

June 2, 2020  
Artizon Museum, Ishibashi Foundation

## **New Acquisitions unveiled at Once: The Paul Klee Collection 23 June (Tuesday) to 25 October (Sunday), 2020**

The Artizon Museum of the Ishibashi Foundation (Director: Ishibashi Hiroshi ) is delighted to announce that the *New Acquisitions: The Paul Klee Collection* will be held.

At the Artizon Museum, the fourth-floor gallery presents *Selections from the Ishibashi Foundation Collection*, in which selected works from the more than 2,800 works in the Ishibashi Foundation Collection are displayed. The Special Section area there will present a special exhibition, each planned with a different theme, that will shed new light on works in the collection. In 2020, there will be three of these exhibitions, of which the first, held from Tuesday, June 23, to Sunday, October 25, will be the Exhibition of *New Acquisitions: The Paul Klee Collection*. In 2019, the Artizon Museum acquired a collection of twenty-four works by the Swiss-born Paul Klee (1879-1940) that had been owned by a prominent Japanese collector. This group of works provides a comprehensive view of most aspects of the artist's oeuvre, from the 1910s, when he rose to fame after participating in the Secession exhibition and the Blaue Reiter in Munich, through the 1920s, when he taught at the Bauhaus, and the 1930s, near the end of his life. In both quantity and quality, it may be one of the most distinguished collections of Klee's work in the world. It clearly presents the trajectory of Klee's ceaseless artistic experimentation with a variety of materials and techniques, his distinctive terrain. This group of works is especially valuable for further spurring understanding of this artist, his rare creativity, and his art. The exhibition will present twenty-five works, Klee's *Island* (1932), which had already been part of the museum's collection, plus the twenty-four new acquisitions, for visitors to enjoy experiencing the essence of Klee's art and its fascination.



Paul Klee, *Vision of a Garden*, 1925

## Paul Klee Biography



Paul Klee – portrait  
Lebrecht Authors / Bridgeman Images/  
DNPartcom

Paul Klee was born on December 18, 1879, in Münchenbuchsee, a town near Bern, the capital of Switzerland. His mother, an opera singer, was Swiss, his father, a music teacher, German. In 1900, he entered the Munich Academy, an art school, where he studied with Franz von Stuck. Settling in Munich, he took part in the Secession exhibition and the Blue Reiter, interacting with its founders, Wassily Kandinsky and Franz Marc, and other members of their circle. After World War I, he was invited to the Bauhaus, the national school of modern design founded in 1919 in Weimar, Germany, receiving his official appointment as an instructor there in 1921. While researching, lecturing on, and writing about the mechanics of art, i.e., design theory, he also worked to revolutionize his own artistic practice. In 1931, he resigned from the Bauhaus and took a teaching position at the Düsseldorf Academy. In 1933, with the Nazi dictatorship emerging, he left Germany and returned to Bern. Despite being afflicted with scleroderma from 1935 on, he continued to create energetically until his death in 1940 at a nursing home in Muralto, near Locarno, a town in southern Switzerland.

## Highlights

①



*Small Abstract-Architectural Oil Painting <with Yellow and Blue Sphere>*, 1915, oil on cardboard  
24.1 x 34.3 cm

Klee's 1914 trip to Tunisia, in northern Africa, with fellow Blaue Reiter painter August Macke and another friend, was a major catalyst for his shift to an abstract style. He created this painting the following year. In it, Klee reduces the building to large and small rectangles and triangles and creates combinations of a variety of colors. As the title indicates, he is clearly conscious of his use of abstraction. The yellow and blue circles that accent the picture plane appear to express his memories of the moon as he saw it in Tunisia.

②



*Construction Site for the Strawberry House, 1921, oil on cardboard*  
39.3×49.5 cm

This painting dates from immediately after Klee was invited to teach at the Bauhaus, the national school of art, design and architecture, founded in 1919 in Weimar, Germany. The repetition of geometric elements, mainly rectangles, can often be seen in his works from the early 1920s. In this painting, which depicts the construction of a structure for raising strawberries, Klee uses many straight lines on the diagonal and is venturing towards a three-dimensional style. In addition to the strawberry house, a greenway surface expressed in color planes, a reservoir, a flag, a simplified depiction of trees, letters of the alphabet hidden in the painting: all sorts of elements have been scattered over the picture plane, and gradations of red and green, complementary colors, are developed.

③



*Vision of a Garden, 1925*  
oil on cardboard mounted on wooden strainer  
24.0×30.0 cm

The composition of this painting, in which the horizontal lines from top to bottom of the picture plane are drawn almost uniformly, is an approach Klee occasionally experimented with early in his Bauhaus period. In this work, three trees have been drawn abstractly in the center of the picture plane, and marks consisting of three lines branching off, expressing the growth of plants, are placed here and there. The image of a garden emerges under a red circle, which would seem to be the sun. Around it is a church or some other sort of building, painted evocatively, melting with the garden into a brown that suggests darkness, bringing about a wondrous quality, neither night nor day.

④



*The Shepherd*, 1929  
oil on canvas mounted on plywood  
49.8×67.0 cm

A human figure and some four-legged animals are depicted using geometric lines against a dim background. The pose of the human being, staff in hand, standing as though to protect the animal in the middle from the four animals in the foreground, is thought to refer to the “good shepherd” who would lay down his life for his sheep in the New Testament’s Gospel According to John. The background, complexly layered with various colors, is swollen with white light as though to make the human figure and animals stand out. This painting tells us of Klee’s endless interest in expressing light and color.

⑤



*Counter-Arrow*, 1933  
watercolor and plaster on canvas  
24.8×76.2 cm

The landscape-format picture plane is composed of a series of rectangles, almost the same size, laid horizontally. The nuances of the coating applied to the entire painting gives its *matière* a uniform texture, while the regular placement of the rectangles, divided by color into three types, generates a rhythmical dynamism. The arrow placed, as though hinting at something, on the left side of the painting is an element that can be seen in several of his works from around 1930. This painting was formerly in the collection of Ludwig Mies van der Rohe, Klee’s colleague at the Bauhaus; he acquired it through the art dealer Karl Nierendorf, with whom Klee was close.

⑥



*Flower in a Valley*, 1938  
watercolor on cotton on board  
42.5×51.0 cm

Klee had continued to experiment with systematically composed paintings based on points and geometric forms. In the latter half of the 1930s, however, he came to produce works that boldly combined irregular color planes. In this painting, he arranged color planes of various sizes and shapes as though pasting them on the black cloth background. Indeed, this work calls to mind Matisse's cut-outs. The composition, with a flower in full bloom amid the green of the valley, the flowing water, and the light pouring down, displays a technique characteristic of Klee's late period, his mastery of combining colors and forms freely and effectively.

## Exhibition Overview

Title:	Selections from the Ishibashi Foundation Collection Special Section New Acquisitions: The Paul Klee Collection
Organizer:	Artizon Museum, Ishibashi Foundation
Venue:	4F Gallery, Artizon Museum
Exhibition period:	23 June (Tuesday) – 25 October (Sunday)
Opening hours:	10:00 – 18:00 (until 20:00 on Fridays/ suspended until further notice) * Last admission 30 minutes before closing. Closed on Mondays (open 10 August, 21 September), 11 August, 23 September
Admission (tax included):	Online reservation available beginning Wednesday, June 3 Online reservation: 1,100 Yen / Same-day ticket (available at ticket counter): 1,500 Yen/ Student discount: free admission for students (online reservation required) Same-day tickets at ticket counter only available in case online reservation tickets have not been sold out. (No reservation required for middle-school students and younger.) *Tickets include admission to the two concurrent exhibitions detailed below
Curator:	Shimamoto Hideaki (curator, Artizon Museum)

## Concurrent Exhibitions

- Jam Session: The Ishibashi Foundation Collection×Tomoko Konoike  
Tomoko Konoike: FLIP (6F Gallery)
- Exhibition in Japan of the Japan Pavilion at the 58th International Art Exhibition La Biennale di Venezia, Cosmo-Eggs (5F Gallery)

\*Exhibitions “Selections from the Ishibashi Foundation Collection” and Special Section “Women Impressionists” are also on view.



## Artizon Museum

1-7-2 Kyobashi, Chuo-ku, Tokyo 104-0031, Japan  
Tel. 03-5777-8600 (Hello Dial)  
[www.artizon.museum](http://www.artizon.museum)

## Access

5 minutes on foot from JR Kyobashi Station (Yaesu Central Exit); Tokyo Metro Ginza Line Kyobashi Station (Exit 6 or Exit 7); or Tokyo Metro Ginza Line / Tozai Line / Toei Asakusa Line Nihombashi Station (Exit B1).

## Images for Press use

- \* If including only one image, use the main visual ③ shown on page 1 and 3.
- \* Include image credits as provided.
- \* Do not trim images or overlay them with text.

### For inquiries about this press release:

Artizon Museum Second Exhibition PR Office (within OHANA, Inc.)  
Contacts: Takahashi, Hosokawa, Senō  
Tel.: 03-6869-7881 Fax: 03-6869-7801  
E-mail: [artizon-pr@ohanapr.co.jp](mailto:artizon-pr@ohanapr.co.jp)  
Risona Kudan Bldg, 5F  
Kudan Minami 1-5-6, Chiyoda-ku  
Tokyo 102-0074

### For inquiries about the Artizon Museum, Ishibashi Foundation:

Artizon Museum Public Relations Department  
E-mail: [publicity@artizon.jp](mailto:publicity@artizon.jp)  
1-7-2 Kyobashi, Chuo-ku  
Tokyo 104-0031

## Entry to the Artizon Museum uses the designated entry system by date and time.

Tickets must be purchased in advance from the museum website.

Ticket price (incl. tax)

	General	University, college, high school students	Those presenting disabled persons' handbook	Children through junior high school
On-line ticket	JPY 1,100	Free entry—Advanced booking required Advanced booking		Free entry—Advanced booking not required (Prior notification required for groups of 10 or more)
Same day ticket	JPY 1,500			

\*On-line tickets must be purchased up to 10 minutes before the end of each time slot.

\*Same day tickets on sale at museum are available only for time slots that have not reached full capacity.

### Designated entry system by date and time

The designated entry system by date and time is designed so that visitors may enjoy a more comfortable viewing experience. Please purchase your tickets for an entry time slot for the day you will visit, as shown below, and make sure you enter the museum within that time slot.

① 10:00–11:30 ② 12:00–13:30 ③ 14:00–15:30 ④ 16:00–17:30

- You may enter at any time within the designated time slot.
- Once you enter the museum, your ticket is valid for the rest of the day; you may stay and enjoy the exhibition until the museum closes.
- At the start of each entry time slot, the museum may be crowded. You may be asked to wait before entering the museum. We recommend arriving for entry slightly after the start of your time slot.

### On-line designated entry time ticket purchase

- Tickets go on sale June 3, 2020 (Wednesday)  
Tickets must be purchased from the museum website ([www.artizon.museum](http://www.artizon.museum)) by clicking on the Ticketing link and selecting the date and time slot when you wish to enter.
- Tickets must be purchased up to 10 minutes before the end of each time slot.
- Major credit cards are accepted for payment.

### Delivery of on-line designated entry time ticket and entry to the museum

After you have purchased your ticket, an E-mail will be sent to your designated E-mail address.

Please access the QR code and download it onto your smartphone. You can also print out the QR code and bring the paper with the print out with you when you visit the museum.

### Same day ticket sales

Tickets are available only for time slots that have not reached full capacity; they can be purchased on 1F of the museum.

### Advanced booking

- Entry is free for university and college students and high school students, but advanced booking of the entry time slot is required. Each student must present a student ID upon entrance to the museum.
- Children through junior high school age are admitted for free. No advanced booking is required.

- Entry is free for disabled visitors (plus one accompanying assistant), but advanced booking of the entry time slot is required. Disabled visitors must present their disabled persons handbook upon entrance to the museum.

**Group Entry to the museum**

For groups of 10 or more children through junior high school age, entry requires prior notification using the E-mail address below. If no notification is received, those groups may not be admitted to the museum if the galleries are crowded.

E-mail: [groupdesk@artizon.jp](mailto:groupdesk@artizon.jp)

**Important information**

- Once your ticket purchase is confirmed, cancellation of the ticket is not allowed.
- Change of the time and date is available only once.
- There are no discounts for group tickets or for senior citizens.
- Entry is only allowed for the designated time slot.
- Resale of tickets for commercial purposes is not allowed.