

森村泰昌のあそぶ美術史

ほろろとあそぶ世のまじりかき



Morimura Yasumasa:

Want to change the world? Be seriously unserious

From March 7 to May 10, 2020

Opening Hours: 9:30AM - 6:00PM (Last admission is 5:30PM)

Exhibition Closed: 3/11, 18, 25, 4/1, 8, 15, 22, 5/7

Organized by Toyama Prefectural Museum of Art and Design,
THE KITANIPPON SHIMBUN, TULIP-TV INC.

Cooperation with morimura@museum

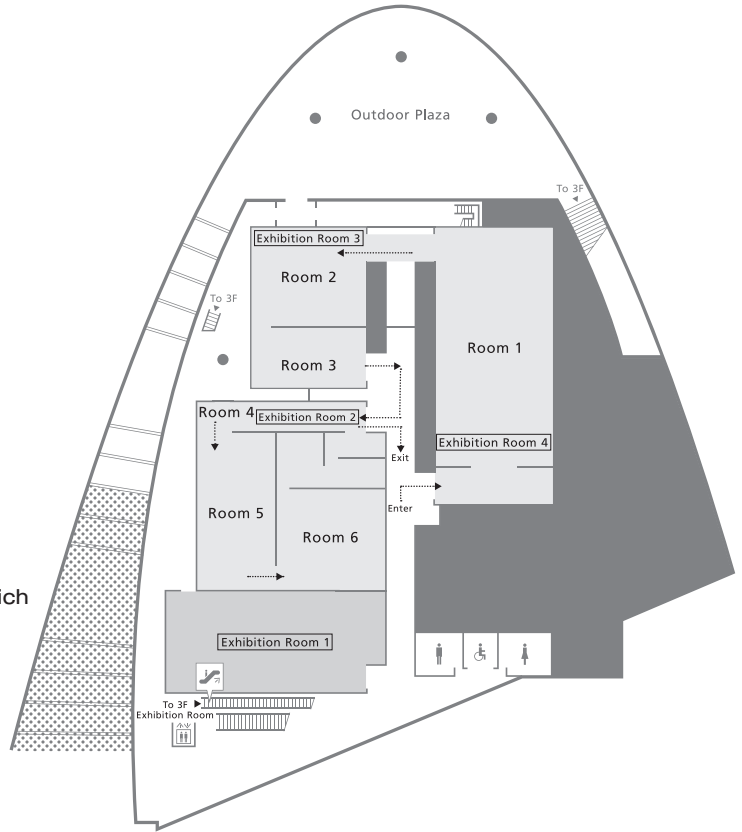
2F Exhibition Room 2,3,4

TEL 076-431-2711

Toyama Prefectural Museum of Art and Design

[Notes]

- The order of artworks listed does not correspond to the order in which they are featured in the exhibition.
- The artworks exhibited are subject to change. Some works are not displayed.
- Please refrain from touching the artworks.
- Artworks that may be photographed are marked accordingly.
- Unless otherwise indicated, all artworks belong to the collection of Toyama Prefectural Museum of Art and Design (TAD).
- The section titles and texts displayed throughout the venue have all been written by guest curator Morimura Yasumasa.



| artist | birth/died | nationality | title | date | technique/materials |
|--------|------------|-------------|-------|------|---------------------|
|--------|------------|-------------|-------|------|---------------------|

Room 1: Paintings Turn it around



It has been around 40 years since Toyama Prefectural Museum of Art and Design (TAD) began developing its collection. Among it, there are an increasing number of artworks that now date over 100 years from their production. The role of the museum is to protect, preserve, and pass on artworks to future generations. At the same time, it is also important for the museum to exhibit and widely introduce art to as many people.

In 2017, the Museum of Modern Art, Toyama, was entirely reborn as the Toyama Prefectural Museum of Art and Design in its current new location. At this time, certain artworks had been removed from their frames for preservation purposes, and were subject to conservation treatment that entailed removing dust and mold, as well as applying touches of paint in efforts to restore them to their original state. Some of such works presented in this exhibition include Joan Miró's *Testa di fumatore*, Pablo Picasso's *Femme assise*, and Georges Rouault's *Passion*. On this occasion, the backs of the canvases that often remain unseen to viewers were photographed during the restoration process. We have also added new low-reflection glass to the paintings of Jasper Johns and Jackson Pollock to make them easier for viewing. Two works by Lucio Fontana, and a work by Joseph Cornell were placed in a rare and unusual type of frame that enables the works to be viewed from both front and back.

Morimura refers to the surface of the paintings as the "front" and the reverse side of the canvas as the "back." In doing so, he invites viewers to bring their attention to the "back" of the paintings that are hard at work so that the "front" can shine, that is, the "back" from which it is possible to capture glimpses of the struggles and troubles that the artists had experienced.

Please kindly note that we are unable to introduce the backs of Picasso's works as it was pointed out by the owner of their copyright that, "the labels and entries on the back of the works could serve as highly useful information for counterfeiters and therefore should not be disclosed." While paintings are often only seen from their "front," we invite viewers to take this opportunity to also think about the relationship between "front" and "back."

| | | | | | | |
|--|-----------------|-----------|--------------------------------|--------------------------------------|-----------|---|
| | Lucio Fontana | 1899-1968 | Argentina | Concetto spaziale, Attese | 1962 | watercolor on canvas |
| | Lucio Fontana | 1899-1968 | Argentina | Concetto spaziale | 1953 | oil and glass on canvas |
| | Gerhard Richter | 1932- | Former East Germany Dresden | Orangerie | 1982 | oil on canvas |
| | Joseph Cornell | 1903-1972 | U.S.A | Hotel Florence (Penny Arcade Series) | Mid 1960s | collage on board |
| | Jackson Pollock | 1912-1956 | U.S.A | Untitled | 1946 | oil, enamel and newspaper collage on masonite board |
| | Frank Stella | 1936- | U.S.A | Talladega | 1981 | oil and oilstick etc. on etched aluminium honeycomb |
| | Tom Wesselmann | 1913-2004 | U.S.A | Smoker #26 | 1978 | oil on canvas |
| | Pablo Picasso | 1881-1973 | Spain | Femme assise | 1960 | oil on canvas |
| | Antoni Tàpies | 1923-2012 | Spain | Petit boi et corde | 1973 | oil and string on stretcher and wooden panel |

| | artist | birth/died | nationality | title | date | technique/materials |
|--|-----------------|------------|-------------|-----------------|------|---|
|  | Georges Rouault | 1871-1958 | France | Passion | 1943 | oil on canvas |
|  | Jasper Johns | 1930- | U.S.A | DisappearanceII | 1961 | oil and encaustic on canvas and collaged canvas |

Room 2: Chairs A little mischief never hurt anyone

This section features an installation of chairs. Morimura's intention is that if chairs are released from their function of "providing a comfortable place to sit," the way they present themselves to us, as well as the means by which we interact with them, could indeed change. Although appearing like an act of "mischief," the chairs are presented so as to foremost highlight each of their attributes, from design elements such as color and shape, to the materials that are used, in hopes for viewers to become better acquainted with them.

In addition to introducing the curious designs and functional beauty of chairs by top designers like Eames, Rietveld, and Yanagi Sori, and the graceful aesthetics of Kuramata Shiro's chairs reminiscent of objets d'art, Morimura has also collected a large number of simple used chairs.

The chairs are installed in ways most befitting to their respective designs and nature, yet for the simple chairs, focus was placed on the sheer variety of their colors. Drawing inspiration from "ikebana," what is presented here is "Ikeisu" ('Isu' meaning chair in Japanese), an installation in which the chairs are arranged in an improvisational manner while maintaining an exquisite sense of balance (ultimately titled, *Chair Circus*). We welcome viewers to explore the various chairs, each full of individual character. Perhaps the chairs you use everyday may have a completely different aspect to them that you never thought of or recognized before.

©"Date" of the chairs correspond to the year in which they were designed (d.).






| | | | | | | |
|--|------------------------|-------------------------------|-------------|---|-------------------------------------|---|
|  | Morimura Yasumasa | 1951- | Japan | Dancing Eames Chair [Collection of the artist] | 2020 | installation |
|  | Charles & Ray Eames | C. 1907-1978/ R. 1912-1988 | U.S.A | Eames Molded Fiberglass Chair (Stacking base) | d.1950-53 | cloth, steels, FRP |
|  | Morimura Yasumasa | 1951- | Japan | Fluttering Butterfly Stools [Collection of the artist, In cooperation with TENDO.CO.LTD.] | 2020 | installation |
|  | Yanagi Sori | 1915-2011 | Japan | Butterfly Stool | d.1956 (production. 1990s) | laminated rosewood plywood, brass |
|  | Morimura Yasumasa | 1951- | Japan | La Vie en Rose (Miss Blanche) [Collection of the artist(artificial roses)] | 2020 | installation |
|  | Kuramata Shiro | 1934-1991 | Japan | Miss Blanche | d.1988 (production. ca.1994) | acrylic, artificial roses, aluminium pipe with stained alumite finish |
|  | Morimura Yasumasa | 1951- | Japan | Rietveld Meets Robot [Collection of the artist(robot)] | 2020 | installation |
|  | Gerrit Thomas Rietveld | 1888-1964 | Netherlands | Red and Blue | d.1918-23 (production. 1990s) | beech wood, dyed and painted finish |
|  | Morimura Yasumasa | 1951- | Japan | Chair Circus [Collection of the artist] | 2020 | installation |

Room 3: Mountain imagery We're all different- and that's what makes us special

The theme that is most depicted in the artworks housed in our museum collection is the "Tateyama Mountain Range." The works presented on this occasion are selected from a total of 121 works consisting of those from "100 views of Toyama by 100 Artists," created in commemoration of the 100th anniversary of the Toyama Prefecture in 1981 when the Museum of Modern Art, Toyama was established, and a further 20 works that had thereafter been acquired. While artists had explored Toyama in search of various themes and motifs, the most common motifs were related to the Tateyama Mountain Range. The Tateyama Mountain Range, which was selected as the theme of this section on mountain imagery, is a vast mountain range that surrounds the Toyama Prefecture. Some of the peaks in this range are as high as 3,000 meters, including mountains such as Mount Tsurugi that is known for its harsh steepness. The range is important to the Toyama Prefecture in terms of its spiritual aspect as a historical place for pilgrimage and worship, as well as for tourism with the Tateyama Alpine Route. It could indeed be regarded as the symbol of Toyama.

Regardless of genre or style, Morimura selected works depicting "mountains" so as to present how different artists perceive a single motif, the various ways in which they approach it, as well as the diverse techniques that they use. To enable the works to be viewed without being influenced by the artist's career or their evaluation within the art world, the paintings are purposely installed together across one large wall.

| | | | | | | |
|--|-------------------|-----------|-------|--------------------------|------|---|
|  | Asada Takashi | 1928-1987 | Japan | Mt. Tateyama | 1982 | natural mineral pigment on Japanese paper |
|  | Iwahashi Eien | 1903-1999 | Japan | Hokuriku District in May | 1981 | natural mineral pigment on Japanese paper |
|  | Kataoka Tamako | 1905-2008 | Japan | Mt. Tateyama | 1983 | natural mineral pigment on Japanese paper |
|  | Kitayama Taito | 1931-2006 | Japan | Fantasy of Mt. Tateyama | 1979 | oil on canvas |
|  | Koizumi Junsaku | 1924-2012 | Japan | Jōganjigawa River | 1982 | natural mineral pigment on Japanese paper |
|  | Konno Chuichi | 1915-2006 | Japan | Shomyodaki Fall | 1982 | natural mineral pigment on Japanese paper |
|  | Ono Sue | 1910-1985 | Japan | Mt. Tsurugidake | 1979 | oil on canvas |
|  | Shimoda Yoshihiro | 1940- | Japan | Morning of a Mountain | 1983 | natural mineral pigment on Japanese paper |
|  | Takada Makoto | 1913-1992 | Japan | Mt. Tsurugidake | 1979 | oil on canvas |
|  | Tsukasa Osamu | 1936- | Japan | Snow Fairy | 1981 | oil on canvas |

| | artist | birth/died | nationality | title | date | technique/materials |
|--|------------------|------------|-------------|----------------------------|------|--|
|  | Tsutaka Waichi | 1911-1995 | Japan | Atmosphere-At Mt. Tateyama | 1978 | oil on canvas |
|  | Yamagishi Jun | 1930-2000 | Japan | Hailing Kurobe | 1982 | natural mineral pigment on Japanese paper |
|  | Ono Toshiaki | 1948- | Japan | Silver Peak | 2004 | natural mineral pigment, watercolor and Japanese ink on hemp paper |
|  | Okuda Genso | 1912-2003 | Japan | Mount Tsurugi | 1966 | natural mineral pigment on Japanese paper |
|  | Kiyohara Keiichi | 1927-2008 | Japan | Grouse | 1982 | oil on canvas |

| artist | birth/died | nationality | title | date | technique/materials |
|--------|------------|-------------|-------|------|---------------------|
|--------|------------|-------------|-------|------|---------------------|

Room 4: Objets d'art Listen to the voices of the stones

Poet and art critic Takiguchi Shuzo (1903-1979) is recognized as one of the key figures that introduced Surrealism to prewar Japan, who in the postwar period had engaged with and promoted avant-garde artistic expressions both domestically and abroad. The "Takiguchi Shuzo Collection" was originally Takiguchi's private collection, which was housed in the study of his home in Nishi-Ochiai, Tokyo where he resided until his death. The collection consists of various memorabilia and unnamed objets d'art (works of art) as well as an array of gifts and works from both young and non-famous artists and established artists. The collection is exhibited in exhibition room 6, located on the third floor of the museum (currently available for viewing).

On this occasion, the display cases that are black on the inside present works and objects which Morimura has selected from the Takiguchi Collection, while the white display cases feature playful objets d'art made by Morimura himself.

Today, in a world overflowing with many things, who in fact determines the value of each, and positions one thing as being more superior than another? Through presenting his very own "Morimura Collection," Morimura communicates to us that the basis for value ultimately comes down what we cherish and treasure.

©All items with no artist name indicated are the personal effects and objects that Takiguchi had collected, or otherwise are artworks whose titles remain unknown.

Takiguchi Shuzo collection

| | | | | | |
|---------------------|-----------|-------|---|----------------|--|
| | | | [Stones/Gift from Yamaguchi Katsuhiro] | unknown | stone |
| | | | [Glass marble obtained in Florence] | collected.1958 | glass marbles |
| Takiguchi Shuzo | 1903-1979 | Japan | Souvenirs de Cadaqués | collected.1958 | box, 8 stones, 12 sea shells, pressed flowers |
| | | | [Poker Machine (toy)] | unknown | plastic |
| | | | [Bear-shaped Terracotta] | unknown | terracotta |
| Goda Sawako | 1940-2016 | Japan | Angel in a Can | 1969 | ceramic doll, empty can |
| | | | [Echo (cigarette box) Object] | unknown | plastic, metal |
| Jasper Johns | 1930- | U.S.A | [Echo (cigarette box)] | ca.1966 | ink on paper box |
| | | | [Bellybutton Clock] | unknown | metal, plastic |
| | | | [Reptile Leather Case] | unknown | reptile leather, grass |
| Goda Sawako | 1940-2016 | Japan | Iturbi (A Woman's Head) | 1969 | paper clay, acrylic, transparent lacquer |
| Tanaka Atsuko | 1932-2005 | Japan | [Oils] | unknown | oil on paper |
| Fujimatsu Hiroshi | 1922-1996 | Japan | Mr. Takiguchi | 1969 | ink on paper |
| Fukuda Shigeo | 1932-2009 | Japan | Snail-shaped Pen Stand | 1965 | copper plate |
| Nakanishi Natsuyuki | 1935-2016 | Japan | The Second Portrait of Shuzo Takiguchi | 1969 | wood, glass, metal balls, mercury, wire |
| Miki Toshihiro | 1941- | Japan | 701 | unknown | aluminium, wooden case |
| | | | [Mona Lisa's Cufflinks] | unknown | metal |
| | | | [Tap] | unknown | tin |
| Ito Takayasu | 1934-1985 | Japan | [Aluminium Object] | unknown | aluminium |
| Goda Sawako | 1940-2016 | Japan | Meke Meke | 1963 | brass, glass, bottle, necklace, dinosaur figurine |
| | | | [Monochrome Photograph of Alice and Dietrich] | unknown | photographs, frame |
| | | | [Small Egg with Chick] | unknown | egg shell, paper, chick made out of papermull |
| Nakatsuji Etsuko | 1937- | Japan | Pokopin | 1963 | cloth, feathers, beads |
| | | | [Stereoscopic Card] | unknown | prints on paper |
| Goda Sawako | 1940-2016 | Japan | Yellow Maid, Red Maid | ca.1962 | glass, wooden float, wax, yarn |
| Goda Sawako | 1940-2016 | Japan | The King of August | 1963 | wooden float, glass, copper wire, wax, transparent lacquer |
| | | | [Alice's Puzzle and a Rolled Cigarette (made in Italy)] | unknown | paper, glass, decorative beads |
| | | | [Tender Buttons] | collected.1973 | metal, plastic |
| | | | [Badge] | unknown | cardboard paper, pin |
| Goda Sawako | 1940-2016 | Japan | Eye | ca.1966 | metal, glass, acrylic |
| Arakawa Shusaku | 1936-2010 | Japan | Subject/and/subjects/verbing/the/distance/forming | 1978 | paper, pencil, ink |
| Bruno Munari | 1907-1998 | Italy | Gioco ABC | 1960 | resin |

| artist | birth/died | nationality | title | date | technique/materials |
|------------------------------------|--------------------------------|---------------|---|--------------------|--|
| Suzuki Wataru | 1941- | Japan | Man Ray's Lip & Carve-Line | 1974 | resin |
| Arakawa Shusaku / Madeline Gins | A. 1936-2010 / G. 1941-2014 | Japan / U.S.A | [Photographs of Specimen Boxes Containing Drifted Objects] [Original Medal of "JAPAN MONOPOLY CORPORATION"] | ca.1974 unknown | acrylic case, photographs (30 sheets) plaster |
| Joan Miró | 1893-1983 | Spain | [Miró's Calabaza] | gifted 1976 | plant |
| Ay-O | 1931- | Japan | Finger Box [Cone with Hole] | ca.1965 unknown | paper, sponge ceramic |
| Fujita Akiko | 1933- | Japan | Dance, Monkey, Sheep [Morpho Butterfly] | ca.1978 unknown | terracotta butterfly specimen |

Morimura Yasumasa collection

| | | | | | |
|--|--|--|----------------------------|--|--------------------------|
| | | | Works by Morimura Yasumasa | | Collection of the artist |
|--|--|--|----------------------------|--|--------------------------|

| artist | birth/died | nationality | title | date | technique/materials |
|--------|------------|-------------|-------|------|---------------------|
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Room 5: Three-dimensional works A universe in a box

For some reason, many works of art are box-shaped. Is this because we put important things in boxes? Or is it because boxes are easy to store and transport? Is it simply something inadvertent? Perhaps the world as the artist observes or imagines is condensed into the box, enabling it to open out and expand into the hearts of viewers. In this section we introduce works that have been selected according to their form that resemble a "box."

Among such are two new works by Morimura, *A Japanese Tea House for Marcel Duchamp* and *A Mirror Box for Vitrine*. The former is a tribute to the works of Marcel Duchamp including *La boîte-en-valise (Special version)*, while the latter is a tribute to Yamaguchi Katsuhiro's *Vitrine No.1*. These two works invite viewers to take a closer peak inside. We hope viewers embrace the opportunity to enjoy the vast and infinitely extending world of boxes.

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|--|------------------------------|----------------------------|--------|---|------------|--|
|  | Marcel Duchamp | 1887-1968 | France | La boîte-en-valise (Special version) | 1946 | reproductions of Marcel Duchamp's representative works and his original work in leather case |
|  | Marcel Duchamp | 1887-1968 | France | La boîte-en-valise | 1955-68 | reproductions and replicas of Marcel Duchamp's representative works in case |
|  | Morimura Yasumasa | 1951- | Japan | A Japanese Tea House for Marcel Duchamp [Collection of the artist] | 2020 | mixed media |
|  | Yamaguchi Katsuhiro | 1928-2018 | Japan | Vitrine No.1 | 1952 | glasses, oil paints and boards |
|  | Morimura Yasumasa | 1951- | Japan | A Mirror Box for Vitrine [Collection of the artist] | 2020 | mixed media |
|  | Joseph Cornell | 1903-1972 | U.S.A | Sand Box | late 1950s | wooden box, glass, colored sand, plastic ball |
|  | Kate Millett | 1934-2017 | U.S.A | Trap | 1967 | wood, leather shoes, chain |
|  | Arman | 1928-2005 | France | Colère de violon | 1971 | violin and acrylic resin |
|  | Kano Mitsuo / Ooka Makoto | K. 1933- / O. 1931-2017 | Japan | Ship for Ararat - the Honey of the Sky | 1971 | mixed media |
|  | Nakanishi Natsuyuki | 1935-2016 | Japan | Compact object (Egg) | ca.1962 | resin and mixed media |
|  | Arakawa Shusaku | 1936-2010 | Japan | Perceptive Flesh | 1958 | wood, cement, metal, cloth |
|  | Akasegawa Genpei | 1937-2014 | Japan | "A Bottle Packaged in Thousand-yen Bills" Seized Article | ca.1964 | paper, glass bottle |
|  | Ishida Ayumu | 1957- | Japan | Dream of handicraft boy; Tramcar island | 1992 | mixed media |
|  | Kudo Tetsumi | 1935-1990 | Japan | Undying Light in a Labyrinth of Chromosomes | 1979 | bird cage, mixed media |
|  | Morimura Yasumasa | 1951- | Japan | Box of Gift of Sea: Raising a Flag on the Battlefield (video work) | 2010 | mixed media (cloth, paulownia wooden box, lacquer, DVD disc, color photograph, acrylic etc.) |


Room 6: The Morimura Museum of Art History Be serious about copying, and you get the real thing




















Morimura Yasumasa's method of producing work is distinct and unconventional. While appearing to be photographs of art historical masterpieces, or images featuring film actresses of the past and famous figures of the 20th century, all the protagonists of such works are in fact Morimura himself. He engages in detailed research regarding the figures he wishes to impersonate, builds the sets for his photographs, creates and wears costumes, applies elaborate make-up, and at times even paints on himself as if he were a canvas in order to become the figures in the work. Morimura's bold interpretation illustrates a different sense of enthusiasm to the original works that he references, and provides viewers with new perspectives on them. For those of us who have become accustomed to composite photography and digital processing, this time-consuming production method appears fresh and innovative. Morimura, who makes full use of his mind, heart, and body to create works, is indeed a professional when it comes to being "seriously unserious about art."

For the first time in Toyama, this exhibition will introduce a comprehensive selection of Morimura's works in which he impersonates famous Western art masterpieces and self-portraits by artists such as Leonardo da Vinci and Vermeer.

For over 35 years since 1985, Morimura has continued to create self-portraits that employ this unique method of production. We invite viewers to take a close look to see the extent to which one individual can transform into a myriad of different characters.

Morimura's new work, *Want to change the world? Be seriously unserious (Miró A, B)* based on a painting by Joan Miró in our museum's collection, is unveiled for the first time on this occasion. ©The reference artworks are works that Morimura had cited in the production of his own work, or had paid tribute to.

| | | | | | | |
|---|-------------------|-----------|-------|--|------------------------|------------------------------|
|  | Morimura Yasumasa | 1951- | Japan | Self-Portraits through Art History (What Leonardo's Face Says) [Collection of the artist] | 2016/2018 | piezograph on Japanese paper |
| Reference work [Royal Library of Turin, Italy] | Leonardo da Vinci | 1452-1519 | Italy | Autoritratto | 1490 or ca. 1515-16 | red chalk on paper |

| | artist | birth/died | nationality | title | date | technique/materials |
|---|-----------------------------------|--------------|-------------|--|------------|---|
|  | Morimura Yasumasa | 1951- | Japan | Doubletonnage/Mona Lisa [Collection of the artist] | 1998-2010 | lenticular sheet |
| Reference work [Musée du Louvre, France] | Leonardo da Vinci | 1452-1519 | Italy | La Gioconda | ca.1503-19 | oil on wood (poplar) |
|  | Morimura Yasumasa | 1951- | Japan | Self-Portraits through Art History (Van Eyck in a Red Turban) [Collection of the artist] | 2016/2018 | color photograph, clear medium |
| Reference work [The National Gallery, London, U.K.] | Jan van Eyck | ca.1390-1411 | Belgium | Portrait of a Man (Self Portrait?) | 1433 | oil on oak |
|  | Morimura Yasumasa | 1951- | Japan | Self-Portraits through Art History (Dürer's Hand Is Another Face) [Collection of the artist] | 2016/2018 | color photograph, clear medium |
| Reference work [Alte Pinakothek, Germany] | Albrecht Dürer | 1471-1528 | Germany | Self-Portrait at the age of Twenty-Eight | 1500 | oil on panel |
|  | Morimura Yasumasa | 1951- | Japan | Self-Portraits through Art History (Caravaggio / Who Is Matthew?) [Collection of the artist] | 2016 | color photograph |
| Reference work [Church of St.Louis of the French, Italy] | Michelangelo Merisi da Caravaggio | 1571-1610 | Italy | La Vocazione di San Matteo | ca.1600 | oil on canvas |
|  | Morimura Yasumasa | 1951- | Japan | Daughter of Art History (Princess A) [Collection of the artist] | 1989 | color photograph, clear medium |
| Reference work [Kunsthistorisches Museum Wien, Austria] | Diego Velazquez | 1599-1660 | Spain | La Infanta Margarita | ca.1656 | oil on canvas |
|  | Morimura Yasumasa | 1951- | Japan | Self-Portraits through Art History (Rembrandt's Testament) | 2016 | color photograph |
| Reference work [The Royal Picture Gallery Mauritshuis, Netherlands] | Rembrandt van Rijn | 1606-1669 | Netherlands | Self-Portrait | 1669 | oil on canvas |
|  | Morimura Yasumasa | 1951- | Japan | Vermeer Study: What to Pour into My Town [Collection of the artist] | 2019 | ink-jet print on canvas |
| Reference work [Private collection] | Morimura Yasumasa | 1951- | Japan | Vermeer Study: Looking Back Mirror [Collection of the artist] | 2008 | color photograph on canvas |
|  | Morimura Yasumasa | 1951- | Japan | Morimeer Photo Studio [Private Collection] | 2019 | color photograph |
| Reference work [Rijksmuseum Amsterdam, Netherlands] | Johannes Vermeer | 1632-1675 | Netherlands | The Milkmaid | ca.1660 | oil on canvas |
|  | Morimura Yasumasa | 1951- | Japan | Vermeer Study: Looking Back Mirror [Collection of the artist] | 2008 | color photograph on canvas |
| Reference work [The Royal Picture Gallery Mauritshuis, Netherlands] | Johannes Vermeer | 1632-1675 | Netherlands | Girl with a Pearl Earring | ca.1665 | oil on canvas |
|  | Morimura Yasumasa | 1951- | Japan | An Inner Dialogue with Frida Kahlo (Will to Live) [Collection of the artist] | 2001 | color photograph |
| Reference work [Private collection] | Frida Kahlo | 1907-1954 | Mexico | Tree of Hope, Keep Firm | 1946 | oil on masonite |
|  | Morimura Yasumasa | 1951- | Japan | An Inner Dialogue with Frida Kahlo (Dialogue with Myself 1) [Collection of the artist] | 2001 | color photograph |
| Reference work [Museo de Arte Moderno, Mexico] | Frida Kahlo | 1907-1954 | Mexico | The Two Fridas | 1939 | oil on canvas |
|  | Morimura Yasumasa | 1951- | Japan | Self-Portraits through Art History (Magritte / Triple Personality) [Collection of the artist] | 2016 | color photograph |
| Reference work [Private collection] | René Magritte | 1898-1967 | Belgium | Clairvoyance | 1936 | oil on canvas |
|  | Morimura Yasumasa | 1951- | Japan | Self-Portraits through Art History (Henri Rousseau for Children) [Collection of the artist] | 2016 | color photograph |
| Reference work [The National Gallery Prague, Czech] | Henri Julien Félix Rousseau | 1844-1910 | France | Moi-même, Portrait-Paysage | 1890 | oil on canvas |
|  | Morimura Yasumasa | 1951- | Japan | Self-Portraits through Art History (Van Gogh / Blue) [Collection of the artist] | 2016 | ink-jet print on canvas |
| Reference work [Musée d'Orsay, France] | Vincent van Gogh | 1853-1890 | Netherlands | Self-Portrait | 1889 | oil on canvas |
|  | Morimura Yasumasa | 1951- | Japan | Another Marilyn [Collection of the artist] | 2015 | Digital color printing on styrene board |
|  | Andy Warhol | 1928-1987 | U.S.A | Marilyn | 1967 | silkscreen on paper |
|  | Morimura Yasumasa | 1951- | Japan | Want to change the world? Be seriously unserious (Miró A) | 2020 | color photograph |
|  | Morimura Yasumasa | 1951- | Japan | Want to change the world? Be seriously unserious (Miró B) | 2020 | color photograph |
|  | Joan Miró | 1893-1983 | Spain | Testa di fumatore | 1925 | oil on canvas |

Morimura Yasumasa: Want to change the world? Be seriously unserious /From March 7 to May 10, 2020

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