

Collection Exhibition 2024-I

2024 4.27 SAT – 8.12 MON

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"Collection Exhibition 2024-I" aims to familiarize visitors with the qualities of the museum's collection, as well as to introduce thematic content related to the museum's collection. Rooms 1 through 3 are "Highlights," where visitors can view works from the collection through the keywords attached to each room. The fourth room, entitled "Relations," presents a project that is not limited to the collection, but is an extension of the collection exhibition, relating to the museum's collection policy, the works collected, and the regional characteristics of Hiroshima. This exhibit features Tejima Yuki, a painter who uses unique techniques to depict the landscape of Hiroshima, as the guest artist.

HIGHLIGHTS

A-1 Environment and human beings

Various forms of artistic expression have been attempted to explore the relationship between the natural environment and human beings. In 1969, American artist Robert Smithson used 6,000 tons of earth, sand, and rocks to create a spiral earthwork at the Great Salt Lake in Utah, which he named *Spiral Jetty*. Expressions developed on such a vast scale in a natural environment gave birth to the "Land Art" movement. These works had a great influence on subsequent generations of artists. In addition to the video work by Smithson, this section introduces works that address environmental concerns and their relationship to humans at large, as well as nuclear weapons, which are inextricably linked to environmental issues.

A-2 Artists and Styles

Through their explorations, artists create their own worlds, and in doing so, they develop their own unique styles. The characteristics of each individual artist's style vary, and there are examples of artists who have transformed their styles in various ways. Some artists have arrived at a style that is recognizable at first glance, with its own distinctive appearance, its own methods of production, or its own system for creating artwork. In this section, we will show you works in which the artist's style is particularly evident.

A-3 Hiroshima/HIROSHIMA

Hiroshima is a city that suffered from the atomic bombing. When the historical characteristics are considered and discussed, the name of the city is often written in katakana as “ヒロシマ.” One of the museum's collection policies is “Works indicating the link between contemporary art and HIROSHIMA” (ヒロシマ), and the museum has been collecting artworks on commission with "HIROSHIMA" as a theme. This section introduces works created in relation to the regional characteristics of Hiroshima/HIROSHIMA. Guest artist Tejima Yuki of the "Relations" section also participated in the selection of works for this section. He is particularly interested in and attached to painters who have developed activities rooted in the local community of Hiroshima and painted landscapes, as well as artists who have actively worked on the cityscape through outdoor expressive activities.

List of Works
No.
artist
title
year
material
dimensions(cm)

HIGHLIGHTS

Environment and human beings

A-1

1-1
OKAMOTO Taro
1st Stage Painting for Myth of Tomorrow
1967
oil on canvas
48.0×195.0
entrusted by Taro Okamoto Memorial Foundation
for the Promotion of Contemporary Art

1-2
NARA Yoshitomo
Study for "Missing in Action -Girl meets Boy-"
2005
color pencil on paper
29.7×21.0

1-3
NARA Yoshitomo
Study for "Missing in Action -Girl meets Boy-"
2005
color pencil, ink on paper
29.7×21.0

1-4
NARA Yoshitomo
Study for "Missing in Action -Girl meets Boy-"
2005
acrylic, color pencil on envelope
38.5×28.5

1-5
NARA Yoshitomo
Study for "Missing in Action -Girl meets Boy-"
2005
color pencil on paper
29.7×21.0

1-6
AIDA Makoto
HITO(hi-to:human being)PROJECT
2002
acrylic on canvas, inkjet on paper
197.0×437.0

1-7
MURAKAMI Takashi
Eco Eco Rangers Earth Force
2005
silk, acrylic, leaf on Japanese paper, wood
27.3×37.0

1-8
Robert SMITHSON
Spiral Jetty
1970
color, sound
35'06"

1-9
CAI Guo-Qiang
*The Century with Mushroom Clouds :
Project for the 20th Century (Salt Lake)*
1996/2008
lambda print
157.5×225.0
donated by Mr. Kai Tetsuji

1-10
David NASH
Larch Lying on a Slope
1982
charcoal on paper mounted on canvas
210.0×974.0

1-11
CAI Guo-Qiang
*The Century with Mushroom Clouds:
Project for the 20th Century
(Nevada Nuclear Test Site)*
1996/2008
lambda print
157.5×225.0
donated by Mr. Kai Tetsuji

1-12
CAI Guo-Qiang
Drawing for Unmanned Nature
2008
pencil, ballpoint pen on paper
29.4×158.0

Artists and Styles

A-2

2-1
YOKOYAMA Nami
On a Woman Who Want to Be Venus
2016
charcoal on paper
89.7×68.8
private collection

2-2
MORIMURA Yasumasa
Angels Descending a Staircase
1991
color photograph, transparent medium
240.0×206.0

2-3
Cindy SHERMAN
Untitled #118
1983
chromogenic color print
87.0×59.0
former term

2-4
Cindy SHERMAN
Untitled #123
1983
chromogenic color print
163.8×112.4
latter term

2-5
YOKOMIZO Shizuka
Stranger No.1
1998
chromogenic color print
79.0×79.0
entrusted by the Japan Foundation
former term

2-6
YOKOMIZO Shizuka
Stranger No.3
1999
chromogenic color print
79.0×79.0
entrusted by the Japan Foundation
former term

2-7
YOKOMIZO Shizuka
Stranger No.7
1998
chromogenic color print
79.0×79.0
entrusted by the Japan Foundation
former term

2-8
YOKOMIZO Shizuka
Stranger No.8
1999
chromogenic color print
79.0×79.0
entrusted by the Japan Foundation
latter term

2-9
YOKOMIZO Shizuka
Stranger No.17
2000
chromogenic color print
79.0×79.0
entrusted by the Japan Foundation
latter term

2-10
YOKOMIZO Shizuka
Stranger No.23
2000
chromogenic color print
79.0×79.0
entrusted by the Japan Foundation
latter term

2-11
YANAGI Miwa
Paradise Trespasser I
1998
photograph on acrylic
360.4×180.3

2-12
YOKOYAMA Nami
On a Woman Who Want to Be Venus
2016
charcoal on paper
108.0×108.0

2-13
KANEUJI Teppei
Model of Something #6
2013
oil based marker on acrylic boxes
variable

2-14
UJIYAMA Teppei
*Endlessly the Universe Interacts,
Expands and Flows*
1984
oil on canvas
298.6×273.1
donated by Ms. Ujijama Setsu

2-15
KUSAMA Yayoi
DANNY LA RUE (Caged)
1970
painted wire net, oil on canvas
128.9×98.9

2-16
ISOBE Yukihisa
WORK '64-3&4
1964
mixed media
182.0×181.3×6.3, 182.0×181.4×6.1

2-17
AKASEGAWA Genpei
Model 1,000-Yen Notes III
1963
letterpress print on craft paper
29.3×19.3
donated by Ms. Akasegawa Naoko

2-18
AKASEGAWA Genpei
Inpounded Object- One thousand Bills Panel III
1963
ink, bolt on paper mounted on panel
82.8×182.0×6.0

2-19
1,000-Yen Note Incident Round-Table Conference
*Criminal Court No. 701 at Tokyo District Court
(illustration of the first trial)*
1966
printed material
43.6×30.4
donated by Ms. Akasegawa Naoko

2-20
1,000-Yen Note Incident Round-Table Conference
*1,000-Yen Note Trial:
Catalogue of Impounded Works (modified)*
1967
printed material
82.8×182.0
donated by Ms. Akasegawa Naoko

2-21
INOUE Bukichi
Insect 8 Eye, Insect Series
1958
iron, glass
88.0×40.5×20.0

2-22
YOSHIMURA Masunobu
Nean Cloud
1968
marker, pencil on drawing paper
55.0×79.7
former term

2-23
YOSHIMURA Masunobu
Infrared Beam Space
1968
marker, pencil on tracing paper
59.7 × 85.0
former term

2-24
YOSHIMURA Masunobu
NEON RING
1967
marker, pencil on drawing paper
55.0 × 78.5
former term

2-25
SUGIMOTO Hiroshi
SAM ERIC, Pennsylvania
1978
photograph (gelatin silver print)
50.7 × 60.7
latter term

2-26
SUGIMOTO Hiroshi
U.A.RIVOLI, New York
1978
photograph (gelatin silver print)
50.7 × 60.7
latter term

2-27
SUGIMOTO Hiroshi
AKRON CIVIC, Ohio
1978
photograph (gelatin silver print)
50.7 × 60.7
latter term

Hiroshima/HIROSHIMA

A-3

3-1
YAMAJI Sho
Hiroshima Scenery
1938
oil on canvas
71.0 × 88.0
donated by Ms. Fujii Mizuko

3-2
YAMAJI Sho
Self Portrait
1939
oil on canvas
19.8 × 13.7
donated by Ms. Yamamoto Minako

3-3
HAITANI Masao
Landscape
1952
oil on canvas
91.0 × 65.5

3-4
TONOSHIKI Tadashi
Shakukanryoshinshi (Father's Nail)
1978
oil on canvas
24.0 × 33.5
donated by Ms. Amano Ayako

3-5
TONOSHIKI Tadashi
Landscape of a Life Deceased (B)3・1
1981
silkscreen on paper
39.6 × 56.1
donated by Ms. Amano Ayako
former term

3-6
TONOSHIKI Tadashi
Landscape of a Life Deceased
1980-81
silkscreen on paper
79.0 × 109.0
donated by Ms. Amano Ayako
latter term

3-7
TONOSHIKI Tadashi
Related Materials of *Atomic Bomb Event*
1981
printed material, photograph
donated by Ms. Amano Ayako

3-8
TONOSHIKI Tadashi
Related Materials of *Hiroshima Came into Sight by Drawn in Red*
1987
printed material, photograph
donated by Ms. Amano Ayako

3-9
IRINO Tadayoshi
Spirit 08-2
2008
oil on canvas
130.0 × 96.5
donated by Ms. Irino Yasuko

3-10
IRINO Tadayoshi
Related Materials of Mural of Hiroshima Detention Center
1989
pen on paper, colored pencil on xerox copy; photograph
donated by Ms. Irino Yasuko

3-11
MIYAZAKI Shin
Hiroshima, On this Earth
2006
jute cloth, oil on board
156.0 × 120.9

3-12
MIYAZAKI Shin
Study for Hiroshima 'River'
2005-06
mixed media on paper
78.7 × 106.8
donated by the artist

3-13
WAKABAYASHI Isamu
Dome
1988
steel
360.0 × 425.5 × 220.0

3-14
WAKABAYASHI Isamu
Water Mirror
1997
steel
28.0 × 361.0 × 180.0

3-15
USAMI Keiji
On Top of the Mushroom Cloud
1988
oil on canvas
249.0 × 333.4

3-16
USHIJIMA Hitoshi
Nrp ver.5 A-dome
2008
steel pipe etc.
303.0 × 445.0 × 236.0
donated by the artist

3-17
Nigel HALL
Sculpture for Hiroshima
1986-87
colored aluminium
268.0 × 244.0 × 75.0

3-18
Boyle Family
Hiroshima Diptych
1987-88
painted fiberglass
183.0 × 184.0 × 26.8, 183.0 × 182.0 × 22.0

3-19
Roger ACKLING
Hiroshima
1987
wood
88.6 × 22.5 × 4.0 etc.

3-20
TONOSHIKI Tadashi
Related Material of *Yamaguchi-Nihonkai-Niinohama, Okonomiyaki*
1987
printed material, photograph
donated by Ms. Amano Ayako

3-21
TONOSHIKI Tadashi
Related Material of *Yamaguchi-Nihonkai-Niinohama, Okonomiyaki*
1987
lump of burnt found objects, plastics
120.0 × 190.0 × 190.0
entrusted by Ms. Amano Ayako

Artist's statement

Relations

A-4 Tejima Yuki: Views from here

From December 2022 to February of the following year, "AID#60" was presented at "Tejima Yuki: Hiroshima Sketch vol. 3" (organized by Hiroshima City Museum of Contemporary Art), held at the Eviden Gallery located along Peace Boulevard. In this work, fragments of the Hiroshima landscape were drawn down using a smartphone drawing application, and by repeating and rearranging these fragments, a new landscape was composed, and the resulting digital image was redrawn in paint on canvas. It was also an attempt to create a new landscape through the glass-fronted exhibition space facing the main street and a scale of 7 meters wide. This exhibition introduces both old and new works from the same series, including this work, to trace the flow of the artist's series of projects and to show the connection with the "Views of Hiroshima" works in the museum's collection.

Artist's statement

Hiroshima painters left many sketches of the cityscape while depicting their horrific experiences and their anti-war and peace messages. At first glance, their sketches look as if they simply depicted the cityscape in front of them, but I wonder if the painters, who formed a kind of realism after the war, were simply painting the landscape without any purpose.

What were their thoughts as they painted the scenes that were being transformed into "peace?"

To me, such actions seem to be an attempt not only to paint the peaceful cityscape with joy, but also to accept the renewed scenery under complicated circumstances and still try to love it in their own way.

While there are many histories and emotions that cannot be taken over, I believe that approaching their actions through paintings and redrawing them in a different way will lead to the creation of a landscape with a different perspective, while softening the fixed image of the city.

Imagining the trajectories and connections of the painters that have been developed in Hiroshima, I believe that I can find my own way to carry on the activities of the painters. I think this is the most important thing I have learned since coming to Hiroshima.

<p>4-1</p> <p>TEJIMA Yuki</p> <p><i>AID#1</i></p> <p>2019</p> <p>oil on canvas</p> <p>39.8 × 49.7</p> <p>private collection</p>	<p>4-6</p> <p>TEJIMA Yuki</p> <p><i>AID#14</i></p> <p>2020</p> <p>oil on canvas</p> <p>73.0 × 52.7</p> <p>collection of the artist</p>	<p>4-11</p> <p>TEJIMA Yuki</p> <p><i>AID#68</i></p> <p>2023</p> <p>acrylic on canvas</p> <p>33.3 × 33.3</p> <p>collection of the artist</p>	<p>4-16</p> <p>TEJIMA Yuki</p> <p><i>Hiroshima Scenery (AID#73)</i></p> <p>2024</p> <p>oil on canvas</p> <p>71.2 × 88.2</p> <p>collection of the artist</p>
<p>4-2</p> <p>TEJIMA Yuki</p> <p><i>AID#11</i></p> <p>2020</p> <p>oil on canvas</p> <p>41.0 × 31.8</p> <p>collection of the artist</p>	<p>4-7</p> <p>TEJIMA Yuki</p> <p><i>AID#65</i></p> <p>2023</p> <p>acrylic on canvas</p> <p>22.7 × 15.8</p> <p>collection of the artist</p>	<p>4-12</p> <p>TEJIMA Yuki</p> <p><i>Aioi Bridge (study for "AID")</i></p> <p>2022</p> <p>oil on canvas</p> <p>14.0 × 18.0</p> <p>collection of the artist</p>	<p>4-17</p> <p>TEJIMA Yuki</p> <p><i>Japanese Black Pine in Hijiyama (AID#72)</i></p> <p>2024</p> <p>oil on canvas</p> <p>37.7 × 45.7</p> <p>collection of the artist</p>
<p>4-3</p> <p>TEJIMA Yuki</p> <p><i>AID#12</i></p> <p>2020</p> <p>oil on canvas</p> <p>41.0 × 31.8</p> <p>private collection</p>	<p>4-8</p> <p>TEJIMA Yuki</p> <p><i>AID#64</i></p> <p>2023</p> <p>acrylic on canvas</p> <p>45.5 × 76.0</p> <p>collection of the artist</p>	<p>4-13</p> <p>TEJIMA Yuki</p> <p><i>Summer River in Hiroshima (AID#52)</i></p> <p>2022</p> <p>oil on canvas</p> <p>41.0 × 53.0</p> <p>collection of the artist</p>	<p>4-18</p> <p>TEJIMA Yuki</p> <p><i>AID#74</i></p> <p>2024</p> <p>acrylic on canvas</p> <p>200.0 × 950.0</p> <p>collection of the artist</p>
<p>4-4</p> <p>TEJIMA Yuki</p> <p><i>AID#15</i></p> <p>2020</p> <p>oil on canvas</p> <p>60.7 × 72.4</p> <p>private collection</p>	<p>4-9</p> <p>TEJIMA Yuki</p> <p><i>AID#66</i></p> <p>2023</p> <p>acrylic on canvas</p> <p>22.7 × 15.8</p> <p>collection of the artist</p>	<p>4-14</p> <p>TEJIMA Yuki</p> <p><i>AID#60</i></p> <p>2022</p> <p>acrylic on canvas</p> <p>250.0 × 700.0</p> <p>collection of the artist</p>	
<p>4-5</p> <p>TEJIMA Yuki</p> <p><i>AID#10</i></p> <p>2020</p> <p>oil on canvas</p> <p>91.3 × 116.8</p> <p>collection of Art Gallery Miyauchi</p>	<p>4-10</p> <p>TEJIMA Yuki</p> <p><i>AID#67</i></p> <p>2023</p> <p>acrylic on canvas</p> <p>45.5 × 38.0 (set of 2)</p> <p>collection of the artist</p>	<p>4-15</p> <p>TEJIMA Yuki</p> <p><i>Chuo Koen (AID#71)</i></p> <p>2024</p> <p>acrylic on canvas</p> <p>92.3 × 220.0</p> <p>collection of the artist</p>	

Artist's profile

Born in 1989 in Hokkaido, Japan. Painter. After researching and creating realistic painting techniques, he creates improvisational, drawing-like paintings. Currently, he paints mainly "landscapes" as an attempt to connect himself to the historical and cultural context of a place. Exhibitions include "VOCA Exhibition 2022: Prospects of Contemporary Art" (The Ueno Royal Museum, Tokyo, 2022), "Solo Exhibition: Hiroshima Sketch vol.2." (EUREKA, Fukuoka, 2022), and "Hiroshima Sketch vol.3" (Ebiden Gallery, Hiroshima, 2022, organized by Hiroshima Museum of Contemporary Art, Hiroshima), and others. Direction includes "Tamiki Hara - faintly tingling stars" (Gallery Crossing 611, Hiroshima, 2018). Awards received include "sanwacompany Art Award / Art in The House 2021," Grand Prix.

Tejima Yuki