



National Center for  
Art Research, Japan

Independent Administrative Institution National Museum of Art  
National Center for Art Research, Japan

PRESS RELEASE

January 22, 2025

Commemoration of archiving the *LGTV* preparatory studies at Tama Art University  
International Symposium: Replicas and more: Marcel Duchamp  
*The Large Glass*—Stockholm, London, Tokyo, and Paris

The National Center for Art Research, Japan (abbreviation: NCAR; director: Kataoka Mami) has partnered with Tama Art University Art Archives Center (AAC; director: Mitsuda Yuri) to hold the International Symposium “**Replicas and more: Marcel Duchamp *The Large Glass*—Stockholm, London, Tokyo, and Paris**” on March 1, 2025, at Tama Art University’s Hachioji campus.



Symposium Flyer  
(Design: Kato Katsuya)

With his iconic work *Fountain*, a signed ready-made urinal, Marcel Duchamp (1887-1968) radically challenged the notion of “art.” One of his masterpieces, *The Bride Stripped Bare by Her Bachelors Even*, also known as *The Large Glass* (1915–1923, Philadelphia Museum of Art), is an unfinished work that took eight years to create, leaving plenty of room for interpretation and controversies to this day.

Because of the difficulty of transportation, three replicas have been created to date for exhibition opportunities. *The Large Glass – Tokyo Version (LGTV)* (1980, Collection of Komaba Museum, University of Tokyo) is the only replica in Asia. After Duchamp’s death, the creation of *LGTV* was led by Takiguchi Shuzo, who had maintained a friendship with Duchamp, and Tono Yoshiaki, then a professor at Tama Art University, with students from the University of Tokyo and Tama Art University serving as fabricators.

Against this background, Tama Art University has preserved a collection of preparatory studies of *LGTV* produced by students, which have been announced for official archiving at the AAC, along with a set of materials related to Duchamp, this year. This was made possible with the approval of the copyright owner, the Marcel Duchamp Association, which manages Duchamp’s estate and promotes his works worldwide.

To commemorate the archiving of preparatory studies, the first international symposium on the replicas of *The Large Glass* and related materials. This symposium will offer an opportunity for curators and researchers at institutions that hold replicas of *The Large Glass* to gather from Europe and Japan.

At this symposium, we will share insights on each replica’s unique characteristics, conservation condition in different museum environments, the use and maintenance of archival materials related to each replica, and how to effectively use the replica archives in the future.

Under the mission of “connecting, deepening, and expanding art,” NCAR will continue to contribute to the activation and enhancement of museum activities in Japan. Our efforts include collecting and disseminating information both domestically and internationally, promoting the utilization of collection, building person-to-person networks, expanding learning opportunities, and supporting artists.

## Symposium Outline

<b>Title</b>	NCAR Symposium 004 / Tama Art University Art Archives Symposium 7 Replicas and more: Marcel Duchamp <i>The Large Glass</i> —Stockholm, London, Tokyo, and Paris
<b>Date</b>	Saturday, March 1, 2025, 13:30 – 16:30 (JST)
<b>Venue</b>	Tama Art University Lecture Hall A (2-1723 Yarimizu, Hachioji-shi, Tokyo)
<b>Program</b>	<p>Moderator: Chijiiwa Osamu, Professor, Tama Art University</p> <p>- Opening Address Masanori Aoyagi, Chairman of Board Directors, Tama Art University Mami Kataoka, Director, National Center for Art Research, Japan</p> <p>- Lecture Anna Tellgren, Curator of Photography, Moderna Museet in Stockholm Natalia Sidlina, Curator, International Art, Tate Modern Mitsuda Yuri, Director, Tama Art University Art Archives Center and Professor, Tama Art University Pascal Goblot, Artist, Performer, Videographer, Film Director Orimo Katsuya, Research Associate, Komaba Museum, the Graduate School of Arts and Sciences and the College of Arts and Sciences Arifuku Kazuaki, Professor, Ariake College of Education and the Arts</p> <p>- Discussion and Q&amp;A Moderator: Okabe Miki, International Relations Group Leader, National Center for Art Research, Japan</p> <p>- Closing Address Naito Hiroshi, President, Tama Art University</p>
<b>Capacity</b>	200 participants *First-come, first-served basis. Registration will close when the capacity is reached.
<b>Participation fee</b>	Free
<b>Registration</b>	<a href="https://forms.gle/nZbHTrRe8x4JhpEC9">https://forms.gle/nZbHTrRe8x4JhpEC9</a> Please fill out the registration form above by 23:59 on February 28 (JST).
<b>Organized by</b>	National Center for Art Research, Japan and Tama Art University Art Archives Center
<b>Cooperation</b>	Tama Art University Media Network Promotion Committee
<b>N.B.</b>	<p>*Simultaneous interpretation (Japanese &amp; English) available.</p> <p>*This symposium will not be live streamed. The archive video will be posted on NCAR's website.</p> <p>*On the day of the event, the campus cafeterias and convenience store will be closed. Please be aware that the participants cannot buy food and drinks on campus.</p> <p>*No parking is available, please use public transport.</p> <p>*The replicas will not be displayed. The <i>LGTV</i> preparatory studies will be displayed at the AAC gallery.</p>
<b>Inquiries</b>	<p>&lt;Participants&gt; Tama Art University Art Archives Center: <a href="mailto:aac@tamabi.ac.jp">aac@tamabi.ac.jp</a></p> <p>&lt;Press and Media&gt; The National Center for Art Research, Japan, Public Relations Department: <a href="mailto:ncar@prap.co.jp">ncar@prap.co.jp</a></p>

\*Schedule and content are subject to change.

## Speakers



### **Anna TELLGREN (PhD)**

Curator of Photography and Head of Research at Moderna Museet in Stockholm.

Dr. Anna Tellgren has curated numerous exhibitions including *Lars Tunbjörk. Winter/Home* (2007), *Moderna Museet Now: Inta Ruka* (2008) and *Annika Elisabeth von Hausswolff Alternative Secrecy* (2021). The exhibition *Francesca Woodman. On Being an Angel* (2015) has been touring internationally for several years. During 2011 she was responsible for the project *Another Story. Photography from the Moderna Museet Collection*, a major presentation of photography in the entire museum. Previously, she has worked as researcher and lecturer at the Department of Art History at

Stockholm University. She was the editor of *The History Book. On Moderna Museet 1958–2008* (2008) and of two books on Pontus Hultén and Moderna Museet, published in 2017 and 2023. Among her most recent publications are contributions in *Fotografihistorier. Fotografi och bildbruk i Sverige* (2022) a new history of Swedish photography, and in the book *Deborah Turbeville Photocollage*, published by Thames & Hudson in 2023. Anna Tellgren is in the Board of *Konsthistorisk tidskrift/Journal of Art History*.



### **Natalia SIDLINA (PhD)**

Curator of International Art at Tate Modern.

Dr. Natalia Sidlina is a specialist in modernist émigré art, her research and curatorial practice address transcultural histories, connections, and global exchange of ideas of the early 20th century artistic practices in Eastern and Western Europe. She has worked at Tate Modern as Curator, International Art, since 2015 and is currently researching the performativity in Pablo Picasso's work for her next exhibition *The Theatre of Picasso* (2025). Her recent exhibitions and the associated publications include *Erik Bulatov* (2018), *Naum Gabo - Constructions for Real Life* (2020), *Natalia Goncharova* (2019), *Sophie Taeuber-Arp* (2021), *Cezanne* (2022) and *Expressionists: Kandinsky, Münter*

*and the Blue Rider* (2024) that addressed the transcultural connections and networking of the artists of the Blaue Reiter circle.



### **MITSUDA Yuri**

Art critic, Director of AAC, and Professor at Tama Art University.

Mitsuda Yuri specializes in 20th-century art history and photographic history. She has worked as a curator at museums including the Toyama Prefectural Museum of Art and Design, the Shoto Museum of Art, and Kawamura Memorial DIC Museum of Art. Her publications include *Words and Things: Jiro Takamatsu and Japanese Art, 1961-72* (McCaffrey Fine Art, New York, 2012), *Photography: On the Interface with Art* (Seikyusha, 2006, Japan Photography Association Award), and others. She has co-authored *Modern and Contemporary History of Japanese Art* (Tokyo Shoseki, 2014), *The New World*

*to Come: Experiments in Japanese Art and Photography* (Yale University Press, 2015), *PROVOKE: Between PROTEST and PERFORMANCE* (Steidl, 2016), *Complete Collection of Art Criticism 1955–64* (Geika-sha, 2021), among others. Her curated exhibitions include *Hi-Red Center: Tracing Direct Action* (2013–14), *Mirror Behind Hole: Photography into Sculpture* (2017), *Painting into Sculpture—Embodiment in Form* (2019), and many more.



### Pascal GOBLOT

Performer, video artist, and film director.

Pascal Goblot's films have enjoyed a national career (*The Unknown Secret of Sylvester Stallone* (CNC prize) and *Richard Hamilton in the reflection of Marcel Duchamp* (SCAM star)) and an international career (*The Placebo Effect* (Grand Jury Prize at the Rome International Scientific Film Festival)). His work in motion design is requested for exhibitions at the Cité des Sciences et de l'Industrie. His devices, performances and multi-screen video installations explore the field of new digital images. Since 2006, he has undertaken a cycle of works, entitled *The Legend of the Large Glass*, composed of installations, films, performances and digital works, around *The Bride Stripped Bare by Her*

*Bachelors, Even* by Marcel Duchamp, with the performance *To Be Broken* and the making of an ephemeral copy of *The Large Glass*. In 2012, he created the company Escalenta. He is also one of the founders of XPO (Federation of Exhibition Designers) and of the PXN-EXPO college within PXN (Producers of Digital Experiences). As an elected administrator of the SCAM, he chairs the commission of Writings and Emerging Forms. Goblot lives and works in Paris, France.

### Exhibition

<b>Title</b>	Tama Art University Art Archives Center Collection Exhibition 6 <i>The Large Glass Tokyo Version Glass Studies Archives</i>
<b>Period</b>	Term I : March 1 (Sat) –15 (Sat), 2025 Term II : April 1 (Tue) –May 17 (Sat), 2025
<b>Hours</b>	10:00-17:00 (JST)
<b>Closed</b>	Sundays, From May 1 (Thu) to 4 (Sun)
<b>Venue</b>	Art Archives Center Gallery (Tama Art University, Hachioji Campus, Art Theque 2F)



Exhibition Flyer (Design: Kato Katsuya)

### About Tama Art University Art Archives Center (AAC)

AAC is an affiliated facility of Tama Art University, located in Hachioji-shi and Setagaya-ku, Tokyo (President: Hiroshi Naito). AAC currently holds collections and materials in 19 focused areas and is engaged in the construction, utilization, and research of archives. The results of their activities are reported through symposiums and the annual report/research journal, *Kiseki*. Exhibitions utilizing AAC's materials are regularly open at the Art Archives Center Gallery at Hachioji campus.

Official website : <https://aac.tamabi.ac.jp>

X/Instagram : @tamabi\_aac

### About the National Center for Art Research, Japan (NCAR)

Established in March 2023 with the credo of “connecting, deepening, and expanding art,” NCAR serves as a new hub that links art museums, research institutions, and various stakeholders both in Japan and overseas. For more information on NCAR's past and on-going activities, please visit our website at: <https://ncar.artmuseums.go.jp/en/>.

#### < Press and Media Inquiries >

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#### < Website for NCAR >

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