

OTSUKA MUSEUM OF ART

# Map & Guide



# The World's First Museum of Fine Art Ceramic Reproductions

The museum houses over one thousand reproductions of treasured Western artworks in actual size, from ancient frescoes to modern paintings in the collections of more than 190 galleries in 26 countries around the world.

The Otsuka Museum of Art is a museum in Naruto City, Tokushima, showcasing ceramic reproductions of famous artworks. Established to commemorate the Otsuka Pharmaceutical Group's 75th anniversary, it is the largest permanent exhibition space in Japan (total floor area of 29,412m<sup>2</sup>). The museum houses over one thousand reproductions of treasured Western artworks specially selected by a six-member committee, from ancient frescoes to modern paintings in the collections of more than 190 galleries in 26 countries around the world. Using the specialized technology of Otsuka Ohmi Ceramic, these masterpieces are reproduced in sizes identical to the original works. Unlike textbooks and art publications, these reproductions offer a true sense of the artistic value of each original painting, allowing visitors to experience the world's art museums without leaving Japan.

Moreover, while the original works are subject to fading and deterioration due to recent pollution, earthquakes and fires, our ceramic reproductions retain their color and form for more than two thousand years, making a significant contribution to the recording and preservation of cultural properties. We have also undertaken ground-breaking endeavors such as reproducing the *Guernica* canvas, now considered too fragile to move, and reconstructing an El Greco altarpiece whose pieces were dispersed in wartime. The museum has received numerous endorsements and compliments from Picasso's son, as well as gallery directors and curators from around the world who visited Japan to inspect our collection of over one thousand pieces.

Both technically and conceptually, the Otsuka Museum of Art can be regarded as a pioneering and truly unique art museum.

Ichiro Otsuka  
Director, Otsuka Museum of Art

## Advisory Committee on Exhibitions : (as of August 2017)

Masanori Aoyagi (Chairman)	Professor Emeritus, The University of Tokyo	Antiquity
Hisako Koike	Professor, Kokugakuin University	The Middle Ages
Shigetoshi Osano	Professor Emeritus, The University of Tokyo	Renaissance
Yasujiro Otaka	Professor Emeritus, Waseda University	Baroque
Nobuyuki Senzoku	Professor Emeritus, Seijo University	Modern Art
Shunsuke Kijima	Professor Emeritus, Kyoritsu Women's University	20th Century

## Unique style of Exhibition in three different methods

The over 1,000 Western famed paintings reproduced on ceramic boards exhibited at Otsuka Museum of Art were selected by six celebrated art historians including Mr. Masanori Aoyagi, Vice President, University of Tokyo (as of March 1998 and current Emeritus professor, Tokyo University). To understand Western art more deeply and enjoyable, the installation consists of three sections; i.e. "Environment Art", "Chronological Exhibition" and "Thematic Section".

**Historical Reconstruction** Wall paintings of ancient monuments or buildings restored in exact replicas in their surrounding space convey their real ambiance.

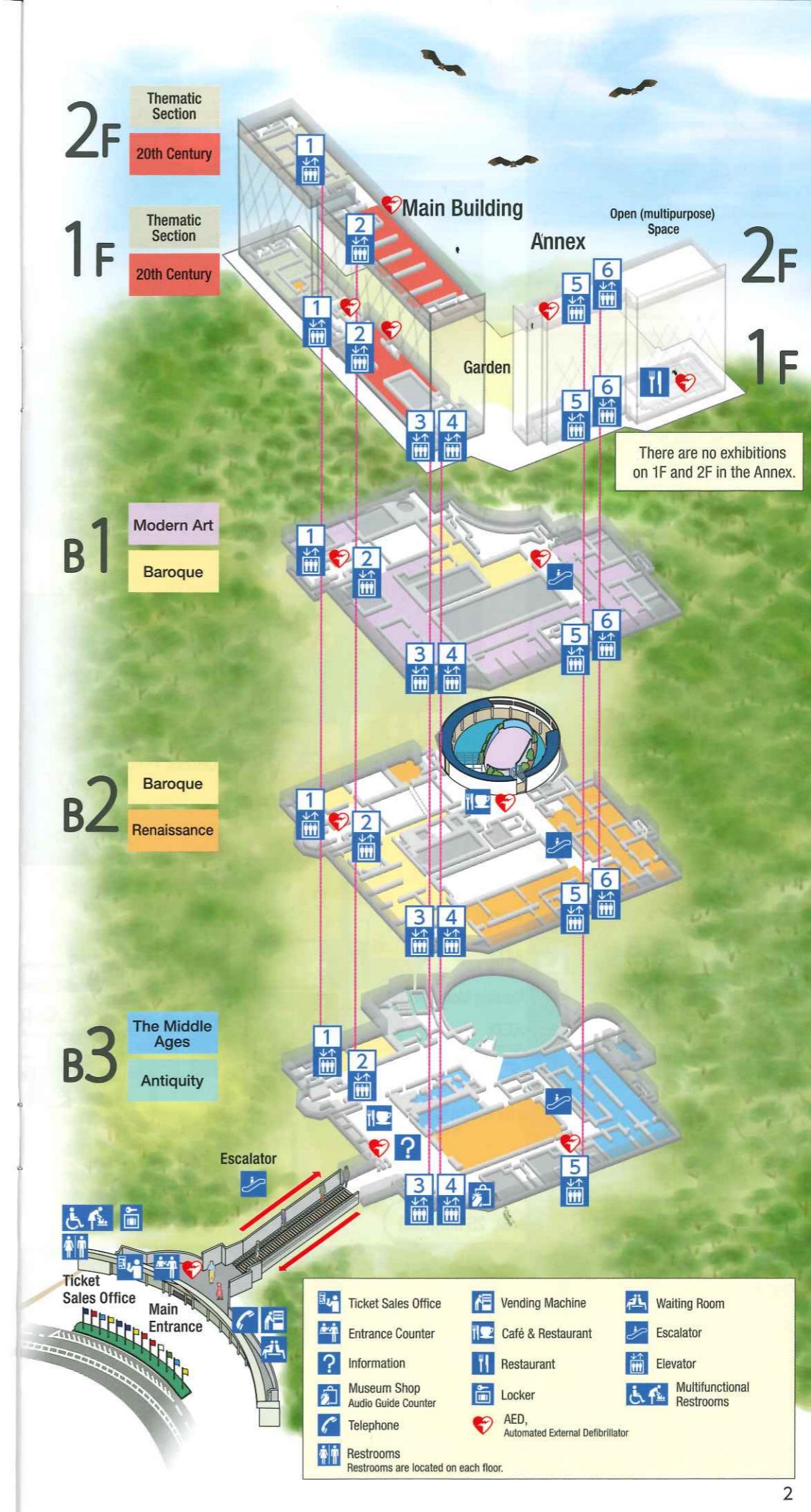
**Historical Development** Works have been arranged chronologically to help understand the history of painting from antiquity to 20th Century.



**Thematic Section** Masterpieces are selected under 8 universal themes for the people, differences in style and characteristics are able to be compared among works in each theme.


- Space Representation   ● Trompe-l'oeil   ● Time   ● Life and Death
- Pleasure at Table   ● Family Portraits   ● Femme Fatale
- Self-portraits by Rembrandt

Front cover: Vincent Van Gogh Sunflowers, destroyed by bombardment in Ashiya, Hyogo in 1945




# B3

Antiquity  
The Middle Ages



**Museum Shop**  
Audio Guide Counter  
9:30 a.m. to 5:00 p.m.

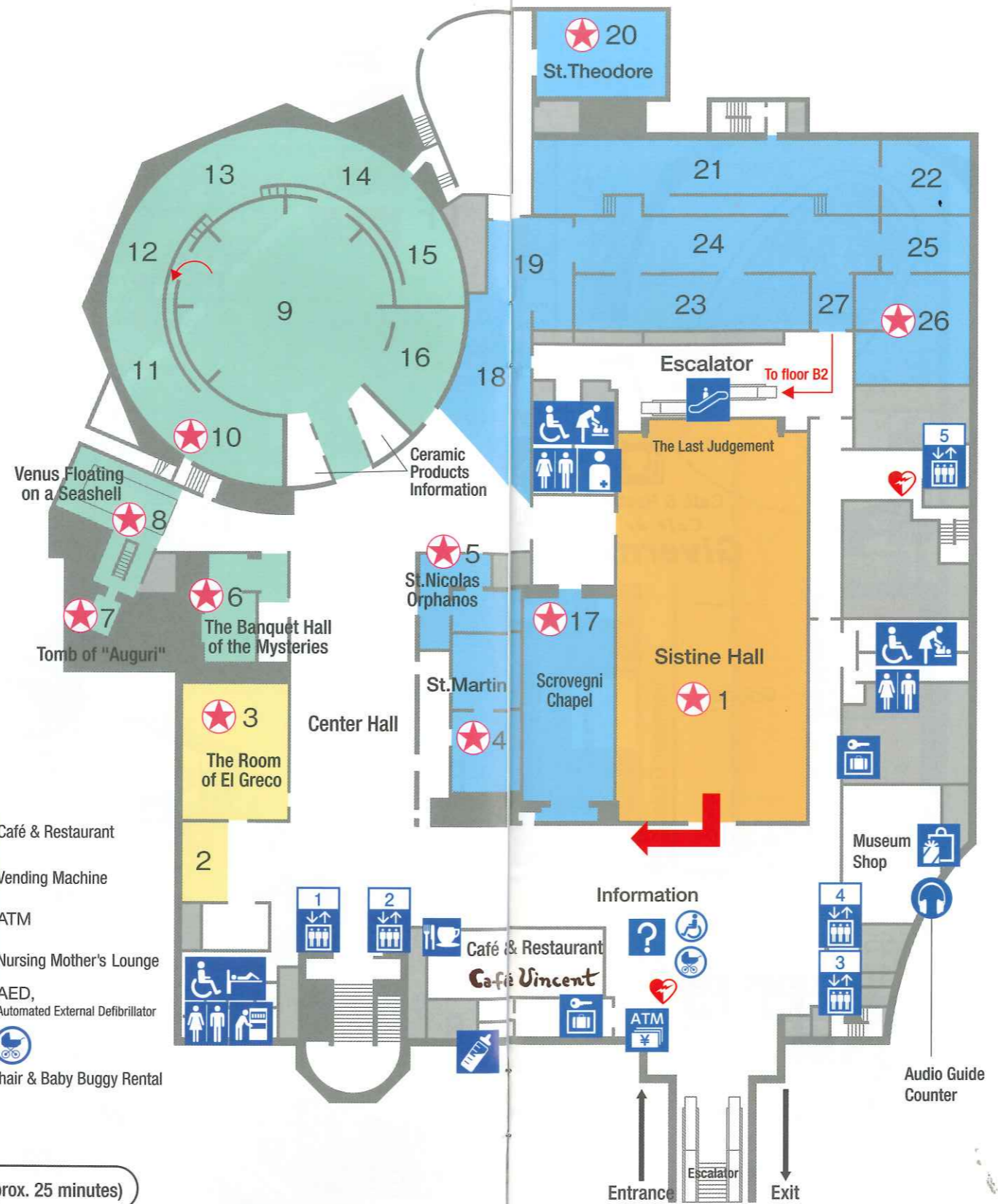


**Café Vincent**  
10:00 a.m. to 4:45 p.m.  
Food menu until 4:15 p.m.  
Drinks and desserts until 4:30 p.m.

- |  |                           |  |                                       |
|--|---------------------------|--|---------------------------------------|
|  | Information               |  | Café & Restaurant                     |
|  | Locker                    |  | Vending Machine                       |
|  | Restrooms                 |  | ATM                                   |
|  | Multifunctional Restrooms |  | Nursing Mother's Lounge               |
|  | Elevator                  |  | AED, Automated External Defibrillator |
|  | Escalator                 |  | Wheelchair & Baby Buggy Rental        |
|  | Museum Shop               |  |                                       |

**★ Highlights on B3 (approx. 25 minutes)**

 <b>★ 1</b> Sistine Hall Historical Reconstructions	 <b>★ 3</b> El Greco, Altarpiece Historical Reconstructions	 <b>★ 4</b> St. Martin Historical Reconstructions	 <b>★ 5</b> St. Nicolas Orphanos Historical Reconstructions	 <b>★ 6</b> The Banquet Hall of the Mysteries Historical Reconstructions	 <b>★ 7</b> Tomb of "Auguri" Historical Reconstructions
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 <b>★ 26</b> À mon seul désir (from the Series of 'Dame with a Unicorn')	 <b>★ 20</b> St. Theodore Historical Reconstructions	 <b>★ 17</b> Scrovegni Chapel Historical Reconstructions	 <b>★ 10</b> Alexander Mosaic	 <b>★ 8</b> Venus Floating on a Seashell Historical Reconstructions	 <b>★ 7</b> Tomb of "Auguri" Historical Reconstructions
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# B2

Renaissance  
Baroque

**Café de Giverny**  
10:30 a.m. to 4:00 p.m.  
Self-service Café with casual meals  
2:30 p.m.

- Restrooms
- Multifunctional Restrooms
- Elevator
- Escalator
- Café & Restaurant
- Vending Machine
- AED, Automated External Defibrillator



**★ Highlights on B2 (approx. 20 minutes)**

★ 31

School of Athens  
Raffaello Sanzio

★ 30

Birth of Venus  
Sandro Botticelli

★ 41

Last Supper <before and after the restoration>  
Leonardo da Vinci

★ 46

Monna Lisa  
Leonardo da Vinci

★ 48

Night-Watch  
Rembrandt Harmensz. van Rijn

★ 57

"Waterlilies" Claude Monet  
Historical Reconstructions

★ 54 Vermeer Gallery

Girl with a Pearl Earring  
Jan Vermeer

★ 53

Raising of the Cross  
Peter Paul Rubens

★ 51

Las Meninas  
Diego Velázquez

# B1

Baroque  
Modern Art



- Restrooms
- Multifunctional Restrooms
- Elevator
- Escalator
- Vending Machine
- AED, Automated External Defibrillator

**★ Highlights on B1 (approx. 20 minutes)**

★ 59

Goya, The Black Paintings  
Historical Reconstructions

★ 60

"Seven Series Sunflowers"  
Vincent van Gogh

★ 66

Liberty Leading the People  
Eugène Delacroix

★ 69

Young Piper  
Edouard Manet

★ 69

Boating on the Seine  
Renoir, Pierre-Augustê

★ 68

Gleaners  
Jean-François Millet

★ 80

Scream  
Edvard Munch

★ 77

Coronation of Napoléon I and Joséphine  
Jacques-Louis David

★ 76

Kiss  
Gustav Klimt

★ 74

Ophelia  
Millais, John Everett

★ 68

Gleaners  
Jean-François Millet

# 2F

20th Century

Thematic Section

- 97. Pleasure at Table
- 98. Family Portraits
- 99. Femme Fatale
- 100. Self-Portraits by Rembrandt

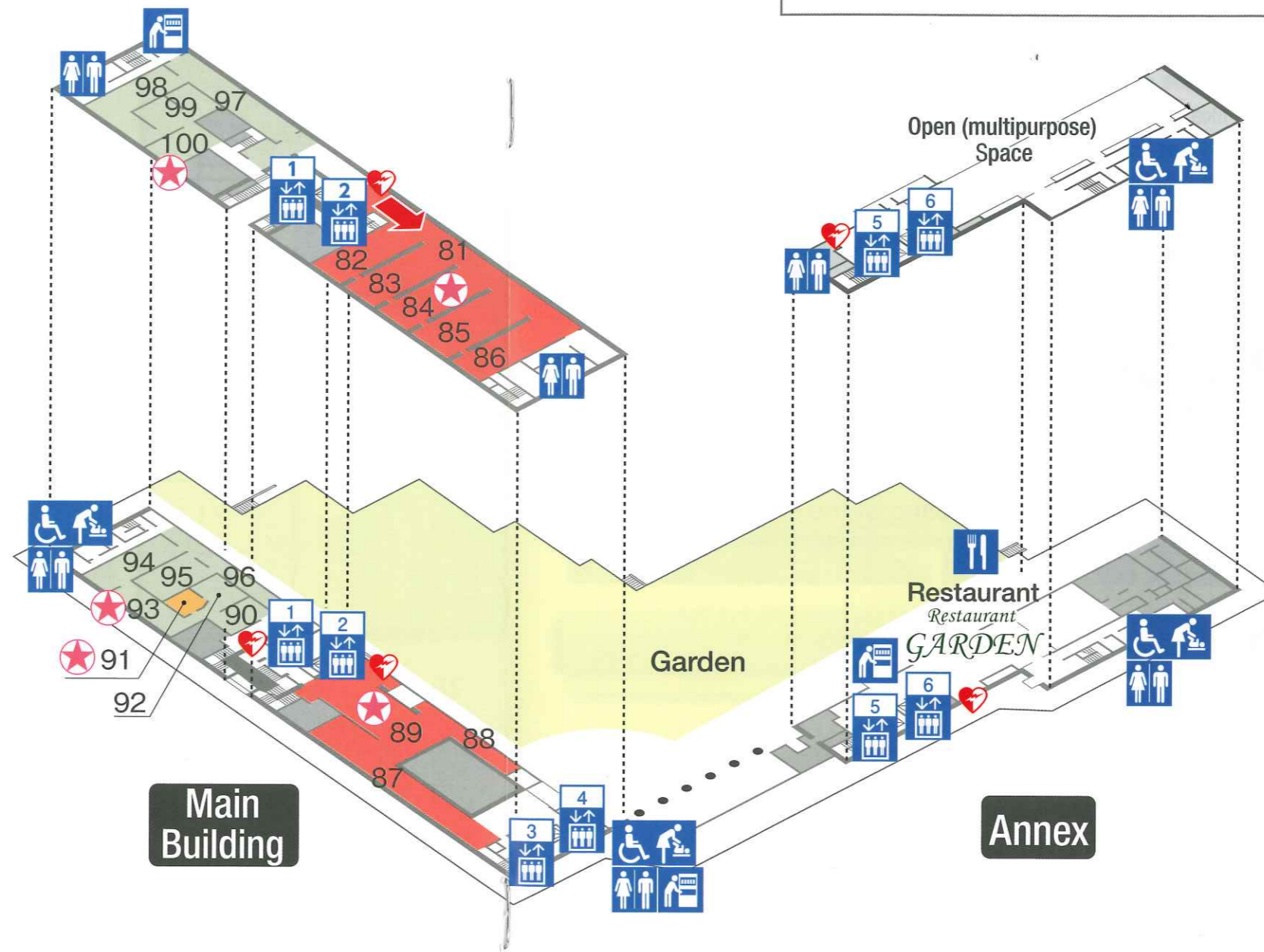
# 1F

20th Century

Thematic Section

- 90.92. Space Representation
- 93. Trompe l'oeil
- 94. Time
- 95.96. Life and Death

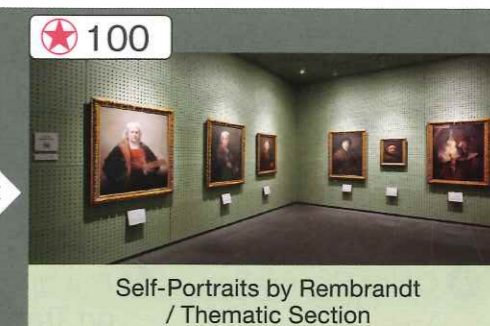
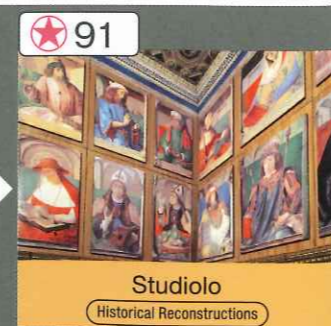
- Restrooms
- Multifunctional Restrooms
- Elevator
- Vending Machine
- Restaurant
- AED, Automated External Defibrillator



Restaurant  
Annex 1F *GARDEN*  
11:00 a.m. to 3:30 p.m. (L.O. 3:00 p.m.)

1F Garden

Highlights on 1F and 2F (approx. 15 minutes)



# Process of Making Ceramic Art Board

– Masterpieces; faithfully reproduced and set to last over 2000 years –

Ceramic board masterpieces of the Otsuka Museum of Art are replicated faithfully by using photographic transfer technique on large-scale ceramic boards by Otsuka Ohmi Ceramics Co., Ltd. Not like the reproductions on papers and canvas, ceramic would last semi permanently and be displayed outdoors without any harm of weather.

Since every reproduction is in full scale, visitors would appreciate the size figure of the original masterpieces right in front of their eyes.

**1** Obtaining the rights to reproduce the works from the Museums

**2** Field Work / Photo Shooting of the Original Painting

**3** Color Separation

**4** Printing on Transfer Sheet

**5** Imprinting on Ceramic-Board



**3** Color Separation



**4** Printing on Transfer Sheet



**5** Imprinting on Ceramic-Board

**6** Firing

Print a photo at a temperature of 1000 to 1350°C.



**7** Retouching

Pursue efforts to reproduce the brushwork of the original painter by manual work of a technical person.



**8** Firing

**9** Final Inspection



Claude Picasso, the son of Picasso inspecting the Ceramic Art Board "Guernica"

**10** Installation

# A Handful of Sand

The late Masahito Otsuka

The founder and Inaugural Director of  
The Otsuka Museum of Art

(former CEO of Otsuka Group)



Through the support of many, we have established The Otsuka Museum of Art to commemorate the Otsuka Pharmaceutical Company's 75th anniversary. I remember back when I was five years old, my father Busaburo founded the company and carried me on his shoulders to see the factory's construction site. Compared to the factory of his former boss, the building seemed far too small. I can still recall my father's words when I asked him if our factory was to be this small: "Well, it might be small now, but one day it will be bigger than my boss's factory." That day seems like only yesterday, yet 75 years have passed since.

## A handful of white sand for Tokushima Prefecture

We first began developing these ceramic art plates 27 years ago. At the time, I was president of the Otsuka Group's various corporations, with my youngest brother Masatomi (currently President of Earth Chemical Co., Ltd) serving as the Technical Manager of one such company, Otsuka Chemical. One day, he came to me accompanied by Hiromasa Itagaki (now a Director of Otsuka Ohmi Ceramics Co., Ltd.), and began by pouring a handful of sand onto my desk.

"We have something to ask of you," he said.

When I asked about the sand, he explained that it was from the Naruto Strait. Our factory faced the Kii Channel, with a white-sand coastline running all the way to the strait, from which the sand had come.

"We are looking to make tiles from this sand. It is being extracted and ferried by boat to Osaka and Kobe, where it is sold by the ton to make concrete for construction. However, I believe using the sand to manufacture tiles would create a far more valuable product, something that would benefit both Tokushima Prefecture and our business. That's why we were hoping you could speak with the Prefectural Governor about obtaining permission to extract this sand for making tiles."

Both men were prepared to leave their jobs if Otsuka did not embark on this venture, a conviction that impressed me. I spoke directly with the serving Governor, Yasunobu Takeishi, and received his permission.

## Establishing technology leader Otsuka Ohmi Ceramics

These events led us to set up a kiln within the Naruto factory and begin tile production. We began with small tiles and gradually increased the size until we were capable of making 1m-square tiles without warping or cracking, creating finished products with a 100 percent success rate. Manufacturing large-scale ceramic products is difficult in itself, to say nothing of producing 1m-square ceramic plates without any warping. It was a great challenge. At that time, even in America production of such tiles had a success rate of merely one in twenty, with the rest being of inferior quality. This showed that our technology was far superior, an outstanding achievement. And yet, we sought to acquire even more advanced production technologies by establishing a new company in a joint venture with Ohmi Chemicals & Ceramics Corporation (at the time, President: Takashi Okuda, Plant Manager: Minoru Okuda (current President of Otsuka Ohmi Ceramics)) in Shigaraki, Shiga. This new company was Otsuka Ohmi Ceramics Co., Ltd., with myself appointed as President.

## A turning point, a world-first success

The company was established in 1973 which, as many of you know, was also the year of a crisis that brought a sudden twelve-fold increase in oil prices. Amid these extraordinary conditions, building construction came to a complete halt. For us, this meant that the company we had established was unable to operate as intended. After deliberating on the situation, the Board of Directors raised the suggestion of transitioning towards artworks painted on ceramic plates. The first piece we produced was Ogata Kōrin's *Kakitsubata*, a process that involved making several flawless ceramic plates, measuring one meter by three meters, to be arranged side-by-side. Day after day, we continue our research efforts, creating, and often breaking, pieces in the pursuit of perfecting our artworks. Before long, we were able to produce even larger ceramic art plates. Next, we put our efforts into tackling the challenge of color, developing nearly 20,000 different hues. This enabled Otsuka to successfully create our large-scale ceramic art plates. The reproduction of artworks, especially globally-renowned works such as paintings by Picasso and Miro, on ceramic and in their original size was an achievement unprecedented in Japan or the rest of the world.

## A new opportunity

In 1975, I was in Moscow on a business trip related to an anticancer drug contract with Taiho Pharmaceutical. While visiting a cemetery on the city's outskirts, I noticed business card-sized photographs affixed to the graves of nurses and Soviet soldiers who had perished in the war, as well as a photograph on the tomb of Nikita Khrushchev about the size of a Japanese magazine. Naturally, it was printed not on tile but paper. While being protected from the rain by a plastic cover, the surface was exposed to the sun's ultraviolet rays; despite being relatively recent, the photographed face was already sunburnt and faded to a dull color. This made me realize that,



if we could manage to print photographs on our ceramic plates, the result would be a splendid image that could be preserved for eternity without fading.

**While it is said that “A tiger dies and leaves his skin; a man dies and leaves his name”, the names actually immortalized by posterity are extremely few. On the other hand, preserving one’s image for eternity on a ceramic plate is something that anyone can do.**

In the past, Dutch merchant ships carrying Chinese Jingdezhen porcelain and Japanese Arita ceramics to Europe sometimes encountered storms en route and sank in the Indian Ocean. When the cargo of such ships was brought to the surface centuries later, those ceramics still retained their original color and form. While ceramics made during that period were fired to 1,000°C, our ceramic art plates are now produced using specialized technology that raises the temperature to 1,300°C. This ensures that they maintain their appearance for as long as one or two thousand years.

Let us consider our ancestors; I know about my family as far back as my great-grandfather’s generation, but not the forefathers and mothers that came before. The same would likely be true for most people. This is because no photographs exist. Similarly, while painted portraits exist, we have no photographs of Emperor Jinmu, Amaterasu or other ancestors of Japan’s imperial family, or historical figures such as Takeda Shingen, Uesugi Kenshin, Oda Nobunaga, Toyotomi Hideyoshi, Tokugawa Ieyasu, and Mōri Motonari. Had these portraits been produced as Otsuka’s ceramic plates, their true forms would be preserved semipermanently, possibly altering the very history of Japan. Our duty is to convey the true face of Japan today to future generations and respect our familial forebears by caring for our parents and honoring our ancestors. To this end, we produced ceramic plates with splendid color or monochrome photographs (portraits).

### **Establishing the Otsuka Museum of Art – With Gratitude to Tokushima**

Our success in producing large-scale ceramic art and photograph plates coincided with the 50th anniversary of Otsuka’s founding. We began to discuss creating something for future generations, not only for ourselves but to be shared by all. Unfortunately, this wish was not yet fulfilled when my father passed away at the age of eighty.

Twenty-five years have passed since that time. Otsuka has grown from a company of 17 employees at the end of the war to its current staff of 23,000, with 7,000 in Tokushima Prefecture. As a symbol of our gratitude to the people of the prefecture over all these years, in accordance with my father’s dying wish and my own convictions we set out to construct a project in Tokushima to commemorate our 75th anniversary. This led us to establish the Otsuka Museum of Art at its current location near the Naruto Strait, with the concept of showcasing only masterpieces of Western art.

### **Changing Colors – Ceramic Reproductions Preserve Masterpieces for Eternity**

With construction proceeding smoothly and the number of works exceeding one thousand, we were able to complete the exhibits and open the museum to the public as planned. Under the leadership of Professor Masanori Aoyagi, Vice-Dean of Tokyo University, the museum showcases a selection of past and present Western masterpieces, with the basic aim of educating various students about art. We hope that a student viewing these images might, in the future, seek out the original works while honeymooning overseas.

Above all, as ceramics these paintings will not be affected by time. As the original works gradually change, fifty years or a century from now their colors and forms will naturally differ from those of the ceramic reproductions. We established this museum of ceramic plate reproductions with the intent of conveying their true appearance for eternity, preserving them as a legacy for future generations.

On your visit, please let us know if you find any imperfections so that we may correct them, as we work to make a contribution that will last for millennia. This museum is also our contribution to the people of Tokushima Prefecture. In writing this, I hope to convey how ‘a handful of sand’ became the foundation for establishing the Otsuka Museum of Art. Thank you for your continued guidance and support.

March 1998

