

# Press Release

September 12, 2025



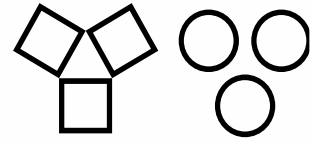
Yokohama Museum of Art Reopening Inaugural Exhibition

## “Art between Japan and Korea since 1945”

December 6, 2025 – March 22, 2026



Tanaka Koki, *Vulnerable Histories (A Road Movie)*, 2018,  
video installation, dimensions variable,  
private collection



Marking the finale of our series of the Yokohama Museum of Art Reopening Inaugural Season, Yokohama Museum of Art presents the exhibition, “Art between Japan and Korea since 1945,” co-curated and co-organized with the National Museum of Modern and Contemporary Art, Korea (MMCA).

Japan and Korea, neighbors bound by geographical proximity and cultural affinity, have shared a long and complex history. This exhibition seeks to rediscover our mutual relationship—shaped by the complex and rich histories of both countries—through artworks produced since 1945.

In this exhibition, ideas and perspectives are thoughtfully juxtaposed through artworks, opening a dialogue between the two countries that share a longstanding relationship as neighbors—sometimes harmonious, sometimes fragile. Although political and historical divisions cannot be resolved overnight, art offers a different kind of encounter; one rooted in reflection, empathy, and complexity. By seeing the other, we begin to see ourselves more clearly, and perhaps find the insight and courage needed to continue living side by side into the future.

This exhibition coincides with the 60th anniversary of the normalization of diplomatic relations between Japan and the Republic of Korea in 1965.

## Exhibition Highlights

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**1. The fruit of a collaboration between the Yokohama Museum of Art and the National Museum of Modern and Contemporary Art, Korea (MMCA)**

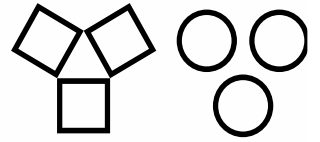
The culmination of three years of joint research and planning by curators from both institutions, this landmark exhibition will be held at the Yokohama Museum of Art in 2025 and also at the MMCA Gwacheon, Korea, in 2026.

**2. Showcasing over 160 works by more than 50 artists**

The exhibition includes 19 notable pieces in the collection of the National Museum of Modern and Contemporary Art, Korea, as well as works premiering in Japan, and a new commission.

**3. An international exhibition that traces the little-known history between the two countries**

This is the first international exhibition to explore the history of artistic relations between Japan and Korea since 1945. It aims to prompt reflection on the present and inspire visions of a shared future.



## Exhibition

The exhibition consists of five chapters.

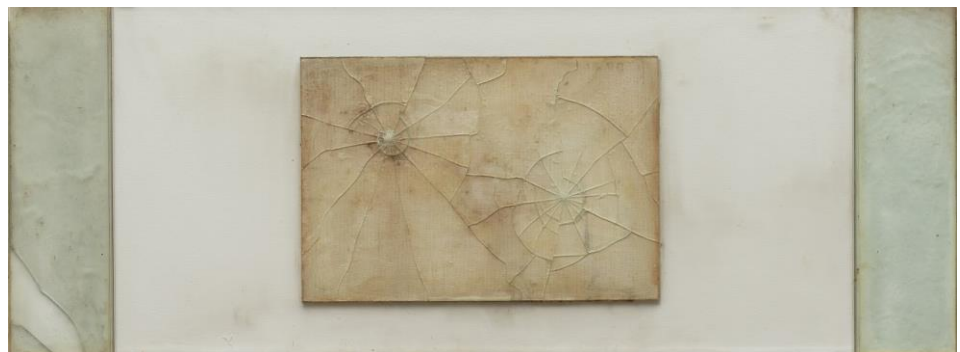
### 〈Chapter 1〉 Art Between the Borders: The Perspective of Zainichi Korean

In 1945, Japan's defeat brought an end to its colonial rule over the Korean Peninsula. However, the northern and southern parts of the peninsula immediately came under the control of the Soviet Union and the United States, respectively. Following the outbreak of the Korean War in 1950, the peninsula was divided into the Republic of Korea and the Democratic People's Republic of Korea. For nearly two decades, until diplomatic relations between Japan and the Republic of Korea were normalized in 1965, there was a period during which no formal diplomatic ties existed between Japan and the Korean Peninsula.

The first chapter traces this 20-year "blank" period through the lived experiences of Zainichi Koreans (Koreans residing in Japan), who found themselves caught between Japan and Korean Peninsula. Complementing these stories are contemporary artworks from both Japan and Korea produced after the 2010s that reflect on this era from today's perspective. Together, they offer fresh insight into the often-overlooked period before formal ties were established.



Cho Yanggyu, *Manhole B*,  
1958, oil on canvas,  
130×97.3 cm,  
Miyagi Museum of Art

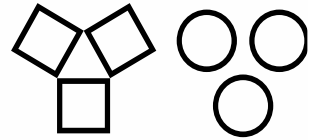


Quac Insik, *Work*, 1963,  
glass, linen, 46×120.7 cm,  
The National Museum of Art, Osaka ©gallery Q

### 〈Chapter 2〉 Nam June Paik and Japanese Artists

Nam June Paik, now recognized globally as a pioneering figure in video art, was born on the Korean Peninsula during Japan's colonial rule. He came to Japan in 1950 and studied at the University of Tokyo before moving to Germany and later the United States, where he rose to international prominence. Fluent in Japanese, Paik maintained lifelong friendships with Japanese artists and cultural figures.

This chapter of the exhibition sheds light on the artistic exchanges between Japanese and Korean artists around the time of the normalization of diplomatic relations in 1965, with a focus on Paik's unique position within Japan's contemporary art scene.



Hi-Red Center, *Photographic Plans for Shelter Model (Nam June Paik)*, 1964, photograph, 26.7×28.8 cm, private collection  
©Genpei AKASEGAWA, Courtesy of SCAI THE BATHHOUSE



Anzai Shigeo, *Nam June Paik, 1978-05, Sogetsu Kaikan*, 1978, photograph, 27.9×35.6 cm, Museum of Contemporary Art Tokyo ©Estate of Shigeo Anzai, Courtesy of Zeit-Foto

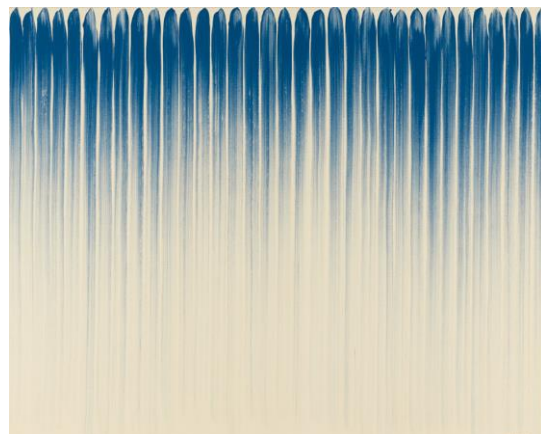
## 〈Chapter 3〉 A Broadened Path——Japan-Korea Relations after the Normalization

In 1965, Japan and the Republic of Korea formally established diplomatic relations, marking a major turning point in the postwar relationship between the two countries. This normalization opened the door to greater cultural exchange and eased long-standing restrictions on the movement of people and goods.

In the years that followed, exhibitions of contemporary Korean art——ranging from intimate showcases to major institutional surveys——began to appear across Japan, with similar efforts taking place in Korea. Focusing on the late 1960s through the 1980s, this chapter explores how contemporary art from each country was introduced to the other and highlights the evolving, often dynamic, exchanges between Japanese and Korean art communities during this formative period.

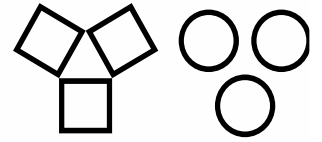


Park Seo-bo, *Hereditarius I-68*, 1968, oil on canvas, 79.8×79 cm, National Museum of Modern and Contemporary Art, Korea ©PARKSEOBO FOUNDATION



Lee Ufan, *From Line*, 1977, Japanese pigment and glue on canvas, 182×227 cm, The National Museum of Modern Art, Tokyo ©Lee Ufan





Yamaguchi Takeo, *Locus*, 1968,  
oil on board, 182×182 cm,  
Yokohama Museum of Art



Kwak Duckjun, *Ford and Kwak*, 1974,  
gelatin silver print, 150×104 cm,  
Yokohama Museum of Art

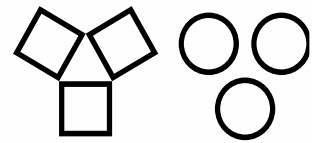
## 〈Chapter 4〉 Art of a New Generation in a Period of Transformation

In the late 1980s, the Japanese artist Nakamura Masato traveled to Seoul as a government-sponsored student, enrolling at the renowned Hongik University. There, he formed close connections with the city's dynamic contemporary art scene and the emerging artists of his generation. While the colonial era saw many Korean students studying in Japan, Nakamura's experience marked a significant reversal—symbolizing a new phase of cultural exchange between the two countries.

This chapter highlights the landmark 1992 two-person exhibition in Seoul featuring Nakamura Masato and another Japanese artist, Murakami Takashi, which can be seen as a pivotal moment in Japan-Korea art relations. It also presents works by Lee Bul and Choi Jeonghwa, who were launching their careers in Seoul at the time. Together, these artists reflect a shift toward new ideas and experimental media that defined the art of a new generation, marking a departure from earlier modes of exchange.



Nakamura Masato, *Barber Pole Seoul*, 1992,  
Korean barber poles, iron, etc., 161×φ130 cm,  
private collection



## 〈Chapter 5〉 Solidarity and Living Together

The long-standing military dictatorship of the Republic of Korea came to an end in 1987, brought down by a powerful, citizen-led democratization movement. This momentum extended beyond national borders, inspiring artists at home and abroad to create works deeply engaged with social and political issues. That spirit continues today, as many contemporary artists see addressing overlooked or marginalized voices as a vital role of art.

The final chapter of the exhibition invites visitors to reflect on works that speak to the challenges and possibilities of co-existence—offering insight not only into the present, but also into the shared future we hope to shape together.



Tomiyama Taeko, *Pieta of Kwangju*, 1980, screen print, 49.8×63.7 cm, Yokohama Museum of Art



Momose Aya, Im Heung-soon, *Exchange Diary*, 2014-18, video, 64 minutes, private collection

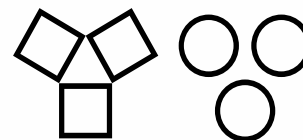


Haibara Chiaki, Ri Jong Ok, *Drawing for "A Bridge Striding over a Fence,"* 2015, digital print, color pencil, 30.5×39.5 cm, private collection



Tanaka Koki, *Vulnerable Histories (A Road Movie)*, 2018, video installation, dimensions variable, private collection

# Press Release



## Related Programs

### ©Screening Programs & Artist Talks

A selection of video works presented in the exhibition will be screened at the Lecture Hall, followed by a post-screening talk by artists and guests to explore the context, concepts, and meanings behind the artworks.

1. *Exchange Diary* by Momose Aya and Im Heung-soon (Screening time: about 90 minutes)  
December 6, 2025 14:00-16:30 \*with Japanese/Korean consecutive interpretation  
Featuring the artists, Momose Aya and Im Heung-soon, with Hibino Miyon (Curator, Yokohama Museum of Art)
2. *Imjin River, Against Waves* by Nam Hwayeon (Screening time: about 40 minutes)  
December 20, 2025 14:00-16:00 \*with Japanese/Korean consecutive interpretation  
Featuring the artist Nam Hwayeon, and Ma Jung-Yeon (Professor, Kansai University | Guest Curator, the National Museum of Art, Osaka)
3. *Vulnerable Histories (A Road Movie)* by Tanaka Koki (Screening time: about 80 minutes)  
Date in 2026 to be announced \*in Japanese only  
Featuring the artist Tanaka Koki, and others

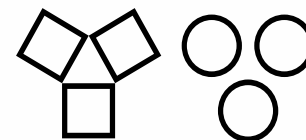
Venue : Lecture Hall, Yokohama Museum of Art

### ©Symposium

Academics and professionals specializing in contemporary art from Japan and Korea will examine and discuss the exhibition's theme from diverse perspectives.

Date in 2026 to be announced.

*Details of the above programs as well as other programs will be announced on the official website of Yokohama Museum of Art.*



## Exhibition Outline

### Yokohama Museum of Art Reopening Inaugural Exhibition “Art between Japan and Korea since 1945”

Dates	December 6, 2025 – March 22, 2026
Open Hours	10:00-18:00 *Admission until 30 minutes before closing.
Closed	Thursdays, December 29, 2025 to January 3, 2026
Organized by	Yokohama Museum of Art, National Museum of Modern and Contemporary Art, Korea
Sponsorship by	Lee Heui Keon Korea-Japan Exchange Foundation
Supported by	Morimura Houmeikai Foundation, Nomura Foundation, Kamei Foundation for the Promotion of Social Education
Related Programs	
Supported by	Pola Art Foundation, Yoshino Gypsum Art Foundation
Special Cooperation by	The National Museum of Art, Osaka
Cooperation with	Minatomirai Line
Official Endorsement by	Korean Cultural Center Korean, Embassy in Japan, Consulate General of the Republic of Korea in Yokohama

## Tickets

Adults	¥2,000 (¥1,900)
University students	¥1,600 (¥1,500)
High school students and Junior high school students	¥1,000 (¥900)
Children under 12	Free

\*Tickets will be on sale from November 1

\*( )= Concession price for groups of 20 or more (pre-booking required)

\*Visitors with disabilities and one accompanying caregiver are admitted free of charge by presenting a relevant certificate.

\*The ticket also grants admission to the Collection Exhibition on the same day.

Exhibition at National Museum of Modern and Contemporary Art, Korea

Dates : May 14 - September 27, 2026

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## Press Image Request