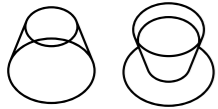
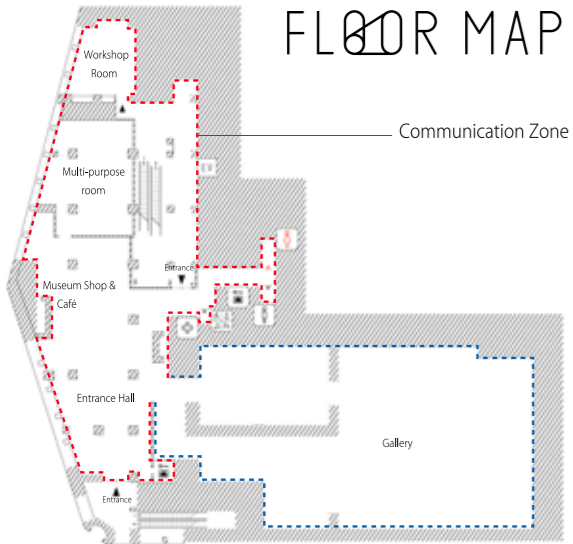


CAFE + MUSEUM SHOP

Exhibition catalogs and related publications, postcards, Shizuoka City Museum of Art original goods and other items are available for purchase here. At the café next door, visitors may enjoy fragrant coffee, Shizuoka's famous green tea and other items.

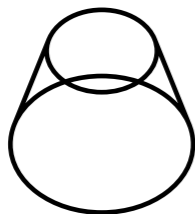


FLOOR MAP

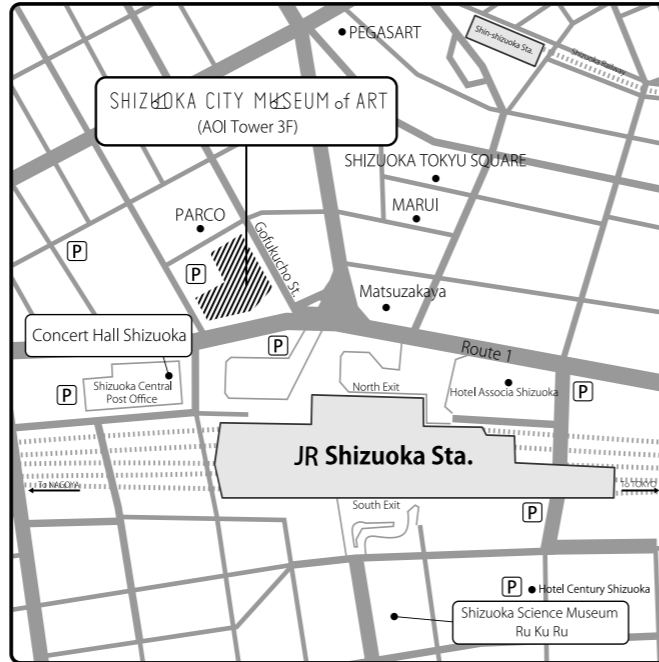


Museum Logo

The museum logo features a motif of Mount Fuji, which is a symbol of Shizuoka as well as of Japan as a whole. The two overlapping circles signify widening rings of people gathered around the museum, and represent linking the local region with the world. Furthermore, this logo suggests an "enjoyment of seeing" that may alter our way of seeing through changes in perspective and depth.



Access



By local train

Three-minute walk from the north exit of JR Shizuoka Station, via underground walkway. Five-minute walk from Shin-Shizuoka Station (Shizuoka Railway).

By Shinkansen train

From Tokyo Station or Nagoya Station, about one hour on the Tokaido Shinkansen Hikari. From Shin-Osaka Station, about two hours on the Tokaido Shinkansen Hikari.

By car

About fifteen minutes from Shizuoka Interchange on the Tomei Expressway. (Parking facilities are available nearby for those arriving by car.)

By air

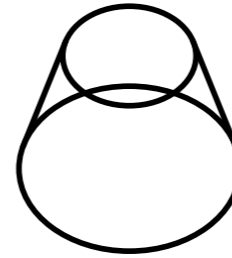
About one hour from Mt. Fuji Shizuoka Airport on the Shizutetsu Justline bus (Shizuoka Airport Liner).

Hours: 10:00 - 19:00 (Entry to galleries until thirty minutes before closing)
 Closed on Mondays and during year-end/new-year's holidays (when a national holiday falls on a Monday, closed the following day).
 Entrance fee: Dependent on the exhibition.
 ※Children under middle-school age, and people with disabled person identification booklets (with one assistant, when needed), may enter free of charge.

Address:

Aoi Tower 3F, 17-1, Koyamachi, Aoi-ku, Shizuoka, 420-0852 JAPAN
 tel. 054-273-1515 fax. 054-273-1518 www.shizubi.jp

Schedule 2018-2019



静岡市美術館 SHIZUOKA CITY MUSEUM of ART



Shizuoka City Museum of Art opened its doors in May 2010, and is located on the third floor of the Aoi Tower building, at the north exit of JR Shizuoka Station. The museum's guiding principle is "To create and communicate an energetic art and culture of the people and the local region". While maintaining a focus on organizing exhibitions and communication programs, we aim to be an art museum that may serve as a "meeting place in the heart of town".

Communication Programs



Shizubi Project 6:
Far and Beyond—Osamu Kokufu, Yuki Hayashi, Akira Miyanaga
Photo: Keizo Kioku



Multi-purpose room



Workshop room: Open atelier

The entrance hall, where the Museum Shop and Café are located, the multi-purpose room and the workshop room are collectively called the "Communication Zone". Various outreach programs are held here, including presentations and lectures on diverse art scenes, symposiums, concerts, screenings of art films, and workshops. Also, "Museum Classes" – art appreciation sessions for school groups – are coordinated for each exhibition. Please inquire for more information.

A View of the Fifty-Three Stations of the Tokaido



In January 2012, a lacquer work representing a bird's-eye view of the entire Tokaido Road was unveiled in the entrance hall. A large piece, measuring two-by-three meters, it transmits the craft traditions of Shizuoka into the present.

Yes, We Love Cats Any Time!

April 7 (Sat.) – May 20 (Sun.), 2018

Whatever the times, cats remain hugely popular. Cats have been beloved by the Japanese people, and integrated into daily life for many years. From long ago to the present day, cats have been a familiar presence in stories and pictures. This is especially true from the late Edo period (19th century) with the arrival of “cat mania”, when cats became a frequent theme in Ukiyo-e art, Kabuki theater and the printed book. Yet this image is not always a loveable one. The mouse-catcher that people relied on, the frightening evil cat spirit (*baké neko*), and the fortune-bringing lucky charm: cats chased around the world of Edo in various forms. This exhibition focuses on Ukiyo-e on the theme of cats, and through images of the beckoning cat (*maneki neko*), toy pictures (*Omocha-e*) and illustrations in printed books etc., presents the scope of “cat mania” that consumed the era from late Edo to early Meiji Periods (mid-late 19th century).



Utagawa Kuniyoshi, *Old Tale About The Evil Cat*, 1847, Private Collection

Sèvres : 300 Creative Years

– Porcelain of the French Court

October 6 (Sat.) – December 16 (Sun), 2018

Sèvres porcelain: one of the pinnacles of porcelain from Europe. It all began when, in 1740, a soft-paste porcelain manufactory that had grown up in Vincennes, eastern Paris, under the patronage of French King Louis XV (1710-74), moved to Sèvres in the western suburbs and became the Royal Porcelain Factory. It charmed the aristocracy of 18th and 19th centuries, navigated the Art Nouveau and Art Deco movements, and is still at the forefront in the art of ceramics today. This exhibition traces the history of Sèvres porcelain manufacture in fine examples from the Sèvres City of Ceramics (a new organization established in 2010 through the amalgamation of the National Sèvres Porcelain Factory and the National Sèvres Ceramics Museum). It marks the first large-scale exhibition of its kind in Japan, and also focuses on some little-known connections, such as with artist and sculptor, Numata Ichiga (1873-1954), the first ever foreigner to collaborate with Sèvres.



MUCHA

Alfons Mucha's Women

June 2 (Sat.) – July 15 (Sun.), 2018



Alfons Mucha, Poster: "Slav Epic Exhibition" (detail) 1928, Trimal Collection

Alfons Mucha (1860-1939) was a leading artist in the Art Nouveau movement that blossomed at the turn of the 19th – 20th centuries in Europe. Mucha depicted female figures inextricable from the flowing floral designs surrounding them, creating colorful and elaborate posters. In his later years he painted the *Slav Epic* on the theme of his home country within the Czech Republic and his own particular ethnic roots. This exhibition introduces near 150 works - posters, decorative panels and drawings - from the collection of Mucha's fellow countryman, Dr. Zdeněk Třimal. It includes the work to bring him fame, *Gismonda* modeled by the great actress Sarah Bernhardt, and focuses on those women who featured in Mucha's work.

Vlaminck :

Looking at the Work and the Artist, 1907-1958

July 28 (Sat.) – September 24 (Mon.[a Holiday]), 2018

French painter Maurice de Vlaminck (1876-1958) taught himself to paint, and, along with Matisse and Derain, took the world by storm with the Fauvism movement at the beginning of the 20th century. Later, he devoted himself to the style of Cezanne, using a limited palette and seemingly swift touch to create landscapes and still life. Aside from artist, Vlaminck had other identities: as musician, cyclist, and, in particular, as writer, producing 24 works over his lifetime. The exhibition on this occasion departs from Fauvism to introduce 76 later works dating from around 1907, when he began to experiment with his own particular style, until the end of his career. These are accompanied by words by the artist himself.



Maurice de Vlaminck *Silo*, 1950, France, Private Collection



Maurice de Vlaminck *Fishing Boats Returning, Brittany*, 1947, France, Private Collection



(Above)
Tea service *Déjeuner à rubans*, called *Cabaret de Paul Pétrovitch* 1772-3 Sèvres Cite de la Ceramics

(Below)
Form: Design by Duplessis, Jean-Claude (1699-1774)
Decoration inspired from Bachelier, Jean-Jacques (1724-1806)
Vase *Hébert à cartels* 1757 Sèvres Cite de la Ceramics

Starting Points :

Japanese Art of the '80s

January 5 (Sat.) – March 24 (Sun.), 2019

The 1980s saw the birth of the “installation” and “media art” etc.: important movements that link to the artistic expression of today. In Japanese, the word “aato” began to replace “bijutsu” as the more commonly used word, and it was during this decade that other venues, as well as art museums and galleries, began to create the “alternative space”. Research into the directions taken in Japanese post-war art up until the 1970s – Gutai, Mono-ha etc. – has recently gathered pace in Japan and also in America and Europe. The 1980s, however, are yet to be examined. Picking up from the experiments of the 1970s, this exhibition gives an overview, and considers the historic role, of Japanese art of the 1980s: the origins of the art scene of today.



Morimura Yasumasa "Portrait (van Gogh)" 1985, Takamatsu City Museum of Art



Toya Shigeo "Courtyard II" 1990, Takamatsu City Museum of Art