Iri and Toshi Maruki: Understanding The Hiroshima Panels
September 8 – November 25, 2018
Hiroshima City Museum of Contemporary Art

Closed: Mondays except for Sept. 17 and 24, and Oct. 8 and Nov. 16
Tuesdays, Wednesdays, and Thursdays: 10:00 – 17:00
Admission: Adults: 1,000 (800) yen, University students: 700 (600) yen, High school students and seniors (65 and over): 500 (400) yen
General admission fee is free on Sat., Sun., and holidays.

Supported by the Ministry of Education, Culture, Sports, Science and Technology, Japan
International Arts Fund and the Internationale Bauausstellung; The Hiroshima Museum of Contemporary Art

Photography by Toshihiko Nakamura

All rights reserved. No part of this material may be reproduced or transmitted in any form or by any means without permission in writing from the Hiroshima City Museum of Contemporary Art.
Iri and Toshi Maruki: Understanding *The Hiroshima Panels*

Hiroshima-native Iri Maruki (1901–1995) and his Hakata-born wife Toshi (née Toshike Akamatsu, 1912–2000) collaborated on art works that depicted human catastrophes such as war and politics. Iri, who developed a unique style with ink painting, and Toshi, who studied oil painting at Toho University of Art and Design, began their married life in Tokyo in 1941. After visiting Hiroshima in the wake of the atomic bombing in August 1945, they created an early trilogy as part of a series called *The Hiroshima Panels*. These works, 5. Ghost, 2. Fire, and 3. Water, were based on the artists’ own experiences and stories recounted by family members, were first shown in 1950. When the works travelled around Japan in the early 1950s, a time when press restrictions were still in effect, the pictures, some of the earliest visual documents of the horrors of the bombing, came to be a symbol of anti-nuclear and anti-war sentiment. Along with the series’ tremendous social significance, the works are unusual in that they combine Toshi’s delicate Western-style depictions of human figures with Iri’s bold Japanese-style ink-painting techniques.

In addition to these first three pieces, this exhibition includes the next two works in the series, 4. Rainbow and 5. Boys and Girls, and a second version of the trilogy that were made to meet with rising demand as *The Hiroshima Panels* toured the country. Along with works that each artist made independently before and after the series, the exhibition locates the experimental approaches used in *The Hiroshima Panels* in the broader scope of Iri and Toshi Maruki’s practices.