

June 12, 2020
Artizon Museum, Ishibashi Foundation

Selections from the Ishibashi Foundation Collection Special Section *Women Impressionists*

23 June (Tuesday) – 25 October (Sunday), 2020

The Ishibashi Foundation Artizon Museum (Director: Ishibashi Hiroshi) is delighted to announce its upcoming special section, “Women Impressionists” in the Collection Exhibition.

At the Artizon Museum, the fourth-floor gallery presents *Selections from the Collection*, in which selected works from the more than 2,800 works in the Ishibashi Foundation Collection are displayed. The Special Section area there will present a special exhibition, each planned with a different theme, that will shed new light on works in the collection.

In 2020, those special section exhibits will be held over two periods. The first, to be held from Tuesday, June 23, to Sunday, October 25, will simultaneously present “Women Impressionists” and “New Acquisitions: The Paul Klee Collection.”

The Artizon Museum has made the Impressionists one core of its collection since our predecessor, the Bridgestone Museum of Art, opened its doors in 1952. As part of the preparations for our reopening, it was decided to enrich our Impressionist collection, and we were then able to acquire five works by four major women Impressionists: Berthe Morisot, Mary Cassatt, Marie Bracquemond, and Eva Gonzalès. These works will be shown together with eight related works already in our collection and six images from a newly acquired collection of vintage portrait photographs of Western 19th century artists.



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

Highlights

①



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

Cassatt, an American, met Pissarro in 1872; that led to her showing in the Fourth Impressionist Exhibition in 1879. The mother and child is a subject she depicted throughout her career. Several are paintings of a mother and child after the bath. Here they are snuggling on the grass by a riverside. In the foreground are the mother, elegantly lying on her side, and the nude child. Behind them, lavender flowers are in bloom. In the background, trees' green leaves are reflected in the water. The bright colors and spirited brushwork are Impressionist elements. The composition, with the human figures positioned on the diagonal, and the decorative clothing are signs of the influence of *ukiyo-e* on work of this period.

②



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

Morisot is one of the few women painters among the Impressionists. Her paintings of mothers and children display a sense of delicacy and restraint. *Woman and Child on the Balcony* is one of the most highly regarded works of her career.

The setting is Morisot's home on Rue Benjamin Franklin near the Palais de Chaillot, in one of the western districts of Paris. The Jardins du Trocadero, the River Seine, and the Parc du Champ-de-Mars are included in the scene. At right, the golden dome of Les Invalides is visible on the horizon. The brush strokes are quick and energetic, yet, every detail has been attentively rendered. The background is relatively sketchy, but the red flowers in the planter at top right, the woman's elegant dress, and the child's costume and blue ribbon are carefully finished. The woman is thought to be one of Bertisot's older sisters, Edma or Yves. The child may be Yves's daughter Paule Gobillard, nicknamed Bichette.

When she produced this work, Morisot was on exceedingly close terms with Manet. The two painters are thought to have influenced each other during this period. In this work, we glimpse the influence of Manet in the innovative technique used to depict a modern subject. The scenery shows the results of the rebuilding of Paris under the leadership of Georges-Eugène Haussman, Prefect of the Seine during the Second French Empire. Similarly to Manet and Gustave Caillebotte, Morisot used Impressionist techniques to capture the new urban landscape of Paris.

③



Eva GONZALÈS, *Sleep*, c. 1877-78

Gonzalès, a French painter, had a privileged background. Her father, a writer, was the descendant of a famous Monaco family raised to the peerage by Holy Roman Emperor Charles V. Her mother, a Belgian, was a musician. In 1869, Gonzalès was introduced to Manet by Alfred Stevens. She began as his model and then became his student. Prioritizing showing at the Salon, she declined to show work at the First Impressionist Exhibition and, like her mentor Manet, did not show at the subsequent Impressionist exhibitions. Since her style, however, is similar to that of Manet and the Impressionists, she is regarded as one of the women Impressionists.

Her younger sister, the painter Jeanne Gonzalès, is depicted quietly lying down, eyes closed, in bed in her bedroom, as the sun sets. In the foreground, a negligée has been thrown over the back of a chair. Although it is a night scene, Gonzalès uses white accents here and there. Her rough yet vibrant use of color reminds us of Manet. A masterpiece by Gonzalès, *Morning Awakening* (Kunsthalle Bremen) offers a direct contrast: a young woman, awakening in the morning, is depicted with a lively touch. Since these paintings have similar compositions and use the same size canvas, they are often regarded as a pair.

④



Marie BRACQUEMOND, *On the Terrace at Sèvres*, 1880

Marie Bracquemond first met Impressionist painters through her husband, Félix. She created this work at the same time as another of the same title (Petit Palais, Genève) that she showed in the 1880 Impressionist exhibition. Her models are her friend the painter Henri Fantin-Latour and his wife Victoria Dubourg. The woman on the right may be the artist herself, or, according to her son Pierre, her younger sister, Louise Quivoron. Her white clothing, glowing in the sun, is painted in blue and pale pink, a very Impressionist technique of grasping subtle changes in hues due to the light, which she learned from the work of Monet and Renoir.

Exhibition Overview

Exhibition title:	Selections from the Ishibashi Foundation Collection Special Section <i>Women Impressionists</i>
Organizer:	Artizon Museum, Ishibashi Foundation
Venue:	4F Gallery, Artizon Museum
Exhibition period:	23 June (Tuesday) – 25 October (Sunday), 2020
Opening hours:	10:00 – 18:00 (until 20:00 on Fridays/suspended until further notice) * Last admission 30 minutes before closing. Closed on Mondays (open 10 August, 21 September), 11 August, 23 September
Admission (tax included):	Online reservation available beginning Tuesday, June 3 Online reservation: 1,100 Yen / Same-day ticket (available at ticket counter): 1,500 Yen/ Student discount: free admission for students (online reservation required) Same-day tickets at ticket counter only available in case online reservation tickets have not been sold out. (No reservation required for middle-school students and younger.) *Tickets include admission to the two concurrent exhibitions detailed below
Curator:	Shimbata Hideaki (Curator, Artizon Museum)

Concurrent Exhibitions

- Jam Session: The Ishibashi Foundation Collection×Tomoko Konoike
Tomoko Konoike: FLIP (6F Gallery)
- Exhibition in Japan of the Japan Pavilion at the 58th International Art Exhibition La Biennale di Venezia, Cosmo-Eggs (5F Gallery)

*Exhibitions “Selections from the Ishibashi Foundation Collection” and Special Section “New Acquisitions: The Paul Klee Collection” are also on view.



Artizon Museum

1-7-2 Kyobashi, Chuo-ku, Tokyo 104-0031, Japan
Tel. 03-5777-8600 (Hello Dial)
www.artizon.museum

Access

5 minutes on foot from JR Kyobashi Station (Yaesu Central Exit); Tokyo Metro Ginza Line Kyobashi Station (Exit 6 or Exit 7); or Tokyo Metro Ginza Line / Tozai Line / Toei Asakusa Line Nihombashi Station (Exit B1).

Images for Press use

- * If including only one image, use the main visual 1 shown on page 1 and 2.
- * Include image credits as provided.
- * Do not trim images or overlay them with text.

For inquiries about this press release:

Artizon Museum Second Exhibition PR Office (within OHANA, Inc.)
Contacts: Takahashi, Hosokawa, Senō
Tel.: 03-6869-7881 Fax: 03-6869-7801
E-mail: artizon-pr@ohanapr.co.jp
Risona Kudan Bldg, 5F
Kudan Minami 1-5-6, Chiyoda-ku
Tokyo 102-0074

For inquiries about the Artizon Museum,

Ishibashi Foundation:

Artizon Museum Public Relations Department
E-mail: publicity@artizon.jp
1-7-2 Kyobashi, Chuo-ku
Tokyo 104-0031

Entry to the Artizon Museum uses the designated entry system by date and time.

Tickets must be purchased in advance from the museum website.

Ticket price (incl. tax)

	General	University, college, high school students	Those presenting disabled persons' handbook	Children through junior high school
On-line ticket	JPY 1,100	Free entry—Advanced booking required Advanced booking		Free entry—Advanced booking not required (Prior notification required for groups of 10 or more)
Same day ticket	JPY 1,500			

*On-line tickets must be purchased up to 10 minutes before the end of each time slot.

*Same day tickets on sale at museum are available only for time slots that have not reached full capacity.

Designated entry system by date and time

The designated entry system by date and time is designed so that visitors may enjoy a more comfortable viewing experience. Please purchase your tickets for an entry time slot for the day you will visit, as shown below, and make sure you enter the museum within that time slot.

①10:00–11:30 ②12:00–13:30 ③14:00–15:30 ④16:00–17:30

- You may enter at any time within the designated time slot.
- Once you enter the museum, your ticket is valid for the rest of the day; you may stay and enjoy the exhibition until the museum closes.
- At the start of each entry time slot, the museum may be crowded. You may be asked to wait before entering the museum. We recommend arriving for entry slightly after the start of your time slot.

On-line designated entry time ticket purchase

- Tickets go on sale June 3, 2020 (Wednesday)
Tickets must be purchased from the museum website (www.artizon.museum) by clicking on the Ticketing link and selecting the date and time slot when you wish to enter.
- Tickets must be purchased up to 10 minutes before the end of each time slot.
- Major credit cards are accepted for payment.

Delivery of on-line designated entry time ticket and entry to the museum

After you have purchased your ticket, an E-mail will be sent to your designated E-mail address.

Please access the QR code and download it onto your smartphone. You can also print out the QR code and bring the paper with the print out with you when you visit the museum.

Same day ticket sales

Tickets are available only for time slots that have not reached full capacity; they can be purchased on 1F of the museum.

Advanced booking

- Entry is free for university and college students and high school students, but advanced booking of the entry time slot is required. Each student must present a student ID upon entrance to the museum.
- Children through junior high school age are admitted for free. No advanced booking is required.

- Entry is free for disabled visitors (plus one accompanying assistant), but advanced booking of the entry time slot is required. Disabled visitors must present their disabled persons handbook upon entrance to the museum.

Group Entry to the museum

For groups of 10 or more children through junior high school age, entry requires prior notification using the E-mail address below. If no notification is received, those groups may not be admitted to the museum if the galleries are crowded.

E-mail: groupdesk@artizon.jp

Important information

- Once your ticket purchase is confirmed, cancellation of the ticket is not allowed.
- Change of the time and date is available only once.
- There are no discounts for group tickets or for senior citizens.
- Entry is only allowed for the designated time slot.
- Resale of tickets for commercial purposes is not allowed.