News Release

ARTIZON MUSEUM | ISHIBASHI FOUNDATION

September 24, 2026
Artizon Museum, Ishibashi Foundation

Jam Session: The Ishibashi Foundation Collection × FUJII Hikaru
WHOSE LIGHT?

October 24 [Sat], 2026–January 31 [Sun], 2027

Selected artwork images have been updated.

FUJII Hikaru, *The Theologian and The Voice*, 2026, Collection of the artist

The Artizon Museum, Ishibashi Foundation (Chuo City, Tokyo; ISHIBASHI Hiroshi, Director) presents *Jam Session: The Ishibashi Foundation Collection x FUJII Hikaru WHOSE LIGHT?*

Since 2020, the Artizon Museum has organized the annual Jam Session series, a collaborative exhibition program in which a contemporary artist engages with works from the Ishibashi Foundation Collection. For the seventh in this series, we welcome Fujii Hikaru, who has explored the intimate relationship between the art, society, and history through detailed research and field work. Fujii is known for his video installations, in which he weaves together cinematic techniques, scripted performance, and documentary approaches to rethink history in his own way. His practice, which critically engages with contemporary social issues, has received international recognition.

For this Jam Session, Fujii focuses on the association of light with truth, the central theme of Plato's allegory of the cave in Book VII of the *Republic.* Rather than asking what that light illuminates, he reverses the question to consider "who is casting that light?" critically re-examining the structure of truth itself. In response to this question, the exhibition presents twenty-two works from the Ishibashi Foundation Collection selected by Fujii and a dozen or more of his own works—including new pieces—ranging from antiquity through the Middle Ages and the modern period to the postwar era.

Highlights

1) Fujii's Session with His Selections from the Ishibashi Foundation Collection

Throughout the exhibition, Fujii's works are presented in dialogue with works from the Ishibashi Foundation Collection across historical periods and geographical boundaries. The exhibition begins with a plaster cast of a relief fragment from the ancient Greek Parthenon and then continues through such works as glass vessels from Syria and Palestine, medieval Iranian ceramics, and religious paintings produced during the Reformation by Albrecht Dürer and Heinrich Aldegrever, who was influenced by Dürer. It also displays works by Sakamoto Hanjiro, Jackson Pollock, and Alberto Giacometti spanning the wartime and the postwar periods. Through these works, Fujii directs his gaze beyond images as mere representations to the social structures that underlie them and to the position of the artist, which is inevitably embedded within those structures.

2) Three New Works for This Exhibition

For this exhibition, Fujii has created three new works that further develop themes he has explored throughout his practice. One extends his work *The Japanese War Art 1946*, which he first showed in 2022, upon receiving the Tokyo Contemporary Art Award (TCAA). This new work is structured around documentary photographs taken by Fujii on site at the U. S. National Archives, where he documented archival materials recently discovered by historians: records of Japanese war paintings, compiled by U.S. military intelligence. The other two new works examine the political, social, and cultural discourses surrounding the peaceful and military uses of nuclear technology that took shape in the postwar and the Cold War periods, together with religious discourses that deeply intersected with them. These questions resonate with increasing urgency in the present day.

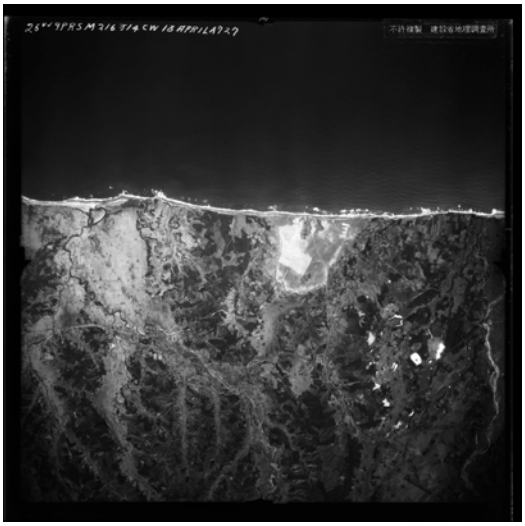
3) Exhibiting Multiple Large-scale Installations

Conceived as a narrative of human history, the exhibition unfolds through a series of large-scale installations by Fujii Hikaru. It begins with his *The Primary Fact* (2018), inspired by an event in ancient Greece that is regarded as the origin of democracy. *Southern Barbarian Screens* (2017) reveals not only contacts between East and West in the Middle Ages, but also the histories and contexts of colonialism and slavery that expanded across the Global South. The exhibition also features video installations including *Mujō (The Heartless)* (2019), in which young immigrants living in today's Japan reenact the education carried out in Taiwan during the Japanese colonial period. Bringing together these major installations alongside new works, this exhibition constitutes the most comprehensive presentation of Fujii Hikaru's practice to date.

FUJII Hikaru

Artist. Fujii Hikaru utilizes diverse media, including installation, film, and workshops, to bridge art, history, and society. His practice is rooted in extensive research and fieldwork, often focusing on specific historical moments and social issues. Through his work, he critically examines both contemporary and historical crises, as well as structural violence, exploring their impact and significance on human and more-than-human worlds alike. His work has been exhibited at the National Museum of Modern Art, Tokyo; Museum of Contemporary Art Tokyo; M+; National Museum of Modern and Contemporary Art, Korea (MMCA); Centre Pompidou-Metz; Kadist (Paris); and Haus der Kulturen der Welt (Berlin), among others. He has also participated in numerous international art festivals, including the Asia Pacific Triennial (2021) and the Rencontres d'Arles (2024). He was awarded the Tokyo Contemporary Art Award 2020–2022.

Works on Display

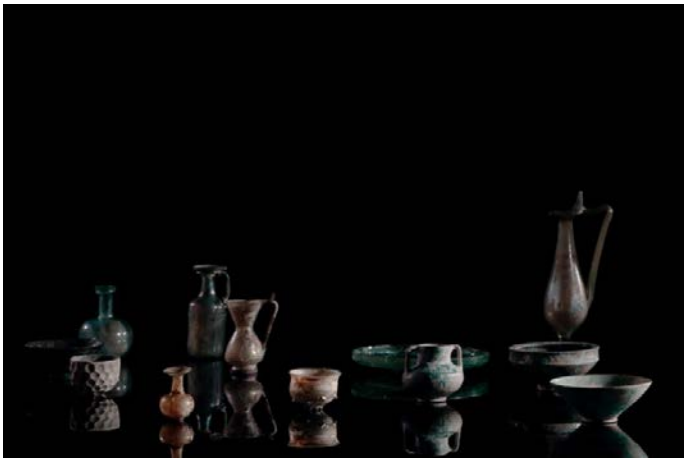


FUJII Hikaru, *Record of Coastal Landscape (U.S. Military): Futaba-gun Fukushima 1947*, 2026, Collection of the artist

Left: Jackson POLLOCK, *Number 2, 1951*, 1951, Artizon Museum, Ishibashi Foundation

Right: Alberto GIACOMETTI, *Bust of Diego*, 1954-55, Artizon Museum, Ishibashi Foundation
Photo: SHIIGI Shizune

FUJII Hikaru, *The Primary Fact*, 2018,
Collection of the artist



FUJII Hikaru, *To Spare the Conquered and to Subdue the Proud*, 2026, Installation
Installation consists of glass vessels from Syria and Palestine and other regions, and medieval Iranian ceramics from the Ishibashi Foundation Collection
Photo: SHIIGI Shizune

FUJII Hikaru, *Southern Barbarian Screens*, 2017, Collection of the artist, Photo: Fukunaga Kazuo

Albrecht DÜRER, *The Holy Family with Three Hares*, 1498, Artizon Museum, Ishibashi Foundation

FUJII Hikaru, *Mujō (The Heartless)*, 2019, Collection of the artist**,** Photo: Ito Tetsuo

SAKAMOTO Hanjiro, *Three Heroes Self-Blasting*, 1935, Artizon Museum, Ishibashi Foundation

Exhibition Overview

Exhibition title:	Jam Session: The Ishibashi Foundation Collection × FUJII Hikaru WHOSE LIGHT?
Exhibition period:	October 24 [Sat], 2026–January 31 [Sun], 2027
Opening hours:	10:00 - 18:00 (until 20:00 on Fridays) *Last entry 30 minutes before closing.
Closed:	Mondays (except November 23, January 11), November 24, December 28–January 4, January 12
Organized by	Artizon Museum, Ishibashi Foundation
Venue:	Artizon Museum, 6F Gallery
Admission (incl. tax):	Timed entry system (Online booking starts from September 24, 2026) Online ticket: 1,200 yen In-Person ticket (purchase at museum): 1,500 yen Students: Free entry (Advance online booking required.) *In-Person ticket may be purchased at the museum, if the time slot is not full. *Advance booking is not required for children up to junior high school age. *This admission fee gives the visitor access to the concurrent exhibition.
Curators:	UEDA Anna, KAGAWA Kyoko

Artizon Museum 1-7-2 Kyobashi Chuo-ku Tokyo 104-0031, Japan

Tel. Domestic: 050-5541-8600 International: +81 47-316-2772 (Hello Dial)
https://www.artizon.museum/en/

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)

Concurrent exhibition
The Strangers' Gaze —Japanese Artists in Europe

KURODA Seiki, *Woman Sewing*, 1890, Artizon Museum, Ishibashi Foundation

Since 1868, with the Meiji Restoration, many people from Japan have traveled to Europe to study aspects of Western culture. For artists, studying in Europe brought them into contact with famous Occidental paintings and the latest artistic trends, both which they absorbed insatiably.
"Etranger," an essay by the poet and novelist Shimazaki Toson, records the passion of his compatriots for engaging in lively conversations about art and embarking on sketching trips. Through their experiences as an *étranger,* a stranger, they created a great variety of works: basic *dessin* in art classes, copies of works in art museums, portraits of the people with whom they interacted in that alien land, landscape paintings created while out sketching. Those works are also a source of information for speaking eloquently about what they were looking at and what they learned from.
The theme of this exhibition is works from the collection that artists created while in Europe, including Kuroda Seiki, Fujishima Takeji, Yasui Sotaro, and Fujita Tsuguharu, and communicates their fresh appeal. Special Selections from the Collection will also be on view in the exhibition area.

Venue: Artizon Museum, 5,4F Galleries
Organized by Artizon Museum, Ishibashi Foundation

Images for Press Use

Please include image credits. Do not trim images or overlay them with text.
Download image data for press use here: https://www.artpr.jp/artizon/fujiihikaru2026

For inquiries about this press release:
Artizon Museum Communications
E-mail: publicity@artizon.jp TEL: +81 3-6263-0132(Direct)
1-7-2 Kyobashi Chuo-ku Tokyo 104-0031