5 MAM
Robert Doisneau
Fox Terrier on the Pont des Arts
1953
Purchased in 1980

4-1-6 MAM [F]
Marc Riboud
The Eiffel Tower Painter, Paris
1953
Purchased from the artist in 1985

4-1-7 MAM [S]
Marc Riboud
Two Baguettes, Paris
1953
Purchased from the artist in 1985

4-2 Tokyo — Snapshots of a City

4-2-1 MOMAT [F]
Narahara Ikko
Yoyogiuehara from Tokyo, the '50s
1950s (printed 2001)
Gift of Narahara Keiko in FY2020

4-2-2 MOMAT [S]
Narahara Ikko
Ginza from Tokyo, the '50s
1950s (printed 1995)
Gift of Narahara Keiko in FY2020

4-2-3 MOMAT [S]
Tomatsu Shomei
from Asphalt
1960 (printed 1992)
Purchased in FY1992

4-2-4 MOMAT [F]
Tomatsu Shomei
from Castle
1963 (printed 1992)
Purchased in FY1991

4-2-5 MOMAT [F]
Tomiyama Haruo
Appreciation from Linguistic Sense Today
1964 (printed 1996)
Purchased in FY1995

4-2-6 MOMAT [S]
Tomiyama Haruo
Over Crowding from Linguistic Sense Today
1964 (printed 1996)
Purchased in FY1995

4-2-7 MOMAT [F]
Takanashi Yutaka
Seibu Department Store, Toshima-ku, 25 April from Tokyoites
1965 (printed 1996)
Purchased in FY1995

4-2-8 MOMAT [S]
Takanashi Yutaka
Sensoji Temple, Taito-ku, 29 August from Tokyoites
1965 (printed 2008)
Gift of the artist in FY2009

4-2-9 MOMAT [F]
Ishiuchi Miyako
Noge from Endless Night
1978-1980 (printed 1993)
Purchased in FY1992

4-2-10 MOMAT [S]
Ishiuchi Miyako
Magane-cho from Endless Night
1978-1980 (printed 1993)
Purchased in FY1992

4-3
Osaka — Snapshots of a City

4-3-1 NAKKA [F]
Amano Ryuichi
Bridges
1930s
Purchased in FY1992

4-3-2 NAKKA [S]
Sahoyama Gyokai
Work (View of Nakanoshima)
c.1939
Gift of Sahoyama Sumi in FY1999

4-3-3 NAKKA [S]
Kawasaki Kametaro
Mannequin
c.1940
Purchased in FY1992

4-3-4 NAKKA [F]
Kawasaki Kametaro
Mannequin
c.1940
Purchased in FY1992

4-3-5 NAKKA [F]
Shiomi Mieko
Shower (A)
c.1955–1959
Gift of Shiomi Hiroshi in FY1994

4-3-6 NAKKA [S]
Shiomi Mieko
Shower (B)
c.1955–1959
Gift of Shiomi Hiroshi in FY1994

4-3-7 NAKKA [F]
Tsuda Yoho
Sunken Ship
1959
Gift of the artist in FY2005

4-3-8 NAKKA [S]
Tsuda Yoho
Reclamation
1959
Gift of the artist in FY2005

4-3-9 NAKKA [F]
Dodo Shunji
Kyobashi, Miyakojima Ward, March 2008 from Osaka
2010
Purchased in FY2020

4-3-10 NAKKA [S]
Dodo Shunji
Wholesale Market in Tsuruhashi, Ikuno Ward, November 2007 from Osaka
2010
Gift of the artist in FY2020

II
**Cities Undergoing
Modernization**

5
Accelerating Cities

5-1-1 MAM [F]
Félix Del Marle
Metro at Orléans Station
1912–1914
Pre-emptive purchase at auction in 2021

5-1-2 MAM [S]
Félix Del Marle
Montparnasse Metro Station
1912–1914
Pre-emptive purchase at auction in 2021

5-2 MOMAT
Kawakami Ryoka
Railroad
1912
Gift of Sakai Okuhiro in FY1973

5-3 NAKKA
Umberto Boccioni
The Forces of a Street
1911
Purchased in FY1994

6
**Advertising and
the Modern Girl**

6-1 MAM
Pablo Gargallo
Kiki de Montparnasse
1928
Gift of Pierrette Anguera-Gargallo in 1981

6-2-1 MOMAT [F]
(National Crafts Museum)
Sugiura Hisui
Tokyo Mitsukoshi Kimono Fabric Dealer: The Renewal of the Western Building of the Main Store and Completion of the Shinjuku Branch
1925
Gift of Kudo Tokiko in FY1996

6-2-2 MOMAT [S]
(National Crafts Museum)
Sugiura Hisui
Mitsukoshi Department Store: Ginza Branch Opens on April 10
1930
Gift of Kudo Tokiko in FY1996

6-3 NAKKA
Hayakawa Yoshio
The 11th Autumn Shusai Kai Kimono Show
1953
Gift of the artist in FY2000

7
Flaneurs in the City

7-1 MAM
Maurice Utrillo
Street in Montmartre
c.1912
Gift of Mme Mathilde Amos in 1955

7-2 MOMAT
Matsumoto Shunsuke
A Tree-Lined Street
1943
Purchased in FY1989

7-3 NAKKA
Saeki Yuzo
Restaurant (Hôtel du Marché)
1927
Yamamoto Hatsujiro Collection,
Gift in FY1983

8
Allegory of the Modern City

8-1 MAM
Raoul Dufy
The Electricity Fairy
1953
Purchased in 2002

8-2 MOMAT
Koga Harue
Sea
1929
Purchased in FY1964

8-3-1 NAKKA [F]
Ikeda Yoson
Sengo no Osaka (Osaka after the War)
1951
Transferred from Osaka City Fire Department in FY2001

8-3-2 NAKKA [S]
Maeda Toshiro
Legs and Machines (Woman Standing in Hallway)
c.1928
Bequest of Maeda Haruko in FY1995

8-3-3 NAKKA [S]
Maeda Toshiro
Exercise on the Rooftop
1931
Bequest of Maeda Haruko in FY1995

8-3-4 NAKKA [S]
Maeda Toshiro
Ventilator and a Child
c.1931
Bequest of Maeda Haruko in FY1995

9
Graffiti in the City

9-1 MAM
François Dufrêne
Four in One
1965
Purchased in 1970

9-2 MOMAT
Saeki Yuzo
Gas Lamp and Advertisements
1927
Transferred from the Agency for Cultural Affairs in FY1982

9-3 NAKKA
Jean-Michel Basquiat
Untitled
1984
Purchased in FY1994

III
Dreams and the Unconscious

10
The Imaginary Garden

10-1 MAM
Raoul Dufy
House and Garden
1915
Gift of Mme Mathilde Amos in 1955

10-2 MOMAT
Tsuji Hisashi
Camellias and Kids
1916
Gift of the artist in FY1953

10-3 NAKKA
André Bauchant
The Fruit Stall
1950
Purchased in FY1991

11
Dreams and Illusions

11-1 MAM
Marc Chagall
Dream
1927
Gift of Comte Emanuele Sarmiento in 1936

11-2 MOMAT
Migishi Kotaro
Butterflies Flying above Clouds
1934
Purchased in FY1997

11-3 NAKKA
Salvador Dalí
The Specter and the Phantom
c.1934
Purchased in FY1991

12
In the Shadow of War

12-1 MAM
Jean Fautrier
Forest
1943
Gift of the artist in 1964

12-2 MOMAT
Kitawaki Noboru
Airport
1937
Purchased in FY1953

12-3 NAKKA
Yoshihara Jiro
Chrysanthemum "Ro"
1942
Gift of Yoshihara Family in FY1996

13
Between Reality and Unreality

13-1 MAM
Victor Brauner
The Meeting at 2 bis Rue Perrel
1946
Gift of the Société des amis du musée d'art moderne de la Ville de Paris in 1988

13-2 MOMAT
Arimoto Toshio
Chamber Music
1980
Purchased in 1980

13-3 NAKKA
René Magritte
The Ready-made Bouquet
1957
Purchased in 1991

- 14
Sleeping Heads
-
- 14-1 MAM
Giorgio De Chirico
Consoling Antigone
1973
Bequest of Isabella Pakszwer De Chirico in 2011
- 14-2-1 MOMAT [F]
Ikemura Leiko
Tree Love
2007
Purchased in FY2009
- 14-2-2 MOMAT [S]
Ikemura Leiko
Tree Love
2007
Purchased in FY2009
- 14-3 NAKKA
Constantin Brancusi
The Sleeping Muse
c.1910–1911
Purchased in FY1991

IV
**Transformation in the
Depiction of Human Form**

15
The Power of Models

- 15-1 MAM
Henri Matisse
Odalisque with a Chair
1928
Purchased in 1939
- 15-2 MOMAT
[On display: May 21-July 21, August 9-25]
Yorozu Tetsugoro
Nude Beauty (National Important Cultural Property)
1912
Gift of Yagi Masaharu in FY1954
- 15-3 NAKKA
Amedeo Modigliani
Reclining Nude with Loose Hair
1917
Purchased in FY1989

16
Self-Portraits

- 16-1 MAM
Chaim Soutine
Grotesque
1922–1925
Dr. Maurice Girardin Bequest in 1953
- 16-2 MOMAT
Maruki Toshi
(Akamatsu Toshiko)
Self-Portrait
1947
Gift of Maruki Hisako in FY2018

- 16-3 NAKKA
Onchi Koshiro
Self-Portrait
1915
Purchased in FY1999
- 17
Portraits of Children
-
- 17-1 MAM
Foujita Tsuguharu
(Léonard Foujita)
Little Girl
1917
Gift of Mme Mathilde Amos in 1955
- 17-2 MOMAT
Kishida Ryusei
Reiko, Five Years Old
1918
Purchased in FY1968
- 17-3 NAKKA
Hara Katsushiro
Girl
1937
Yamamoto Hatsujiro Collection,
Gift in FY1983

18
The Female Gaze

- 18-1 MAM
Pierre Bonnard
Lunch
c.1932
Purchased from the artist in 1936
- 18-2 MOMAT
Fujishima Takeji
Perfume
1915
Transferred from the Ministry of Education in FY1953
- 18-3 NAKKA
Suzanne Valadon
Self-Portrait
1918
Takahata Art Collection,
Gift in FY1989

19
The Graces

- 19-1 MAM
Jean Metzinger
The Blue Bird
1912–1913
Purchased from the artist on the occasion of the 1937 International Exhibition
- 19-2 MOMAT
Foujita Tsuguharu
(Léonard Foujita)
Five Nudes
1923
Purchased in FY1967
- 19-3 NAKKA
Marie Laurencin
The Princesses
1928
Takahata Art Collection,
Gift in FY1994

20
Human Form and Composition

- 20-1 MAM
Maria Blanchard
Woman with Fruit Basket
c.1922
Dr. Maurice Girardin Bequest in 1953
- 20-2-1 MOMAT [F]
Ogura Yuki
Bathing Women
1938
Gift of the artist in FY1968
- 20-2-2 MOMAT [S]
Ogura Yuki
After Bathing
1939
Gift of the artist in FY1968
- 20-3-1 NAKKA [F]
Okamoto Koen
Saikaku no Onatsu (Onatsu in Ihara Saikaku's Story)
1916
Purchased in FY2023
- 20-3-2 NAKKA [S]
Kitano Tsunetomi
Yodogimi (Lady Yodo aka Lady Chacha, Toyotomi Hideyoshi's Wife)
c.1920
Purchased in FY1995

V
New Human Form

21
The Disassembled Body

- 21-1 MAM
Pablo Picasso
Head of a Man
1912
Dr. Maurice Girardin Bequest in 1953
- 21-2 MOMAT
Yorozu Tetsugoro
Leaning Woman
1917
Gift of Yagi Masaharu in FY1954
- 21-3 NAKKA
Raymond Duchamp-Villon
Large Horse
1914 (casted 1966)
Purchased in FY1995

22
Machines and Humans

- 22-1 MAM
Fernand Léger
Man with Pipe
1920
Dr. Maurice Girardin Bequest in 1953
- 22-2 MOMAT
Togo Seiji
Street Performers
1926
Purchased in FY1956

- 22-3 NAKKA
El Lissitzky
Victory over the Sun
1920–1921/published 1923
Purchased in FY1992
- 22-3-1 [F]
Part of the Show Machinery from
Victory over the Sun
- 22-3-2 [F]
Announcer from *Victory over the Sun*
- 22-3-3 [F]
Sentry from *Victory over the Sun*
- 22-3-4 [F]
Anxious from *Victory over the Sun*
- 22-3-5 [F]
Globetrotter (in time) from *Victory over the Sun*
- 22-3-6 [S]
Sportsmen from *Victory over the Sun*
- 22-3-7 [S]
Troublemaker from *Victory over the Sun*
- 22-3-8 [S]
An Old Man (Head Two Paces Back)
from *Victory over the Sun*
- 22-3-9 [S]
Gravediggers from *Victory over the Sun*
- 22-3-10 [S]
The New Man from *Victory over the Sun*

23
Primitive Lines

- 23-1 MAM
Karel Appel
Animals above the Village
1951
Gift of the Karel Appel Foundation in 2015
- 23-2 MOMAT
Paul Klee
Thoughts in Yellow
1937
Purchased in FY2021
- 23-3 NAKKA
Sugai Kumi
God of the Wind
c.1954
Purchased in FY1997

24
The Deformed Body

- 24-1 MAM
Yves Klein
Blue Venus
1962
Purchased in 1975
- 24-2 MOMAT
Yanagihara Yoshitatsu
Song of the Dog
1961
Gift of the artist in FY1994

24-3 NAKKA
Germaine Richier
Shepherd of the Landes
1951
Purchased in FY1999

VI

Resonating Colors and Forms

25 Organic Forms

25-1 MAM
Jean Arp (Hans Arp)
*Constellation with Five White
Forms and Two Black Forms*
1932
Purchased in 1987

25-2 MOMAT
Okamoto Taro
Counterpoint
1935/1954
Purchased in FY1963

25-3 NAKKA
Jean Arp (Hans Arp)
Vegetal Torso
1959
Purchased in FY1992

26 Colors and Rhythm

26-1 MAM
Sonia Delaunay
Colored Rhythm
1964
Gift of Charles Delaunay in 1985

26-2 MOMAT
Tanaka Atsuko
Work 66-SA
1966
Purchased in FY1981

26-3 NAKKA
Kanno Seiko
*Fourier Transform ("Visions
Fugitives" by Prokofiev)*
1978
Gift of Arai Reiko in FY2010

27 Difference and Repetition

27-1 MAM
Henri Michaux
Composition
1975
Purchased in 1977

27-2 MOMAT
Kusama Yayoi
No. H. Red
1961
Purchased in FY1998

27-3 NAKKA
Nakanishi Natsuyuki
Purple-Violet XIV
1982
Purchased in FY1992

28 Living Color

28-1 MAM
Serge Poliakoff
Abstract Composition
1968
Gift of Alexis and Marie-Helen Poliakoff
in 2015

28-2 MOMAT
Tatsuno Toeko
UNTITLED 95-9
1995
Purchased in FY1996

28-3 NAKKA
Mark Rothko
Bottle Green and Deep Reds
1958
Purchased in FY1991

29 Light Sculpture

29-1 MAM
Alexander Calder
Under the Table
1952
Gift of the Lutèce Foundation in 1982

29-2 MOMAT
Kitadai Shozo
*Mobile Object (Composition of
Rotating Surfaces)*
1953
Gift of Kitadai Yoshie in FY2002

29-3 NAKKA
Fausto Melotti
Counterpoint no.3
1970
Purchased in FY1992

VII

Art that Transcends Boundaries

30 Junk and Art

30-1 MAM
Arman (Armand Fernandez)
Portrait of Iris
1960
Purchase at auction in 2001

30-2 MOMAT
Murayama Tomoyoshi
Construction
1925
Gift of Hama Tokutaro in FY1975

30-3 NAKKA
Kikuhata Mokuma
Roulette
1964
Purchased in FY1995

31 Everyday Life and Art

31-1 MAM
Jean-Luc Moulène
For birds
2012
Production and realization: Centre
international de recherche sur le verre
et les arts plastiques (Cirva), Marseille
Gift of the artist in 2013

31-2 MOMAT
Tomii Motohiro
roll (27 paper foldings) #15
2009
Purchased in FY2020

31-3 NAKKA
Kuramata Shiro
Miss Blanche
1988 design/1989 production
Purchased in FY2000

32 Pop and Kitsch

32-1 MAM
Henry Darger
a) *1- are captured by Glandelinians*
2- Vivian girls pursued by forest fire
3- they can thank heaven [F]
b) *Trapped in lighted part* [S]
of caverns
1940-1950
Gift of the Estate of Henry Darger in 2012

32-2 MOMAT
Nara Yoshitomo
In the Box
2019
Long term loan from FY2020

32-3 NAKKA
Morimura Yasumasa
Portrait (Camille Roulin)
1985
Purchased in FY1997

33 The Self and Others

33-1 MAM
Julien Discrit
Marathon Life
2005
Purchased from the artist in 2006

33-2 MOMAT
Idemitsu Mako
Another Day of a Housewife
1977
Gift of the artist in FY2014

33-3 NAKKA
Momose Aya
Social Dance
2019
Gift of the artist in FY2020

34 Catastrophe and Beauty

34-1-1 MAM [F]
Xavier Veilhan
Figure
2020
Gift of the Xavier Veilhan Studio in 2022

34-1-2 MAM [F]
Xavier Veilhan
A Pebble in the Water
2020
Gift of the Xavier Veilhan Studio in 2022

34-1-3 MAM [F]
Xavier Veilhan
Parliament
2020
Gift of the Xavier Veilhan Studio in 2022

34-1-4 MAM [F]
Xavier Veilhan
Cascade
2020
Gift of the Xavier Veilhan Studio in 2022

34-1-5 MAM [S]
Xavier Veilhan
Blue Shift
2020
Gift of the Xavier Veilhan Studio in 2022

34-1-6 MAM [S]
Xavier Veilhan
Silver Crossing
2021
Gift of the Xavier Veilhan Studio in 2022

34-1-7 MAM [S]
Xavier Veilhan
Big Data
2021
Gift of the Xavier Veilhan Studio in 2022

34-1-8 MAM [S]
Xavier Veilhan
Different Lights
2021
Gift of the Xavier Veilhan Studio in 2022

34-2-1 MOMAT [F]
Hatakeyama Naoya
*Minamisoma-shi, Fukushima on
August 2, 2019 from TSUNAMI TREE*
2019
Purchased in FY2020

34-2-2 MOMAT [S]
Hatakeyama Naoya
*Rikuzentakata-shi, Iwate on October
6, 2019 from TSUNAMI TREE*
2019
Purchased in FY2020

34-3 NAKKA
Sato Masaharu
Elegy Series (Cherry Blossom)
2011
Gift of Ogaki Mihoko in FY2020