

January 6, 2020

Ishibashi Foundation Artizon Museum

Artizon Museum Eyes Its Grand Opening in January 2020

The new Artizon Museum (Director: Ishibashi Hiroshi) is to open its doors in central Tokyo in January 2020. Currently taking shape in a recently completed award-winning Museum Tower Kyobashi, the Artizon Museum is a new incarnation of the Bridgestone Museum of Art, which has long enjoyed a good reputation as a showcase of masterpieces in modern art. Artizon Museum will be a state-of-the-art architectural design equipped with the latest operational systems. This press release provides an overview of the new museum.

History of Artizon Museum

In 1952, Bridgestone Museum of Art was founded by Ishibashi Shojiro, the founder of Bridgestone Corporation. Shojiro was an entrepreneur, but he was also one of Japan's prominent art collectors. He began collecting Western-style paintings by Japanese artists such as Aoki Shigeru and Fujishima Takeji, during the 1930s. After the war he set about becoming a serious collector of the paintings that had inspired these artists, including Impressionist and other French paintings. Over a period of two decades, he built a vast collection of Western-style paintings by Japanese and Western artists.

Shojiro was not interested in keeping the treasured collection to himself, but wished to dedicate himself to the nation's cultural enrichment by creating a museum where the art would be seen by many people. His Bridgestone Museum of Art opened to the public in 1952 on the second floor of the Bridgestone Building in Tokyo's Kyobashi district. It pre-dated the National Museum of Western Art and at the time was the only art museum in Tokyo offering a permanent exhibition of French art.

In 1956, he established the Ishibashi Foundation to carry on his dream. The foundation continues to manage the art museum under Shojiro's principle, "For the Happiness and Welfare of All People", to this day, maintaining its status as one of the more prestigious private museums in Japan. In 2012, the government recognized the public benefit of the Ishibashi Foundation and designated it a Public Interest Incorporated Foundation.

Reconstruction inspired new museum

Decision to reconstruct the Bridgestone Building was made in 2012. Housed in former company offices, the old museum suffered from a number of difficulties: galleries and backyards had insufficient space, large artworks could not be displayed under the low ceilings, and the entrance location was not advantageous. The decision to reconstruct the Bridgestone Building was made in 2012 and it provided an excellent opportunity to design a new museum from scratch and solve these long-standing issues.

The original museum closed in May 2015 to prepare for construction of the new 23-story building. NIKKEN SEKKEI was put in charge of design and construction management for the new building, while TONERICO, INC is responsible for design of the new museum, which will occupy the lower floors. Construction work was finished in July 2019.

A new direction for the new museum

The Artizon Museum is based on the concept of “Experiencing Creativity.” It will not only be dedicated to the appreciation of works of art, but also offers a venue where the creativity of past, present and future can be experienced to enhance new creativity in the minds of people.

The aim is to become a comprehensive museum that meets the needs of art lovers and draws new people to the appreciation of art, while respecting the former museum’s patrons from the past 65 years. The museum is expanding in scope to include antique art, modern Japanese painting in the Western style, the Impressionists, 20th century art and contemporary art.

Name change

The building project offered a chance for the museum to chart a new course. Taking advantage of the opportunity, it was decided to rename the museum in line with the museum’s concept: ‘Experiencing Creativity.’ The new name, ARTIZON MUSEUM, was coined from words ‘art’ and ‘horizon’, symbolizing the sense of birth of new art, artists and styles on the horizon. The new name embodies the desire to become a new museum in both name and substance.

Highly accessible location

Artizon Museum is located on the same site as the former Bridgestone Museum of Art, within walking distance of Tokyo Station which is Japan’s primary hub of railroad and bus services covering all corners of the nation. The new museum entrance is located on Chuo-dori, the main street linking Ginza with Akihabara and subway services nearby provide easy access for overseas visitors. Artizon Museum also hopes to be an ‘oasis’ for business people who work in the commercial district of Kyobashi and its vicinity.



■ For further information

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Reference

Several characteristics of the Artizon Museum can be found in this Reference.

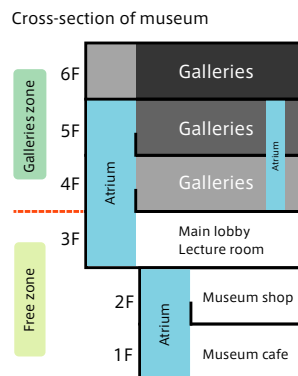
The new building

The new 23-story new building has been named Museum Tower Kyobashi and is a winner of 2020 CTBUH Award of Excellence. The upper levels are office floors, with the museum occupying the lower levels. Fitted with 30 modern seismic isolation bearings made of rubber, the building is designed to efficiently absorb major earthquakes. This structure also makes possible a spacious interior free of columns.

All electric system that supports vital functions – such as the generators and heat source equipment – are installed on the 8th and 9th floors to ensure that building functions are maintained in the event of disaster. Emergency generators are able to supply full power for 72 hours in case of serious power outage and, together, these features ensure that a keyword for the building is ‘resilience’

The museum

The museum entrance and a grid-like façade present the Museum Tower Kyobashi’s new identity. The museum occupies the 1st to 7th floors, with viewing galleries on the 4th to 6th floors and the museum offices on the 7th. With all exhibits being placed on higher floors, the museum's valuable artworks will be isolated from possible tsunami and flood.



The gallery space is approximately 2,100 m², roughly twice the total area of the old museum. A vertical layout of galleries, museum shop, café and museum offices signifies a museum in a new urban style.



Seismic isolation rubber placed underground



Spacious lobby atrium

Eight-meter windows fitted with high-transparency glass extend the full height of the 1st and 2nd floor lobby area, creating a large open space connecting to the main street and an adjacent Art Space plaza, scheduled to open in 2024. Visible from outside, this spacious atrium presents a welcoming aspect to visitors.



A second large atrium linking the 3rd to the 5th floors forms another vertical open space. The airy atrium offers visitors a delightful contrast with the galleries themselves as they explore the museum. The atrium linking upper gallery floors helps orient visitors. With all-round windows admitting abundant natural light, this large open interior space can be seen from Chuo-dori down below.

The internal environment is entirely new, with all new museum café, museum shop and info room.

The facilities

Innovative air conditioning

All of the galleries are fitted with a new type of displacement air conditioning system in which the 5 mm floor gaps are used as air outlets. Fresh air, controlled for temperature and humidity, emanates gently from the entire floor, pushing used air upward for extraction through the ceiling outlets. The temperature and humidity variations are tightly controlled within museum tolerances. With the interior environment having no discernible air currents and being very energy-efficient, the system is friendly to both people and artworks.



Specially designed LED spotlights

The Artizon Museum worked with Yamagiwa Corporation to develop high-quality LED spotlights that provide maximum flexibility and show artworks under optimal lighting conditions. Using VIOLEDs (purple LEDs) for accurate color rendering, the spotlights are



controlled in both brightness and color ranging from 2,700K to 4,500K. A wireless control system enables individual spotlights to be adjusted manually using a tablet computer, which is particularly useful in the high-ceilinged galleries. These next-generation spotlights strike a balance in elegance of design, installation precision and user-friendly control.

Advanced display case

The new Artizon Museum will exhibit an expanded range of art genres and has the opportunity of showing sensitive antiquities and similar objects in a display case occupying part of the 4th floor. This integrated display case of highly transparent laminated glass is of unprecedented length at 15 meters, making it perfect for seamless appreciation of Japanese screens and other works in the collection. It has built-in organic electroluminescent (EL) and other cutting-edge lighting systems allowing pieces to be exhibited under ideal lighting.

The display case can be raised and lowered using powerful motors, allowing the curators to fully access the showcase interior for arrangement of the exhibits.



15-meter-long integrated glass exhibition case

On the cutting edge of data innovation

The Artizon Museum aims to be part of Open Data innovation, making its art data publicly available to encourage wider access by researchers. Databases are being compiled with this goal in mind, but our commitment to “Experiencing Creativity” means we will go further, combining the data with state-of-the-art technology to develop a cloud computing environment for special exhibitions and special projects.



Digital displays

Digital Collection Walls, created by teamLab Inc., are placed on the walls of the gallery lobbies on the 4th and 5th floors. By presenting artworks on screen, these monitors will allow visitors to intuitively experience the Ishibashi Foundation collection. There is also a large Crystal LED display, made by Sony Corporation, in the entrance lobby on the 1st floor, presenting brilliant ultra-high-definition images of our collection and exhibition to visitors.



Digital Collection Wall

Advanced body scanner for enhanced security

To safeguard the artworks and ensure visitor safety, a body scanner able to detect hazardous items, manufactured by Evolv Technology Inc., has been installed in front of the elevator on the 3rd floor which will lead to the galleries upstairs. As well as detecting metallic objects, the millimeter-wave scanner is the world's first system capable of detecting nonmetals and liquid explosives.



Audio guide

With WiFi available throughout the museum, visitors can download the Artizon Museum app and use their smartphones to access an audio guide to the museum as well as background information about the artworks. Visitors are asked to bring earphones.

Ticketing system

Entry to the new Artizon Museum will be at designated dates and times, allowing visitors to enjoy a more comfortable viewing experience. Tickets must be purchased in advance from the museum website (www.artizon.museum). Tickets went on sale on November 1, 2019.

Working with Art Research Center

In 2015, Ishibashi Foundation built Art Research Center (ARC) in Machida City in the western suburbs of Tokyo. This is a two-story satellite facility built on seismic isolation bearings and with a total floor span of 1,986m ARC is built for storing, restoring and photographing of artworks. A library is also available for researchers and various kinds of learning programs are provided to children, students and art lovers of all generations in the multi-purpose hall. Now the museum is complete, the two facilities will work together to support all activities of Artizon Museum.



The Ishibashi Foundation Collection: New Acquisitions

Our founder, Ishibashi Shojiro, donated his private collection of the French Impressionist and Japanese modern paintings in 1952 forming the core of today's Ishibashi Foundation Collection. The Foundation continued to collect works of art during the following decades and even continued to acquire more works after the museum closed for reconstruction in 2015. New acquisitions will be shown at the inaugural exhibition and in other forthcoming exhibitions.

The newly acquired art include 184 paintings and sculptures. As of October 1, 2019, the total number of artworks in the Ishibashi Foundation Collection comprised approximately 2,800 items. The Foundation also initiated a new collection of artist's portrait photographs which includes 1,200 items.

While expanding the collection of Impressionist and Japanese modern painting for which our predecessor, the Bridgestone Museum of Art, was renowned, we have greatly broadened horizons of the collection today with the twentieth century abstract art, contemporary art, Greco-Roman art and antiquities, Japanese early modern art (from the seventeenth to the nineteenth centuries), and artists' portrait photographs.

Following is to summarize the highlights of the new acquisitions in nine groups, introducing outstanding works in each group and commentaries on the works in detail.

[1] Works by Paul Klee

The museum has acquired a collection of twenty-four works by Paul Klee. This group of works covers the artist's oeuvre from 1915, when he rose to fame after participating in the Secession exhibition and the Blue Rider group, through the 1920s when he taught at the Bauhaus, until 1939, the year before his death. The works employ a variety of techniques with a focus on oil painting. This collection will be exhibited for the first time in Special Section: New Acquisitions: Works by Paul Klee, from Saturday, April 18, 2020.



Paul KLEE, *Abstract Architecture*, 1915



Paul KLEE, *The Shepherd*, 1929

[2] Wassily Kandinsky

The museum has acquired *Self-Illuminating*, a work by Wassily Kandinsky, who made a significant mark on the history of modern art, both as the father of abstract painting and an important theoretician. The painting will be shown at the inaugural exhibition, *Emerging Artscape: The State of Our Collection*, from Saturday, January 18 to Tuesday, March 31, 2020.



Wassily KANDINSKY *Self-Illuminating* 1924

[3] Women Impressionists

The museum has acquired works by four female painters who were leading Impressionists: Berthe Morisot, Mary Cassatt, Marie Bracquemond, and Eva Gonzalès. Works by Morisot and Cassatt will be shown at the inaugural exhibition, *Emerging Artscape: The State of Our Collection*, from Saturday, January 18 to Tuesday, March 31, 2020. Five works by Morisot, Cassatt, Bracquemond, and Gonzalès will be introduced in the Special Section: *Women Impressionists*, in the Selections from the Ishibashi Foundation Collection, scheduled to open on Tuesday, June 30, 2020.



Mary CASSATT, *The Sun Bath (After the Bath)*, 1901

[4] Cubist Painters

Cubism was the most important movement in European art in the early twentieth century. The museum has thus acquired works by the Cubist painters who were involved in the development of abstract painting. Forming a comprehensive whole, this group includes works by Picasso and Georges Braque, who together were the driving force behind Cubism, and Juan Gris, who continued to develop their theories. Some of these works, including those by Braque and Gris, will be shown for the first time at the inaugural exhibition, Emerging Artscape: The State of Our Collection, from Saturday, January 18 to Tuesday, March 31, 2020.



Georges Braque, *Pedestal Table*, 1911
© ADAGP, Paris & JASPAR, Tokyo, 2019
C3126



Juan Gris, *Journal and Opened Book*,
1913-14

[5] Painting and Sculpture after World War II

The museum has strengthened our collection of paintings and three-dimensional works from the postwar period in Europe, North America, and Australia. Some of these works will be shown for the first time at the inaugural exhibition, Emerging Artscape: The State of Our Collection, from Saturday, January 18 to Tuesday, March 31, 2020. Items of special interest include Alberto Giacometti's 1958 portrait Yanaihara, Untitled by Mark Rothko, dated 1969, and Umberto Boccioni's Unique Forms of Continuity in Space from 1913 (cast in 1972).

Marcel Duchamp's *From or by Marcel Duchamp or Rose Sélavy (Box in a Valise) Series B* from 1952 will also be introduced in the 2020 Selections from the Ishibashi Foundation Collection exhibition.



Marcel Duchamp,
From or by Marcel Duchamp or Rrose Sélavy [Box in a Valise], Series B
1952, 1946 (pencil drawing)
©Association Marcel Duchamp / ADAGP, Paris & JASPAR, Tokyo, 2019
C3124

[6] Australian Art

The museum has added to its collection of contemporary Aboriginal art from Australia. The Four Archers by Ginger Reilly Munduwalawala and Balibal by Emily Ngarnal Evans, among others, will be shown in the Selections from the Ishibashi Foundation Collection exhibitions in 2020-2021.

[7] Japanese Paintings

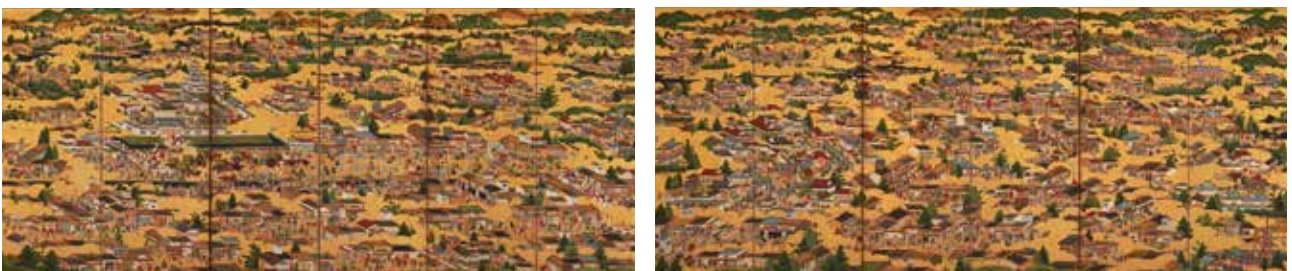
The museum has expanded its collection of postwar abstract painting by acquiring works by, among others, Matsumoto Shunsuke. In addition to works by Tanaka Atsuko, Murakami Saburo, Masanobu Masatoshi, and Uemae Chiyu, leading artists in the Gutai Group, we have also acquired important paintings by Domoto Hisao, who worked in Paris shortly after the war, and Kusama Yayoi, who worked in New York. These works will be shown to the public for the first time at the inaugural exhibition, Emerging Artscape: The State of Our Collection, from Saturday, January 18 to Tuesday, March 31, 2020.



Matsumoto Shunsuke, *Canal View*, 1943

[8] Early Modern Japanese Art

The facilities at the Artizon Museum include a new room for displaying Japanese folding screens and hanging scrolls. The museum has acquired pieces from Japan's early modern period with the focus on the Rimpa School. Views in and around the City of Kyoto will be on display for the first time at the inaugural exhibition, Emerging Artscape: The State of Our Collection, from Saturday, January 18 to Tuesday, March 31, 2020. The Peacocks and Hollyhocks folding screen by Ogata Korin will be on display during the Rimpa and Impressionism: Arts Produced by Urbicultures, East and West exhibition, from Saturday, November 14, 2020, to Sunday, January 24, 2021.



Views in and around the City of Kyoto, Edo period, 17th century

[9] Collection of Artists' Portrait Photographs

The museum has acquired approximately 700 vintage portrait photographs of Western artists of the nineteenth and early twentieth centuries for its collection. We have also acquired a collection consisting of 206 photographs by Anzai Shigeo, who has documented the contemporary scene in Japan and overseas since 1970. Another acquisition is a collection of 236 items by Tom Haar, who took portraits of Japanese artists working in New York in the 1970s. Some of these photographs will be shown in the summer of 2021.



Tournachont Félix dit Nadar, *Manet (Edouard)*,
The latter half of 19th century

Artizon Museum 2020 Exhibition Schedule

Inaugural Exhibition

Emerging Artscape: The State of Our Collection

Gallery: 4-6F

Open 18 January (Saturday) to 31 March (Tuesday)

An art museum serves as a device for conveying “what it means to be human” in an easy-to-understand way through forms of art. Human beings have created art over many hundreds of millennia. It is that unbroken chain that has brought us to the present and sets us on a path to evolve into the future. Humankind has left a superlative legacy in literature, music and theater, but surely there is no other area than art where, at a glance, we can instantly feel all our capabilities and potentials. It is art that teaches us about an exceeding ability of human creativity that we all have. While the museum has been closed, the Ishibashi Foundation collection has continued to grow and has now amassed around 2,800 works over more than 65 years. Its history of creativity, extending from antique art to the 21st century, can provide you with an environment to appreciate the moment when art is created. Through the selected approximately 200 pieces, we invite you to experience works that weave together human history, linking the present moment with the past and the future.



Wassily KANDINSKY *Self-Illuminating* 1924

Jam Session

The Ishibashi Foundation Collection x Tomoko Konoike

Tomoko Konoike: FLIP

Gallery: 6F

Open 18 April (Saturday) to 21 June (Sunday)

Our Jam Sessions exhibitions are joint performances by the Ishibashi Foundation Collection and contemporary artists. For the first Jam Session, we have invited Tomoko Konoike, an energetic artist who continues to question the fundamentals of art, to attempt what had not been possible in a museum until now, to experiment with expanding potential, and to present the art ecosystem as a total installation. As animals, each human being grasps the world with totally different perceptions. We see the world through our own umwelts. None are the same. No words are identical. No light is identical. If the arts prepare themselves for that and address it honestly, then in time a new ecosystem, filled with the senses, for a small organism, will begin to function. Instead of substituting illusions for words, let us feel our way to the small things we encounter daily, play, and quietly do our work. (Konoike)



At the Setouchi Triennale 2019

Exhibition in Japan of the Japan Pavilion at the 58th International Art Exhibition

–La Biennale di Venezia

Cosmo-Eggs

Gallery: 5F

Open 18 April (Saturday) to 21 June (Sunday)

Ishibashi Shojiro, founder of the Bridgestone Museum of Art and the Ishibashi Foundation, contributed the construction of the Japan Pavilion at the Venice Biennale in 1956. Moreover, the Ishibashi Foundation has provided continuous support for the Japan Pavilion in recent years. To introduce the exhibitions in the Japan Pavilion to a wider audience in Japan, the Artizon Museum presents “welcome home” exhibits. For the 58th International Art Exhibition, which opened in May, 2019 (lasting from May 11 to November 24), the



At the Japan Pavilion, Venice

Photo: ArchiBIMing, provided by the Japan Foundation

Japan Pavilion carried out Cosmo-Eggs, an exhibition, curated by Hattori Hiroyuki, of work by four artists in four very different fields: an artist, composer, anthropologist, and architect. For the “welcome home” exhibition, the curator and the artists have worked together to reconstruct Cosmo-Eggs, to introduce it here.

Artists: Motoyuki Shitamichi (artist), Taro Yasuno (composer), Toshiaki Ishikura (anthropologist), Fuminori Nousaku (architect)

Monet: Questioning Nature

A special exhibition from the Musée d'Orsay and Musée de l'Orangerie

Galleries: 5-6F

Open July 11 (Saturday) to October 25 (Sunday)

Claude Monet 1891 Claude Monet was fascinated by the beauty of natural light and devoted his life to exploring light and searching for ways to express it. The landscapes that this most famous of the Impressionists created upended the assumptions behind traditional painting and communicate a new era's world view and its poetry. The heart of this exhibition is a group of works from the Musée d'Orsay's world-renowned Monet collection, selected to present a comprehensive view of Monet's landscape paintings. Examining his work by period La Havre, Argenteuil, Vétheuil, Venice, and Giverny it carefully explores what Monet saw in each of those places and periods, how he depicted it, and the themes embedded in the resulting paintings. The result reveals the distinctive qualities of Monet's landscape style.



Claude MONET, *Row of Poplars*, 1891
Photo © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt / distributed by AMF

Rimpa and Impressionism:

Arts Produced by Urban Cultures, East and West

Galleries: 5-6F

Open 14 November (Saturday) to 24 January (Sunday), 2021

Rimpa and Impressionism: the key word here is “urban culture,” practices and problems peculiar to urban life. The Rimpa School was born as the art of townsmen in Kyoto, Japan's imperial capital, through the work of artists such as Tawaraya Sotatsu in the early seventeenth century and Ogata Korin in the early eighteenth century. Carried on in the early nineteenth century by Sakai Hoitsu and Suzuki Kiitsu in Edo (today's Tokyo), the shogun's headquarters and defacto capital of Japan, Rimpa continued to develop as an urban art form with a distinctive decorative aesthetic.

Impressionism, which centered on Paris, the capital of France, was a new modern art movement in Europe, with the Impressionists, including Manet, Monet, Degas, Renoir, and Cézanne, frankly expressing both their impressions of the outside world received through their everyday experiences and their delight in urban living. In Rimpa and Impressionism, visitors will enjoy, through the works of art born of urbicultures East and West, in Japan and Europe, their culmination in a sophisticated aesthetic unique to major cities.

Selections from the Ishibashi Foundation Collection
The Ishibashi Foundation collection presently numbers some 2,800 works. Throughout the year, the museum will introduce a variety of works from the collection, including Impressionist and twentieth-century Western paintings, modern Japanese paintings from the Meiji period on, postwar Abstract paintings, classic Japanese and East Asian art, and Greek and Roman art. aesthetic unique to major cities.



Attributed to TAWARAYA Sotatsu, *Shikishi Illustrating The Tales of Ise, Altair*, Edo Period



Berthe MORISOT, *Woman and Child on the Balcony*, 1872

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Special Section

Part of the fourth floor gallery will house this special section, in which three phases of displays of works from the collection are planned, as described below.

New Acquisitions: Works by Paul Klee

Open 18 April (Saturday) to 21 June (Sunday)

This exhibition will display all twenty-four recently acquired works by Paul Klee. This group of works covers most aspects of the artist's oeuvre, from the 1910s, when he rose to fame after participating in the Secession exhibition and the Blue Rider group, through the 1920s when he taught at the Bauhaus until 1939, the year before his death.



Paul KLEE, *The Shepherd*, 1929

Women Impressionists

Open 30 June (Tuesday) to 25 October (Sunday)

Berthe Morisot, Mary Cassatt, Eva Gonzalès, and Marie Bracquemond: This exhibition introduces the Artizon Museum's new collection of work by women Impressionists.



Mary Cassatt, *The Sun Bath (After the Bath)*, 1901

Aoki Shigeru, Sakamoto Hanjiro, Koga Harue:

Artists from Kurume

Open 3 November (Tuesday) to 24 January (Sunday)

Aoki Shigeru, Sakamoto Hanjiro, and Koga Harue are among the many stars of modern Japanese Western-style painting that Kurume has produced. This exhibition focuses on artists associated with Kurume and introduces new acquisitions, including Aoki Shigeru's Sketch of a Bugaku Mask, which has not been displayed for many years, and the last work by Sakamoto Hanjiro.



Aoki Shigeru, *Sketch of a Bugaku Mask*, ca. 1900-02