

October 12, 2016

The Exhibition of the Yokohama Museum of Art Collection 2016 Part 2

Depictions of Yokohama Superimposing Images

Listen to the Wind: Reflecting Natural Signs in Art The Transformation of Shapes

This edition of the collection exhibition consists of four sections.

The first, *Depictions of Yokohama*, was overseen by the museum's Education Project team. The display focuses on many different aspects of the city of Yokohama, including the high-rise buildings in the Minato Mirai 21 district, which is also home to the museum. The artists, representing a wide range of generations, depicted the Yokohama landscape using a variety of viewpoints and techniques. The works include some places that have undergone drastic changes, and others that are striking vestiges of the past. Some viewers may view these scenes with nostalgia, as the works overlap with personal memories and reminiscences. During the exhibition, we are also offering a special program in which volunteers escort viewers to the places depicted in the works.



KOKURYŌ Tsunerō
Harbor View with Flying Zeppelin, 1993
donated by the artist

The second, *Superimposing Images*, focusing on the theme of entwined and overlapping things, sets out to enhance the way in which viewers perceive the works. Among the displays are Fukuda Miran's *Wind God and Thunder God* and *Landscape*, which are being shown for the first time since they were acquired by the museum. Using masterpieces from every era and region of the world, Fukuda upends our image of the original and presents us with a new viewpoint. Meanwhile, Nakahara Kōdai's *ConS:KConWS_6p* asks us if it is possible to view something purely as a "shape" without being affected by its social significance or context.



FUKUDA Miran
Wind God and Thunder God, 2013
donated by the artist

In the center of the third section, *Listen to the Wind: Reflecting Natural Signs in Art*, is Kumai Kyōko's three-dimensional work *Thick Growth '99*. To create a resonance with Kumai's work, the display also features paintings that make use of natural motifs.

The final section, *The Transformation of Shapes*, is located in the photography gallery. It presents Dada and Surrealist photographs from the early 20th century that employ experimental techniques to change ordinary things into extraordinary images as well as photographic self-portraits by Lucas Samaras and Morimura Yasumasa, who transform their bodies into various forms.

Sections

1. Depictions of Yokohama

With shade provided by zelkova trees and a fountain, Grand Mall Park, located directly in front of the Yokohama Museum of Art, is a popular rest area for office workers during the week and families on weekends. This section, divided into four themes, focuses on works that depict the Yokohama area. The museum (opened in 1989), located in the center of Minato Mirai 21, has seen the passage of time along this new area. This exhibit begins with works focusing on this area, home to towering buildings like the InterContinental Yokohama Grand Hotel (1991) and Yokohama Landmark Tower (1993).



HARADA Masamichi
From the Series "Yokohama", 1986-98

The exhibit also traces port scenes such as Kaigan-dōri and Yamashita Park, which lie at the heart of Yokohama's history, and the hilly landscape of Honmoku, Yamate, and Sankeien Garden. Coastal views of ships and the port, and the verdant hills of Honmoku and Yamate, which provide a commanding view of the area, are familiar sights in Yokohama. This section concludes with a series of woodblock prints by Ishiwata Kōitsu, who depicted twilight with rich gradations.

Painters and photographers have captured the city's landscape and people throughout history, and turned the results into works of art. We hope that you will enjoy looking at these works as you recall your own memories of Yokohama.

- (1) The Construction of a New Landscape: Minato Mirai 21
- (2) Port Scenes: Kaigan-dōri and Yamashita Park
- (3) Hilltop Views: Honmoku and Yamate
- (4) Scenes of Twilight: Ishiwata Kōitsu's Gaze



ISHIWATA Kōitsu
*View of Koyasu-machi, Kanagawa
(Greengrocer's Shop), 1931*

2. Superimposing Images

When the state and appearance of a work suddenly catch our eye, do we only see the surface? Every work of art is woven out of multiple layers made up of the things that the artist thought, attempted, and wanted to convey. The atmosphere of the era in which the artist was active, their ethnicity, nationality, and cultural history also frequently seep out from the depths of the work. When we the viewers add our own memories and feelings, the fertile juxtapositions contained in the work sparkle vividly, becoming something real that communicates with us in the present.

This section, based on the keywords “superimposing” and “superimposed,” is divided into four themes. The first theme, “Faces,” focuses on two series of portrait prints made by adding and subtracting images. In the second, “Landscapes,” we introduce some paintings in which human forms are juxtaposed with landscapes to create a kind of *trompe l'œil* effect, and also some contemporary works in which multiple photographs are superimposed on a map. Then, by broadly interpreting the word “superimposed,” in the third theme, “Traditional Iconography,” we examine how various subjects and masterpieces from art history have been reused over the years. This leads us to the final theme of “Circles,” in which we focus on the “shape” of various ideas and symbols that have been juxtaposed in civilization.

- (1) Faces
- (2) Landscapes
- (3) Traditional Iconography
- (4) Circles

3. Listen to the Wind: Reflecting Natural Signs in Art

The illuminated, three-dimensional object in the center of the gallery is Kumai Kyōko's *Thick Growth '99*. Kumai weaves together pieces of industrial-type, stainless-steel wire to express natural elements such as the wind and the air. In this work, she wove wire together one strand at a time to create beautiful curved lines, representing the wind blowing through a grassy thicket. The result evokes our sensorial memories, reminding us of the cool air in a moonlit field and even the sound of grass swaying in the breeze.

The Japanese view of nature, based on Buddhism, includes the concept of five elements (earth, water, fire, wind, and aether), which make up all things in the world. In ancient times, artists honed their sensibilities with these elements, capturing the spirit of nature through their art, and striving to listen to its voice. Higashiyama Kairi's *Trees* vividly contrasts gnarled trees and the clear sky, conveying the unquestionable life concealed in the desolate old tree. Itō Akira's *Imaginary Landscape* depicts the constantly changing entities of clouds and water based on shapes created by sprinkling charcoal powder on water. Open your heart to the breath of the air and earth, the signs conveyed by the trees and plants, and the voice of the wind in these artists' works.



KUMAI Kyōko
Thick Growth '99, 1999
donated by the artist



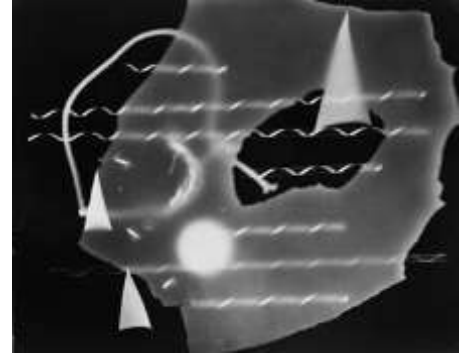
HIGASHIYAMA Kairi
Trees, 1984
donated by the artist

4. The Transformation of Shapes

Some 180 years have passed since the birth of photography, which has now become an indispensable part of our lives. Easily integrated with printed matter or electronic media, photography's ability to record and transmit a subject or event has exerted tremendous influence on us. It is also an outstanding medium of expression. Photographers and artists active in a variety of eras and regions, have demonstrated their creativity and artistry, and continually developed new types of photography that defy conventional wisdom.

Focusing on the transformation of images in this section, we present two techniques that grew out of Dada and changed the nature of photography. The first, the photogram method, is a way of making pictures without the use of a camera, and the second, photomontage, is a means of combining multiple images. There are also photographic techniques that convert ordinary things into extraordinary images, such as distortion and solarization, which grew out of the Surrealist movement, and works by photographers and artists who transform their own bodies.

In the last display in the gallery, we present the animator Alexandre Alexeïeff's work *Night on Bald Mountain (Une Nuit sur le Mont Chauve)*, produced with a pinscreen. Enjoy this fantastic world set to Mussorgsky's symphonic poem of the same name.



László MOHOLY-NAGI
Photogram with Drinking Straw, 1939



André KERTÉSZ
Distortion No.40, Paris, 1933

- (1) Photograms and Photomontages
- (2) Distortion and Solarization
- (3) Physical Metamorphosis and Transformation
- (4) Alexandre Alexeïeff: *Night on Bald Mountain*

Outline

The Exhibition of the Yokohama Museum of Art: Collection 2016 Part 2

Dates: October 1 (Sat.)-December 14 (Wed.), 2016
Open hours: 10:00-18:00 (Last admission at 17:30)
*Open until 20:30 on October 28, 2016 (Last admission at 20:00)
Closed: Thursdays (Except November 3), November 4 (Fri.), 2016
Organizer: Yokohama Museum of Art

Ticket

Adults	¥500 (¥400)
University and high school students	¥300 (¥240)
Junior high school students	¥100 (¥80)
Children under 12	Free

* ()=Group of 20 or more (pre-booking required)

* Free Admission on November 3, 2016.

*Free Admission for high school and younger student with valid ID on every Saturday.

*Visitors with disability and one person accompanying them are admitted free of charge.
(Please present a certificate at the entrance.)

*Collection gallery is available with a ticket of Special Exhibition.

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