

The Niigata Prefectural Museum of Modern Art

Introduction of Furusato-no-Mori area (Forest of home town)

The Niigata Prefectural Museum of Modern Art

Its root, the Museum of Contemporary Art, Nagaoka

Collections of the Niigata Prefectural Museum of Modern Art
and short lecture

(1) The museum lobby of entrance

(2) Collections exhibition rooms (admission fee 300Yen/person)

Art_2 "Biblis" Greek myth (1874-1875), Camille Corot

Art_3 "The Plain of Colombes, White Frost" (1873), Claude Monet

Impressionism and Post-Impressionism

Art_4 "Imperial Palace in Peking (Beijing)" (1942), UMEHARA R.

(3) Special experiences at the Musée Marmottan Monet Exhibition

In the Niigata Prefectural Museum hold in the summer 2016.

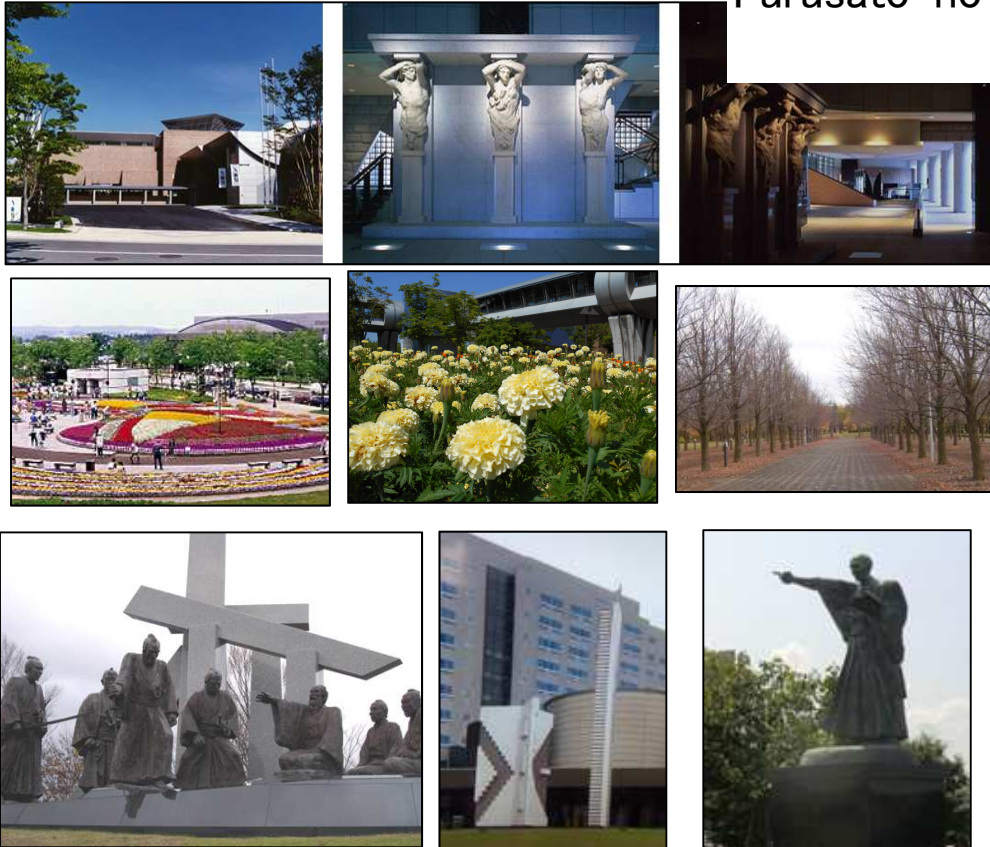
A surprize to watch several drawings under special lighting

A surprize to watch several drawings through special lens

(4) Otherr talks

Piet Mondrian

Furusato-no-Mori area



Furusato-no-Mori area (Forest of home town)

The Niigata Prefectural Museum of Modern Art

“Cariatide entrte deux Atlantes” by Rodin in the Museum

“Mother and child” by Fernando Botero in front of the entrance

Botero: artist in Corombia (1932-)

Outdoor exhibition of the museum

Several large sculptures in the outdoor garden of the musdeum

Nagaoka Institute of Design

Museum of the Industrial History

“One Hundred Sacks of Rice” (Group-sculpture)

“Furusato-n0-mori arrea” (Flower garden and forest)

“High Spirit” by KAMEKURA Yuusaku (Momument)

MISHIMA Okujirou (Sculpture)

Guide around the Niigata Prefectural Museum of Modern Art

1. The Niigata Prefectural Museum of Modern Art

(1) The museum lobby of entrance

Art_1 "Cariatide entre deux Atlantes" (1876), Auguste Rodin

It is a artwork by Rodin 1876, that had actually installed at a time in the past. I will give some topics regarding European history of those days.

(2) Collections exhibition rooms (admission fee 300Yen/person)

The museum always exhibits part of their collections in three exhibition rooms with different themes. Among them, one exhibition room is used as exclusive use with a title of "Perfect masterpieces of the museum".

Exhibitions of those rooms have been changed four times a year.

I would like to try to explain several masterpieces in these exhibition rooms I talk in a small voice. Please be quiet in exhibition rooms.

Art_2 "Biblis" Greek myth (1874-1875), Camille Corot

Art_3 "The Plain of Colombes, White Frost" (1873), Claude Monet
Impressionism

Art_4 "Imperial Palace in Peking (Beijing)" (1942), UMEHARA R.

(3) Special experiences at the Musée Marmottan Monet Exhibition in the Niigata Prefectural Museum hold in the summer 2016.

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2. Museum of the Industrial History

The old days of oil industry in Nagaoka

Formation history of the Japan Islands

3. "One Hundred Sacks of Rice" (Group-sculpture)

The history of Nagaoka about 150 years ago

4. Others

Nagaoka Institute of Design

Let's walk around the Institute garden and enjoy a small museum.

High Spirit by KAMEKURA Yuusaku (Momument)

MISHIMA Okujirou (Sculpture)

Free talk regarding the Nagaoka citizen sketching board next year

Root of the prefectural museum is the Museum of Contemporary Art, Nagaoka
Several masterpieces are transferred from the Museum of Contemporary Art.

The museum had
opened in 1964
and closed in 1979.



Museum having
a name of
a modern museum had not existed elsewhere
and got a lot of attention from home and abroad.



From cutting-edge artworks of Western painting to well evaluation-defined artworks of Japanese Western-style paintings, the museum were filled up with high quality and high-quantity collections.

It founded "Prize contest of the Museum of Contemporary Art, Nagaoka" every year to promote modern art, and many artists started from the contest.

Parent organization of the museum unfortunately bankrupted about forty years ago, then a part of the heritages has been bought by Niigata prefecture and they become main collection of Modern Art.

While it closed in 1979 (1979), but even now the prestige relief by Saioto Gihuu is left on an outer wall of the building, Nagaoka Chamber of Commerce & Industry, previous museum in former times is left.

A letters "The Museum of Contemporary Art, Nagaoka" is left on an internal panel wall now.

Main parts of the contemporary art collections were spread into the other museum, however the other artworks were bought by Niigata prefecture. One is the Western modern art, in particular in the 19th century and the other is the Japanese Modern western-style art, in oparticular in the early 20th century.

These area are planning to re-construct and the sculpture may be moved to other place. (2017 Nov. Seminar)

THE MUSEUM OF CONTEMPORARY ART, NAGAOKA

Possessed of a delicate and hull sensibility and refined techniques, the Japanese people have constructed a unique artistic tradition. When this people entered the Meiji Period, a new tradition was handed on from the West, which developed a world extent of the previously unknown in Japan. Attaining to a world level, in less than a century's time Japan has come to the point where she can bring this tradition to fruition.

In order to ascertain the position which Japanese contemporary art holds among the arts of the world, The Museum of Contemporary Art, Nagaoka exhibits it comparatively, next to the works of other nations, and wishes to clarify the extent of the progress that has been made.

Since this kind of art museum is rare in our country, we believe that its importance is far-reaching.

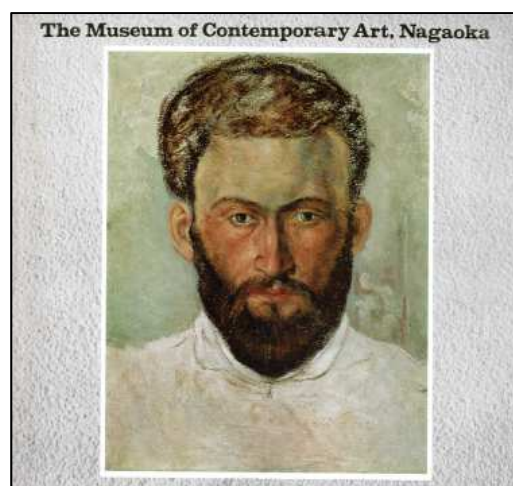
It is our wish that The Museum of Contemporary Art, Nagaoka make a positive contribution toward the progress of contemporary art, and so as an undertaking in line with this intention, from the time of its inception in 1964 "The First prize of the Museum of Contemporary Art, Nagaoka" has been instituted.

It is our sincere hope that this move has served to send a breach of fresh air into the art of the present, and further that it has encouraged artists here and abroad who are considered as having the ability to play an active and wider role in the international scene. At the same time we hope that it will provide generative power for tomorrow's vision.

From now on, in planning the future of this museum, we deeply desire to contribute to the promotion of education and culture, at the same time making some form contribution which will transcend national boundaries.

Jukichi Komagata Director
J.Komagata (Signature)

(Greeting in catalogue of the museum, printed on October 1, 1968)



Cover of the catalogue

Auguste Rodin (1840–1917)

Cariatide entre deux Atlantes (1876) Marble sculptures



Cariatide and two Atlantes means "Column of female statue between two columns of male statue".

It is one of the representative displays in the museum.

This style of decoration column installed on the outside buildings was a standard architecture style in 19th century Europe.

When the Franco-Prussian War(1870~1871) broke out in 1870, he already worked as a decorative sculptor in Paris, and became a military draft object, but avoided military service by having been near sight. Because decreasing work by influence of war, and being hard up of job in 30 years old, he decided to go to the new world for a job. Incidentally Rodin's acquaintance worked as a decorative sculptor in Belgium, he emigrated to there with his family. Then he participated in construction work of the Brussels securities exchange by an introduction of an acquaintance.

After work was over, Rodin left it off early and intended to come back to France, but ended up staying from the various reason for six years. As for the Belgian times, they say that this period was important in his creation activity. The artwork of "Cariatide entre deux Atlantes" was created during his stay in Belgium.

It was really laid between two and three floor of a building stood beside the main street of Brussels, named the Anspach Avenue. Meanwhile, he did an Italian trip and after to Belgium from the trip, his creation for sculptor was started in this time called as "the bronze times". And he finally flourished as a active sculptor.

Among Franco-Prussian War, many artists lived in Paris had left to (evacuated) surrounding countries. After the war ended, they returned Paris with new experiences in those countries not only Rodin but also lots of artists evacuated.

And some of these artists, including the artists you know well, Monet and Cezanne, built a new art movement, the Impressionism.

In the early years of the 20th century, it was said " the most beautiful sculpture in Brussels.

Jean-Baptist-Camille COROT (1796–1875)

Biblis (1874–1875), oil painting on canvas, 113.5×152.5cm

First exhibition : 1875 in th Salon



Corot drew drawings of scenery based on dream and the myth being popular in the 19th century Europe.

This picture is a work inspired a Greek myth.

There was a good brothers of an older brother and the younger sister in old days.

She was feeling love towards real older brother, that was a forbidden love. She shed too much tears in the love that must not meet, and died and became a spirit of spring.

The persons drawn in center of the canvas are said looking at a direction of the spring side younger sister died.

Highly influential upon French landscape artists in the early 19th century was the work of Englishmen John Constable and W. Turner, who reinforced the trend in favor of Realism and away from Neoclassicism.

During the period when Corot was active in art

in early 19th century, landscape painting was on the upswing and generally divided into two camps: one—historical landscape by Neoclassicists in Southern Europe representing idealized views of real and fancied sites peopled with ancient, mythological, and biblical figures; and two—realistic landscape, more common in Northern Europe, which was largely faithful to actual topography, architecture, and flora, and which often showed figures of peasants. In both approaches, landscape artists would typically begin with outdoor sketching and preliminary painting, with finishing work done indoors.

This method was taken over to the Impressionists.

Impressionism and Post-Impressionism

Impressionism

Impressionism is a 19th-century art movement characterized by relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), ordinary subject matter, inclusion of movement as a crucial element of human perception and experience, and unusual visual angles. Impressionism originated with a group of Paris-based artists whose independent exhibitions brought them to prominence during the 1870s and 1880s.

Exhibitions

Their independent exhibitions brought them to prominence during the 1870s and 1880s.

The Impressionists firstly faced harsh opposition from the conventional art community in France.

At that time, art dealers were appeared. They supported the new art trend instead of the Salon art.

They bought several drawings of the Impressionists before 1870.

The first exhibition was hold by an photographer, and the second exhibition was hold by an art dealer.

The development of Impressionism in the visual arts was soon followed by analogous styles in other media that became known as impressionist music and impressionist literature.

Development of disposable paints tubes

An appearance of the Impressionists resulted from improvement of disposable paints tubes in the middle of the 19th century.

Up to that time, painters produced their landscapes drawings in their ateliers after sketching them in the outdoors. It was because they couldn't carry a lump of paints and dissolving container.

Paints in disposable tubes were finally devised after various improvements of tubes material.

By means of this, painters became possible to draw oil paint on their canvases directly in the outdoors under solar light as it was.

Post-Impressionism

Post-Impressionism is a predominantly French art movement that developed roughly between 1886 and 1905, from the last Impressionist exhibition to the birth of Fauvism. Post-Impressionism emerged as a reaction against Impressionists' concern for the naturalistic depiction of light and colour. Due to its broad emphasis on abstract qualities or symbolic content, Post-Impressionism encompasses Neo-Impressionism, Symbolism, Cloisonnism, Pont-Aven School, and Synthetism, along with some later Impressionists' work. The movement was led by Paul Cézanne (known as father of Post-impressionism), Paul Gauguin, Vincent van Gogh, and Georges Seurat.

Post-Impressionists extended Impressionism while rejecting its limitations: they continued using vivid colours, often thick application of paint, and real-life subject matter, but were more inclined to emphasize geometric forms, distort form for expressive effect, and use unnatural or arbitrary colour.

Beginnings

Impressionism and the Rise of Post-Impressionism

In 1872, Claude Monet radically altered the path of painting, ushering in a revolutionary mode of visual expression in which artists responded to their modern surroundings. This was achieved in the painting *Impression, Sunrise* (1872), in which Monet used each visible brushstroke to record exactly how the light from the sun fell upon the steamships and water below. The critic Louis Leroy derisively dubbed their style of painting Impressionist because of the visible brushstrokes, and unwittingly gave the group their collective identity. Although the core membership consisted of Claude Monet, Berthe Morisot, Auguste Renoir, and Edgar Degas, many other artists associated with the group.

Among them was Paul Cézanne, who exhibited with the Impressionists during the 1870s and early 1880s.

By the last Impressionist exhibition in 1886, younger artists and critics demanded a shift in the focus of the representational arts.

They felt the Impressionists allowed their preoccupations with technique and the effects of natural light to overshadow the importance of subject matter. Eventually these dissenting artists became known as the

Post-Impressionists, a term that grouped together widely varying

individual artistic styles. Indeed, many of the movement's foremost figures were rivals in method and approach. Gauguin and Seurat both detested one another and shared a low opinion of each other's styles, and while van Gogh revered the work of the Impressionist Edgar Degas and fellow Post-Impressionist Henri Rousseau, he was skeptical of Cézanne's rigorously ordered style.

While Paris was unquestionably the fount of Post-Impressionism, the emphasis on symbolic and expressive content meant that the life of the city no longer was the dominant subject for artists. Subsequently, many painters developed their individual aesthetic style outside of Paris. Cézanne spent most of his career in Provence; Van Gogh arrived at his mature style in Arles in the south of France; and, in an infamous renunciation of Paris, Gauguin expatriated to Tahiti.

Details (<https://www.theartstory.org/movement-post-impersonism.htm>)

Concepts and Styles

Seurat and Pointillism

Van Gogh and Japonisme

Gauguin and Synthetism

Cézanne and the Structure of Pictorial Form

Rousseau and Primitivism

Les Nabis

International Post-Impressionism

Later Developments

By 1910, movements like Fauvism, Expressionism, and Cubism already dominated the European avant-garde. Each new development in these major movements was built upon the symbolism and structure advocated by the different Post-Impressionist styles.

Claude Monet (1840–1926)

The Plain of Colombes, White Frost (1873) , oil painting on canvas,
55 x 73 cm First exhibition :



The atmosphere of the snowy early spring is expressed.

On the frost surface of the earth occupying a screen bottom, we can see the characteristics of the Impressionists, colors and drawing strokes of brushes.

After the outbreak of the Franco–Prussian War (19 July 1870), Monet and his family took refuge in England in September 1870, where he studied the works of John Constable and Joseph Mallord William Turner, both of whose landscapes would serve to inspire Monet's innovations in the study of colour.

In May 1871, he left London, and lived in the Netherlands, and in autumn of 1871, he returned to France.

From December 1871 to 1878 he lived at Argenteuil, a village on the right bank of the Seine river, eleven kilometres from central Paris, and a popular Sunday–outing destination for Parisians.

His contemporaries Pierre–Auguste Renoir, Édouard Manet and Alfred Sisley joined him and, for a time, Argenteuil became a hub of artistic activity. It was during this time that Monet created some of his most characteristic paintings.

Special experiences at the Musée Marmottan Monet Exhibition in the Niigata Prefectural Museum hold in the summer 2016.

(1) A surprize to watch several drawings under special lighting

It was an unexpected display that the two drawings were illuminated in the special LED light.

It is said the color temperature was 5900 K (5900 degree Kelvin), very high temperature compared with usual temperature 3000 K in almost all the museums in Japan because of protecting from high temperature and ultra-violet light which ware exposed by usual light sources (a conventional Halogen light and an incandescent lamp.)

I feel the two drawings, "Water lilies" and "The Tuuleies Park" are brilliant in the bright and reflected light.

I heard that the Musée Marmottan Monet asked the museums of Japan holding the Monet Exhibition in this time to display all the drawings under this special lighting, however number of such special light sources are restricted, then the museums displayed only a few drawings in this special lighting.

(2) A surprize to watch several drawings through special lens

A museum staff lent me special lens which emurated Monet's sight in his eye-disease period, cataract.

Several drawings produced in his eye-disease period were exhibited, then I could appreciate their drawings both using the lens and not-using the lens (in my normal eye-sight).

Under using the special lens, these drawings were seen having more wealthy-color in my impression

UMEHARA Ryuzaburo
(1888–1986)

Imperial Palace in Peking (Beijing),
1942, oil painting on canvas,
84 × 69cm
First exhibition :



UMEHARA is one of the popular
modern Japanese artists in
Western-style painting.

He drew several drawings titled
"Imperial Palace in Beijing".

He loved the Imperial Palace in Beijing bright in yellow.
The yellow was thought as the color of the Emperor.

In 1908, his age of 20, he studied in Paris, and the next year he had
the opportunity to receive guidance from the old master, Renoir.
Indeed this was in late life of Renoir.

Hakken museum tour

Several events are carried out by support volunteer-members of the
museum.

Among them, I have participated in guided tour volunteer around
the museum for the past three years. And I have joined for training
workshop of learning guide materials and had guided several in part
of guided course cooperating with other members.

Piet Mondrian b. 1872, Amersfoort, The Netherlands d. 1944, New York City

For more than a decade after graduating from art school in 1891 Piet Mondrian created naturalistic drawings and paintings that reflect a succession of stylistic influences including academic realism, Dutch Impressionism, and symbolism. During this period and intermittently until the mid-1920s Mondrian created more than a hundred pictures of flowers. Reflecting years later on his attraction to the subject, he wrote,

I enjoyed painting flowers, not bouquets, but a single flower at a time, in order that I might better express its plastic structure. "The heavy crooked line of Chrysanthemum suggests Mondrian's debt to Post-Impressionism, specifically the work of Vincent Van Gogh.

In 1909 Mondrian became interested in theosophy a type of philosophical mysticism that seeks to disclose the concealed essences of reality. "I too find flowers beautiful in their exterior beauty," he wrote a few years later, "yet there is hidden within a deeper beauty."

Mondrian was inspired by Paul Cezanne's method of breaking down compositional elements into facets of color. In *Still Life with Gingerpot 1*.

Mondrian began to employ such avant-garde techniques as passage (brushwork that continues beyond the designated edges of objects) and a generally looser handling of paint. Although muted, the palette of *Still Life with Gingerpot I* repeats the buoyant blues and rose of Mondrian's earlier works, as well as their more naturalistic style of representation, exemplified by the retention of traditional Perspective and the coherent integrity of the components of the still life such as the glass and saucepan.

Still Life with Gingerpot 2 takes the artist's first depiction of this motif to a much greater level of abstraction.

The grid framework now interpolates the objects on the tabletop, and no vestiges of the glassware, stacked canvases, or window frame of the earlier composition remain.

Mondrian's works of this period are characterized by a strong central motif (here the gingerpot⁹ around which the rest of the picture revolves in a symmetrical fashion. While in later paintings Mondrian developed a more dispersed field, his over-arching concern for balance and order remained constant.

When Mondrian saw Cubist paintings by Georges Braque and Pablo Picasso at a 1911 exhibition in Amsterdam, he was inspired to go to Paris. *Tableau No.2/ Composition No.7*, painted a year after his arrival in 1912, exemplifies Mondrian's regard for the new technique.

With a procedure indebted to high Analytic Cubism, Mondrian broke down his motif in this case a tree—into a scaffolding of interlocking black lines and planes of color; furthermore, his palette of close-valued ochre and gray tones resembles cubist canvases.

Yet Mondrian went beyond the Parisian Cubists' degree of abstraction: his subjects are less recognizable, in part because he eschewed any suggestion of volume, and, unlike the Cubists, who rooted their compositions at the bottom of the canvas in order to depict a figure subject to gravity.

Mondrian's scaffolding fades at the painting's edges. In works such as *Composition 8*, based on studies of Parisian building facades, Mondrian went even further in his refusal of illusionism and the representation of volume.

During the war years, Mondrian continued to move toward greater abstraction, rejecting diagonal lines and decreasing his reliance on his favored subjects—trees, Seascapes, and architecture. *Composition*, which developed from studies of a church, is among the last of his works that can be traced to an observable source. Canvases like this make it clear that Mondrian's interest lay foremost in coming to terms with the two-dimensionality of the painted surface. For this work, the artist designed a strip frame (now lost), which he said prevented the sensation of depth created by traditional carved frames.

unchanging

The inexorable consistency and internal logic of his solutions hint at a larger conceptual principle, which is outlined in great depth in the artist's extensive theoretical writings. Like many pioneers of abstraction, Mondrian's impetus was largely spiritual. He aimed
 motivation/ driving force

to distill the real world to its pure essence, to represent the dichotomies of the universe in eternal tension. To achieve this, he privileged certain principles— stability, universality and through the yin/yang balancing of horizontal and spirituality vertical strokes. His philosophical framework was grounded in the Neoplatonic and Tantic-inspired texts of authors concerned to the Theoretical society, the Dutch branch of which had counted Mondrian as a member since 1909.

Mondrian was a member of the Dutch De Stijl movement from its inception in 1911. By the early 1920s, in line with De Stijl practice, he restricted his compositions to predominantly off-white grounds divided by black horizontal and vertical lines that often framed subsidiary blocks of individual primary colors. Tableau 2. a representative example of this period, demonstrates the artist's reaction of mimesis, which he considered a reprehensibly deceptive imitation of reality.

In 1918 Mondrian created his first "losangique" painting, such as the later Composition No.1, by tilting a square canvas 45 degrees. Most of these diamond— Shaped works were created in 1925 and 1926 following his break with the DeStijl group over Theo van Doesburg introduction of the diagonal. Mondrian felt that in so doing van Doesburg had betrayed the movement's fundamental principles, thus forfeiting the static immutability achieved through stable verticals and horizontals.

Mondrian asserted, however, that his own rotated canvases maintained the desired equilibrium of the grid, while the 45— degree turn allowed for longer lines.

Piet Mondrian in Book Taschen

Mondrian can be considered the guiding spirit of Neo-Plasticism, both for his fidelity to this new mode of expression—something which led him to break with van Doesburg when the latter introduced diagonal lines into his compositions—and for the influence which his art had on his contemporaries and on later art movements.

Leaving aside his classic and most famous period, two works reproduced here relate to his early phase, when he had just definitively abandoned figuration, and the final phase in the evolution of his art. *Composition in Gray/Blue* was executed during the artist's first Paris period (1911–1914) and was influenced by the Cubism of Picasso and Braque, who were also working in Paris at that period. It is related to a series of compositions from the same period, in which references to nature linger on in the form of trees, albeit painted as a grid of black lines which resemble—as it has sometimes been said—the lead of stained-glass windows in Gothic cathedrals.

The logical culmination of the organization of the picture plane, already investigated in this type of composition, are the paintings of Mondrian's classic period, in which cubist percepts have been superseded by the new theories of Neo-Plasticism. These works are also influenced by the philosophical principles of Theosophy.

In New York City, New York, a painting which was unfinished on Mondrian's death in 1944, the artist has substituted his typical black lines on a white background with strips of coloured, prefabricated adhesive, and thereby remains faithful to the primary colours in constructing the grid of the composition. This work, and its evocative title, may have been inspired by the huge New York skyscrapers which so impressed Mondrian when he moved there in 1940 to escape the war.