

LIVING Modernity: Experiments in the Exceptional and Everyday 1920s–1970s

March 19 (Wed.) – June 30 (Mon.)

[Venue] Special Exhibition Gallery 1E, 2E

[Organized by] The National Art Center, Tokyo; The Tokyo Shimbun; Japan Arts Council; Agency for Cultural Affairs, Government of Japan

Beginning in the 1920s, architects including Le Corbusier and Mies van der Rohe have explored new residential designs with function and comfort in mind. Their experimental visions and innovative ideas eventually intersected with everyday life, greatly reshaping people's lifestyles. This exhibition focuses on seven dimensions of modern houses: hygiene, materials, windows, kitchen, furnishings, media, and landscape. Approximately 14 masterworks of residential architecture spanning the world will be presented in detail through photographs, drawings, sketches, models, furniture, textiles, tableware, magazines, graphics, and films. The modernity of this residential architecture in this exhibition continues to resonate today, offering an opportunity to reflect on our own living spaces and ways of living.



Frank Gehry,
Frank & Berta Gehry House, 1978

© Frank O. Gehry, Getty Research Institute, Los Angeles (2017.M.66)

Japanese Contemporary Art and the World 1989–2010 (working title)

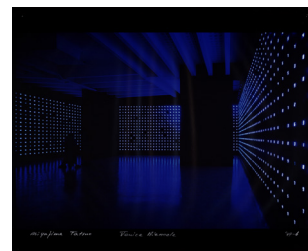
September 3 (Wed.) – December 8 (Mon.)

[Venue] Special Exhibition Gallery 1E

[Organized by] The National Art Center, Tokyo; M+

This exhibition is the first curatorial collaboration between the National Art Center, Tokyo and M+. It presents a historical survey of Japanese contemporary art between 1989 and 2010, bracketed by two major events in Japan's recent past: the end of the Shōwa era (1926–1989) and the beginning of the Heisei period (1989–2019), and the Tōhoku Earthquake in 2011. The exhibition traces a trajectory of contemporary art in Japan beyond national and territorial frameworks, evolving through a rich array of international exchanges. Structured as two intertwined strands of iconic works of art and stories of lesser-known projects by artists during this period, the exhibition features Japanese artists living inside and outside their native country alongside works by international artists. It paints a picture of Japanese contemporary art as a complex, porous network of cultural dialogue and engagement, providing an alternative view to the established narrative of national singularity.

The exhibition shows how Japanese contemporary art during this critical transitional period examined and tackled major subjects, such as the nation's historical legacy and multiplicity of identities, while proposing possibilities of alternative communities. It also underscores the wide influence of Japanese art and visual culture in the first two decades of contemporary globalization.



Reference Image:
Tatsuo Miyajima, *Mega Death*, 1999

© Tatsuo Miyajima,
© Estate of Shigeo ANZAI, 1999.
Courtesy of ANZAI Photo Archive,
The National Art Center, Tokyo

BVLGARI KALEIDOS: Colors, Cultures and Crafts

September 17 (Wed.) – December 15 (Mon.)

[Venue] Special Exhibition Gallery 2E

[Organized by] The National Art Center, Tokyo; Bvlgari

For millennia, color has been one of the strongest inspirations in art. Painters, designers and sculptors, as well as enamellers, goldsmiths and jewelers used the visual force of colors to represent the world as they saw it, but also to express emotions that their works allowed to convey and share.

We can agree on the fact that color is universal. It is universal, because it is perceived by human beings with one of the five senses: sight. Since the 18th and 19th centuries, scientists have analyzed the chromatic spectrum, establishing a true science of colors, allowing us to understand how our body, from the eyes to our brain, reacts to them. However, color is also cultural, because it is felt through the prism of our education and the civilization in which we grew up. Historians have thus passionately studied the role that color may have had in antique and modern creation, highlighting the extent to which the symbolism of each color was experienced differently from one country to another. To study color in High Jewelry is to embark on a journey to the heart of the gems which compose it, to live an experience guided by the light which passes through it and is reflected on the precious metals. *Kaleidos* comes from the Greek language, meaning "beautiful" (*kalos*) and "kind" (*eidōs*). As inside a precious kaleidoscope, Bvlgari invites the visitor to immerse into an exhibition featuring jewels and art selected from the Bvlgari Heritage Collection as well as loaned by prestigious private collections, with about 350 pieces blending materials, forms and tones to fascinate the eyes through the power of color, beyond cultures, in search of beauty and excellence.



Convertible sautoir-bracelets in gold with emeralds, rubies, amethysts, turquoises, citrines and diamonds, ca. 1969
Bvlgari Heritage Collection

Photo: Barrella - Studio Orizzonte Gallery

Visiting the Center

- Hours** 10:00–18:00 *Fridays and Saturdays 10:00–20:00 (Last admission is 30 minutes before closing)
- Closed** Tuesdays [Open on April 29 (Tue.), May 6 (Tue.), September 23 (Tue.)], May 7 (Wed.), September 24 (Wed.), the end of the year through the New Year's Holidays
- Access** Tokyo Metro Chiyoda Line Nogizaka Station (C05) Direct access from Exit 6
Tokyo Metro Hibiya Line Roppongi Station (H04) Approximately 5-minute walk from Exit 4a
Toei Oedo Subway Line Roppongi Station (E23) Approximately 4-minute walk from Exit 7 *No parking
- Contact** The National Art Center, Tokyo
7-22-2 Roppongi, Minato-ku, Tokyo 106-8558 Japan
TEL: (+81) 47-316-2772 (Hello Dial) URL: <https://www.nact.jp/english/>



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