

Seattle→Paris: Yasushi Tanaka and His Times

The Museum of Modern Art, Saitama
July 16th (Sat) – October 2nd (Sun) 2022

■ Event Aim

For the first time in 25 years, we are holding a retrospective exhibition of Yasushi Tanaka (1886-1941), a painter born in Iwatsuki, Saitama Prefecture. Tanaka, who moved to Seattle as an immigrant at the age of 18, studied painting as he worked, and established himself as a painter. In 1917, he married Louise Gebhard Cann, an art critic he had met in Seattle, overcoming their difference in nationality.

After moving to Paris in 1920, he showcased his work in exhibitions such as Salon d'Automne, boosting his reputation, and his art blossomed in the fields of portraiture and nude paintings. Even after becoming a popular painter in Paris, in his heart, Tanaka desired to be recognized in his homeland. However, Tanaka, who had not received

a Japanese art education and had established himself in the United States, would never be accepted by the Japanese art world during his lifetime. Although his work was given a chance to be re-evaluated by being collectively presented in the 1970s, there are many mysteries which remain about his life.

In this exhibition, we will take a look back on Tanaka's paintings with the latest findings, with borrowed artwork centered on the collection of the Museum of Modern Art, Saitama. In addition, we will introduce you to the circumstances of Seattle in the early 20th century, where Tanaka lived, as well as artists who were active in Paris at the same time. This exhibition is an endeavor to re-examine the true picture of Tanaka, who worked overseas, from our present perspective, in which internationalization has progressed, and the movements of people have become more and more active.



■ Exhibition Highlights

- Yasushi Tanaka's oil paintings, drawings, and materials, from the collection of the Museum of Modern Art, Saitama, are being made public all at once! This will be the first retrospective exhibition of his work in 25 years.
- From Iwatsuki to Seattle, then to Paris. The life and true picture of Yasushi Tanaka, a phantom of a painter who crossed the sea, will be re-examined along with the era, using the latest findings.

■ Exhibition Structure

Chapter 1: Yasushi Tanaka Sets Sail

Born in Iwatsuki, Yasushi Tanaka moved to Seattle alone in late 1904, after graduating from the Urawa High School under the pre-war education system. We introduce his early painting work, made while he was simultaneously aiming to become a painter and working, along with work by Toshi Shimizu, who studied under the same painter.

Chapter 2: The Avant-Garde Painter in Seattle

We introduce paintings of nude women and landscapes from the time Tanaka had established himself as a painter in Seattle. In addition to experimenting with abstract painting for a time, due to his interest in avant-garde art, he exhibited his work at the Panama-Pacific International Exposition. His interracial marriage with art critic Louise Gebhard Cann was reported as scandalous across the United States.

Chapter 3: Portraits Reveal Relationships

Some of the models of the portraits Tanaka painted during his time in Seattle have been recently identified. We introduce his masterpieces, along with his interactions with the models which influenced his activities.

Chapter 4: Yasushi Tanaka, The Stranger in Paris

In 1920, Tanaka moved to Paris with Louise, and heightened his fame by holding solo exhibitions, and exhibiting his work at salons. Behind his spectacular activities, there was a strong desire to have success in Japan, as well as a rift between him and other Japanese artists. Focusing on 1924, the decisive year for Tanaka's career as a painter, we introduce nude paintings and portraits from his Paris era, along with works by contemporary artists.

Chapter 5: The Salon Painter in Paris

Even after giving up on the prospect of success in Japan, Tanaka continued to energetically exhibit his work at salons until his death in 1941. We introduce landscape paintings made in various parts of France, as well as work presumed to have been exhibited at salons, which reflect his interest in decorative art.

■ Exhibition Overview

Seattle → Paris: Yasushi Tanaka and His Times

Period

July 16th (Sat) – October 2nd (Sun) 2022

There will be some changes in pieces on display.

First Half: until August 21st (Sun) / Second Half: from August 23rd (Tue)

Days Closed

Mondays (except July 18th, August 15th, and September 19th)

Opening hours

From 10:00 - 17:30 (Last admission at 17:00)

Number of Exhibited Items

Approx. 100

Organizer

The Museum of Modern Art, Saitama

Cooperation

JR East Omiya Branch, FM NACK5

Admission

Adult: 900 yen (720 yen)

University and High school students: 720 yen (580 yen)

*Prices in brackets are for groups of 20 or more.

*Admission of junior high school students and younger, and those with a disability certificate (including one attendant) are free of charge.

*You can also visit the MOMAS Collection (Exhibition Room on the first floor).

Related Projects

Details regarding programs, etc. will be announced on the website as soon as they are determined.

During the exhibition period, highlights of the exhibition will also be posted on the museum's official Twitter account (@momas_kouhou).

■ Venue/Access

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| <p>The Museum of Modern Art, Saitama 9-30-1, Tokiwa, Urawa-ku, Saitama-shi, Saitama 330-0061, Japan Tel: 048-824-0111 Fax: 048-824-0119 https://pref.spec.ed.jp/momas/</p> |
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- The museum is located inside Kita-Urawa Park, a 3-minute walk from the West Exit of Kita-Urawa Station on the JR Keihin-Tohoku Line.
- JR Kita-Urawa Station is approximately 35 minutes by train from JR Tokyo or JR

Shinjuku Station.

- Parking is not available at the museum. Please use the coin-operated parking lot named “Mitsui Repark, the Museum of Modern Art,Saitama East,” which can be used at a reduced price (300 yen off for special exhibitions and 100 yen off for the MOMAS Collection). Please contact us prior to your visit if you are planning on coming by chartered bus. Persons with disabilities can use our business-use parking space. However, space is limited.

■Slide Talk Information

- We will guide you through the highlights of the exhibition through a slide presentation for your group on demand (reservation required).
- For inquiries and reservations, please contact the department of Education and Public Relations (048-824-0110).

■Regarding Measures to Prevent Spread of COVID-19

- We ask for your understanding and cooperation regarding measures for preventing the spread of COVID-19.
- Depending on the circumstances, the museum may be closed, or the exhibition period may be changed. Please check the latest information on our website before visiting.

■Concurrent exhibition

MOMAS Collection

- 1st Term: April 30th (Sat) – August 28th (Sun) 2022
“Selection” / “Design Towards Utopia: Practices in 1960-70s Italy” / “Special Feature: Microcosm of SON Ah-Yoo”
- 2nd Term: September 3rd (Sat) – November 27th (Sun) 2022
“Selection” / “Recent Acquisitions” / “Waiting for the Moon—Night Views in Japanese-style Paintings”

Artist Project #2.06: Sen Takahashi

- July 16th (Sat) – October 2nd (Sun) 2022

■ Press Conference

July 16th (Sat) 2022, 5:30 p.m. – (Admission from 5:00 p.m.)

- At the above date and time, we will hold a press conference in conjunction with *Artist Project #2.06: Sen Takahashi*, an exhibition held at the same time.
- If you would like to attend, please apply via email to kouhou@aria.ocn.ne.jp (Manaka, Head of Public Relations). Please state your company name, your name, the number of press staff members, and whether or not you will have a TV camera.

■Contact Us

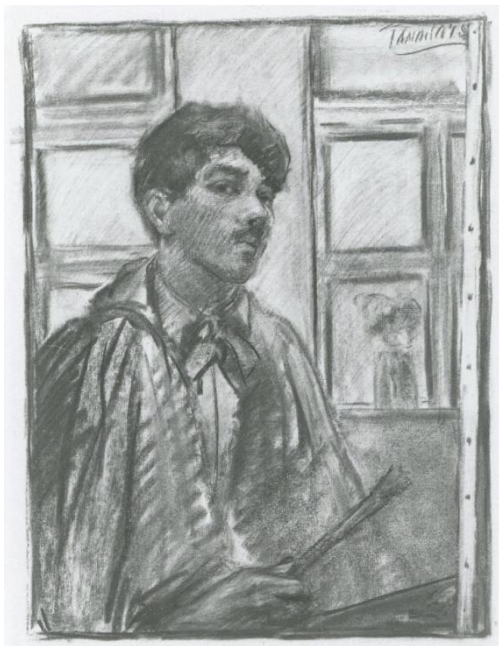
- Exhibition staff: Saeki, Yoshioka / Inquiries regarding public relations & images: Manaka
- Tel: 048-824-0111 (Main number) / 048-824-0110 (Curatorial Division) Fax: 048-824-0118

■PR Images

- Please contact us if you would like us to provide images. Images will be provided digitally by the museum. Please send an email to kouhou@aria.ocn.ne.jp (Manaka, Head of Public Relations).
- When publishing images, please include the following captions. Also, please do not crop the artwork or add text over it.

■Captions

1. *Self-portrait*, 1915
2. *Cubist A*, 1915
3. *Oriental Girl (Dewy Nightingale)*, circa 1918
4. *Flower*, 1917-20
5. *Nude*, 1924
6. *Yellow Robe*, 1925-30
7. *St. Benezet Bridge*, circa 1928
8. *Cat and Flowers*, 1920-40



1.



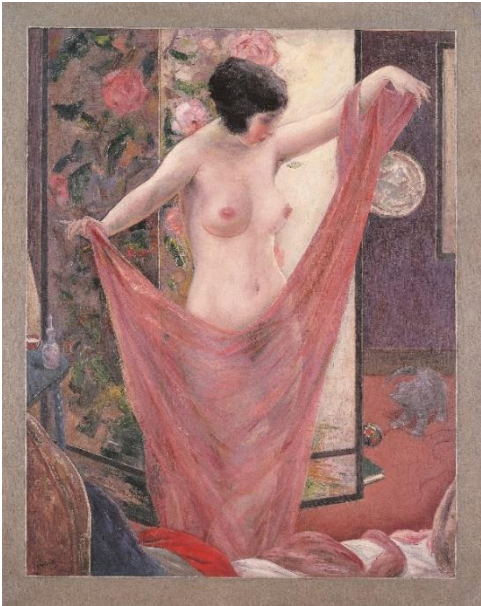
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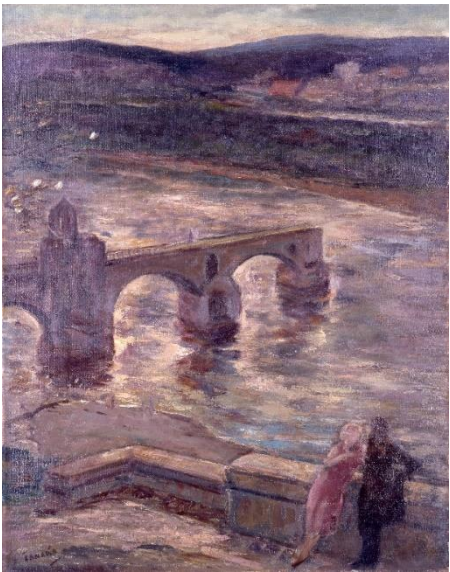
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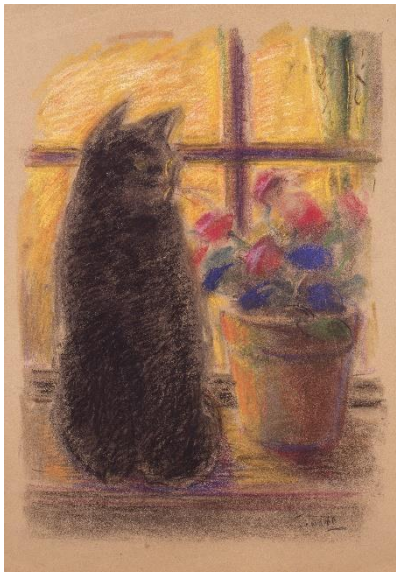
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