

Toyama Prefectural Museum of Art and Design Exhibition Schedule 2024-2025

Escher. Behind the paradox

April 27-June 30,2024

Adults 1,500yen [*1200yen]

University students 1,000yen [*800yen]

Advance ticket 1,200yen

*For groups of 20 people or more,
admission fees in [] are applied.



M.C. Escher ,Day and Night,1938,Woodcut, 39.1×67.7cm
Maurits collection,Italy All M.C. Escher works
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mcescher.com

Escher (formally known as Maurits Cornelis Escher), born in the Netherlands in 1898 and died 1972, is a globally renowned graphic artist who astonishes and captivates audiences from mathematicians and artists to children.

His elaborate and geometric style, utilizing human vision and illusion, is characterized by "tessellations," or the covering of a surface completely with a geometric shapes, and "metamorphosis," or the transformation of one shape gradually into another.

This exhibition, made possible through the full cooperation of M.C. Escher Foundation in the Netherlands, presents approximately 160 artworks ranging from early Italian landscapes to representative "optical illusion" pieces. Moreover, visitors will have the opportunity to experience Escher's artwork through sets and other installations. The exhibition serves as a platform where we who live in a digital society can appreciate Escher's enchanting ability to create imaginative worlds through the technique of printmaking.

MINGEI The beauty of Everyday Things

July 13-September 23,2024

Adults 1,300yen [*1000yen]

University students 650yen [*500yen]

Advance ticket 1,000yen

*For groups of 20 people or more,
admission fees in [] are applied.

Approximately 100 years ago, the philosopher Soetsu Yanagi discovered beauty in the handcrafted items used in the everyday lives of ordinary people and referred to them as "mingei," or folk art.

This exhibition will showcase around 150 such objects.

In "Chapter I: The 1941 "Life Exhibition," we attempt to recreate the "Lifestyle Exhibition" organized by Yanagi himself in 1941 at the Japan Folk Crafts Museum. Furthermore, in "Chapter II: Mingei in Daily Life," we will showcase items created and used by ordinary people from the perspectives of clothing, food, and housing. "Chapter III: Expanding Mingei" features exhibits showcasing the present state of five domestic mingei production areas, including Washi paper from Yatsuo, Toyama Prefecture. It also proposes a "future mingei style," which integrates items discovered by Terry Ellis and Keiko Kitamura, directors of MOGI Folk Art—a select shop leading the current folk art boom—from around the world with contemporary life in the form of an installation.

This exhibition will explore the beauty of everyday things as taught by Yanagi: the concept, development, current status, and future perspectives of mingei.



Liquor Bottle, Shinzo Kodani, Kurashiki
(Okayama)1979/
Liquor bottle, Shinzo Kodani, Kurashiki
(Okayama)1985/
Bottle with stopper, Mexico, Mid-20th century
All The Japan Folk Crafts Museum

Photo: Yuki Ogawa



Kanuma broom
Shimotsuke
Kanuma(Tochigi)1939

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The 14th International Poster Triennial in Toyama

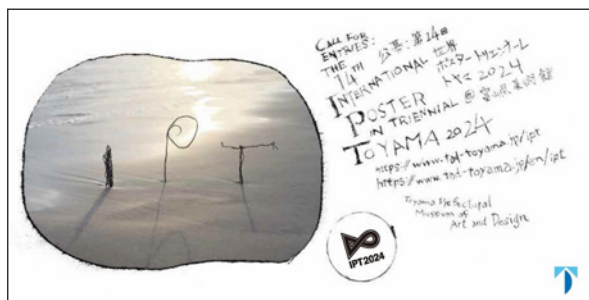
October 12-December 15, 2024

Adults 1,300yen [*1000yen]

University students 650yen [*500yen]

Advance ticket 1,000yen

*For groups of 20 people or more,
admission fees in [] are applied.



IPT2024 Call for Entries Poster
design: Hiroaki Nagai

This exhibition is a poster exhibition that solicits and selects works internationally to be shown in a public exhibition in order to present an overview of the current state and achievements of poster design around the world. Affectionately known as "IPT," this exhibition began with its first call for entries in 1985 during the days of the former Museum of Modern Art and has since evolved into a triennial event, with IPT2024 marking the 14th time that the event is being held. Each year, the event receives outstanding poster entries from both domestic and international artists, garnering attention as one of the world's leading poster exhibitions.

In this 14th exhibition, like in past events, a "U30+Student Division" has been established alongside soliciting poster entries in print form. This division allows students of any age to submit digital entries. Entries brought together in Toyama from around the world for IPT2024 will be judged by a panel of judges consisting of internationally acclaimed graphic designers and other art professionals. The exhibition venue will feature selected and award-winning entries that have passed the judging process, as well as entries by artists especially invited by the executive committee and judging panel. Amidst the ongoing discovery of the new appeal of posters, this exhibition brings visual messages that transcend words on a single sheet of paper to Toyama from around the world, offering visitors a glimpse into the current state of poster and graphic design.

Yoshiaki Tono and Postwar Art

January 25, 2025-April 6, 2025

TBD

Admission fee: to be announced

Yoshiaki Tono (1930-2005) was a prominent art critic in the postwar era. After graduating from the University of Tokyo in 1954, Tono embarked on his career as an art critic when his essay "A Study of Paul Klee" was selected as the winner of a new talent essay competition held by the magazine "Art Criticism" in the same year. Having traveled to Europe and the United States in the late 1950s, Tono made efforts to introduce Western "contemporary art" to Japan promptly upon his return. From the 1960s onwards, he backed the activities of artists from his generation who were labeled as "anti-art," working alongside them as a supportive ally. Tono not only wrote critiques filled with a sense of presence by incorporating his experiences on the creative frontlines but also participated in the planning of exhibitions, spending a considerable amount of time with artists from both Japan and around the world. In his later years, he deepened his contemplation of "water" and also produced photographic works through his hobby of skin diving.

In commemoration of the 20th anniversary of Tono's passing, this exhibition will introduce the trajectory of Tono as an art critic, focusing on the collections and materials held by our museum. Tono, who served as a member of the executive committee of The Museum of Modern Art, Toyama, the predecessor of our museum, had a particularly close relationship with us and was highly influential in curating our collections. Our museum not only houses works by artists mentioned by Tono but also preserves materials from Tono's personal collection, including books and artworks. Through this exhibition, we reflect on Tono's critiques and the art he scrutinized.



René ROLAND
[From the left: Shuzo Takiguchi, Yoshiaki Tono, André Breton],
1958, Toyama Prefectural Museum of Art and Design