



Tokyo – Berlin / Berlin – Tokyo

Mori Art Museum, Tokyo
28 January (Sat) – 7 May (Sun) 2006

A Tale of Two Cities

Exploring a Mutual Fascination that Has Shaped the Art and Culture of Tokyo and Berlin for Over a Century

A joint project and exhibition planned by the Mori Art Museum, Tokyo and the Neue Nationalgalerie, Berlin to be shown in Tokyo from January 28 to May 7, 2006 and in Berlin from June 7 to October 3, 2006. This exhibition examines for the first time the cultural contacts between the two capitals from the end of the nineteenth century until now, a time in which both cities have become established as centers of avant-garde art and literature.

Saeki Shunko, *Tea Room* 1936. 264 x 197cm. Color on paper. Private Collection, U.S.A.

Mori Art Museum Public Relations Dept. | 3 February 2006
tel: +81-3-6406-6111 | pr@mori.art.museum | www.mori.art.museum

The exhibition combines fine art, *nihonga*, prints, design, architecture, theatre design and photography borrowed from leading German, Japanese and other public and private collections. The installation at the Neue Nationalgalerie, with its close link to Japanese architecture in Mies van der Rohe's design, will echo the proportions and style of traditional Japanese art. The exhibition in Tokyo will fall within the remit of the Germany in Japan year 2005-2006 and presents an entirely new view of the development of modern Japanese art, photography and architecture

Japan's interest in Berlin begins with the Iwakura International Mission that arrived in Berlin in March 1873, the employment of German technical specialists and the first students it sent to the Humboldt University during the latter half of the nineteenth century; more than six hundred Japanese students had studied there before the First World War. From the 1880s Berlin architects Hermann Ende and Wilhelm Böckmann were in Tokyo designing official buildings for the Japanese government and their Ministry of Justice (1887) can still be seen. On return to Berlin they incorporated a number of "exotic" Japanese elements in their designs for the Berlin Zoo.



Ernst Ludwig Kirchner, *Potsdamer Platz in Berlin* 1914. Oil on canvas. 200×150cm. Collection: Staatliche Museen zu Berlin, Neue Nationalgalerie (Inv.No. NG 7/99) © (for works by E.L. Kirchner) by Ingeborg & Dr. Wolfgang Henze-Ketterer, Wichtrach / Berne



Hahakabe Kinshu, *Mitsukoshi Department Store, Poster for Autumn Sales for Kimono Textiles*. Lithograph. 85×60cm. Collection: MITSUKOSHI LTD.

For Berlin, the capital of German Impressionism, Expressionism, New Objectivity and Bauhaus, the abstract qualities of Japanese art and architecture, were both an inspiration and an ideal that extended far beyond the 'fever for Japan' of the

nineteenth century to encompass an aesthetic of simplicity and fitness for purpose that have been an inspiration to many leading artists, architects and designers from the 1920s to the present.

At the turn of the century, fascinated by the exoticism, elegance and craftsmanship of Japanese art and design, Berlin artist Emil Orlik and japanologist Fritz Rumpf came to Tokyo to take a closer look. At the same time Japanese artists like Kobayashi Mango traveled to Berlin where they found out about western methods of painting and ways of seeing. In architecture too, the proportions and structural methods of traditional Japanese architecture strongly influenced Berlin modernist architects of the 1920s and 1930s including Walter Gropius, head of the Bauhaus, Erich Mendelsohn, Mies van der Rohe and Bruno Taut. Taking refuge from the National Socialists Taut lived in Japan from 1933 to 1936 and stayed for a time in Tokyo where he wrote his famous book on Japanese art and architecture “Ich Liebe die Japanische Kultur” [I love Japanese Culture].

Paris was traditionally regarded as the art capital of the world yet we can now also see that Berlin also played a vitally important role in Japan’s cultural development. In 1914 the avant-garde Berlin gallery Der Sturm held a seminal exhibition in Tokyo and during the chaos that followed the end of the First World War a number of young Japanese artists led by Murayama Tomoyoshi moved between Tokyo and Berlin participating in the Dada movement as well as in experimental theatre, dance and architecture. Murayama’s MAVO group was extremely influential in establishing modernism in Tokyo. German Expressionist film also made a considerable impact in Tokyo at this time as did the “New Photography” of the mid and late 1920s. FIFO, the Film and Photo exhibition that had previously been shown in Stuttgart and Berlin traveled to Tokyo in 1931.



David Burliuk *Portrait of a Family* 1921 oil on canvas 94.2 x 136.4cm Collection: Hyogo Prefectural Museum of Art

During the dark years of dictatorship and militarism during the 1930s and early ‘40s the best art in both cities is marked by a sense of freedom and resistance. After the

devastation of war both cities had to struggle to rebuild their fabric and create their own “economic miracles” and artists had to find new ways of working that were not compromised by the past. Split between East and West Berlin became a divided city; the west favored abstract art often on an American or French model, the East produced more heroic realistic work influenced by Soviet Socialist Realism. Clear cultural links were again established in the Subjektiv Fotografie of the mid-1950s and the Fluxus movement at the beginning of the 1960s that brought together a number of German and Japanese members.



Max Beckmann, *Tod / Death* 1938.
Oil on canvas. 121×176.5cm. Collection: Staatliche Museen zu Berlin, Nationalgalerie (Inv.No. B 80.)
Photo: Jörg P. Anders, Berlin / Jahr: 2001



Okamoto Taro, *Heavy Industry* 1949.
Oil on Canvas. 206.3 x 266.7cm. Collection: Taro Okamoto Museum of Art, Kawasaki, Kanagawa

In Tokyo the exhibition will end by concentrating on the diversity and vitality of the Berlin art scene today. In Berlin the ground floor of the Neue Nationalgalerie will be devoted to an equally stimulating display of the contemporary Tokyo scene.



Boris Mikhailov, *In the Street* 2001/2003. 150 x 100cm. C-Print. Courtesy: Galerie Barbara Weiss, Berlin. Photo: Jeus Ziehe, Berlin

The exhibition will be divided into eleven sections:

1. BERLIN-TOKYO 1880-1914 Exoticism and Modernity
2. DER STURM IN TOKYO 1914 The Impact of the Avant-garde
3. TOKYO-BERLIN 1912-1923 New Visions in Art and Architecture
4. CULTURES IN CONFLICT 1918-1925 Berlin Dada, Tokyo MAVO and the influence of the Russian Revolution
5. MODERN GIRLS, MODERN BOYS Moga and Mobo in 1920s Tokyo and Berlin
6. FIFO (FILM UND FOTO) 1929-1931 New Approaches in Photography
7. BAUHAUS AND BRUNO TAUT Design and Architecture in the 1930s
8. THE DARK YEARS 1931-1945 Dictatorship, Resistance and War
9. RECONSTRUCTION 1945-1950s The Aftermath of War
10. FLUXUS, POP ART AND NEW EXPRESSIONISM IN THE 1960s
11. BERLIN NOW Contemporary Art After the Wall

The following artists will be represented in the exhibition:

Akasegawa Genpei	Max Beckmann
Hijikata Yoshi + Murayama Tomoyoshi	Marcel Breuer
Ishimoto Kikuji	David Burliuk
Kawabata Ryushi	Hermann Ende & Wilhelm Böckmann
Kawara On	Raoul Hausmann
Kishida Ryusei	Erich Heckel
Kitadai Shozo + Otsuji Kiyoji	Hannah Höch
Kon Wajiro	Ernst Ludwig Kirchner
Okamoto Taro	Ludwig Meidner
Saito Yoshishige + Otsuji Kiyoji	Erich Mendelsohn
Takizawa Mayumi	Ludwig Mies van der Rohe
Tamamura Hokuto	Laszlo Moholy-Nagy
Teshigahara Sofu + Otsuji Kiyoji	Wilhelm Morgner
Tsuchiura Kameki	Max Pechstein
Yamada Mamoru	Hans Poelzig
Yamaguchi Bunzo + Yamaguchi Eichi	Horst Stempel
Yamaguchi Katsuhiro + Otsuji Kiyoji	Bruno Taut
Yamawaki Iwao	And many others

An international team of specialists has prepared the exhibition and a fully illustrated catalogue will be published in Japanese and German editions.

A supporting program of films, performances, lectures, symposia and a club night will be held in connection with the exhibition.

Organizers: Mori Art Museum; Staatliche Museen zu Berlin, Neue Nationalgalerie; Asahi Shimbun

In Collaboration with: The Ministry of Foreign Affairs of Japan; The Embassy of The Federal Republic of Germany in Japan; Tokyo Metropolitan Government; Goethe-Institut Tokyo

Corporate Sponsors: ThyssenKrupp Elevator; adidas Japan K.K.; Kajima Corporation; Matsushita Electric Works, Ltd.; SieMatic Tokyo Broadcasting System, Inc.; Toei Company

Supported by: Japan Airlines; Color Kinetics Japan Inc.; Champagne Nicolas Feuillatte

Additional support by:

Curators: Berlin: Angela Schneider, Alice Laura Arnold, Gabriele Knapstein, Andres Lepik
Tokyo: David Elliott, Nanjo Fumio, Hirose Mami, Kataoka Mami

Mori Art Museum: Roppongi Hills Mori Tower, 6-10-1 Roppongi, Minato-ku, Tokyo 106-6150 Japan
Tel: 03-5777-8600 (Hello Dial)
www.mori.art.museum

Museum Hours: 10:00 - 22:00 (Tues: 10:00 - 17:00)
*Admission until 30 minutes before closing
* Open until 22:00 on 21 March and 2 May.

Museum Admission: Adult: ¥1,500
University/highschool students: ¥1,000
Children (4 years to junior highschool students): ¥500
*Ticket valid for Tokyo City View observation deck, Design Deutschland exhibition (28 January – 12 March, 2006, at the Mori Arts Center Gallery 52F) and MAM Project 004: Choe U-ram (10 March – 7 May, 2006, at Mori Art Museum).

Catalog: 388pages, 2,940yen (Japanese version with partial English translation)

Press Contact Details: Mr. Corkill, Ms. Takahashi, Ms. Miura. Ms. Inuzuka
Tel: +81-3-6406-6111 Fax: +81-3-6406-9351

E-mail: pr@mori.art.museum

Website: www.mori.art.museum