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建築の革命 1931-1955
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The Corbusier: Synthesis of the Arts 1930-1955

Corporate Art Museums in Japan

Robert Maximilian Woitschützke

Keywords:

Corporate Collections; Corporate Museums; Patronage; Economy; Mori; Seibu; Panasonic

ABSTRACT:

This article traces the evolution of corporate art patronage in Japan, from early 20th-century department store exhibitions to contemporary corporate museums, in three distinct phases. Beginning in the 1930s, department stores such as Mitsukoshi and Daimaru organized exhibitions that celebrated traditional Japanese crafts - some of which were documented in the diaries of Bruno Taut. Applied arts also featured prominently in Charlotte Perriand's 1941 exhibition *Selection, Tradition, Creation* at Takashimaya Tokyo, where they were displayed alongside fine art. However, it was not until 1953 that painting and craft were explicitly placed on equal footing in Perriand's *Proposal for a Synthesis of the Arts* - a title borrowed from Le Corbusier. From the 1970s onward, a new model of corporate engagement emerged with the rise of private art museums. The Seibu Museum - located within the Seibu Department Store in Ikebukuro - became an influential private art institution of its time. Active during Japan's period of rapid economic growth, the museum sought to intertwine art, commerce, and everyday life. Though it closed in the 1990s, its legacy continues through the Sezon Museum of Modern Art in Karuizawa. The article concludes by examining the role of contemporary corporate museums in Japan, including the Panasonic Shiodome Museum of Art and the Mori Art Museum. It considers how these institutions continue to shape the intersection of commerce, art, and public engagement in a period marked by shifting economic realities.

L'articolo ripercorre l'evoluzione del mecenatismo artistico aziendale in Giappone, dalle esposizioni nei grandi magazzini dei primi del Novecento fino ai musei d'impresa contemporanei, articolandosi in tre fasi distinte. A partire dagli anni Trenta, grandi magazzini come Mitsukoshi e Daimaru organizzarono esposizioni che celebravano l'artigianato tradizionale giapponese. Le arti applicate furono protagoniste anche nell'esposizione del 1941 di Charlotte Perriand, *Selection, Tradition, Creation* presso Takashimaya Tokyo, dove venivano presentate accanto alle belle arti. Tuttavia, solo nel 1953 pittura e artigianato furono posti esplicitamente sullo stesso piano nella *Proposal for a Synthesis of the Arts* di Perriand. A partire dagli anni Settanta, emerse un nuovo modello di coinvolgimento aziendale con la nascita di musei d'arte privati. Il Seibu Museum, situato all'interno dei grandi magazzini Seibu a Ikebukuro, divenne una delle più influenti istituzioni artistiche private dell'epoca. Attivo durante un periodo di rapido sviluppo economico del Giappone, il museo mirava a intrecciare arte, commercio e vita quotidiana. Sebbene abbia chiuso negli anni Novanta, la sua eredità prosegue attraverso il Sezon Museum of Modern Art a Karuizawa. L'articolo si conclude analizzando il ruolo dei musei d'impresa contemporanei in Giappone, tra cui il Panasonic Shiodome Museum of Art e il Mori Art Museum, esaminando come queste istituzioni continuino a modellare l'intersezione tra commercio, arte e coinvolgimento del pubblico in un periodo segnato da forti cambiamenti nelle dinamiche economiche.

Opening Picture:

Fig. 5: Lobby of the Panasonic Shiodome Museum of Art, situated within the Panasonic Shiodome Building in Tokyo. Copyright R. Woitschützke.

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Art and economy share a fundamental similarity: both rely on creativity. Although a substantial body of research has explored their connections, they are often still perceived as “distinct realms” that should not interfere with one another. If understood instead as two aspects of life that can mutually enrich and influence each other, Japan offers a compelling example in the form of a distinctive institution: the corporate art museum.

Many visitors to Tokyo are familiar with names like the Mori Art Museum, the Mitsubishi Ichigokan Museum, or the Suntory Museum of Art. Some may also recognize the Sompō Museum, the Panasonic Shiodome Museum of Art, or (at least the true aficionados) the Okura Museum of Art. As different as they all might be, these institutions share – as their names in many cases suggest – a common background: they are connected to or operated by private enterprises, some of which are household names around the globe. Unlike Europe, where culture until today remains largely a public affair, in Japan commercial corporations have shaped the cultural landscape for decades. There are similarities to the American system of private cultural patronage, but Japan differs markedly in that private enterprises operate their own institutions and in the sheer extent of this corporate engagement in the arts.

On the following pages, we will look at *corporate art museums* in Japan. The subject has not been widely researched, and those studies available usually focus on corporate museums that display product lines or illustrate the history of a specific en-

terprise, mostly written by researchers in the field of marketing. Art-historical observations on the subject of corporate art museums in Japan in the English language are, to my knowledge, not yet available.¹ It is clear that the topic is immense, and a detailed study would necessitate large-scale research in a field where sources are often difficult to access, since companies are not obliged to share sensitive information such as visitor numbers, expenses, or even internal branding strategies. Thus, this text can only provide a general outlook on the subject and raise awareness for an aspect of Japanese cultural life that is probably not too familiar to most Western audiences.

Most of these institutions are located in Tokyo, reflecting Japan’s strong cultural and economic centralization. Only a few notable examples, such as the Menard Art Museum, Nagoya, or the Sagawa Art Museum, Shiga, are found outside the capital. The author, having himself worked in Japan for three years as a research fellow at the National Museum of Western Art, draws much of his information from his time as a guest curator at a prominent Japanese corporate art museum.

Hybrid Nature

Around the globe, commercial enterprises often engage in cultural efforts, sponsor cultural events, or collect works of art. Companies operating independent cultural institutions are less common, yet not completely unheard of – think, for example, of the *BMW Museum* in Munich or *World of Coca-Cola* in Atlanta. Such corporate museums, in which the products or services of the respective enterprise are pre-

sented, are also common in Japan.

“Corporate museums occupy,” writes Kim Lehman, “a difficult and little-understood position, straddling both the cultural and traditional world of the public museum and the profit-motivated and ever-changing business world.”² How little understood this phenomenon really is becomes obvious in the case of the corporate art museums in Japan – spaces that transcend the ordinary idea of a corporate museum for products or services and instead boast art collections of great quality and have achieved global recognition for the excellence of their exhibitions.

While sponsors of high-profile cultural events in Europe often try to maintain a *low profile*, Japanese corporate art museums often retain a distinct corporate character and sometimes even help to promote or at least reflect the products, services, and values that the operating company represents. Their hybrid nature seems to reflect both commercial strategy and a sincere engagement with the arts.

The Beginning: Exhibitions at Department Stores

To begin with, one should recall that the idea of a public museum as an institution accessible to everyone for learning or enjoyment was brought to Japan in the wake of the Meiji Restoration. Certainly, emperors and feudal lords collected art long before this, but these collections were usually not publicly shown. With the arrival of the idea of the public museum, people had the chance to inform themselves about aspects of the world in a *Western* fashion. At

the same time, *Western* art and culture began to be regarded as prestigious, as did Western-style production of goods and consumerism. It was in this industrialized, capitalist environment that the idea of the corporate museum emerged.

It was also the time when the so-called Japanese *Zaibatsu* system began to take on gigantic dimensions – corporate conglomerates that combined myriads of sub-companies interconnected in complex ways.³ It is interesting to note that many Japanese corporate art museums are directly linked to one of these conglomerates (nowadays called *Keiretsu*) – take, for example, the Mitsui Memorial Museum or the Mitsubishi Ichigokan.

Yet before corporate art museums emerged at the scale we nowadays observe, there were their predecessors: the department store exhibitions. The German architect Bruno Taut, who lived in Japan from 1933 to 1936, wrote about exhibitions of works of applied art that he saw in Japanese department stores, and indeed, it is fair to regard those commercial venues as among the birthplaces of Japanese modern cultural life. Contrary to Western perceptions, department stores were never considered *second-rate* venues, nor substitutes for *real* museums. The rise of department stores in Japan paralleled the country’s transformation into an economic powerhouse, and as Japan embraced capitalism in its own distinct way they became symbolic stages for displaying both artistic value and national ambition.

Taut described several of those department store displays in his diaries. For example, in his diary from

1933, he refers to exhibitions in the department stores Mitsukoshi and Shirokiya in Tokyo. His entry of 4 September refers to a display of objects of daily life from the *Kokuritsu Kōgei Shidōsho*, Sendai, at Mitsukoshi Department Store in Tokyo.⁴ Another one, which Taut described in great detail, took place at Shirokiya and featured furniture, bamboo works, woven items, lacquer, ceramics, porcelain, iron, copper, jewellery, textiles, and lamps.⁵ Most interesting, perhaps, are Taut's remarks on an exhibition he saw at Mitsukoshi, Tokyo, in September 1933, where he observed what he described as an "art department" that also featured works of "fine art" (paintings, etc.) next to works of applied arts.⁶ Curious readers familiar with department stores in Japan will recognize that even today, major department stores have the uppermost floors devoted to such objects as well as art. What Taut observed was the beginning of a tradition that prevails until now, and it is also interesting to note that these displays did not differentiate between "fine art" and "applied art." Seeing things in unity was already present in these early department store shows and remains typical for Japan today.

The seemingly casual combination of fine and applied arts became a pivotal moment in two major exhibitions that could be regarded as influential prototypes for many subsequent developments in Japanese corporate art patronage. French artist and designer Charlotte Perriand created two exhibitions for the Takashimaya department store in Tokyo: *Selection, Tradition, Creation* (1941), which featured bamboo chairs and furniture alongside

works by Léger, and *Proposition for a Synthesis of the Arts, Paris 1955. Le Corbusier, Fernand Léger, Charlotte Perriand* (1955), an exhibition title that Perriand borrowed from Le Corbusier's famous notion expressing the unity of all forms of visual expression.⁷ Particularly the show of 1955 attempted, even more clearly than the one of 1941, to demonstrate how paintings, ceramics, and tapestries could be merged with daily objects, applied art, and interiors. As Katia Baudin puts it, Perriand's exhibition of 1955 reflected the Japanese societal and economic spirit of the time:

*"Even though this exhibition was in keeping with her preceding projects, it fully reflected the socio-economic challenges of the postwar reconstruction period, where countries – from France to Japan – found themselves torn between the desire to save their specific traditions and the need to adapt to the emerging challenges of globalization and the burgeoning consumer society."*⁸

Perriand's *Synthesis of the Arts* was a luxurious event, presenting major Western names to a striving consumerist society. The exhibition was conceived in the sense of a classical show of "high art," a carefully crafted event that adhered to all standards of a museum exhibition. It is here that the borders between a "department store display" and a carefully curated "serious art exhibition" began to blur and were ultimately overcome.



Fig. 1:
 A postcard sent
 by Charlotte
 Perriand to Le
 Corbusier with
 an interior shot
 of the exhibition
 Proposal for a
*Synthesis of the
 Arts, Paris 1955*.
 Le Corbusier,
 Fernand Léger,
 Charlotte Per-
 riand, held at
 Takashimaya De-
 partment Store,
 Tokyo, 1955. In
 the background
 Le Corbusier's ta-
 pestry "Les Huit".
 © Fondation Le
 Corbusier.

Summarizing the above, one could conclude that both the department store displays witnessed by Taut in the 1930s and 1940s and, subsequently, Perriand's two ambitious shows for Takashimaya laid the groundwork for what corporate museums would later institutionalize: a cultural interface where commerce and art would unite, and where the characteristic Japanese approach toward the unity of fine and applied art would find enduring expression.

The Seibu Museum: Prototype of a Corporate Art Museum

The story of the development of Japanese corporate art museums is not a linear one. Private art museums were founded before department stores became prominent cultural hubs. One example is the Okura Museum of Art on the premises of the Hotel Okura, an art museum founded in 1917 that is loosely linked to the Taisei Kensetsu Construction Company (which, in its own regard, holds one of the world's great collections of paintings by Le Corbusier, though they are rarely publicly exhibited) and in which a private collection of paintings, calligraphies, and decorative arts from Japan and other Asian countries is presented. Museums such as the Okura always catered to a more specialized domestic audience, and it was not until much later, in the 1970s, that Japan began to appear on the international map of contemporary art. This shift began with the Seibu Museum, which operated from the mid-1970s until 1999.

Indeed, the story of corporate art museums in Japan cannot be told without the Seibu Museum of Art, later renamed the Sezon Museum of

Art.⁹ Opened in September 1975 on the upper floors of the Seibu Department Store in Ikebukuro, Tokyo, the museum was a state-of-the-art experiment: a department-store-run art museum devoted to international modern and contemporary art that would employ full-time curators and reflect the latest trends in infrastructure, equipment and marketing.

At the time of its founding, Japan had no major museum dedicated to international contemporary art. The National Museum of Modern Art in Tokyo focused largely on domestic modernist painting and sculpture, but did not provide a platform for the newest international or conceptual developments. The Seibu Museum filled this void. It systematically introduced cutting-edge international movements to Japanese audiences well before the major public museums did.

From the start, the museum's program was ambitious. Just one year after its opening, it organized a large-scale *Kandinsky* exhibition (January–February 1976) that drew massive crowds and confirmed the museum's ability to present major historical retrospectives. Among the most progressive undertakings—still remembered vividly by Japanese art lovers of the time—was probably the exhibition *Joseph Beuys: An Exhibition on the Ulbricht Collection* held in 1984. Beuys, who agreed to the exhibition in exchange for support for his *7000 Oaks* project and who travelled specifically to Tokyo for the opening, was filmed during his eight-day visit; the video recordings were only rediscovered a few years ago.¹⁰ During his time at the Seibu Museum, where *Coyote*



Fig.2:
The Okura Shukokan as it appears today in its modern surrounding adjacent to Okura Hotel, Tokyo. Initiated in 1917, it is generally regarded as Japan's first private art museum. Although not directly linked to a corporation, the museum's founder, Okura Kihachiro (1837–1928) operated the Okura-Gumi Zaibatsu which is regarded the predecessor to the current Taisei Kensetsu Construction Company.
© Akio Kiihara.

III was performed in collaboration with Nam June Paik, Beuys heavily criticized Japanese society for what he believed to be reckless materialism and stressed that only the unity of the “rationalistic” West and the “spiritual” East could save future generations. It is highly questionable whether his remarks were based on a solid understanding of Asian culture, and seen from today's perspective, it is almost ironic that an artist like Beuys—an ardent critic of capitalism—would exhibit his work in an institution located inside a department store, the epitome of capitalist consumer culture.

Nevertheless, exhibitions like the one on Beuys were cutting-edge undertakings and helped to grant the Seibu Museum international recognition. From what can be observed today, its activities were not simply acts of “cultural benevolence” but part of a strategy to position its operator, the Seibu Group, as a tastemak-

er for a new urban middle class. Yet this strategy was inseparable from a genuine intellectual engagement with contemporary art. It is clear that showing artists like Beuys was hardly reducible to simple corporate branding in the classical sense.

By the late 1990s, however, the bursting of Japan's economic bubble brought this experiment to an end. In February 1999, the Seibu Museum closed. In its twenty-four years of operation, it had staged exhibitions on a scale unmatched by other corporate museums of the time and left a deep imprint on Japan's cultural infrastructure. Its program anticipated debates about the privatization of culture that would become a nationwide phenomenon only later. The legacy of Seibu continues today in the Sezon Museum of Modern Art in Karuizawa, which grew out of the Seibu corporate collection.



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The Current Situation

It is fair to say that the Seibu Museum marked the beginning of a development the results of which are now coming to full fruition. Today, independently operated museums shape the cultural skyline of Tokyo, making it one of the most culturally diverse and vibrant art cities in the world. The variety of private venues creates what could be described as a stimulating competition: It remains characteristic of Japan that there exists a seemingly endless number of medium-sized private museums, but rarely a single large central institution that absorbs the majority of visitors. Even the Tokyo National Museum, the country's largest, focuses primarily on domestic or Asian topics and leaves ample space for other institutions to flourish. The National Museum of Western Art, where the author of this text worked for three years, may be the largest museum dedicated to Western art in Japan, yet it has no monopoly on the subject and at-

tracts a different audience than, for example, the Mori Museum, with its contemporary approach to merging urban life, art, and architecture that has become almost synonymous with Tokyo in the eyes of foreign visitors.

The Mori Art Museum, founded in 2003, is certainly among the best-known museums for both domestic and foreign audiences and one of the most striking examples of a recently established corporate art museum. From its inception, it was conceived not merely as a space for collecting or exhibiting art, but as the centerpiece of a comprehensive urban philosophy. Its founder, Minoru Mori, was deeply influenced by the work of Le Corbusier—whom he greatly admired and whose works he collected—and sought to realize a contemporary vision of an environment where art, architecture, and urbanism would merge.

To illustrate this idea one could say that the Mori Museum shifted from

Fig. 3: Interior View of the Seibu Museum in Ikebukuro (Undated, prior to 1989). The Museum operated until 1999 and was a forerunner among Japanese corporate art museums. Note that paintings are exhibited behind ceiling-high glass vitrines, which is usually typical for the exhibition of Japanese hanging-rolls (so-called *kekejiku*). © Norihiko Matsumoto; Photo courtesy of Sezon Museum of Modern Art.

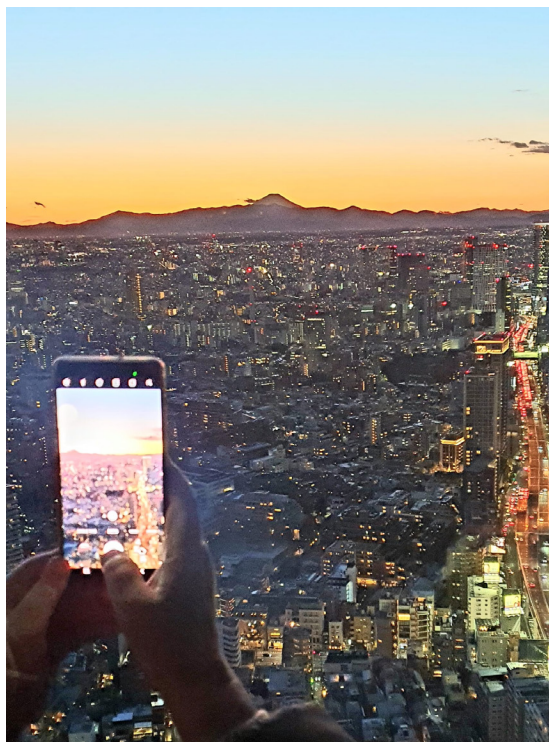


Fig. 4: View of Shinjuku from Roppongi Hills Mori Tower. The observation deck, located on the same floor as the Mori Art Museum, has become one of the most visited tourist destinations in the capital. Copyright R. Woitschütze.

Fig. 5: Lobby of the Panasonic Shiodome Museum of Art, situated within the Panasonic Shiodome Building in Tokyo's redeveloped Shiodome district—a rare example of an office complex transformed into a cultural destination. Copyright R. Woitschütze.

classical cultural philanthropy to what may be described as *urban branding*. The Tokyo Mori Tower in Roppongi constitutes a “vertical city” that offers everything from leisurely shopping and entertainment on the lower floors to cultural experience, learning, and aesthetic enjoyment at its top. It is probably fair to say that the name “Mori,” known primarily through the Mori Building Company—Japan’s largest real estate developer—has achieved its international recognition largely through the museum that crowns its flagship development on the 53rd floor together with an observation deck.

While the Mori Museum represents a model of cultural engagement tied to urban development and lifestyle branding, the Panasonic Shiodome Museum of Art illustrates a different approach. It follows a more classical museum concept, focusing on high-quality exhibitions devoted mainly to French art and design—fields in which it holds an interna-



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tionally recognized collection of works by Georges Rouault. Yet the museum’s location is revealing: it occupies the upper floors of the same building that houses the Panasonic Showroom, where visitors can experience and test the company’s latest products. The visitor can move almost seamlessly from contemplating a Rouault painting to exploring a newly designed lighting system or kitchen appliance. Here, the proximity of art and technology, aesthetics and commerce, is not hidden but made explicit. The museum itself also serves as a place where the abilities of the owning company’s technological devices, such as advanced spotlights, can be demonstrated.

Both the Mori Museum and the Panasonic Shiodome Museum of Art show how Japanese corporate museums have evolved along distinct but related trajectories. The Mori Museum attempts to integrate art into the fabric of the city itself; the Panasonic Museum, on the oth-



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er hand, maintains the integrity of a more traditional art museum while situating it within the ecosystem of corporate innovation and product design. Together, they exemplify the ongoing dialogue between art, commerce, and everyday life that has characterized Japan's cultural landscape since the time of the department store exhibitions that I have described at the beginning of this text.

Closing

Of course, Japan's largest art museums have always been, and still are, those run by governmental institutions on the regional, prefectural, or national level. However, drawing a clear line between public and private philanthropy in Japan is not always easy. Many major public cultural institutions regularly cooperate with private enterprises—such as newspaper companies—to realize large projects. This should not

be confused with classical patronage or *mécénat*, since the sponsoring companies may also benefit financially from such collaborations in cases of major success. Given that blockbuster exhibitions at Japan's leading museums can still attract up to 400,000 visitors, the sale of tickets, catalogues, and merchandise can generate considerable revenue. Adding to this the rise of corporate art museums since the 1970s, one may raise a delicate question: is the corporation, rather than the state, the true cultural actor of modern Japan?

A particular closeness between large enterprises and government circles has long been observed in Japan—most visibly in the case of the advertising conglomerate Dentsu, which has repeatedly been linked to government contracts and Liberal Democratic Party campaigns.¹¹ However, it is probably irrelevant what the case may be here. What matters is the fact that corporate

Fig. 6: View of the exhibition Le Corbusier: Synthesis of the Arts 1930–1965 at the Panasonic Shiodome Museum of Art. © Panasonic Shiodome Museum of Art / Photo: Nacasa & Partners.

art museums in Japan flourish and demonstrate great flexibility. They have proven their ability to adapt quickly to current trends and to execute projects with a speed that is remarkable in a country often perceived as bureaucratically rigid.¹²

Finally, a few remarks concerning possible conflicts that may arise in the context of corporate art patronage. Critics of corporate patronage in favor of public institutions may argue: if public art museums are operated by commercial enterprises, how can it be guaranteed that their programs serve the public good rather than the interests of the company behind them? Why should a corporation, whose primary purpose after all is to generate profit, engage in activities that seem altruistic? Could the privatization of culture not even pose a potential threat, since private operators are under no obligation to install “guardrails” or to adhere to the standards of taste and responsibility that public institutions are expected to maintain? Would such corporate institutions not have the power to act tendentiously, or to give in to populism? Could they not even engage in activities that society might reject?

Indeed, this touches a sensitive point. Theoretically, a corporate art museum could act in this way. But one must ask: why would it wish to do so? Visitors are not forced to go to a museum—they choose freely what they want to see, and in a city like Tokyo, with its abundance of cultural venues, the options are endless. Corporate art museums in Japan must attract public interest to cover at least part of their exhibition costs. In this sense, their freedom is more limited than that of public in-

stitutions that rely on a steady flow of tax money. To function, they must positively attract public attention. Any other approach would mean offering something for which there is no demand—and thus inflicting harm on themselves. In the worst case, to alienate the public could even result in people boycotting or sanctioning the operator by simply ceasing to purchase its products. The conclusion is evident: the company would suffer, and so would its museum. In that sense, the public’s freedom of choice acts as an informal but powerful corrective mechanism.

Another aspect to be mentioned in this context is the idea of *shakaiteki kouken* (social contribution), which plays a crucial role in Japanese society. Companies are expected to demonstrate their value beyond economic performance, and operating an art museum has become one visible way to do so. This often aligns with practical considerations such as optimizing corporate resources or taxation. In that sense, corporate art museums serve both as expressions of social responsibility and as discreet instruments of economic strategy.

Regardless of one’s opinion on corporate art museums, their story, at least in Japan, seems to be far from over. Recent developments such as the *MORI Building DIGITAL ART MUSEUM* have even redefined what a museum can be, offering immersive experiences that merge technology, art, and entertainment to an extent that the term “museum” may no longer apply in the classical sense.¹³

Endnotes:

- 1 One of the more recent looks on the subject may be found in “Corporate Mécénat Activities Supporting Japanese Fine Arts with a Focus on Crafts – As a Bridge Between Tradition and Modernity” by Tsugumi Kondo, Association for Corporate Support of the Arts, 2022. <https://www.mecenat.or.jp/en/wp-content/uploads/Corporate-Mecenat-Activities-Supporting-Japanese-Fine-Arts-with-a-Focus-on-Crafts.pdf>. The focus here, however, is on crafts rather than on the history of corporate art museums itself.
- 2 Lehman, Byrom 2007.
- 3 For more information on the development of the Japanese Zaibatsu System, refer to Ohno 2018, p. 41 and pp. 87–88.
- 4 Speidel 2013, p. 110.
- 5 Speidel 2013, pp. 117–118.
- 6 Speidel 2013, p. 123.
- 7 For the exhibition of 1941, refer to Kikuchi 2019, pp. 273–292; For the exhibition of 1955, refer to Baudin 2019, pp. 311–329.
- 8 Baudin 2019, p. 311.
- 9 Information on the Seibu Museum used in this article derives from the website of Sezon Museum of Modern Art: <https://www.smma.or.jp>
- 10 For information on Joseph Beuys at Seibu Museum, consult the exhibition “Joseph Beuys. 8 Tage in Japan und die Utopie Eurasia”, held at Hamburger Bahnhof – Galerie der Gegenwart, October 2011 until January 2012. <https://www.smb.museum/ausstellungen/detail/joseph-beuys-8-tage-in-japan-und-die-utopie-eurasia/>.
- 11 See, for instance, “Japan Awarded More than 100 Contracts over 10 Years to Dentsu-Linked Non-Profits.” *Reuters*, December 30, 2020. <https://www.reuters.com/article/us-japan-dentsu-contracts-idUSKBN2950BS>.
- 12 Those interested in the recent development of corporate cultural patronage in Japan may refer to the annual surveys of the Association for Corporate Support of the Arts, published under <https://www.mecenat.or.jp/en/publication/press-release>.
- 13 Readers interested in the latest applications of technology in Japanese Corporate Museums (as to date of the publication of this article) may refer to the following communiqué by the World Economic Forum (WEF): <https://www.weforum.org/stories/2025/12/the-role-of-corporate-art-museums-in-fostering-cultural-connection-in-japan/>.

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