

**A Study of Paul- Elie Ranson's Seven Women Harvesting(1895):  
an Attempt to Reconstruct Bing's Dining Room Frise to the Original State**

HIRAISHI, Masako

Paul-Elie Ranson's Seven Women Harvesting is one of the series panels which decorated the wall of the dining room in the gallery "Art Nouveau" in Paris, which was renovated by Siegfried Bing in 1895. The Niigata Prefectural Museum of Modern Art/Bandaijima Museum owns one of the series of seven panels, and le Musee Departemental Maurice Denis- Le Prieure(Saint-Germain-en-Laye, France) owns the rest. The problems of the original state of the Bing's dining room and the theme of Ranson's frise have to this day not been fully discussed. Ranson's panels were a part of a synthetic project based on Bing's "Art Nouveau Style" idea and considered successful as a decoration. At the same time, Ranson presumably conceived his grand frise as an autonomous work of art. In this paper I attempt to reconstruct the original state of Ranson's frise and analyze its theme as development from right to left, representing four seasons or the four stages of life.

(Curator, The Niigata Prefectural Museum of Modern Art)

**Notes on the Icon "Resurrection of Christ with Twelve Great Feasts",  
Bequeathed by KAMEKURA Yusaku**

KO, Seong-Jun

Three examples of Russian Icons belong to the collection of the Niigata Prefectural Museum of Modern Art, and all of them have been bequeathed by KAMEKURA Yusaku, a famous Niigata-born graphic designer. Among them, "St. Sophia" and "Our Lady of Kazan" were already introduced in the 1999 Kamekura collection catalogue, but "Resurrection of Christ with Twelve Great Feasts" is hitherto unpublished.

The aim of this paper is to verify the provenance and date of the piece, as well as to clarify the iconographical characteristics compared with icons of the Nishida Museum, Tamagawa University Education Museum, and Kanazawa College of Art. As a result of research, it could be pointed out that the iconographical characteristics of "Resurrection" include the fact that it is a so-called composite type that became popular in Russia starting in the seventeenth century, and the selection of twelve marginal cyclic scenes strictly conforms to the twelve great feasts of today's Russian Orthodox Church. For the date of creation, the author concluded that the 19th century date estimated by Gekkoso Gallery is highly plausible.

(Assistant Curator, The Niigata Bandaijima Art Museum)

## **Hands-On Activities to Enjoy the Art Museum**

IKEGAMI, Hidetoshi

Hands on activities such as "Art Puzzle", "Go Stone Art", "Shape and Color Combinations", and "3D Paper Crafting" were organized for visitors to help them experience creating their own modern art. Many children enjoyed these hands-on activities and family groups also gave very positive feedback.

Responding to such a positive reaction, we also organized other hands-on activities with leaves, sea shells and papers called "Puzzles", "Recreating Miniature Nature", and "Let's Decorate!" during the "History of Naturalistic Art from West to East" exhibition. More than 60 artworks were completed and displayed on the wall. Many participants reacted very positively.

Through these successful experiences, we came to know the importance of such opportunities for people to enjoy artistic expression. We will continue to organize and further develop these hands-on activities. We will also try to make these activities regular programs while enhancing and promoting new educational programs.

(Curator, The Niigata Prefectural Museum of Modern Art)

## **Educational Promotion Program Cooperated with Schools and Community Halls**

TACHIKAWA, Atsuo

Niigata Prefectural Museum of Modern Art worked together with local schools and community centers to promote educational programs in 2007. As a part of cooperation with schools, art classes were held for 1st and 2nd year primary school students at the museum as well as visits to the "The World of Teikichi Miyoshi" exhibition. We also co-hosted an art museum tour and art events during school summer vacation for local children. These are just some examples of children support programs made possible by cooperation between teachers, curators, and community center staff.

Children were able to appreciate the art works on their own and expand their horizons by enjoying the pieces through all of their senses.

We, the Niigata Prefectural Museum of Modern Art, will make efforts to promote the advantages of art education by establishing a support system for children to study arts and culture as well as responding to requests from schools and community centers.

(Curator, The Niigata Prefectural Museum of Modern Art)

## **Plaster Eggs- Potential in Workshops**

HASEGAWA, Shigeo

A workshop called "Artistic Eggs! Let's Play with Plaster!" was held at the Niigata Prefectural Art Museum on Sunday, August 19, 2007. In this workshop, participants created smooth and plump plaster eggs using rubber balloons.

This was a great opportunity for participants to become creative by using and getting familiar with modeling material such as plaster. Participants also used their imagination by holding the egg while it was cooling down. The purpose of this workshop was to help people to get closer to art and enhance their creativity. This activity could possibly become an outreach education model through cooperation with other institutions including schools.

We named this workshop plaster "egg" hoping many new ideas will hatch through the workshop.

(Chief Curator, The Niigata Prefectural Museum of Modern Art)

## **Workshop at the Niigata Prefectural Museum of Modern Art Time Machine Vessel / Remembering 100 Years of Dreams**

TANJI, Yoshihiko

The Niigata Prefectural Museum of Modern Art hosted an art workshop called "Time Machine Vessel / Remembrance of 100 Year Dream" from June 30 through July 21, 2007. This workshop was quite successful resulting in cooperation between the host and participants.

In this workshop, participants worked together to build a vessel resembling the one actually in use between Nagaoka and Niigata 100 years ago. The vessel, 7m long, 2m wide and 2m tall, was decorated with pictures and memorial items that each participant brought in, along with pictures of the vessel and Nagaoka from long ago. Time capsules containing participants' wish lists were also hung on the vessel, placing their wishes for the future. The vessel was displayed in the entrance lobby as an additional art work during the "Western-style Painting in Japan: 100 years of Paris Dreams" exhibition.

This workshop was very special in how it was conducted. The schedule was not fixed from the start, but rather the program was created as it went according to the participant's opinions. Participants felt a sense of great artistic achievement in the end through this experience, especially because they were actively involved in the workshop by organizing it by themselves without specific instruction.

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