

MON CHERIE COCO

YOSHITAKA AMANO

JULIEN CECCALDI

KOICHI ENOMOTO

LÉONARD FOUJITA

DAISUKE FUKUNAGA

YASUAKI HAMADA

HANAYO

KYOKO IDETSU

ERNST YOHJI JAEGER

SETSUKO

MARIE LAURENCIN

JONNY NEGRON

YU NISHIMURA

ALEXANDRA NOEL

LOUISE SARTOR

NAOKI SUTTER SHUDO

10

29

12

15

conçu par
Axel Dibie
Alix Dionot-Morani
Ernst Yohji Jaeger
Naoki Sutter Shudo

東京日仏学院

INSTITUT FRANÇAIS DE TOKYO

出展作家

榎本耕一

天野喜孝

藤田嗣治

首藤直輝

ジュリアン

チエカルディ

福永大介

花代

エルンスト

耀司

イエーガー

濱田泰彰

節子

マリ

ローランサン

ジョニー

ネグロン

アレクサンドラ

ノエル

西村有

サルトルズ

出津京子

企画

アクセル

ディビ

アリックス

デイオノ

モラニ

エルンスト

耀司

イエーガー

首藤直輝

特別協力

ガゴシアン

思文閣

NTASRUO

GALLERIE

小山登美夫

ギヤラリー

その他

主催

Galerie Crèveœur

東京日仏学院

Mon Cherie Coco

Yoshitaka Amano
Julien Ceccaldi
Koichi Enomoto
Léonard Foujita
Daisuke Fukunaga
Yasuaki Hamada
Hanayo
Kyoko Idetsu
Ernst Yohji Jaeger
Marie Laurencin
Jonny Negron
Yu Nishimura
Alexandra Noel
Louise Sartor
Setsuko
Naoki Sutter-Shudo

Crèveœur

Mon Cherie Coco

29.10 - 15.12.24

Institut français de Tokyo

Curated by Axel Dibie, Alix Dionot-Morani, Ernst Yohji Jaeger and Naoki Sutter-Shudo

Organized by Crèveœur and Institut français de Tokyo

Poster by Naoki Sutter-Shudo

The exhibition proposed for the French Cultural Institute in Tokyo evokes the phenomena of circulation at work in art, between Europe, America and Japan. “Japonisme” - a term used for the first time in 1872 by Philippe Burty, a French art critic and major collector, to describe the exponential influence of Japan on Western art - has been studied extensively, as has the Western influence on Japanese art in the late nineteenth and early twentieth centuries, in painting, decorative art, illustration and literature. The roots of these exchanges lie as much in the history of art as in mediums considered to be part of underground or pop culture, or even subculture. The various exchanges result in references being added, subtracted and mixed, and the result is always disconcertingly new and free. Just like when impressionist painters discovered Japanese art, they saw it as a very strong inspiration, as the opportunity to break away from the academic artistic conventions that had been imposed on them for so long. Throughout history and these crossed conversations, notions of identity, time and social construction are also challenged.

Mon Cherie Coco is a lost anime series based on the 1971 manga of the same name created by Waki Yamato where a young Japanese woman aims to become a famous fashion designer in Paris. This anime was produced by Nippon TV Video in 1972. Financial problems were the main cause of the series' cancellation, in addition to the resignation of Kiyoshi Watanabe (producer). None of the episodes are available today. This missing plot mirroring a fantasy Paris tends to echo the fact that exhibition wishes to reflect - with humility and lightness - on the ongoing exchanges continuing today in global visual culture.

The exhibition includes Yoshitaka Amano, Julien Ceccaldi, Koichi Enomoto, Léonard Foujita, Daisuke Fukunaga, Yasuaki Hamada, Hanayo, Kyoko Idetsu, Ernst Yohji Jaeger, Setsuko, Marie Laurencin, Jonny Negron, Yu Nishimura, Alexandra Noel, Louise Sartor, Naoki Sutter-Shudo.

Special thanks to Château Shatto, Derosia, Gagosian, LOMEX Gallery, Nonaka Hill, Shibunkaku, Taka Ishii Gallery, TARO NASU Gallery, Tomio Koyama Gallery and the artists.

Crèveœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Yoshitaka Amano, *Untitled*, 2024, Aquarel on paper, 40 × 50 cm
Courtesy of the artist, LOMEX Gallery and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Ernst Yohji Jaeger

Apparition of Mount Fuji/ Hommage to Hans Emmenegger, 2024

Oil on canvas, artist frame, 50,5 × 40,2 cm

Courtesy of the artist and Crèveœur, Paris. Photo: Takeshi Abe

Crève-cœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crève-cœur, Paris. Photo: Takeshi Abe

Crève-cœur



Marie Laurencin, *Untitled*, 1940
Graphite and ink on paper, 22 × 17.5 cm, (41 × 37 × 2 cm framed)
Courtesy of Crève-cœur, Paris. Photo: Takeshi Abe

Crèveœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Julien Ceccaldi
Chair de Poule, 2024

Acrylic on canvas, 76.2 × 101.6 × 2.54 cm

Courtesy of the artist, Jenny's and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Koichi Enomoto
Legacy, 2024

Oil on canvas, 91 × 72,7 cm (detail)

Courtesy of the artist, TARO NASU and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crèveœur, Paris. Photo: Takeshi Abe

Crève-cœur



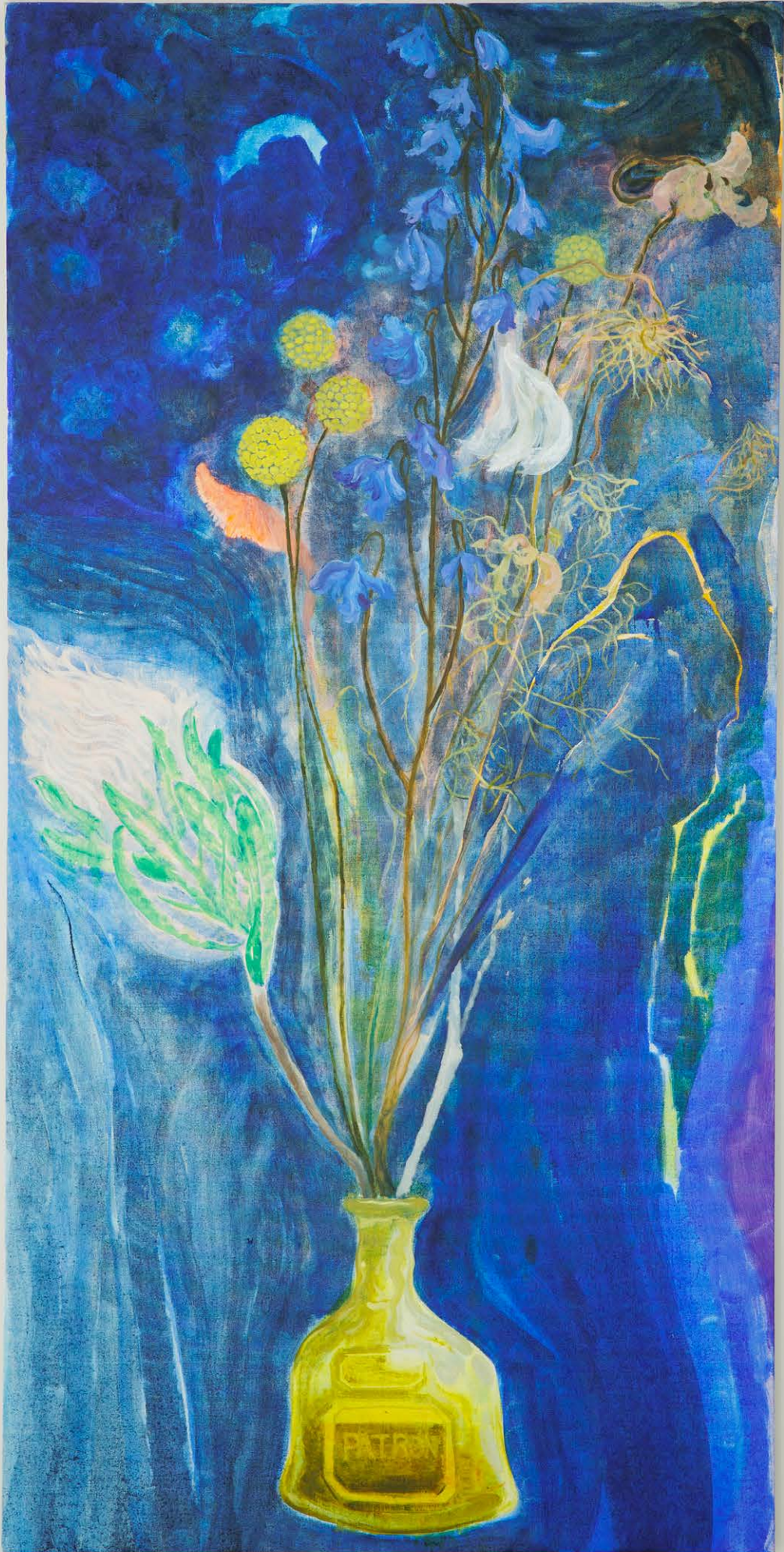
Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crève-cœur, Paris. Photo: Takeshi Abe

Crèveœur



Setsuko, *Oranges et carafe d'eau*, 1960-2009, Gouache on paper, 70 × 68.5 cm
Courtesy of the artist, Gagosian and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Daisuke Fukunaga, *Blue Atmosphere*, 2024, Oil on canvas, 194 x 97 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèveœur, Paris. Photo: Takeshi Abe



Crève-cœur

Daisuke Fukunaga, *Blue Atmosphere*, 2024, Oil on canvas, 194 x 97 cm (detail)
Courtesy of the artist, Tomio Koyama Gallery and Crève-cœur, Paris. Photo: Takeshi Abe

Crèveœur



Hanayo, *Untitled*, 2006

C-print, 30.5 × 41.8 cm, 35.5 × 43.2 cm framed

Courtesy of the artist, Taka Ishii Gallery and Crèveœur, Paris. Photo: Takeshi Abe

Crève-cœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crève-cœur, Paris. Photo: Takeshi Abe

Crèvecœur



Louise Sartor

みかん (Mandarines), 2024

Gouache on cardboard, 8 × 10 cm

Courtesy of the artists and Crèvecœur, Paris. Photo: Takeshi Abe

Crève-cœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crève-cœur, Paris. Photo: Takeshi Abe

Crèveœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Kyoko Idetsu, *Divide*, 2024
Oil on canvas, 116.7 × 72.7 cm
Courtesy of the artist and Crèveœur, Paris. Photo: Takeshi Abe



Crèvecoeur

Kyoko Idetsu, *Divide*, 2024
Oil on canvas, 116.7 × 72.7 cm (detail)
Courtesy of the artist and Crèvecoeur, Paris. Photo: Takeshi Abe

Crèveœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crèveœur, Paris. Photo: Takeshi Abe

Crèvecœur



Léonard Foujita

Une fille et l'église, 1954

Painted wood box, 5.7 × 13.6 × 11.5 cm

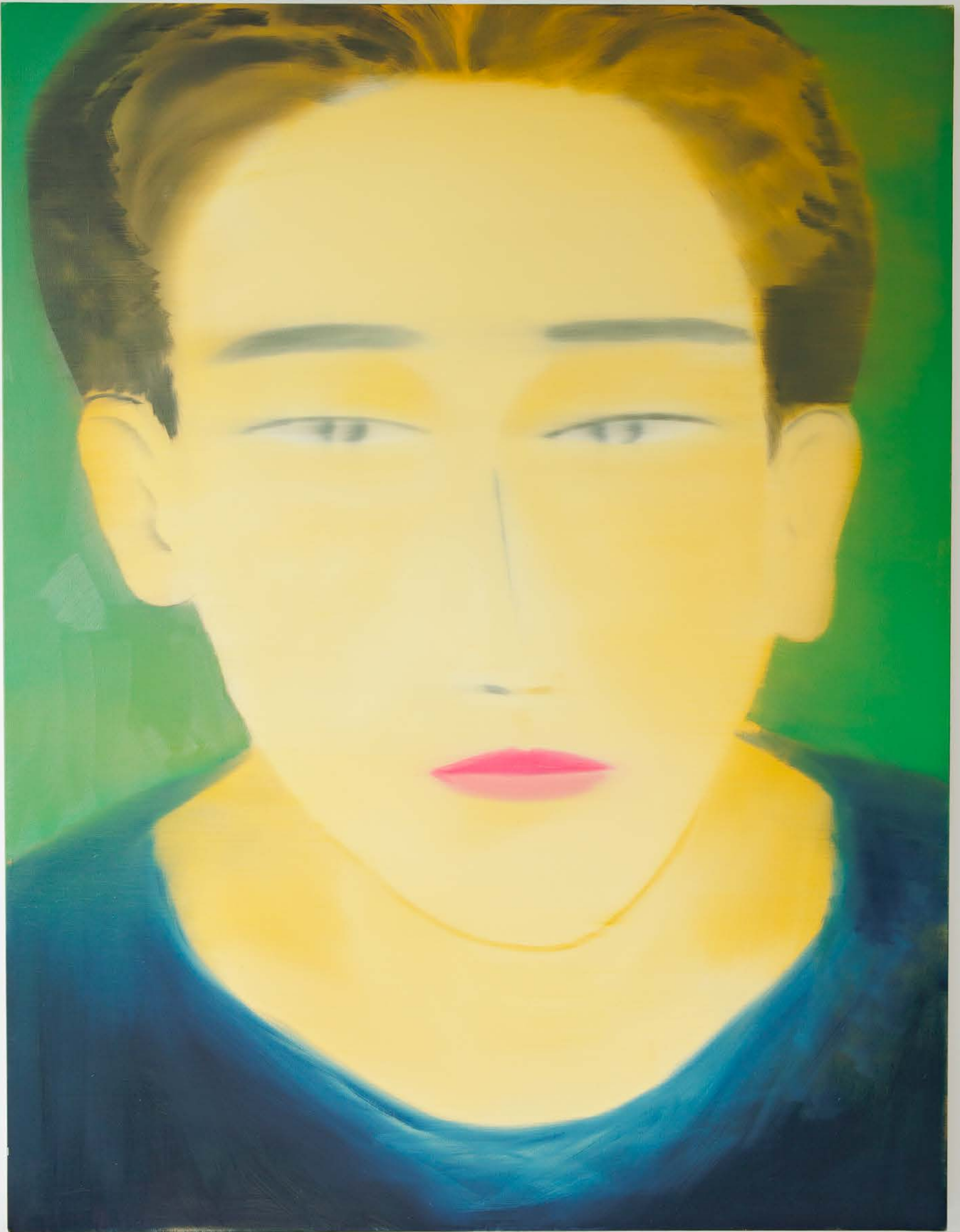
Courtesy of the artist, Shibunkaku and Crèvecœur, Paris. Photo: Takeshi Abe

Crèveœur



Exhibition view, *Mon Chérie Coco*, Institut français de Tokyo, Tokyo.
Courtesy of the artists and Crèveœur, Paris. Photo: Takeshi Abe

Crèveœur



Yu Nishimura
persona, 2024

Oil on canvas, 145.5 × 112 cm

Courtesy of the artist and Crèveœur, Paris. Photo: Takeshi Abe

Crèvecœur



Ernst Yohji Jaeger with Yasuaki Hamada
Pino, 2024, C-print, lacquer paint, wood, rattan, mixed media, 21 × 16 cm
Courtesy of the artists and Crèvecœur, Paris. Photo: Takeshi Abe

Crèveœur



Ernst Yohji Jaeger with Yasuaki Hamada
Nora B, 2024, C-print, lacquer paint, wood, glass, paper, mixed media, 30 × 20 cm
Courtesy of the artists and Crèveœur, Paris. Photo: Takeshi Abe