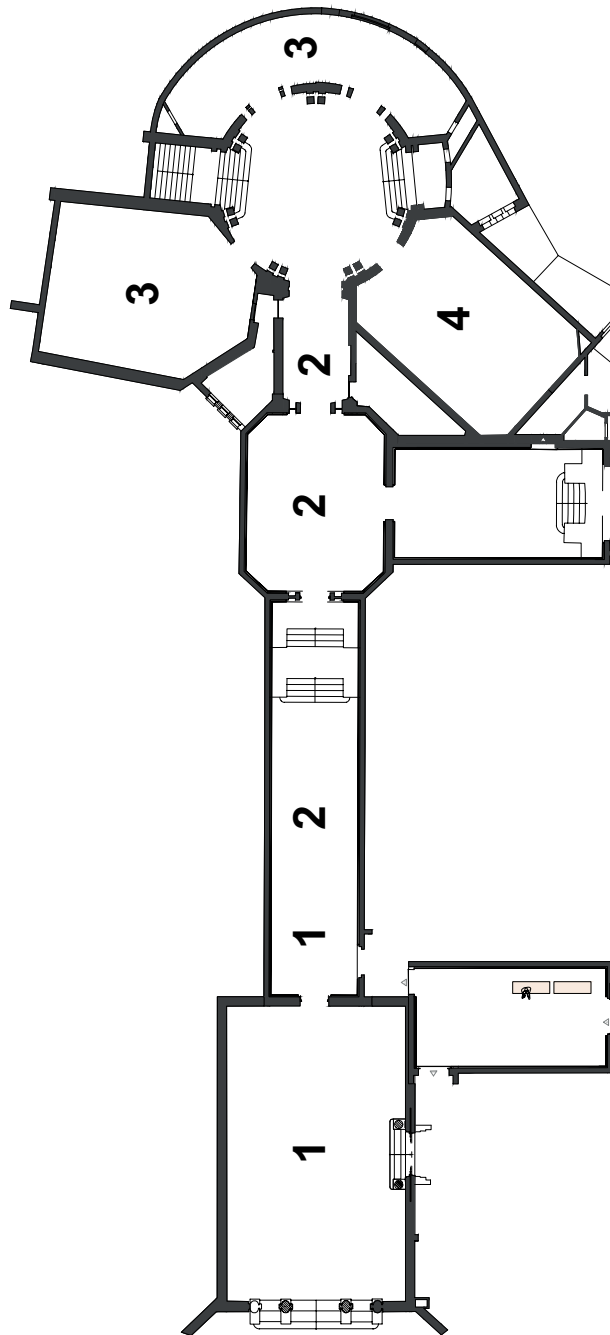


**BO  
ZAR**



**A FEVERISH ERA IN JAPANESE ART  
EXPRESSIONISM IN THE 50's AND 60's  
14 OCT. 2016 – 22 JAN. 2017**

**Visitor's guide EN**



1. Repetition, Aggregation, and Covered Pictures
2. Texture and Matter
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4. Primitive, Primordial, and Ecological Images

## AVANT-GARDE: THEN, NOW AND IN THE FUTURE

In 2016 and 2017, BOZAR is investigating the significance and repercussions of the avant-garde with a series of exhibitions. Avant-garde artists associate art with a new portrayal of mankind and a society in need of rebuilding. Both world wars represent key avant-garde periods in the 20th century. Then there is a third period: the here and now. We always (re)look at art from a contemporary perspective. How does the spirit of the avant-garde live on today? And – after ‘postmodernism’ – are we once again on a social threshold? Theo Van Doesburg kicked off our avant-garde series last spring. Along with his colleagues from De Stijl and the Bauhaus he brought art, life and technology closer together. With *Facing the Future*, BOZAR spent the summer focusing on the resurgence of the avant-garde movement between 1945-1968. Artists from West and Central Europe reverted back to the achievements of the historical avant-garde and made big steps towards the future with kinetic art, media art and performances. *Facing the Future* is now travelling to ZKM in Karlsruhe and the Pushkin Museum in Moscow.

With a new triptych of exhibitions BOZAR is opening up its perspective on avant-garde art. *The Power of the Avant-garde. Now and Then* produces an area of tension between the past and the present. The exhibition is in the context of First World War commemorations, but is not a themed overview of art works about the war. The war can be *seen* in the images; as the energy, the dynamics, the fragmentation, the utopias and the visual power of what is today referred to as ‘the historical avant-garde’, reverberate in the exhibition halls. With *Picasso. Sculptures*, BOZAR is paying host to possibly the best known artist of the 20th century. Picasso’s career spanned the two world wars. He was one of the first modern artists to be influenced by masks and sculptures from Africa and Oceania. A Eurocentric perspective had dominated modern art for far too long.

*A Feverish Era in Japanese Art. Expressionism of the 1950’s and 1960’s*, takes us to postwar Japan onwards. After the catastrophes of Hiroshima and Nagasaki the country was once again opening up to the world and this soon led to a two-way exchange. The French art critic Michel Tapié exhibited the new *art informel* in Japan, Yves Klein learnt calligraphy and Japanese artists such as Saburo Murakami and Kazuo Shiraga got also involved in the German ZERO movement. They put performance art back in the spotlight. Informal art from Western Europe that was all about matter, repetition, abstraction and gesture was greeted with a very ‘natural’ sounding board in Japan. Tradition and avant-garde intertwined.

To be continued... with an Yves Klein exhibition in 2017.

# INTRODUCTION

In 1956, roughly ten years after Japan's defeat in World War II, a group of works representing the latest art movement within Europe arrived in Japan. These works were selected from the collection of Michel Tapié. The French critic had developed a unique concept known as art informel (or "unformed art") to describe various avant-garde expressions that emerged simultaneously in Europe and the U.S. after the war.

With an emphasis on the traces left by an artist's actions, on striking colours, and materials with a vivid physicality, these works exerted a huge influence on Japanese artists, who had been isolated from the outside world during the war and the period of the postwar U.S. Occupation. The next decade or so saw an explosion of "feverish" informel-style expressions, not only in Western-styles of painting and sculpture, but also in Japanese modes of painting and ceramics in traditional fields like *ikebana*, the art of flower arrangement.

This exhibition, consisting of 58 works, brings to life this unprecedented chapter in Japanese art history, notable for its expansive genres and diverse developments. Japanese critics and artists identified four basic elements in the expressionistic abstract works Michel Tapié brought to Japan and attempted to use these as the guidelines for a new form of postwar art in Japan. These elements were an "all-over" pictorial structure, matter, action and primitive, primordial images. These four aspects were closely connected to distinctly Japanese problems of the era, such as a growing ethnic awareness following the nation's defeat in the war, an increasingly conservative political and social climate, and a rebellious feeling toward the art world, and they produced unique, abundant results.

Though the works on display were made some 50 to 60 years ago, the messages they convey are resolutely contemporary. As we look at how Japanese people responded to artistic movements and styles with an international or universal orientation, we are reminded of the state of our world today, in which globalism and nationalism coexist despite their obvious contradictions.

It is my hope that this exhibition will not only shed light on trends in Japanese postwar art, but also foster greater understanding related to cultural ties between Japan and the West, including postwar Belgium.

Shoichi Hirai  
Curator

日本の敗戦から約10年が経った1956（昭和31）年。欧米の最新の美術動向を示す一群の作品が、日本に上陸しました。それらは、戦後欧米で同時多発的に現れた前衛的な作品を「アンフォルメル」という独自の概念で論じたフランス人美術評論家、ミシェル・タピエのコレクションから選ばれたものでした。

作者のアクションの痕跡や鮮烈な色彩、素材そのものの生々しい物質感を強調したその作品の数々は、戦中から戦後の占領下にかけて長らく外の世界との関係を閉ざされてきた日本の美術家たちに大きな衝撃を与えました。そして以後約10年間、洋画や彫刻のみならず、日本画や陶芸、生け花といった日本の伝統的な造形表現において、“熱い”表現が爆発的に流行します。

本展は、ジャンルの広範さと展開の多様さにおいて日本の美術史上例を見ないこの特筆すべき現象を、58点の作品で紹介するものです。日本の美術評論家や美術家は、タピエがもたらした抽象表現主義的な作品から主に4つの要素を読み取り、戦後の日本の新しい美術を創造するための手がかりにしようとしました。その要素とは、アクション、原始的・生命的イメージ、オール・オーバーな画面構造、物質です。これら4つの要素が、敗戦後の民族意識の高まりや、保守化する政治や社会、美術界への反発心という当時の日本人固有の問題と強く結びつき、ユニークで豊かな成果をもたらしました。

ここに出品されている作品は、今から50～60年前に制作されたものですが、これらが語りかける言葉は非常に今日的で、なぜならば、国際化、普遍化を志向する美術の動向や様式を日本人がいかに受容したかを見ることは、グローバリズムとナショナリズムが矛盾をはらみながらも共存する現在の私たちの世界のありようを見ることに通じるからです。

本展がたんに日本の戦後美術のいち動向を紹介するだけでなく、戦後のベルギーを始めとする西洋と日本との文化的関係性の理解につながるものとなることを願っています。

本展企画者 平井章一

# REPETITION, AGGREGATION, AND COVERED PICTURES

A number of the expressionistic abstract paintings that Michel Tapié introduced were highly distinctive in terms of their pictorial structure. Some included the repetition or aggregation of a uniform motif, while others contained forms that were without any clear contours, or were completely covered with fields of colour.

These structures had never existed in Western painting before the war. In effect, they fundamentally overturned the illusion of depth, the figure and ground, and vertical and horizontal relationships based on (linear) perspective – a tradition that had been maintained in European painting since the Renaissance.

In his writings and spoken remarks, Tapié did not directly allude to these structural innovations, but in developing his theory of *art autre* (“another kind of art”) that was severed from Classicism, one can imagine that

he saw this unique type of pictorial structure as an important characteristic, in the sense that it invoked a topology with aggregation as a fundamental element.

In Japan, the basic understanding of things and the view of the world were not premised on Euclidean geometry. As a result, the kind of uniform pictorial structure found in some expressionistic abstract paintings that lacked a clear centre, and flat pictorial spaces in themselves were already self-evident in traditional Japanese painting. So when Tapié had the opportunity to introduce these Western paintings to Japan, the works were embraced for their readily understandable pictorial grammar, and their influence was soon apparent, not only in Japanese-style painting, but also in a variety of other fields including European-style painting. This should be noted as an important mark of the positive reception that the works received in Japan.



Chosei Miwa, *Waterfowl in Sunny Pond*, 1963, The National Museum of Modern Art, Kyoto. Work on show until the 27th November.

Though this picture might look like other “all-over”-style abstract works, a closer examination reveals it is actually a figurative painting depicting birds swimming through the water. The work exemplifies the fact that the heirs to traditional Japanese painting were also attracted to the new compositional style of Western painting.



Zenmei Takase, *Mugen 36*, 1964, The National Museum of Modern Art, Kyoto

Zenmei Takase developed a unique form of expression in which he covered the entire picture plane with images from Japanese folk traditions and daily life, such as *ohajiki* (a children’s game similar to tiddlywinks using flat, coin-sized discs made of glass) and name stamps. In this work, Takase used a hot iron to make impressions of vermilion seals in a piece of wood, and filled the depressions in the oxidized areas with red paint.



Masatoshi Masanobu, *Work*, 1964-65, The National Museum of Modern Art, Kyoto

In the mid-1950s, Masatoshi Masanobu became one of the first artists in Japan to develop an “all-over” style of painting in which the entire work was covered with fine touches and short brushstrokes. In the 1960s, he developed this style further, with an accumulation of flowing lines and comb-like shapes, as seen in this piece.

## TEXTURE AND MATTER

Along with the emphasis on action, texture and matter are the two other key elements that Japanese artists actively imported from Western expressionistic painting.

To the Japanese, essentially an agricultural people at the time, nature was not originally something to be conquered, but rather viewed as an object of reverence. By living in tandem with the ever-changing natural world, people discovered divine providence and microcosms of human society in a variety of matter found in nature. Like the affinity between action painting and calligraphy, Japanese people's unique sensitivity to matter was clearly related to the popularity of art that accentuated a sense of materiality.

The act of introducing an image exuded by a material in its original form in a painting or sculpture was not an act of human expression but a means of allowing the material to express itself.

In effect, this also included the will to actively destroy the relationship between subject and object that had long been taken for granted in art. One of the most distinguished young art critics of the era, Hariu Ichiro, saw the will of the artist as a "determination to thoroughly resist the objectification of the self by confronting various absurdities in reality and the dismantling of human beings associated with it".

In addition to the artists' pent-up frustrations with the existing state of the art world and society, the nihilistic tendencies that Hariu cited were adopted by the Anti-art movement which rejected existing artistic forms and aesthetic concepts in the 1960s. It also paved the way for artistic expressions that made use of matter in its original state in a movement that came to be known as Mono-ha in the 1970s.



Yoshishige Saito , *Work 7*, 1960, The National Museum of Modern Art, Kyoto

Yoshishige Saito began making abstract paintings before the war. After a long silence following the war, Saito returned to avant-garde art with works that were distinguished by a strong materiality. He used an electric drill to roughly engrave lines into a relief-style picture plane made of laminated plywood. Saito later taught at an art university, and had a conceptual influence on the Mono-ha movement that emerged in the late 1960s.



Tadahiro Ono, *Red Sand*, 1959, The National Museum of Art, Osaka

Tadahiro Ono believed that the true essence of beauty could be found in matter (or more precisely, in waste material) that has been discarded, trampled on, and neglected. Though Ono was one of the artists Michel Tapié "discovered" in Japan who went on to earn international acclaim as a result, he continued to work in his hometown of Fukui until the end of his life.



Shingo Kusuda, *Work*, 1963, The National Museum of Modern Art, Kyoto

Though Shingo Kusuda studied traditional Japanese-style painting at a Kyoto art school, in the late 1950s, he joined forces with a number of other painters from the genre to launch a revolutionary new movement. The letters in this picture ("GS" reversed) were made by pressing the logo from a car battery into plaster, which led to Kusuda being hailed in later years as a pioneer of Japanese Pop Art.

## THE BODY, ACTION, AND FLOWING LINES

The most prominent characteristics of the expressionistic works introduced by Michel Tapié were a painting technique rooted in violent actions and a vibrant texture that accentuated the sense of materiality. As the use of action in particular had a close affinity with traditional calligraphy, it quickly found an audience in Japan.

However, efforts to find links between calligraphy and postwar painting had begun some time earlier. In 1952, a group of Japanese artists showed their works at the Salon de Mai in Paris. A renowned Japanese critic wrote a scathing review of the exhibition after returning to Japan. He criticized the artists for failing to attain the global standard, and at the same time stressed the importance of making uniquely Japanese paintings. In the Kansai region, home to Kyoto, the centre of traditional culture, abstract painters had engaged in lively exchanges with avant-garde calligraphers since the early

1950s, striving for a style in which the line became the subject.

In other words, flowing, calligraphic lines aroused greater awareness of the need for both internationality and originality in art at a time when national sovereignty was being restored and Japan was returning to global society. This awakening, which was not limited to a small group of people but extended to Japanese artists as a whole, provided Tapié with an opportunity to introduce a new type of Western painting.

At the same time, a younger generation of artists was working to uncover essential meaning through action. To them, having lost their moorings with the collapse of the militaristic worldview and with the questioning of values that followed Japan's defeat in the war, action was a way of physically reaffirming their connection with the self and the outside world.



Yuichi Inoue, *Work No.9*, 1955, The National Museum of Modern Art, Kyoto. Photo by Shigefumi Kato

Yuichi Inoue was a revolutionary figure in postwar calligraphy. Destroying the traditional notion that calligraphy was a means of expressing written characters with *sumi* ink and a brush, Inoue employed freeform concepts and innovative techniques to create work that closely resembled painting.



Kazuo Shiraga, *Tenbousei Ryoutouda*, work inspired by the Chinese novel *Shui Hu Zhuan [Water Margin]* by She Nai'a, 1962, The National Museum of Modern Art, Kyoto

In the late 1950s, Kazuo Shiraga laid canvas on the floor, and while clutching a rope that hung down from the ceiling, he slid his bare feet across the picture plane to establish his own unique brand of action painting. Michel Tapié greatly admired Shiraga's dynamic style and introduced his work to the West.



Kanjiro Kawai, *Vase*, 1962, The National Museum of Modern Art, Kyoto

Before the war, Kanjiro Kawai emerged as an opponent of academism by emphasizing stylistic beauty and techniques, designed to pursue practical forms, simplicity, and purity in ceramics. Even as an older man after the war, Kawai retained his avant-garde spirit, using unrestrained forms to create action paintings.

## PRIMITIVE, PRIMORDIAL, AND ECOLOGICAL IMAGES

The actions in the last section centred on a physical approach to the outside world, but after the war Japanese artists also discovered effective ways of physically dealing with the inner world. This involved reaffirming the self and fundamental things that lay dormant within them – or giving shape to primitive and primordial energy.

Astonished by the boisterous quality of some pottery from the Jomon Period (ca. 12,000 BCE to ca. 300 BCE) that he happened to encounter at the Tokyo National Museum, in 1951 the artist Okamoto Taro began searching for a way of revitalizing Japanese art with the primordial vitality inherent in these primitive and energetic forms and expressions. In September of 1955, the museum also held an exhibition of Mexican art. The simple yet powerful expressions and political themes explored in these modern and contemporary works caused a stir in the

Japanese art world, which had strongly adhered to Western art since the Meiji Period (1868-1912), and the exhibition made an especially strong impression on younger artists.

This burgeoning interest in primitive and primordial themes that were directly connected to the issue of Japanese identity in the early 1950s also provided Michel Tapié with an opportunity to introduce expressionistic paintings from the West. The works by Karel Appel's CoBrA group in particular generated a great deal of interest. In these works, Japanese critics detected "a direct current of profound human emotion and life experience" and "the inner fire of living creatures". This was followed soon after by the emergence of countless works in which artists strove to make primitive and primordial images within in a wide range of fields in the Japanese art world.



Taro Okamoto, *Men Aflame*, 1965, The National Museum of Modern Art, Tokyo

Attracted to ancient Japanese earthenware and traditional customs, Taro Okamoto tapped into their primitive, primordial energy in an attempt to rejuvenate Japanese art and move forward with his own work in the period soon after the end of the war. As he was also appreciative of the Western painting championed by Tapié, Okamoto also helped to introduce these works to Japan.

Shuji Asada is known for introducing various painting innovations to the storied tradition of Kyoto dyeing. Asada made his debut at the beginning of the 1960s with works in which he used a single colour to create forms that recalled primitive creatures and fantastic monsters, leading him to be acclaimed in the world of art rather than the world of crafts.



Shuji Asada, *Gu-B*, 1962, The National Museum of Modern Art, Kyoto. Photo by Shigefumi Kato



Takesada Matsutani, *Propagation 63*, 1963, The National Museum of Modern Art, Kyoto. Photo by Shigefumi Kato

In the 1960s, Takesada Matsutani developed an interest in vinyl adhesive, a product that had just been introduced, and he began using it to make art. Matsutani garnered a great deal of attention for works in which he puffed up the adhesive with air, made slits in it, and created ecological forms that were reminiscent of female genitalia and the gills of aquatic animals.

## ATARIMAE-NO-KOTO (A MATTER OF COURSE)

**Performances of Sadaharu Horio (Kobe 1939, lives and works in Kobe)**

**BOZAR 13th -16th October 2016**

Considered one of Japan's most experimental artists of the 20th century, Sadaharu Horio is one of the pioneers in modern performance art in Japan. In 1966, he joined the already very famous experimental Japanese Gutai Group and enriched its spirit with its performative and experimental work until the dissolution of the Group in 1972. However, Horio has been permanently active and still today the artist is involved in more than 100 projects annually, including solo and group exhibitions, but also impressive and very interactive performances with the public.

One of Horio's best-known bodies of work is his paintings of found objects such as household detritus, string, bits of wood, branches, roots, planks, crates, boxes, stones, and leather. Regardless of circumstances, Horio



© Axel Vervoordt Gallery

paints every single day in a ritual that completely integrates his art into his life. Rejecting the idea that the subject is in total control of the finished product, he follows the sequence of colors in the paint box—obeying a set formula in order to void the colors of any symbolism or implicit meaning. Horio is concerned with perpetuating the message that art-making is a day-to-day practice that anyone can engage in. Sadaharu Horio's performances are interactive and joyful. They are both meant to interact with public life, children and adults.

After a series of performances the day of the public opening, the Artist will perform on Friday 14th October with students classes but also during the week-end in the frame of family activities.

**SOLEIL NOIR - Conférence  
Jeunesse et Arts Plastiques (JAP)  
06.12.2016 – 8 PM**

A virtual and subjective "revisitation" of the exhibition in Osaka of 1970. Benoît Buquet (Université Français Rabelais de Tours) will talk about the Gutai (in its second period), Moni-Ha, Taro Akamoto and other avant-garde movements.

Language: French

## LINKING JAPANESE EXPRESSIONISM TO VICTOR HORTA

Texture and matter are words that could be used to describe the collective character of this era of Japanese art, which reveals an expressiveness that is very particularly interesting in the way that it relates to both modernity and to Japanese tradition.

The building by Victor Horta that houses the Centre for Fine Arts, or "BOZAR", is a mysterious world that converses with the topography of Brussels. Considered a truly Belgian building, it resounds with the notion of "westernity" in which walls are primary elements that here are reduced of expression in order to house art.

With their strong cultural connections to floors and the presence of roofs,

Eastern cultures such as that of the Japanese, are rooted in a tradition that celebrates the horizontal, and through which a very different relationship to creation and the showing of art becomes intelligible.

This intervention therefore introduces a reduction of built expression by extending the silent wall onto the expressive floor, and thereby creating the perfect meeting point between East and West. As the exhibition is talking about this very special encounter in which formal abstraction meets meaning and sense, this results in a particularly pure proposition through which to honour this Feverish Era of creation.

Christian Kieckens, Steven Schenk and Daisuke Hattori





## Colophon

**A Feverish Era in Japanese Art  
Expressionism of the 1950's and 1960's**  
Centre for Fine Arts, Brussels  
14<sup>th</sup> October – 22<sup>nd</sup> January 2017

**This visitor's guide is published on the occasion of the exhibition "A Feverish Era in Japanese Art. Expressionism in the 1950's and 1960's"; jointly organised by Centre for Fine Arts, Brussels (BOZAR), The National Museum of Modern Art, Kyoto and The Japan Foundation**

**Texts:** Shoichi Hirai, Kurt De Boodt, Christian Kieckens, Steven Schenk and Daisuke Hattori and the redaction pool BOZAR

**Translators:** Christopher Stephens (EN), Wouter Meeus (NL), and Judith Hoorens (FR)

**Coordination:** Marianne van Boxelaere and Alberta Sessa

**Lay-out:** Olivier Rouxhet

## EXHIBITION

**CHIEF EXECUTIVE OFFICER – ARTISTIC DIRECTOR:** Paul Dujardin

**HEAD OF EXHIBITIONS:** Sophie Lauwers

**CURATORS:** Shoichi Hirai, Ryuichi Matsubara and Jitsuko Ogura (The National Museum of Modern Art, Kyoto)

**EXHIBITION COORDINATOR:** Alberta Sessa

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**TECHNICAL COORDINATION:** Nicolas Bernus

With dedicated support by Axelle Ancion, Tarquin Billiet, Kurt De Boodt, Gunther De Wit, Laurence Ejzyn, Colin Fincoeur, Vera Kotaji, Olivier Rouxhet, Diane Van Hauwaert, Sylvie Verbeke, the BOZAR art handlers and BOZAR hosts

## THE JAPAN FOUNDATION

Masanobu Ito, Executive Director, Arts and Culture Department

Atsuko Sato, Director, International Operations Section II, Arts and Culture Department

Akiko Tokuyama, Coordinator, International Operations Section II, Arts and Culture Department

Marie Suzuki, Assistant Director, International Operations Section II, Arts and Culture Department

## TRANSVERSAL PROGRAMME

MUSIC, CINEMA, ARCHITECTURE, STUDIO, LITERATURE

## ACKNOWLEDGMENTS

The exhibition is organized on the occasion of 150 Year of Friendship between Japan and Belgium.

## Special thanks to:

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KINGDOM OF BELGIUM

**AXELVERVOORDTGALLERY**

## INFO & TICKETS

### Access

Rue Ravenstein 23, 1000 Brussels

Tue > Sun: 10 AM > 6 PM

Thu: 10 AM > 9 PM

+32 2 507 82 00 – www.bozar.be

On presentation of your ticket, you receive a discount on the exhibition *UKIYO-E* that you can visit from 21.10.2016 until 12.02.2017 at the Musée du Cinquanteenaire in Brussels.



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Cover: Shiryu Morita, *Bottom*, 1955,  
The National Museum of Modern Art, Kyoto

# AROUND A FEVERISH ERA IN JAPANESE ART. EXPRESSIONISM IN THE 50'S AND 60'S

## Guided Tours

+32 2 507 83 36 – groups@bozar.be

## Lunch Tour

Friday: 12:30 PM

14.10 - 11.11 - 2.12 – 23.12 - 13.01.2017

€ 12

Buy your ticket online or at BOZAR TICKETS

## Schools

Are you a teacher and do you want to visit the exhibitions with your students? Contact us via +32 (0)25 078 336 or groups@bozar.be

€ 30 for the guide (max. 15 students)

+ 1 € per student (free entrance for 1 teacher each 15 students)

Japanese, Dutch, French, English or sign language.

## Family

### SPECIAL PERFORMANCE – Sadaharu Horio

14.10.2016 – 10.30 AM

In presence of the Institut Sainte-Marie of Schaerbeek

15 - 16.10.2016 – 2.30 PM

Artist and performer Sadaharu Horio interacts with the public during his performance on the opening weekend of the exhibition. Don't miss it.

### TOKYO HEROES – Interactive concert with the OPRL

10.12.2016 - 10 AM

Your children can imagine themselves as a silent or reckless hero as they listen to the music interpreted by the Liège Royal Philharmonic.

Keep in touch and subscribe to our newsletter via studios@bozar.be

## MUSIC

### BOZAR ELECTRONIC ARTS FESTIVAL - RYO MURAKAMI, UENO MASAOKI 24.09.2016

### \*IN THE CONTEXT OF THE ARS MUSICA FESTIVAL – Brussels Philharmonic

12.11.2016 – 8 PM

The new edition of the Ars Musica Festival, dedicated to contemporary music, is largely given over to Japanese music.

### \*FOCUS YOUNG COMPOSERS – Thérèse Malengreau and the NOB 13.11.2016 – 11 AM

The inquisitiveness of pianist Thérèse Malengreau has led her to explore works by Japanese composers who have been influenced by Western music.

### \*CHRISTOPHE DESJARDINS, WILHEM LATCHOUMIA 14.11.2016 – 8 PM

In addition to works by Russian composers, the pianist Wilhem Latchoumia and the viola player Christophe Desjardins perform works by the Japanese composer Noriko Baba.

### \*ORCHESTRE PHILHARMONIQUE ROYAL DE LIÈGE

18.11.2016 – 8 PM

Claude Ledoux's new piece pays tribute to the Asian flute, the "shakuhachi".

### \*NATIONAL ORCHESTRA OF BELGIUM 20.11.2016 – 3 PM

### \*QUATUOR DIOTIMA 20.11.2016 – 8 PM

No ensemble is more qualified to interpret the work of Toshio Hosokawa,

perhaps the leading contemporary Japanese composer, than the Diotima Quartet.

### \*MUSIQUES NOUVELLES

21.11.2016 – 8 PM

Around 'Max Mon Amour' by Nagisa Oshima.

### \*ENSEMBLE MODERN

22.11.2016 – 8 PM

The Ensemble Modern will be performing work by BOZAR resident artist Jörg Widmann and the Japanese composers Joji Yuasa and Seyko Itoh.

### \*ALEXANDER MELNIKOV

24.11.2016 – 8 PM

Alexander Melnikov plays Triadic Memories, Feldman's most famous work for the piano, written in 1981. The composer wrote this piece for avant-garde pianists Aki Takahashi and Roger Woodward.

### \*DUMOULIN/VERBRUGGEN/HAINO

25.11.2016 – 8.30 PM

A highly original combination of vocals, drums and electronics, producing a completely new definition of free jazz!

## CINEMA

### SNAKE DANCE – Manu Riche & Patrick Marnham

Screening followed by a piano recital by Jun Kanno

11.09.2016 – 8 PM

Two experienced storytellers, filmmaker Manu Riche and writer Patrick Marnham, join forces to tell the story of the invention of the atomic bomb and its unintended consequences in the world of today.

### FILM FESTIVAL FIFB

20, 21, & 23.11.2016 – 9 PM

Through a rich and diverse programme, the Festival International du Film de Bruxelles aims to offer to the public an innovative vision and a window to the world.

### HAPPY HOUR – Ryusuke Hamaguchi

In the context of: Are You Series?

06.12.2016 – 8 PM

This ambitious, unusually paced Japanese feature opens a window onto the lives of four close friends in Kobe.

## ARCHITECTURE

### ATELIER BOW-WOW

#### Lecture Yoshiharu Tsukamoto

17.11.2016 – 8 PM

Founded in 1992 by Yoshiharu Tsukamoto and Momoyo Kaijima, the Japanese firm of architects Atelier Bow-Wow acquired worldwide renown with its book *Pet Architecture*, a guide to the strange constructed forms erected in the left over spaces of the Tokyo urban area. BOZAR and A+ are pleased to invite Atelier Bow-Wow to a conference.

### INTERCALARY SPACES – Damien Faure

Cycle 'Architecture on Film'

18.12.2016 – 8 PM

The young French director Damien Faure already has some 15 films to his credit plus an impressive collection of awards. With *Intercalary Spaces* he invites you to plunge as never before into the city of Tokyo.

## LITERATURE

### YOKO TAWADA

05.10.2016 – 8 PM > 9.30 PM

Yoko Tawada was born in Tokyo but has lived in Germany for more than 30 years. She writes in German and Japanese. Her stories are often situated in geographical areas where different cultures and languages meet and clash. *The New Yorker* has compared her work to that of Bruno Schulz and Franz Kafka. Tawada will participate a talk at BOZAR with the writers Ilija Trojanow and Kristine Bilkau.

In the context of: The Frankfurter Book Fair



Photo | Foto Beata Szparagowska

## VISITOR'S EXPERIENCE

### Feel at home at BOZAR

A visit to BOZAR also means the chance to take in the splendour of the Centre for Fine Arts, to browse in the BOOKSHOP, to drink a cup of coffee at BOZAR CAFÉ VICTOR, to have a bite in the BRASSERIE or to follow a guided tour in the exhibition halls with friends and family.

### BOZAR CAFÉ VICTOR

Rue Ravenstein 23  
1000 Brussels  
10 AM – 10 PM, closed on Mondays

### BOZAR BOOKSHOP by Walther

König (coming soon)  
Rue Ravenstein 23  
1000 Brussels  
10 AM – 6 PM, closed on Mondays  
Thursday: open until 9 PM

### BOZAR BRASSERIE

Paleis voor Schone Kunsten  
Rue Baron Horta 3  
1000 Brussels

## AUTUMN EXHIBITIONS

### THE POWER OF THE AVANT-GARDE NOW AND THEN

29 SEP. '16 – 22 JAN. '17

### CONGO ART WORKS POPULAR PAINTING

07 OCT. '16 – 22 JAN. '17

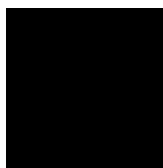
### PICASSO. SCULPTURES

26 OCT. '16 – 05 MAR. '17

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## JPN (B)XL

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### IN PRAISE OF WAVES JAPAN AS SOURCE OF INSPIRATION TODAY

12.10.2016 - 12.11.2016

[www.workspacebrussels.be](http://www.workspacebrussels.be)



## UKIYO-E

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