

**Collection Exhibition 2012–III
Capturing Time**

**From the Present to the Future—Time Keeps Moving On
Focusing on Various Expressions of Time**

Time ticks on from the past to the present, and from the present to the future, always moving in a single irreversible direction.

Although we usually grasp the invisible flow of time through the numbers indicated on a clock, the passing of time can also be recognized not only through natural phenomena—such as the movement of the sun and the ebb and flow of the tides—but through various other changes as well.

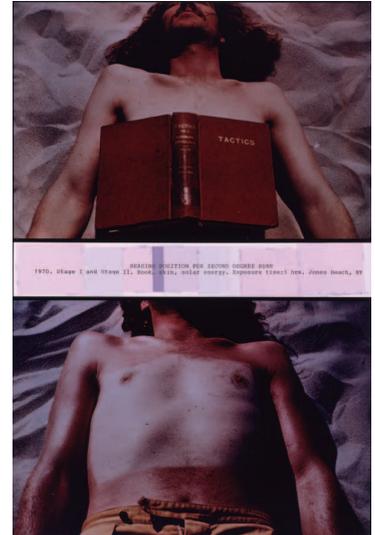
In this exhibition, we will examine how time, which keeps moving on ceaselessly regardless of our will or intent, is captured and expressed in art. By focusing on the various expressions of time through works in our collection, we will present an opportunity to come face to face with and to deeply contemplate this dimension that cannot be escaped so long as one is alive.

The Ceaseless Flow of Time

Many different approaches are taken in giving form to time. On Kawara's date paintings consist of canvases with nothing but the date on which each painting was made, thus representing the passage of the time spent on the painting through the numbers of the date of that particular day. Through this method that can be considered to be a variant of the diary, Kawara gives form to the passage of time. In a series of photographs, Hiroshi Sugimoto leaves the shutter of a camera open in a movie theater for the entire duration of the film that is being shown, and captures the flow of time equivalent to a single movie as light exposed onto photographic film. Dennis Oppenheim focuses on the phenomenon of the sunburn, wherein sun exposure causes a change in the color of one's skin, and indicates the passage of time through the juxtaposition of photographs taken before and after getting sunburned. Such works that capture and visualize particular lengths of time within the greater, eternal flow of time will be shown in this section.

Time and Being

Human beings can only exist in this world for a limited amount of time, and so we are given to thinking of infinite time. By fighting against the finite nature of our time and by containing it somehow, humans try to pursue an eternity of time, even while accepting that there is a beginning and an ending to everything in this world. In the Mother's series, Miyako Ishiuchi photographs her deceased mother's body and her lingerie—interpreted as fragments of her skin—as well as other items that her mother left behind, creating the possibility of a dialogue with her mother as an entity that continues to exist within these works.



Dennis Oppenheim
Reading Position Second Degree Burn
1970



Hiroshi Sugimoto
SAM ERIC, Pennsylvania
1978



Miyako Ishiuchi
"Mother's" #49
2002

Tatsuo Kawaguchi encases plant seeds in lead to keep them from aging, and these seeds, trapped in a sealed-off segment of time, will never experience either the beginning known as birth or the ending known as death. In this section, such works expressing the ending of a finite life, or attempts to overcome the disappearance of existence through these deaths, will be exhibited.

The Passage of Time and the Movement of Bodies or Objects and Their Traces

Actions such as moving one's body or moving objects using one's body are always accompanied by the passage of time. Kazuo Shiraga established his own style of painting by using his feet to spread paint onto his canvases, leaving direct traces of the vigorous, dynamic movement of his body. David Hockney photographed his own feet as he walked, and by arranging the photographs one by one, he makes an allusion to the relationship between movement and the passage of time. Nobuhiro Kawanaka recorded the simple act of kicking an empty can on video, a medium that allows for a more straightforward record of the passage of time. This section focuses on the movement of bodies and objects and the tracks they leave behind to contemplate the expression of time as an allusion from movement.

Duration: Saturday November 17, 2012- Sunday February 24, 2013

Opening hours: 10:00-17:00 (Last Admission 16:30)

Closed: Monday (unless Monday is a national holiday and Aug.6, in which case the museum will be closed on next ordinary day.), December 27- January 1

Admission charges: Adults 360 (280) yen, College Students 270 (210) yen, High School Students 170 (130) yen * (): Group Rate over 30 Persons

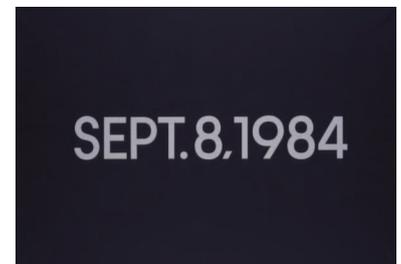
*Admission Free: 1/ Elementary, Junior high school student 2/ Over 65 years old (Please show a public certificate to confirm your age) 3/ Foreign student (Please show a student ID or courtesy card for facilities in Hiroshima Prefecture)

Organized by: Hiroshima City Museum of Contemporary Art

ARTIST: On Kawara, Hiroshi Sugimoto, Dennis Oppenheim, Atsuo Okamoto, Tokihiro Sato+Wandering Camera, Ryuji Miyamoto, Kodai Nakahara, Yutaka Matsuzawa, Josaku Maeda, Toshimitsu Imai, Kenji Okimoto, Miyako Ishiuchi, Yukio Hideshima, Kakuzo Inoue, Zan Koshimizu, Tatsuo Kawaguchi, Kazuo Shiraga, David Hockney, Nobuhiro Kawanaka, Koki Tanaka



David Hockney
*Walking in the ZEN Garden at the Ryoanji Temple
Kyoto, February 1983*
1983



On Kawara
SEPT. 8, 1984
1984



Tatsuo Kawaguchi
Relation- Lead Greenhouse Dandelions in Hiroshima
1995

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