

**Press material**

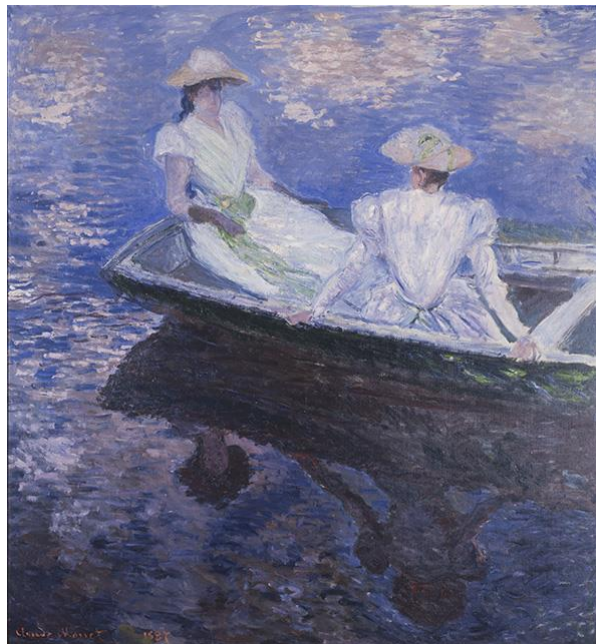
# Museum Folkwang 100

**RENOIR, MONET, GAUGUIN**

**Images of a Floating World**

*The Collections of Kojiro Matsukata and Karl Ernst Osthaus*

6 February – 15 May 2022



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## Press release

# Museum Folkwang 100

## **Museum Folkwang opens the year of its centenary with major Impressionist show *Renoir, Monet, Gauguin – Images of a Floating World. The Collections of Kojiro Matsukata and Karl Ernst Osthaus***

Essen, 3.2.2022 – The Museum Folkwang is celebrating its 100th anniversary in Essen this year and is looking back on the (Post-)Impressionist beginnings of its collection with the exhibition highlight *Renoir, Monet, Gauguin – Images of a Floating World* (6 February – 15 May 2022): The important collection of (Post-)Impressionist works from Museum Folkwang, founded by Karl Ernst Osthaus (1874–1921), will enter into dialogue with the collection of Kojiro Matsukata (1866–1950) from the holdings of the National Museum of Western Art in Tokyo. With around 120 masterpieces by Paul Cézanne, Paul Gauguin, Vincent van Gogh, Édouard Manet, Claude Monet, Pierre-Auguste Renoir and Auguste Rodin, among others, the show illustrates how modern French art was not only appreciated by Western collectors at the beginning of the 20th century, but also found an early following in Japan. This is told through two pioneers of the modern museum: the collectors Matsukata and Osthaus.

The exhibition *Renoir, Monet, Gauguin – Images of a Floating World* focuses on the Matsukata and Osthaus collections and what they have in common. It was from an industrial environment that both Kojiro Matsukata and Karl Ernst Osthaus developed their passion for French modernist art at the beginning of the 20th century. Osthaus, a native of the town of Hagen in the Ruhr region, and Matsukata, a Japanese shipping entrepreneur, maintained contact with artists in their studios, associated with the same art dealers and took an interest in each other's cultures of origin. While Osthaus began collecting as early as 1898 and had built a widely respected museum collection by the time of his premature death in 1921, Matsukata's first purchases date from his stay in London from 1916 onwards. Subsequently, the Japanese collector amassed extensive collections of French Impressionism and Post-Impressionism (among others) in just a few years, which can now be seen on a larger scale in Europe for the first time since the 1950s.

The exhibition brings together important (Post-)Impressionist acquisitions by the two collectors, including Pierre-Auguste Renoir's *Lise with a Parasol* (Osthaus) and Édouard Manet's *Portrait of Monsieur Brun* (Matsukata). The fascination of Osthaus for Pointillism comes to light in the extensive compilation of works by Paul Signac, Henri Edmond Cross and Théo van Rysselberghe. In one of the fourteen exhibition rooms, the former Great Picture Hall of the Museum Folkwang in Hagen is partially reconstructed: Two paintings by Paul Cézanne are juxtaposed here with Paul Signac's *The Port of Saint-Tropez*, which was formerly in the collection of Museum Folkwang and is now part of the National Museum of Western Art in Tokyo. Another room is dedicated to Auguste Rodin's life's work *The Gates of Hell*: Thirteen sculptures by the French sculptor from

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both collections make it possible to understand the process of creating this monumental work, which took more than thirty years. Osthaus bought Rodin's first sculptures for the Museum Folkwang, *The Age of Bronze* and *Eve*, in 1903; from 1918 onwards, Matsukata continuously acquired small and large sculptures through the director of the Musée Rodin in Paris, Léonce Bénédite, and built up one of the largest private Rodin collections worldwide. In addition to the bronze sculptures, a plaster model of *The Gates of Hell* can be seen in the exhibition.

Finally, in the central hall of the exhibition, a landscape panorama unfolds with paintings by Claude Monet, Gustave Courbet and Charles-François Daubigny, which inspired the title *Images of a Floating World*. In the centre of this presentation the installation *I hope...* (2021) by the Japanese artist Chiharu Shiota takes up the motif of the floating world and transforms it into a hovering, three-dimensional landscape. In the sea of red cords, the outlines of three filigree metal boats appear, as do hundreds of pieces of paper. At the artist's invitation, people from all over the world have expressed their hopes and wishes in these notes, thus taking part in art and current events. This unifying idea also guided Kojiro Matsukata and Karl Ernst Osthaus, who brought together current trends in the art of their time in their museums, wanted to encourage their contemporaries to participate and strived for a dialogue between Western and Eastern art. In addition to Shiota's work, two multimedia installations by the artist Tabaimo in the exhibition continue this unifying idea into the present.

In the last exhibition room, works by Paul Gauguin meet major works by his contemporary Vincent van Gogh. While Van Gogh was more strongly represented in Osthaus's collection than in Matsukata's, with works such as *The Wheatfield behind Saint Paul's Hospital with a Reaper* and *Portrait of Armand Roulin*, both collectors acquired a core stock of works by Gauguin within just one year. Major works from both collections, such as *Two Breton Girls by the Sea* (Matsukata) and *Contes barbares* (Osthaus), represent different creative periods of the artist.

Even though Matsukata and Osthaus probably never met in person, their collections come together in the idea that modern art begins with French (Post-)Impressionism. Matsukata and Osthaus were united by the idea of a museum that encompassed fine art as well as applied arts, Western as well as Eastern art, historical artefacts as well as current trends in the art of their time. With forty works from the National Museum of Western Art in Tokyo, around fifty works from the Folkwang Collection and further loans from renowned public collections such as the Musée d'Orsay, Paris, the Wallraf-Richartz-Museum & Fondation Corboud, Cologne, and the Artizon Museum, Ishibashi Foundation, Tokyo, the exhibition *Renoir, Monet, Gauguin – Images of a Floating World* makes it possible to bring together and present the original collections of Kojiro Matsukata and Karl Ernst Osthaus in Essen.

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Following the exhibition at the Museum Folkwang, the National Museum of Western Art will continue the juxtaposition of the Osthaus and Matsukata collections with an exhibition on the dialogue with nature in Tokyo from June 2022.

The exhibition is under the patronage of Federal President Frank-Walter Steinmeier. It is made possible by the generous support of the RAG Foundation and the main sponsors RWE AG and Evonik Industries AG; funded by the Federal Foreign Office.

## Information

### **RENOIR, MONET, GAUGUIN** **Images of a Floating World**

*The Collections of Kojiro Matsukata and Karl Ernst Osthaus*

6 February 2022 – 15 May 2022

Tickets at <https://museum-folkwang.ticketfritz.de/>

Mobility partner: Ruhrbahn

Online tickets are valid for short-distance travel with Ruhrbahn to the museum.

A comprehensive exhibition catalogue has been published by Hatje Cantz Verlag.

The audio guide to the exhibition with 24 tracks can be downloaded free of charge via the Museum Folkwang app. It can be used before, during and after the visit to the exhibition (free of charge in the Google Play and App Store).

## Wall texts

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### **Kojiro Matsukata and Karl Ernst Osthaus**

It was from an industrial environment that both Kojiro Matsukata and Karl Ernst Osthaus developed their passion for French modernist art at the beginning of the 20th century. Osthaus, a native of the town of Hagen in the Ruhr region, and Matsukata, a Japanese shipping entrepreneur, maintained contact with artists in their studios, associated with the same art dealers and took an interest in each other's cultures of origin. While Osthaus began collecting as early as 1898 and had built a widely respected museum collection by the time of his premature death in 1921, Matsukata's first purchases date from his stay in London from 1916 onwards. Subsequently, the Japanese collector amassed extensive collections of French Impressionism and Post-Impressionism in just a few years. Even though Matsukata and Osthaus probably never met in person, their collections come together in the idea that modern art begins with French (Post-)Impressionism. In the exhibition, important acquisitions by the two collectors enter into dialogue with each other, starting with formative positions for art after 1886, such as the sculptures of Auguste Rodin, the paintings of Édouard Manet or the Barbizon School. Matsukata and Osthaus were united by the idea of a museum that encompassed fine art as well as applied arts, Western as well as Eastern art, historical artefacts as well as current trends in the art of their time. The expansive installations by the contemporary Japanese artists Chiharu Shiota and Tabaimo in the exhibition carry these unifying ideas forward into the present.

### **Osthaus – Starting Out with Van de Velde**

Karl Ernst Osthaus sought to establish contact with a number of contemporary artists early on, who also advised him on building up his collection – most notably, from 1900, the Belgian architect and designer Henry van de Velde. He not only took on the decoration of the new museum building in Hagen, but also provided inspiration for numerous purchases of modern art. Through his influence the collection of the Museum Folkwang assumed a clear direction, and Osthaus focused increasingly on the artistic avant-garde of that time. Van de Velde put the collector in touch with the art dealers Ambroise Vollard in Paris and Paul Cassirer in Berlin, and drew his attention to the circle of Neo-Impressionists around Paul Signac. The purchase of Pierre-Auguste Renoir's *Lise with a Parasol* dates to a visit that Osthaus and Van de Velde paid together to the Berlin Secession in 1901. With these and other purchases, Osthaus became part of the formation of an artistic canon in the European museum scene. From now on the Folkwang presented itself as a museum in which the latest trends in visual art were brought together. When the Folkwang collections were transferred from Hagen to Essen, and united with the Kunstmuseum Essen to establish the new Museum Folkwang Essen in 1922, an outstanding and internationally recognized inventory of French art had been created.

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## **Matsukata and his Advisors**

When assembling his art collection, Kojiro Matsukata relied on a large network of Japanese and Western advisors based in Europe. As his business kept him in Japan most of the time, it was important to have people locally to keep an eye on the market and manage purchases. Apart from his personal assistant Kozaburo Hioki, he initially had the help of the British artist and designer Frank Brangwyn, whom he had met in London in 1916, and whom he then asked to be his agent to buy artworks for him. Matsukata also commissioned Brangwyn to design and plan his own museum in Tokyo. Together they visited galleries and local artists, and made over 1000 purchases in London until 1918. In 1917, Kojiro Matsukata approached Léonce Bénédite, the director of the Musée du Luxembourg and the new director of the Musée Rodin in Paris, to buy some sculptures from Auguste Rodin. Over the next few years Bénédite became his most important contact. While Matsukata had previously bought mostly English art, applied art and Old Masters, henceforth the focus of his collection shifted to works by French artists, most of which he bought in Paris. With Bénédite's activities, a coherent collection of modern art emerged, which contained all current trends up to the Nabis and the Fauves.

## **Rodin and the Gates of Hell**

Auguste Rodin is seen as a pioneer of modern sculpture. As early as 1901/02, via the contact of the Hagen artist Ida Gerhardi, Karl Ernst Osthaus became acquainted with the artist. The collector subsequently visited Rodin regularly in his studios in Paris. Osthaus made the first purchases for the Museum Folkwang in 1903 with *The Age of Bronze* and *Eve*. Kojiro Matsukata also bought a cast of *Eve*. Through Léonce Bénédite, the director of the Musée Rodin in Paris, Matsukata acquired works continuously, both small and large sculptures, starting in 1918 and eventually assembled one of the largest Rodin collections in the world. In 1920, Matsukata commissioned two bronze casts of Rodin's monumental work *The Gates of Hell*. As is the case with *The Thinker*, many of Rodin's sculptures from the Matsukata collection are related to the *Gates of Hell*. Rodin had developed the work from 1880 as a commission for a gate at the entrance of the Musée des Arts Décoratifs in Paris, based on Lorenzo Ghiberti's *Gate of Paradise* (1425–52) at the Baptistery in Florence. He drew his inspiration from the *Inferno* of Dante's *Divine Comedy*. Almost two hundred individual figures appear in the gate – here Rodin also reworked earlier sculptures. New designs that were created in connection with the *Gates of Hell* were also executed separately as individual works.

## **Spaces for Art**

For the furnishing of their planned museum buildings, Karl Ernst Osthaus and Kojiro Matsukata relied on their respective advisors Henry van de Velde and Frank Brangwyn. When Osthaus came into contact with Van de Velde's work in 1899, the construction of the Hagen Museum was fully underway as a Neo-Renaissance building under the architect Carl Gérard, but at short notice he

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commissioned Henry van de Velde to undertake the interior in the modern style. The architecture of the building and the exhibits were to be brought into harmony, to grant the public a unique experience and enable a 'return of art to life'. Kojiro Matsukata also strove to bring together applied and visual art in his museum building. The exhibition spaces were to become a place of aesthetic exploration that combined architecture, interior decoration and art. In the end, however, Brangwyn's designs were never put into practice.

In France this idea of a holistic design was associated with the term 'décoration'. Other collectors pursued the notion in the decoration of their private reception rooms, referring back to a canon of artists: Popular was a triad formed by the architecture of Henry van de Velde, the paintings of Maurice Denis and the sculptures of Aristide Maillol. Van de Velde and Denis also collaborated on the designs for the Théâtre des Champs-Élysées in Paris.

## Images of a Floating World

In the late nineteenth century Japanese art was highly esteemed in Europe. This trend was given the name 'Japonisme'. The artistic products of the country, which had only just opened up to trade with the West, fascinated artists and collectors and gave them new ideas and ways of looking at things. From the very start of his activities as a collector, Karl Ernst Osthaus was among those with an interest in East Asian, and particularly Japanese, artefacts and he bought the first pieces for his collection as early as 1899. Japan became centrally important to the Museum Folkwang. It has now around 290 Japanese objects in its inventory. One focus was on ceramics, but examples of Japanese painting and graphic arts were also part of the collection. Apart from colour woodcuts, *ukiyo-e* (en: 'images of a floating world'), Osthaus also purchased ornate scrolls, called *kakemono*. Shortly after the opening of the Museum Folkwang Hagen, Kano Yosen-in Korenobu's depiction of cranes was prominently displayed in the entrance hall, and an East Asian cabinet was installed in the upper vestibule.

While Kojiro Matsukata might have based his collection around European art, he did also acknowledge the significance of individual Japanese art products. In 1918, he bought over 8000 Japanese woodcuts for his planned museum back from Europe. Through repurchasing these works Matsukata wanted to promote the artistic traditions of Japan. Many of the *ukiyo-e* from the Matsukata collection are now considered important cultural property and are kept at the Tokyo National Museum.

## A Monet Collection for Japan

Claude Monet was one of the founders of Impressionism, the movement that was named after his painting entitled *Impression, soleil levant* (1872; Musée Marmottan Monet, Paris). Among its fundamental features were the quick recording of ephemeral motifs or atmospheres and plein-air work. In 1920 Kojiro Matsukata first made contact with the eighty-year-old Monet, who by now seldom received buyers. The following year Matsukata visited the painter twice in his studio

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in Giverny and bought numerous paintings for his collection – both directly from Monet and via art dealers and collectors in Paris. Over time his collection came to include thirty-four works by the artist. Apart from Rodin's oeuvre, Monet's work thus became the focus of Matsukata's collection. Even though Impressionism was still frowned upon by critics in the 1870s, a market quickly grew, reaching its first peak at the beginning of the twentieth century. Because of his fortune, however, Matsukata unlike Karl Ernst Osthaus was still able to invest in Monet's art. Following the devastating Kanto earthquake near Tokyo in 1923, a commemorative exhibition in support of the victims was held on January 1924 at the Galerie Georges Petit in Paris, featuring works by Claude Monet and including around thirty works from Matsukata's collection. The Museum Folkwang Essen was only able to acquire 2 paintings by Monet in the 1960s and 70s.

## **The Great Picture Hall in Hagen**

The Museum Folkwang building in Hagen, which opened in 1902, housed the varied collections that its founder Karl Ernst Osthaus assembled between about 1897 and 1920. As one can see from historic installation views, the presentation changed several times over the years, but the underlying concept remained the same: the museum followed the history of the evolution of art, as Osthaus saw it, over three floors. The core of the museum was the Picture Hall on the upper floor. Beneath a large skylight, this was where the main works from the painting collection were brought together. Marble fireplaces in the corners of the room were disguised by semi-circular glass cases containing sculptures and craftwork, fitting in with the idea of a Gesamtkunstwerk or 'total work of art'. If at first works like Pierre-Auguste Renoir's *Lise with a Parasol* and Vincent van Gogh's *The Wheatfield behind Saint Paul's Hospital with a Reaper* were hung next to battle scenes and landscape paintings by the Düsseldorf School, amongst other things, over time Osthaus changed the display more and more towards the Post-Impressionist art of France. The transformation into a 'French gallery' was finally complete by 1920. The way it looked at that time is partially reconstructed here. The painting *The Port of Saint-Tropez* by Paul Signac, which was exchanged for other paintings in 1971 and is now in the collection of the National Museum of Western Art in Tokyo, is temporarily returning to the Museum Folkwang on the occasion of the exhibition.

## **Signac and the Move Away from Impressionism**

At the opening of the Museum Folkwang in Hagen in 1902, Paul Signac's painting *The Seine at Saint Cloud* was already hanging in the painting gallery. Karl Ernst Osthaus had bought the painting on the advice of Henry van de Velde, making him one of the first to include so-called Neo-Impressionism in his collection before it had been recognized in large parts of the German and even the French art world. Neo-Impressionism, also known as 'Pointillism', was a painting style established by Georges Seurat in 1884. Its strict technique, based on simultaneous contrasts, was rooted in scientific discoveries made in the field of optics, and thus represented a



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move away from Impressionism's impulsive and intuitive painting style. After Seurat's early death Signac became the group's spokesman and chief representative. Beginning in 1896, he wrote the book *From Eugène Delacroix to Neo-Impressionism*, which should not be seen solely as a manifesto, but rather tied Neo-Impressionist art to a painterly tradition. Signac became a model for many artists, including Henri Matisse, Vincent van Gogh and Paul Gauguin. Between 1901 and 1914, Osthaus frequently acquired paintings and graphic works by the artist. In 1912, Signac gave the museum the watercolour *Seine Bridge* as a gift of honour for its tenth anniversary in Hagen. The art of the Neo-Impressionists, along with that of artists like Van Gogh and Gauguin, defined the beginning of modern art in the Museum Folkwang and established Osthaus as a collector of modern art.

## Van Gogh – on the Way to the Museums

The purchase of *The Wheatfield behind Saint Paul's Hospital with a Reaper* was the first time that a painting by Vincent van Gogh entered a German museum collection. The art dealer Paul Cassirer in Berlin had offered the work for sale on 8 February 1902, enabling Karl Ernst Osthaus to exhibit it at the opening of his museum in Hagen. This was followed soon afterwards by the acquisition of the *Portrait of Armand Roulin* for the Folkwang collection, laying the foundation for a portfolio that by 1905 had grown to a total of six paintings and a representative group of drawings. The first purchase had probably been organized through Henry van de Velde, who had seen Van Gogh's estate in 1894 and bought a drawing. By this point the painter had been dead for four years, and his sister-in-law Johanna van Gogh-Bonger administered the estate, for which there was as yet no great appetite on the art market. This changed once Ambroise Vollard took over as Van Gogh's dealer and finally with Paul Cassirer's activities in Berlin. In the autumn of 1905, a total of eleven paintings and three drawings were made accessible to the public at the Museum Folkwang in Hagen. It was the artist's first exhibition in a German museum. Kojiro Matsukata also shared a passion for Van Gogh and acquired several works by the artist for his collection in the 1920s.

## In the Footsteps of Gauguin

Like Vincent van Gogh, Paul Gauguin had to wait a very long time for his artistic work to attract attention. The two painters knew one another and briefly shared a studio in Arles in Southern France. However, that arrangement soon came to an end. A few years later Gauguin moved the centre of his life to Polynesia, where he began what is probably his best-known series of works featuring scenes from the South Seas.

As early as 1903, a year after the opening of his museum, Karl Ernst Osthaus bought two works by Paul Gauguin. Immediately after it became known that Gauguin had died in May 1903, Osthaus decided to buy additional works by the artist which were shown in Hagen in the same year. This made Gertrud and Karl Ernst Osthaus the first German collectors to buy Gauguin

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paintings, and the Museum Folkwang the first museum in Germany to devote an exhibition to the artist.

In 1921, when Kojiro Matsukata embarked on his second purchasing trip across Europe and the USA, his large-scale museum project was already known to the art world. His desire to see works by Gauguin was soon much discussed in the trade, and galleries in Paris, London and Berlin offered works to view. Between 1921 and 1923, Matsukata bought over twenty works by the artist. Unlike Osthaus, Matsukata concentrated more on Gauguin's early work from his time in Brittany. Today only relatively few Gauguin purchases remain in the collection of the National Museum of Western Art in Tokyo, while the rest of the portfolio is scattered across various important private and public collections, like the Musée d'Orsay in Paris.

## **Chiharu Shiota: I hope...**

In the centre of the room, the installation *I hope...* by the Japanese artist Chiharu Shiota (\*1972) takes up the motif of the floating world and transforms it into a hovering, three-dimensional landscape. In the sea of red cords, the outlines of three filigree metal boats appear, as do thousands of pieces of paper. At the artist's invitation, people from all over the world have expressed their hopes and wishes in these notes, thus taking part in art and current events.

This unifying idea also guided Kojiro Matsukata and Karl Ernst Osthaus, who brought together current trends in the art of their time in their museums, wanted to encourage their contemporaries to participate and strived for a dialogue between Western and Eastern art. With *I hope...*, the exhibition opens into the present and points to an imagined future.

## **Tabaimo: midnight sea**

The video installation *midnight sea* by the Japanese artist Tabaimo (\*1975) shows a stylized nocturnal seascape in which white waves move across a dark water surface. The presentation in a black room with funnel-shaped furnishing, infinitely extended over the mirrored surfaces on the sides, immerses the visitors in the floating world. The animation is based on drawings that have been scanned and digitally processed. The artist thus creates a timeless and almost abstract environment without a clear narrative. The motif is reminiscent of the tradition of Japanese woodblock prints – *ukiyo-e* – which is interpreted and implemented here in a contemporary way. Elements of water can be found in many of the historical woodblock prints – both figuratively and metaphorically, as "*ukiyo-e*" can be freely translated as "images of a floating world".

## **Tabaimo: flower in the shadow**

With *flower in the shadow*, the Japanese artist Tabaimo makes reference to the Museum Folkwang's extensive collection of Japanese art and juxtaposes her work with the masks of the No theatre acquired by Karl Ernst Osthaus in the early years of his collecting activities. No is a form of traditional Japanese theatre in which the performers define their roles through masks.

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One of the founders of No theatre, Motokiyo Zeami, introduced the term "flower" to guide the performers: By following the inevitability of the environment and their own innate nature, the actors create a new appearance. The artist sees parallels to this in modern Japanese life. In her video installation produced for the exhibition, she approaches the traditional form of expression of the No theatre and transfers it into the present.

## The Collections of Osthaus and Matsukata

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### Karl Ernst Osthaus

\*1874 in Hagen, †1921 in Meran

**1897** With an inheritance of three million marks, Karl Ernst Osthaus advocates the establishment of a museum in his hometown of Hagen. He commissions the architect Carl Gérard to build Museum Folkwang and makes his first acquisitions of fine art and scientific objects.

**1900** Osthaus makes contact with the Belgian designer Henry van de Velde and, under his influence, turns to contemporary art. Van de Velde takes on the interior design of the museum in a modern style.

**1901** At the annual exhibition of the Berlin Secession, Osthaus acquires Pierre-Auguste Renoir's early work *Lise with a Parasol*. The foundation stone for the collection of modern French art is laid.

**1902** Osthaus purchases Vincent van Gogh's painting *The Wheatfield behind Saint Paul's Hospital with a Reaper*. As the first work by the artist in the possession of a German museum, it is shown at the opening of the Museum Folkwang in Hagen. Post-Impressionism becomes the focus of the collection.

**1903/04** During a trip to Paris, Gertrud and Karl Ernst Osthaus acquire first works by Paul Gauguin and Auguste Rodin, among other artists. From this point onwards, French-speaking artists are regularly shown at Museum Folkwang.

**1906** After visiting Paul Cézanne in Aix-en-Provence, the Osthaus couple acquires two paintings by the artist. An exhibition project and a major purchase of works by Cézanne fail, partly due to his early death.

**1912** On the occasion of the 10th anniversary of Museum Folkwang, a first catalogue of the collection of modern art is published. Around a fifth of the approximately 700 works are by French artists. Kunstmuseum Essen acquires Vincent van Gogh's *Quay with Men Unloading Sand Barges*.

**1913** With the purchase of works by the Fauves, such as Pierre Bonnard's *Alpine Landscape with Goatherd*, the collection of French art in Hagen is largely complete. A last exhibition of the Pointillists takes place. Expressionism becomes the focus of the collection.

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**1917** In order to reduce the financial burdens on the museum resulting from the First World War, a number of (Post-)Impressionist paintings from the Osthaus collection are auctioned off without disclosing their provenance.

**1920** The presentation in the so-called Great Picture Hall in Hagen is at its peak. It presents French (Post-)Impressionism as a precursor of German Expressionism.

**1921** After the death of Karl Ernst Osthaus, negotiations begin for the Folkwang collections to remain as united as possible. The executor of the will contacts Kunstmuseum Essen, among others.

**1922** The Hagen Folkwang Collection is bought by a newly founded Folkwang-Museumsverein for the City of Essen and combined with the holdings of the Kunstmuseum Essen. The Museum Folkwang in Essen opens in October.

**1937** As part of the Degenerate Art campaign, the Reich Ministry for Public Enlightenment and Propaganda, Berlin – with the decisive participation of the appointed National Socialist museum director Klaus Graf von Baudissin – seizes a substantial part of the museum's collection, including 34 works by important French artists. After the Second World War, the museum returns to the pre-1933 period through repurchases and new acquisitions. The repurchase of Paul Cézanne's *The Quarry at Bibémus* in 1964 is a milestone in these efforts.

**2010** The extension of Museum Folkwang, designed by David Chipperfield Architects and made possible by the Alfred Krupp von Bohlen und Halbach Foundation, opens on the occasion of *RUHR.2010 – European Capital of Culture*.

**2022** For its 100th anniversary at the Essen site, Museum Folkwang will be collaborating with the National Museum of Western Art in Tokyo to provide a juxtaposition of its collection of French Post-Impressionists with some 50 major works from the Kojiro Matsukata collection.

## **Kojiro Matsukata**

\*1866 in Satsuma, †1950 in Osaka

**1916** The wealthy shipbuilding entrepreneur Kojiro Matsukata begins a collection in London, advised by Frank Brangwyn. It initially focuses on British art, applied arts and Old Masters. Through contact with Léonce Bénédite, the director of the new Musée Rodin in Paris, the focus increasingly shifts to French (Post-)Impressionism from 1917 onwards.

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**1918** First drafts of a museum building in Tokyo emerge. The plans are actively pursued until 1922, but are not realized and implemented in the end.

**1919/20** More than 1,000 works of art are shipped from London to Tokyo. To expand his Rodin collection, Matsukata commissions the first two casts of Rodin's monumental work *The Gates of Hell*.

**1921** During two visits to Claude Monet's studio in Giverny, Matsukata lays the foundation for his extensive collection of paintings by the artist. At its peak, it will include a total of 34 works.

**1927** High import tariffs on luxury goods in Japan prevent Matsukata from further transferring his holdings from Europe. The size of his collection now amounts to more than 3,000 works by European artists as well as 8,000 Japanese woodcuts.

**1928** In order to reduce the debts of his company, Matsukata has parts of his collection auctioned off. Altogether 12 more auctions will follow until 1941. They play an important role in spreading French (Post-)Impressionism in Japan.

**1939** A fire at the Pantehnicon, a goods warehouse in London, destroys over 900 works of art from Matsukata's collection that were temporarily stored there.

**1944** The French state confiscates the approximately 400 works from the Matsukata collection that remained in France. As part of the San Francisco Peace Treaty, these are awarded to the French national museums eight years later.

**1946** In the post-war period, the French government uses the Matsukata collection to introduce (Post-)Impressionism to an international audience: parts of the collection are presented in Baden-Baden and Mainz, among other places.

**1950** Kojiro Matsukata dies in Osaka. His family begins negotiations to return the holdings in Paris to Japan. France's condition is the establishment of a museum in Tokyo. Le Corbusier is commissioned as architect.

**1959** 375 works from the Matsukata collection are returned to Japan by the French government. They form the basis for the National Museum of Western Art, which opens in Tokyo. Repurchases of the scattered collection have been part of the museum's strategy ever since.

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**2016** Le Corbusier's architectural work is included in the list of UNESCO World Heritage Sites. The National Museum of Western Art in Ueno Park, Tokyo, is among the 17 buildings and ensembles that are honoured. Renovations will be completed by 2022.

**2022** On the occasion of its reopening, the National Museum of Western Art, in cooperation with Museum Folkwang, will be showing a temporary exhibit on the Dialogue with Nature from June onwards. Around 40 major works from the Essen collection will travel to Tokyo for this purpose.

## List of Artists

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Pierre Bonnard  
Frank Brangwyn  
Paul Cézanne  
Jean-Baptiste Camille Corot  
Gustave Courbet  
Henri Edmond Cross  
Charles-François Daubigny  
Maurice Denis  
Paul Gauguin  
Ida Gerhardi  
Vincent van Gogh  
Georg Kolbe  
Maximilien Luce  
Édouard Manet  
Jean-François Millet  
Claude Monet  
Camille Pissarro  
Pierre-Auguste Renoir  
Auguste Rodin  
Christian Rohlf  
Dante Gabriel Rossetti  
Théo van Rysselberghe  
Chiharu Shiota  
Soga Shohaku  
Paul Signac  
Tabaimo  
Henry van de Velde  
Kano Yosen-in Korenoku



## Facts & Figures

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### **RENOIR, MONET, GAUGUIN**

#### **Images of a Floating World**

*The Collections of Kojiro Matsukata and Karl Ernst Osthaus*

6 February – 15 May 2022

#### **Curators**

Nadine Engel, Curator Painting, Sculpture, Media Art 19th and 20th century

Rebecca Herlemann, curatorial assistance

#### **In collaboration with**

The National Museum of Western Art, Tokyo

Initiative and mediation: Detmar Westhoff, Düsseldorf

#### **Supporter**

Main supporter: RAG-Stiftung

Main sponsors: RWE AG, Evonik Industries AG

Supporter: Federal Foreign Office

#### **Exhibition space**

1400 m<sup>2</sup>

14 Rooms

#### **Exhibits**

Paintings: 60

Graphic: 23

Sculpture / Plastic: 18

Video installations: 2

Installations: 1

Japanese scrolls: 3

No-Masks: 12

#### **Loaners**

The National Museum of Western Art, Tokyo

Musée d'Orsay, Paris

Sumitomo Mitsui Banking Corporation, Tokyo

Artizon Museum, Ishibashi Foundation, Tokyo

# Museum Folkwang 100

James Cohan Gallery, New York and Gallery Koyanagi, Tokyo  
Osthaus Museum, Hagen  
Wallraf-Richartz-Museum & Fondation Corboud, Köln  
König Galerie, Berlin

## Opening hours

Tue to Sun 10 a.m to 6 p.m., Thu & Fri 10 a.m. to 8 p.m., closed on Mondays

## Holidays during the term

Open: Good Friday (15 April), Easter Sunday (17 April), Easter Monday (18 April), May Day (1 May)

## Admission

Standard: 14 € / concessions: 8 €

Family ticket I\*: 29 € / Family ticket II\*: 15 €

Time slot tickets: <https://museum-folkwang.ticketfritz.de>

(\*For discount conditions, please refer to the website.)

## Publication

A comprehensive catalogue will be published by Hatje Cantz Verlag to accompany the exhibition.

*Renoir, Monet, Gauguin – Images of a Floating World*

*The Collections of Kojiro Matsukata and Karl Ernst Osthaus*

Museum Folkwang (Hrsg.), 376 pages, 215 images, ISBN: 978-3-7757-5127-8

Price: 42,80 € (Museum) / 54 € (Retail)

## Accompanying programme:

The exhibition is accompanied by an events and education programme. Dates and information at [www.museum-folkwang.de](http://www.museum-folkwang.de)

## Audio guide

There is an audio guide with 24 stops to the exhibition, which can be downloaded free of charge via the Museum Folkwang app.

## Visitor services / Booking of guided tours

[info@museum-folkwang.essen.de](mailto:info@museum-folkwang.essen.de), +49 201 88 45 444

# Museum Folkwang 100

## **Directions**

Transport connections from Essen main station: tram and underground lines 101, 106, 107, 108 and U11 in the direction of Bredeney or Messe Gruga to the Rüttscheider Stern (the way to the Museum Folkwang is signposted, approx. 7 minutes walk).

On foot from Essen Hauptbahnhof (main station): 15 minutes walk from the south exit of Essen Hbf. Follow the signs and the blue glowing glass stones in the floor.

By car: Navigation info: Bismarckstraße 60, 45128 Essen

## Catalogue

# Museum Folkwang 100

## ***Renoir, Monet, Gauguin. Images of a Floating World The Collections of Kojiro Matsukata and Karl Ernst Osthaus***

Published by Museum Folkwang

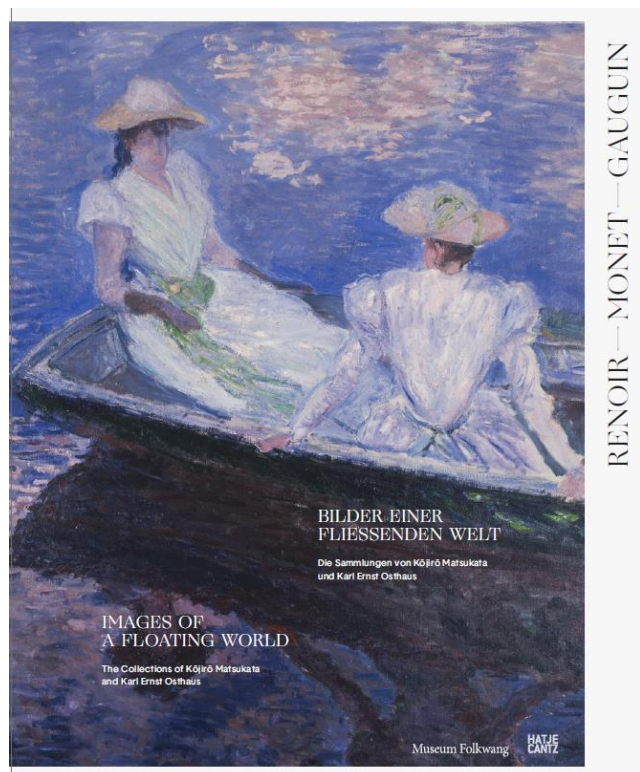
With contributions by Nadine Engel, Frances Fowle, Peter Gorschlüter, Rebecca Herlemann, Megumi Jingaoka, Michelle Latta, Sayaka Murata, Léa Saint-Raymond and Maxime Georges Métraux, Shingo Shimada, Rainer Stamm, Masayuki Tanaka, Detmar Westhoff, Robert Maximilian Woitschützke and Yoshiyuki Yamana, Marie Yasunaga

Design by Martha Stutteregger

Hatje Cantz Verlag, Berlin  
376 pages, 215 images  
23 x 28 cm, hardcover

ISBN 978-3-7757-5127-8  
Museum: 42,80 €  
Bookshop: 54 €

The catalogue is published in a  
German-English edition.



## Audio guide

# Museum Folkwang 100

The audio guide to the exhibition is available free of charge within the Museum Folkwang app. In German and English, it provides an informative and varied introduction to the collecting worlds of Karl Ernst Osthaus and Kojiro Matsukata and, with 24 stops on major works of (Post-) Impressionism, forms a guide for visitors. Ten tracks alone are dedicated to Matsukata's Japanese collection. In addition to explanations of the famous *Gates of Hell* by Auguste Rodin or the role of Gertrud Osthaus in the creation of the first Museum Folkwang in Hagen, the contemporary installations by Chiharu Shiota and Tabaimo are also explained. The audio guide is spoken by actor Rafael Banasik.

The app can be used before, during and after the museum visit with free download for Android and iOS. Rental devices with the app are available in limited quantities at the museum.

In collaboration with Fresh Museum.

### Download

[Google Play Store](#)

[App Store](#)



## Press Images

# Museum Folkwang 100

The imagery may only be used in the context of reporting on the exhibition ***Renoir, Monet, Gauguin – Images of a Floating World. The Collections of Kojiro Matsukata and Karl Ernst Osthaus*** (6 February – 15 May 2022) at Museum Folkwang. No work may be cut nor altered in any way. Images on the Internet may not exceed a resolution of 72 dpi with a maximum size of approx. 20x20 cm. The usage for social media must be requested independently in advance. We kindly ask to send us a copy.



### Claude Monet

*Sur le bateau (Jeunes filles en barque)*, 1887

*On the Boat*

Oil on canvas, 145.5 x 133.5 cm

The National Museum of Western Art, Tokyo. Matsukata Collection



### Chiharu Shiota

*I hope...*, 2021

Rope, paper, steel

Courtesy of K 11 Collection and König Galerie, Berlin

© VG Bild-Kunst, Bonn 2022 / Chiharu Shiota

Photo: Sunhi Mang

# Museum Folkwang 100



**Pierre-Auguste Renoir**

*Lise – La femme à l'ombrelle, 1867*

*Lise with a Parasol*

Oil on canvas, 184 x 115.5 cm

Museum Folkwang, Essen



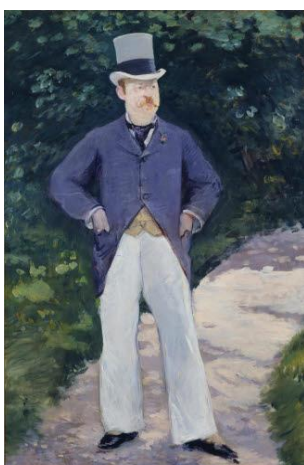
**Pierre Auguste Renoir**

*Parisiennes habillées en Algériennes, 1872*

*Parisiennes in Algerian Costume (Harem)*

Oil on canvas, 156 x 128.8 cm

The National Museum of Western Art, Tokyo. Matsukata Collection



**Édouard Manet**

*Portrait de Monsieur Brun, ca. 1879*

*Portrait of Monsieur Brun*

Oil on canvas, 194.3 x 126 cm

The National Museum of Western Art, Tokyo. Ex-Matsukata Collection,  
donated by the heirs of Kojiro Matsukata in 1984

# Museum Folkwang 100



**Édouard Manet**

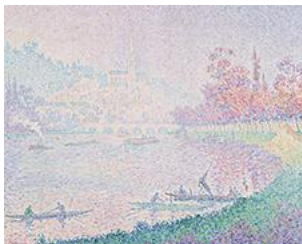
*La serveuse de bocks*, 1878/79

*The Waitress*

Oil on canvas, 77 x 64.5 cm

Musée d'Orsay, Paris, entered Musée du Louvre in 1959 in application of the peace treaty with Japan

Photo: bpk Berlin | RMN - Grand Palais | Hervé Lewandowski



**Paul Signac**

*Saint-Cloud*, 1900

*The Seine near Saint-Cloud*

Oil on canvas, 65 x 81.2 cm

Museum Folkwang, Essen



**Paul Signac**

*Le Port de Saint-Tropez*, 1901/02

*The Port of Saint-Tropez*

Oil on canvas, 131 x 161.5 cm

The National Museum of Western Art, Tokyo, formerly Museum Folkwang, Hagen/Essen



**Paul Gauguin**

*Jeune fille à l'éventail*, 1902

*The Girl with a Fan*

Oil on canvas, 91.9 x 72.9 cm

Museum Folkwang, Essen



# Museum Folkwang 100



**Paul Gauguin**  
*Cavaliers sur la plage (I)*, 1902  
*Riders on the Beach (I)*  
Oil on canvas, 65.6 x 75.9 cm  
Museum Folkwang, Essen



**Paul Gauguin**  
*Petites Bretonnes au bord de la mer*, 1889  
*Two Breton Girls by the Sea*  
Oil on canvas, 92.5 x 73.6 cm  
The National Museum of Western Art, Tokyo. Matsukata Collection



**Paul Gauguin**  
*Contes barbares*, 1902  
Oil on canvas, 131.5 x 90.5 cm  
Museum Folkwang, Essen

# Museum Folkwang 100



**Vincent van Gogh**

*La moisson, 1889*

*The Wheatfield behind Saint Paul's Hospital with a Reaper*

Oil on canvas, 59.5 x 72.5 cm

Museum Folkwang, Essen



**Vincent van Gogh**

*Portrait d'Armand Roulin, 1888*

*Portrait of Armand Roulin*

Oil on canvas, 65 x 54.1 cm

Museum Folkwang, Essen



**Vincent van Gogh**

*Le parc de l'hôpital, à Saint-Rémy, 1889*

*A Corner of the Asylum and the Garden with a Heavy, Sawed-Off Tree*

Oil on canvas, 75 x 93.5 cm

Museum Folkwang, Essen



**Vincent van Gogh**

*Paysanne arrachant de l'herbe, 1885*

*Peasant Woman, Stooping and Gleaning*

Black chalk, 51.4 x 41.5 cm

Museum Folkwang, Essen

# Museum Folkwang 100



**Camille Pissarro**

*La conversation*, ca. 1881

*The Conversation*

Oil on canvas, 65.3 x 54 cm

The National Museum of Western Art, Tokyo. Matsukata Collection



**Tabaimo**

*midnight sea*, 2006

Video installation, 4 min

Exhibition view at Hara Museum ARC

© Tabaimo / Courtesy of Gallery Koyanagi and James Cohen Gallery

Photo: Shinya Kigure



**Gustave Courbet**

*La vague*, ca. 1870

*Waves*

Oil on canvas, 72.5 x 92.5 cm

The National Museum of Western Art, Tokyo. Matsukata Collection



**Paul Cézanne**

*La carrière de Bibémus*, ca. 1895

*The Quarry at Bibémus*

Oil on canvas, 65 x 81 cm

Museum Folkwang, Essen

# Museum Folkwang 100



**Maurice Denis**

*Vierge au baiser*, 1902  
*Madonna with Child (The Kiss)*  
Oil on canvas, 99 x 82 cm  
Museum Folkwang, Essen



**Frank Brangwyn**

*Portrait of Mr. Kojiro Matsukata*, 1916  
Oil on canvas, 73.8 x 84 cm  
The National Museum of Western Art, Tokyo. Ex-Matsukata Collection,  
donated by the heirs of Kojiro Matsukata in 2017  
© David Brangwyn



**Ida Gerhardi**

*Porträt Karl Ernst Osthaus*, 1903  
*Portrait of Karl Ernst Osthaus*  
Oil on canvas, 110 x 76.5 cm  
Osthaus Museum, Hagen  
Photo: Achim Kukulies, Düsseldorf

# Museum Folkwang 100



**Auguste Rodin**

*Ève*, 1881 (Cast: 1904 at the latest)  
Bronze, patinated, 174 x 38.5 x 64 cm  
Museum Folkwang, Essen



**Auguste Rodin**

*Le penseur*, 1881/82 (Cast: 1919 at the latest)  
*The Thinker*  
Bronze, 71.5 x 45 x 60 cm  
The National Museum of Western Art, Tokyo. Matsukata Collection  
Photo: Norihiro Ueno



**Auguste Rodin**

*Troisième maquette de 'La Porte de l'enfer'*, ca. 1881/82  
*Third Architectural Model for 'The Gates of Hell'*  
Coloured plaster, 115 x 62 x 19 cm  
The National Museum of Western Art, Tokyo. Matsukata Collection  
Photo: Norihiro Ueno

## Museum Folkwang

# Museum Folkwang 100

Four paintings by Vincent van Gogh, prime examples of the work of Paul Gauguin, and masterpieces by Manet, Renoir, Cézanne, Pollock and Rothko – the Museum Folkwang, one of the most important art museums in Germany, has an impressive collection of German and French painting and sculpture since 1800, as well as an array of photographs, prints and works of antique and non-European art. The Folkwang is also home to the German Poster Museum, which contains one of the largest assortments of posters anywhere in the world. The collection activity and exhibition program of the Museum Folkwang includes all artistic media.

The new building of the Museum Folkwang (opened in 2010) was designed by London star architect Sir David Chipperfield. In a dialogue between architecture and light, the new building presents transparency and openness.

Under the theme *New Worlds*, visitors experience the tradition-rich collection in a new form with surprising perspectives: Painting meets photography, sculpture or graphic art and enters into previously unseen and inspiring constellations with world art and posters. In the spirit of the Folkwang idea of museum founder Karl Ernst Osthaus (1874–1921), the genres and also the epochs enter into dialogue with each other.

### Free Admission to the Permanent Collection

Entrance to the permanent collection of the Museum Folkwang is free of charge. Since 2015 this has been made possible by the generous support of the charitable foundation Alfried Krupp von Bohlen und Halbach-Stiftung. From 2022 onwards – the year of the 100th anniversary of Museum Folkwang in Essen – the City of Essen will ensure that the museum continues to provide free admittance for the foreseeable future.

### Contact

Museum Folkwang  
Museumsplatz 1, 45128 Essen  
T +49 (0)201 88 45 000  
info@museum-folkwang.essen.de  
www.museum-folkwang.de

### Opening hours

Tue, Wed 10 a.m. to 6 p.m.  
Thur, Fri 10 a.m. to 8 p.m.  
Sat, Sun 10 a.m. to 6 p.m.  
Mon closed



Photo: Museum Folkwang, Giorgio Pastore

# Museum Folkwang 100

## **Direction and Organisation**

Director: Peter Gorschlüter

Employees: 46

## **Curators**

Tobias Burg, Department of Prints and Drawings

Peter Daners, Education

Nadine Engel, Painting, Sculpture, Media Art 19th and 20th century

Anna Fricke, Painting, Sculpture, Media Art Contemporary Art

René Grohnert, German Poster Museum

Mathilde Heitmann-Taillefer, Research, Scientific Cooperations and Provenance Research

Hans-Jürgen Lechtreck, Chief Operating Officer, Deputy Director

Thomas Seelig, Department of Photography

## **Collection**

Painting, Sculpture, Media Art 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> century:

c. 900 paintings, 320 sculptures, 150 videos

Department of Prints and Drawings: 12,000 drawings and prints

Department of Photography: c. 65,000 photographs

Archaeology, Global Art and Applied Arts: c. 1,800 objects

German Poster Museum: c. 350,000 posters

## **Architecture and Facilities**

Old building: Designed by Werner Kreutzberger, Erich Hösterey and Horst Loy, opened in 1960

New building: Designed by David Chipperfield Architects, opened in 2010

Total exhibition space (incl. the old building): c. 6,200 sqm

Exhibition Hall 1: 1,400 sqm

Exhibition Hall 2: 870 sqm