

Adrian Berg: The Infinite Garden

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Organised by Hiroshima City Museum of Contemporary Art
With support from Frestonian Gallery (London), Adrian Berg Estate
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 Photo OK

All artworks are OK to be photographed and posted on SNS platforms.
Video recording is NOT allowed.

[Notes]

- This leaflet contains a list of works, including catalogue number, title, year of production, material and medium, dimensions, and collection.
- This leaflet also contains descriptions of some of the works.



Chapter 1 Regent’s Park Era

1
<i>March Landscape</i> 1966 Tempera and acryla on canvas 56.2 x 76.8 cm Estate of the artist
2
<i>Gloucester Gate, Regent's Park, February, March, April, May and June</i> 1977 Oil on canvas 178 x 178 cm Private Collection
3
<i>Gloucester Gate, Regent's Park, Summer, Autumn, Winter</i> 1977 Acrylic on canvas 177.8 x 177.8 cm Collection of Museum of Contemporary Art Tokyo
4
<i>Regent's Park, Gloucester Gate, April</i> 1982 Oil on canvas 177.8 x 177.8 cm Private Collection
5
<i>Gloucester Gate, Regent's Park, Summer</i> 1981 Oil on canvas 101.5 x 101.5 cm Estate of the artist
6
<i>Kew Gardens, 10th August</i> 1984 Oil on canvas 46 x 61 cm Estate of the artist
7
<i>Kew Gardens, 16th August</i> 1984 Oil on canvas 46 x 56 cm Estate of the artist

8
<i>Sheffield Park Autumn 1985-86</i> 1985–1986 Acrylic on canvas 280.2 x 280 cm Collection of Hiroshima City Museum of Contemporary Art

Chapter 2 After the Move—The Distance of Seeing, the Expansion of Depiction

9
<i>Leighton Hall, 15th July</i> 1991 Oil on canvas 132 x 188 cm Estate of the artist
10
<i>Stourhead, 6th August</i> 1992 Oil on canvas 188 x 132 cm Private Collection

11
<i>Stourhead, 16th August</i> 1991 Oil on canvas 101.5 x 142 cm Estate of the artist

12
<i>Beachy Head, 6th May (Holywell)</i> 1995 Oil on canvas 76 x 122 cm Private Collection

13
<i>Kew Gardens, 21st August</i> 1998 Oil on canvas 76.5 x 91.5 cm Estate of the artist

14
<i>From the Diamond Riverside Hotel, Chiang Mai, October</i> 2001 Oil on canvas 63.5 x 76.5 cm Estate of the artist

15
<i>From the Treehouse, Rippon Lea, Melbourne, 7th November</i> 2001 Oil on linen 62.5 x 45 cm Estate of the artist
16
<i>The Botanic Garden, Madeira, 23rd October</i> 2005 Oil on linen 64 x 76 cm Estate of the artist
17
<i>Stourhead, 25th, 26th & 27th June</i> 2000 Oil on canvas 188.3 x 395.9 cm Private Collection
18
<i>First Lake, Sheffield Park Gardens, Sussex Weald, 16th & 28th September</i> 2011 Oil on canvas 63.5 x 76 cm Collection of Mr. Daisuke Beppu
19
<i>Gloucester Gate study sketches</i> c. 1970' Watercolour on paper 9.5 x 42.5 cm (x2) 9.5 x 55 cm (x2) Estate of the artist
20
<i>Wakehurst Place, 5th May</i> 1988 Pen on paper 34 x 50 cm Estate of the artist
21
<i>First Lake, Sheffield Park, 10th August</i> 1988 Pen on paper 30 x 39 cm Estate of the artist

22
<i>Beachy Head, 3rd December – 26th December</i> 1995 Watercolour on paper Each 9 x 22 cm (set of 7) Estate of the artist
23
<i>Stourhead, 1st July</i> 1999 Watercolour on paper 36 x 50 cm Estate of the artist
24
<i>Stourhead, 16th June</i> 2000 Watercolour on paper 51 x 36 cm Estate of the artist
25
<i>First Lake, Sheffield Park, 5th & 6th September</i> 2002 Watercolour on paper 46 x 61 cm Estate of the artist
26
<i>First Lake, Sheffield Park, 17th & 19th September</i> 2002 Watercolour on paper 46 x 61 cm Estate of the artist
27
<i>First Lake, Sheffield Park, 26th September 2002 & 12th September 2003</i> 2003 Watercolour on paper 46 x 61 cm Estate of the artist
28
<i>Artist's sketchbook (Development sketch of Regent's Park)</i> 1966 Mixed media 36 x 24 cm Estate of the artist
29
<i>Artist's sketchbook (Development sketch of Regent's Park)</i> 1966 Mixed media 36 x 24 cm Estate of the artist
30
<i>Artist's sketchbook (Diary entry)</i> 1987 Mixed media 30.5 x 21.5 cm Estate of the artist
31
<i>Artist's sketchbook (Painting record map for Leighton Hall)</i> 1991 Mixed media 36 x 24 cm Estate of the artist
32
<i>Artist's sketchbook (Painting record map for the Botanic Garden, Madeira)</i> 2005 Mixed media 36 x 24 cm Estate of the artist

4 ***Regent's Park, Gloucester Gate, April, 1982***

In this work, multiple depictions of the same landscape captured from several different perspectives are integrated into a square canvas. The various perspectives are carefully combined while maintaining a consistent sense of order, instilling the painting with a rotatable structure that remains coherent regardless of which side of the canvas is positioned at the top.

This technique of capturing a 360-degree panoramic view within a single canvas was developed by Berg based on the cartography skills he acquired during his military service. Through this technique of schematically recording topographical features—such as the diversity of vegetation, major structures, and undulations of the terrain—Berg’s physical experience, accumulated through daily observations and walks through the park, is woven into the canvas. The square composition, devoid of directionality, anchors the viewer’s gaze at the centre of the painting, allowing it to shift back and forth between the parts and the whole. This movement of the gaze traces the overlapping layers of time and space depicted within the painting, where the landscape emerges not as a fixed view but as a single, reconfigured image.

8 ***Sheffield Park Autumn 1985-86, 1985–1986***

For over 20 years, Berg continued to paint Regent’s Park, which he observed through the window of his studio. However, he also painted several other locations as subjects, particularly during the few years leading up to his departure from London in 1988. One of such places is Sheffield Park, located in an area known as the Sussex Weald. It is renowned as a quintessential example of the English landscape garden, characterised by meticulously designed elements that create a sense of structured informality in its attempt to imitate nature. Berg painted this location frequently until his later years, and it remained one of his long-cherished subjects.

In this work, vibrant autumn foliage and its reflections on the water’s surface are painted in strips, and multiple of these are assembled together to form a single square canvas. While this technique shares common ground with Gloucester Gate (Regent’s Park), Summer, Autumn, Winter, which converges different seasons within a single picture plane, this work demonstrates Berg’s exploration of spatial expression in painting. The ripples on the water’s surface, reflecting the plants, are depicted as if blending into the trees painted directly below, creating an effect where the landscape appears to unfold endlessly in a manner reminiscent of a kaleidoscope.

11 ***Stourhead, 16th August, 1991***

After moving away from Regent’s Park, the landscapes of Stourhead became one of the key subjects through which Berg explored his painterly expression. Located around 100 kilometres west of London, Stourhead, like Sheffield Park, is counted among Britain’s most representative landscape gardens. What was of particular interest to Berg was the dense vegetation that covered its grounds and the reflections on the water surface.

In this work, he employs larger brushstrokes, and the rendering branches and leaves shows a shift toward broader, more expansive depictions. In his paintings from the same period with Stourhead as their subject, Berg often adopted a similar composition to this work, with a horizontal line dividing the canvas into two halves, depicting a scene where the vegetation on land is clearly reflected on the still surface of the water in linear symmetry. Through use of more vir- idescent colours, Berge paints the reflections on the lake’s surface like mirror images, thereby creating expressions that appear to disorient the viewer. The development of his brushwork and spatial expression that captured these natural forms became the foundation for his later paintings with a sheer scale that envelops those who stand before them.

17 ***Stourhead, 25th, 26th & 27th June, 2000***

In this painting that extends horizontally across three panels, the vegetation of Stourhead and its reflection on the lake’s surface is depicted on a scale that seems to envelop the viewer. The title refers to the dates on which Berg visited the site, thus indicating that different timelines are integrated into a single panoramic painting. Seeking an element of contingency beyond his own control in handling paint, from the late 1990s onward, Berg began incorporating a technique of letting the paint drip naturally in his work. While the vertical streaks boldly intersect with the striped ripples, their weightlessness and delicacy serve to further accentuate the vividness of the colours. This masterpiece from Berg’s later years was created in the studio through a process of reconstructing memories, distilling every sensation the artist experienced on site—from the dazzling hues of the lush green vegetation to the shimmering ripples on the lake’s surface.

19–32

What was essential to Berg’s studio practice were the drawings and watercolours that he had made on loose sheets of paper and in his sketchbooks which he carried with him when visiting the locations that would serve as the subjects of his works. The watercolours in particular became an increasingly vital medium for capturing the colours of his subjects, especially after leaving Regent’s Park, which he had once been able to view directly from his studio window. The sketchbooks not only contain drawings based on his observations made on site, but also a variety of other things, including rough sketches for paintings, a ‘map’ indicating the manufacturers and colours of the paints he used, and even excerpts from his favourite poems. Such materials reveal the meticulous and complex process behind the production of Berg’s paintings, while also serving a record of his thoughts and inner world.