News Release

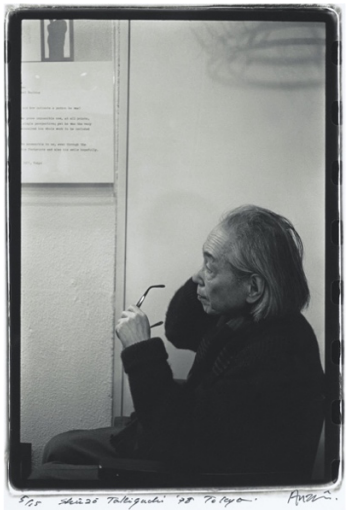
ARTIZON MUSEUM | ISHIBASHI FOUNDATION

May 27, 2026
Artizon Museum, Ishibashi Foundation

TAKIGUCHI Shuzo: Writing and Drawing

June 23 [Tue.]–October 4 [Sun.], 2026

The number of works in the exhibition has been revised.



1. ANZAI Shigeo, *Takiguchi Shuzo, Jiyugaoka Gallery, Tokyo, January 1978*, 1978/early 1980s, Artizon Museum, Ishibashi Foundation © Estate of Shigeo Anzaï

The Artizon Museum, operated by the Ishibashi Foundation (Chuo-ku, Tokyo; Director: Ishibashi Hiroshi), is pleased to present the exhibition *TAKIGUCHI Shuzo: Writing and Drawing*, together with *Selections from the Ishibashi Foundation Collection* in the museum's fifth- and fourth-floor galleries, featuring highlights of the collection with a focus on modern art.

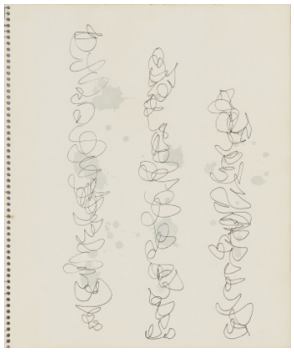
The Ishibashi Foundation collection contains 163 works (including collaborations with others) by Takiguchi Shuzo (1903–1979), a leading poet and art critic of the 20th century. This exhibition will be the first to present more than half of these works together since their acquisition.

Takiguchi's career centered on the act of writing. He began composing poetry in the 1920s under the influence of Surrealism, and from the 1930s through the postwar years he continued to think and write about art, ranging from the work of Paul Cézanne to that of his own contemporaries. In 1960, he began seriously producing visual works which he called *dessins* (French for "drawings"). For Takiguchi, who had long engaged with the world through writing, what did it mean to draw instead? With this question as its point of departure, the exhibition surveys the full scope of his activities, from poetry and art criticism to exhibition planning and exchanges with other artists, presenting approximately 140 items in total. These include Takiguchi's visual works, produced using a wide range of experimental techniques, alongside works by related artists such as Paul Klee, Marcel Duchamp, and Joan Miró.

Highlights

1. First large-scale presentation of Takiguchi Shuzo's visual works recently acquired by the Ishibashi Foundation

In recent years, the Ishibashi Foundation has acquired works by Takiguchi Shuzo on an ongoing basis, bringing the total to 163 pieces, including collaborative projects with other artists. These holdings include works shown in major exhibitions during his lifetime, as well as works he presented to artists with whom he maintained close ties, making them key to understanding his artistic practice. Parts of this Takiguchi collection have been shown at the Artizon Museum on several occasions, beginning with the 2021 exhibition *STEPS AHEAD: Recent Acquisitions*, but this exhibition is the first to focus on Takiguchi as its central subject and to present approximately half of the collection together at one time.



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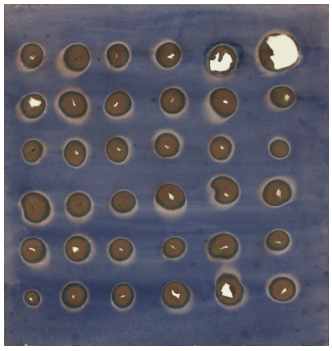

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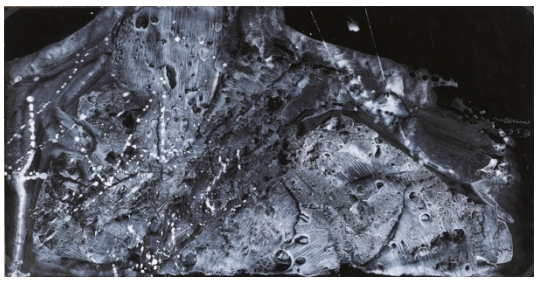

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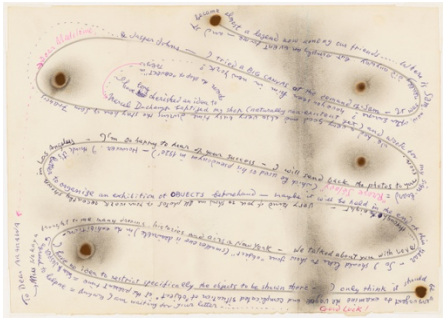

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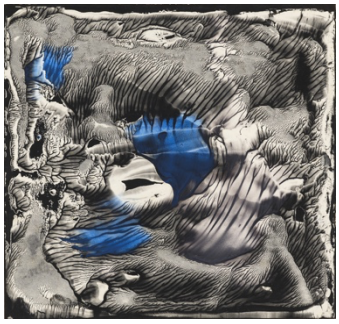

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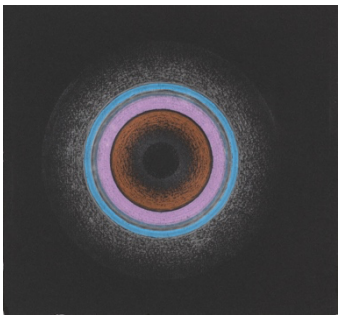

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2. TAKIGUCHI Shuzo, *Untitled*, 1960　3. TAKIGUCHI Shuzo, *Untitled*, 1962　4. TAKIGUCHI Shuzo, *Work*, 1966
5. TAKIGUCHI Shuzo, *Untitled*, 1968　6. TAKIGUCHI Shuzo, *Tick-tick my heart-the watch* · · · ·, 1971
7. TAKIGUCHI Shuzo, *Untitled*, 1971
All works are in the collection of the Artizon Museum, Ishibashi Foundation

2. Exploring the relationship between Takiguchi's poetry, criticism, and other writing from his early years onward, and his later drawings

Around 1960, Takiguchi scaled back his activities as a critic and began devoting much of his time to visual practice. Although this shift from writing to drawing may appear abrupt, Takiguchi explained in a text at the time that for him the two acts were not divergent and were naturally connected. Focusing on this idea, the exhibition looks at Takiguchi's writing, from his poetry of the 1920s through his art criticism in the years that followed, and traces the process by which he shifted from writing to drawing.

3. Works by related artists, from Paul Cézanne to Kusama Yayoi, from the Ishibashi Foundation Collection, shed light on Takiguchi's views of modern art

Drawn to art through his interest in Surrealism in the 1930s, Takiguchi published *Modern Art* (Mikasa Shobo Co., Ltd., 1938), a book that set forth his views on art of that era. His *Miró* (Atelier-sha), published in 1940, is known as the world's first monograph devoted to Joan Miró. After World War II, Takiguchi devoted himself to promoting artists of his own time, including through the open-call Yomiuri Independent Exhibition and organization of exhibitions at Takemiya Gallery in Kanda–Surugadaishita, Tokyo. In 1958, he traveled for the first time to Europe, where he met André Breton, Henri Michaux, Marcel Duchamp, and others. He went on to sustain particularly close relationships with certain artists such as Miró and Duchamp, who became enduring sources of inspiration and collaborators in his later work. Having lived through the profound shifts of the mid-20th century, what views on art did Takiguchi form, and beyond his own activities, whose work did he continue to engage with? This exhibition presents works by related artists drawn from the Ishibashi Foundation Collection.

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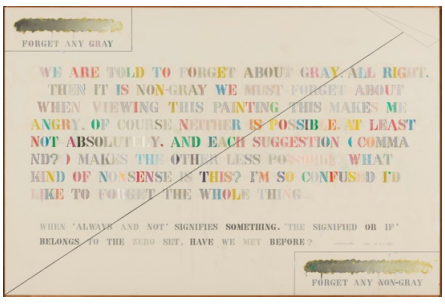

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8. TAKIGUCHI Shuzo, Joan MIRÓ, *Handmade Proverbs to Joan Miró*, 1970 © Successió Miró / ADAGP, Paris & JASPAR, Tokyo, 2026 C5301 ★
9. TAKIGUCHI Shuzo, OKAZAKI Kazuo, *Oculist Witnesses after Marcel Duchamp*, 1977 © Kazuo Okazaki
10. TAKIGUCHI Shuzo, *To and From Rrose Sélavy: Selected Words of Marcel Duchamp*, 1968
11. Paul KLEE, *Small Seaport*, 1937
12. OKA Shikanosuke, *Power Plant in the Snow*, 1956
13. FUKUSHIMA Hideko, *Silver Painting*, 1959
14. ARAKAWA Shusaku, *Courbet's Canvas No.2*, 1972 © 2016 Reversible Destiny Foundation. Reproduced with permission of the Reversible Destiny Foundation

All works are in the collection of the Artizon Museum, Ishibashi Foundation

TAKIGUCHI Shuzo（1903–1979）

15. ANZAI Shigeo, *Takiguchi Shuzo, Jiyugaoka Gallery, Tokyo, January 1978*, 1978/early 1980s, Artizon Museum, Ishibashi Foundation
© Estate of Shigeo Anzaï

Takiguchi Shuzo was born in Toyama Prefecture and moved to Tokyo in 1921. From 1926, he studied under Nishiwaki Junzaburo in the Department of English Literature at Keio University, where he developed an interest in Surrealism, then at the leading edge of contemporary art, and began writing poetry. His translation of André Breton's *Le Surrealisme et la Peinture* was published in 1930. From this time onward, his engagement with visual art deepened, and he began writing primarily on Surrealism. In the 1950s, Takiguchi was highly active as an art critic, contributing critical essays, writing on the open-call Yomiuri Independent Exhibition, and taking part in the selection of artists for exhibitions at Takemiya Gallery, making him an important figure on the contemporary Japanese art scene. At the 29th Venice Biennale in 1958, he served as commissioner for the Japan Pavilion and as a member of the international jury. Around 1960, he scaled back his critical writing and focused on producing drawings and watercolors, and in October of that year he held his first solo exhibition, *From My Sketchbook*, at Nantenshi Gallery. Throughout the 1960s and 1970s, he continued to present his own work while experimenting with a wide range of techniques and forms. He died of illness in 1979.

Other Artists　Listed in order of birth

Paul CÉZANNE, Odilon REDON, Constantin BRANCUSI, Paul KLEE, Pablo PICASSO, Georges BRAQUE, Jean ARP, Marcel DUCHAMP, Man RAY, Mark TOBEY, Joan MIRÓ, Jean FAUTRIER, OKA Shikanosuke, Lucio FONTANA, Henri MICHAUD, Jean DUBUFFET, Joseph CORNELL, SAITO Yoshishige, MURAI Masanari, WAKITA Kazu, HAMAGUCHI Yozo, ONOSATO Toshinobu, WOLS, KOMAI Tetsuro, NOMIYAMA Gyoji, MOTONAGA Sadamasa, Antoni TÀPIES, FUKUSHIMA Hideko, YAMAGUCHI Katsuhiro, KUSAMA Yayoi, Jasper JOHNS, OKAZAKI Kazuo, AY-O, ARAKAWA Shusaku

Exhibition Overview

Exhibition title:	TAKIGUCHI Shuzo: Writing and Drawing
Exhibition period:	June 23 [Tue.] – October 4 [Sun.], 2026
Opening hours:	10:00 - 18:00 (until 20:00 on Fridays) *Last entry 30 minutes before closing.
Closed:	Mondays (except July 20, September 21), July 21, September 24
Organized by	Artizon Museum, Ishibashi Foundation
Venue:	Artizon Museum, 5, 4F Galleries
Admission (incl. tax):	Timed entry system (Online booking starts from May 26, 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.
Special site:	https://www.artizon.museum/exhibition_sp/takiguchi2026/en/
Curator:	SHIMAMOTO Hideaki, UTSUMI Junya

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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

Ettore Sottsass: Design begins where magic begins

Ettore Sottsass (1917–2007) was a globally acclaimed master of twentieth-century Italian design. Starting in the 1950s, he created masterworks as a designer for Olivetti and Poltronova. In 1981, he organized the Memphis Group, an international design collective. He and other Memphis members created designs that were regarded as postmodern and that had a great influence on their generation.

Ettore SOTTSASS, *Carlton*, 1981 (design / produce), Produce: MemphisMilano,
Artizon Museum, Ishibashi Foundation © Erede Ettore Sottsass

In recent years, the Ishibashi Foundation has launched a new initiative, collecting works in the field of design. Our collection now includes more than one hundred pieces spanning from Sottsass's early period to his later years. This exhibition is the first major Sottsass retrospective in Japan and presents these works in their entirety—as well as being the museum's first-ever design exhibition.

Venue: Artizon Museum, 6F Gallery
Organized by Artizon Museum, Ishibashi Foundation
Under the auspices of the Embassy of Italy in Tokyo

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14. When Arakawa Shusaku's *Courbet's Canvas No. 2* is reproduced in print form, please send three sample copies after publication.

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