

February 22, 2022
Artizon Museum, Ishibashi Foundation

Transformation: Arts Crossing Borders in the 19th and 20th Centuries

April 29 [Fri.] – July 10 [Sun.], 2022



ZAO Wou-Ki, *Sunken City*, 1954, Artizon Museum, Ishibashi Foundation
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The Artizon Museum, Ishibashi Foundation (Director: Ishibashi Hiroshi), presents *Transformation: Arts Crossing Borders in the 19th and 20th Centuries*.

Modern art as we know it began in the latter half of the nineteenth century, colored by the emergence of Manet and the Impressionists and many other avant-garde movements. The background to those developments includes the increasing internationalization of the art world, with art-related people, works, and information crossing borders and continents. How, in that context, have artists, from the modern period on, amidst influences and relationships of unprecedented diversity, decided on and pursued their own artistic ideals and originality?

This exhibition addresses crossings and reforms—transformations—by surveying European, Japanese, and American art from the mid-nineteenth century to the end of World War II. It focuses on four painters, Pierre-Auguste Renoir, Fujishima Takeji, Paul Klee, and Zao Wou-Ki, who were stimulated to innovate in their art by contacts and conversations with different, sometimes alien, presences. Through eighty works of art, including two new acquisitions, and reference materials, this exhibition spotlights their transformative approaches to their creative work.

Exhibition Highlights

1. With crossing borders as our theme, the exhibition explores modern and contemporary art amidst globalization.

Internationalization has been gaining speed since the latter half of the nineteenth century, influencing the art world in the process. Artists and their works have moved across borders, even between continents, and the spread of their knowledge and reputations has grown livelier. What sort of works have been created in that environment, throughout the world? The Artizon Museum collection, which includes works from many places in Europe, Japan, and the United States, is the foundation for this experiment in rethinking modern and contemporary art from a geopolitical perspective.

2. Trace the border-crossing experiments, focusing on four painters and the processes by which their subsequent work changed.

Pierre-Auguste Renoir, Fujishima Takeji, Paul Klee, and Zao Wou-Ki are four painters who were active at different times and in different regions. We examine the transformations that each of their crossings brought about in their work. For Renoir, in addition to works from the Ishibashi Foundation Collection, the exhibition displays six superb works loaned from collections in Japan.

3. Introducing Newly Acquired Works by Paul Klee and Robert Delaunay

In 2021, the Ishibashi Foundation added Paul Klee's *Friendly Place* (1919) and Robert Delaunay's *Windows on the City* (1912) to its collection. 1912, when *Windows on the City* was created, was also the year when Klee, who was based in Munich at that time, acted on his longstanding fascination with Delaunay through the introduction of *the Blue Rider (der Blaue Reiter)* and went to visit him in Paris. These two works, which express these two artists' relationship and its influences, are being shown for the first time in this exhibition.



① Paul KLEE, *Friendly Place*, 1919, Artizon Museum, Ishibashi Foundation



② Robert DELAUNAY, *Windows on the City*, 1912, Artizon Museum, Ishibashi Foundation

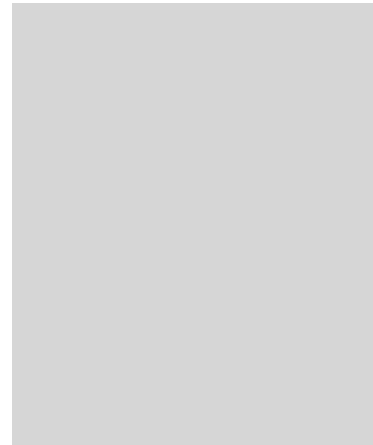
Composition of the Exhibition

Part 1: Learning from History: Pierre-Auguste Renoir

Nineteenth-century France saw advances in research on the arts of the past as they had developed in European countries. As Albert André has reported, Renoir said, "A painter must learn in art museums." He saw value in visiting museums in many countries and engaging in conversations with the arts produced by his predecessors. This section addresses the creative work of Renoir, who addressed his search to produce paintings that would satisfy his ideals, to the end of his life.



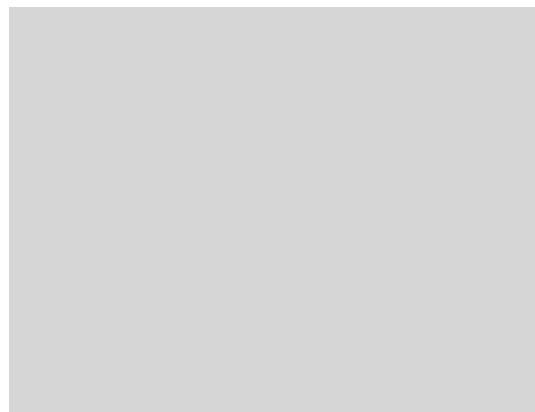
③ Pierre-Auguste RENOIR, *Copy after the Painting by Rubens "The Council of Gods"*, 1861, The National Museum of Western Art, Tokyo
Donated by Mr. Ryuzaburo Umehara



④ Pierre-Auguste RENOIR, *Woman After Bath*, 1896, Tokyo Fuji Art Museum
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Part 2: Experiencing Europe: Fujishima Takeji, Fujita Tsuguharu, and Kosugi Misei

From the Meiji period on, the adoption of Western oil painting techniques has steadily progressed in Japan. The experience of travel to Europe, of setting foot on those alien lands, of directly encountering their living traditions has formed the consciousness and attitudes of painters towards their work in many directions. This section explores Japanese Western-style painters' experiences of Western Europe and what came afterwards through Fujishima Takeji and two other artists.



Upper left
⑤ FUJISHIMA Takeji, *Sunrise over the Eastern Sea*, 1932,
Artizon Museum, Ishibashi Foundation

Upper right
⑥ FUJITA Tsuguharu, *Still Life with a Cat*, 1939-40,
Artizon Museum, Ishibashi Foundation
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C3757



Lower left
⑦ KOSUGI Misei (Hoan), *Yamasachi-hiko*, 1917,
Artizon Museum, Ishibashi Foundation

Part 3: Shifting Images: Paul Klee

The Swiss-German artist Paul Klee was influenced early in his career by contemporary French art. After World War I, as a master at the Bauhaus and as a pioneer of Surrealism, his image as an artist changed repeatedly. That diversity reflects the transfigurations of art-related connections between wartime Germany and France and also between Europe and America.



⑧ Paul KLEE, *Arrival of the Aerial Dragon*, 1927, Artizon Museum, Ishibashi Foundation



⑨ Paul KLEE, *Protectress*, 1932, Artizon Museum, Ishibashi Foundation

Part 4: Beyond East and West: Zao Wou-Ki

The painter Zao Wou-Ki, who was from China, moved to Paris immediately after World War II. After establishing his own style under Paul Klee's influence, he changed his creative vocabulary through contact with a variety of contemporary trends, including abstract paintings in France and American Abstract Expressionism. He is a prime example of an artist whose work transcends national borders, beyond East and West.



⑩ ZAO Wou-Ki, *Sunken City*, 1954, Artizon Museum, Ishibashi Foundation
©2022 by ProLitteris, Zurich & JASPAR, Tokyo C3760



⑪ ZAO Wou-Ki, *Untitled*, 1980, Artizon Museum, Ishibashi Foundation
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Exhibition Overview

Exhibition title:	Transformation: Arts Crossing Borders in the 19th and 20th Centuries
Organized by	Artizon Museum, Ishibashi Foundation
Venue:	Artizon Museum, 5F Gallery
Exhibition period:	April 29 [Fir.] – July 10 [Sun.], 2022
Opening hours:	10:00 – 18:00 (until 20:00 on Fridays except April 29) *Last entry 30 minutes before closing.
Closed:	Mondays
Admission (incl.tax):	Timed entry system (Online booking starts from March 1, 2022) Online ticket: 1,200 yen Same day ticket (on sale at museum): 1,500 yen Students: Free entry (Advance online booking required.) *This admission fee gives the visitor access to the concurrent exhibitions. *Same day tickets on sale at the museum are available only for time slots that have not reached full capacity. *Advance booking is not required for children up to junior high school age. *The exhibition details are subject to change without notice.
Curators:	SHIMAMOTO Hideaki, UEDA Anna
Concurrent Exhibitions :	Photography and Painting: From Cézanne Shibata Toshio and Suzuki Risaku Jam Session: The Ishibashi Foundation Collection × Shibata Toshio × Suzuki Risaku Selections from the Ishibashi Foundation Collection Special Section Learning: Prints by Picasso and Miró

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Directions: 5 minutes on foot from JR Tokyo Station (Yaesu Central Exit); Tokyo Metro Ginza Line Kyobashi Station (No.6, 7 Exit); Tokyo Metro Ginza Line, Tozai Line, Toei Asakusa Line Nihombashi Station (B1 Exit)

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