

Collection Exhibition 2024-II

2024 8.24 SAT - 12.8 SUN

"Collection Exhibition 2024-II" 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.

HIGHLIGHTS

A-1 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-2 Conservation and Leaving Something Behind

One of the function of a museum is to "conserve" artworks. All materials deteriorate with environmental changes and over time. Contemporary art works face many preservation challenges because of the active use of various unconventional materials and techniques by artists seeking new possibilities for expression. There are no set answers to conservation and restoration, and methods are considered according to the materials and characteristics of each work. In this section, we will discuss the various conservation challenges facing contemporary art museums, as well as the practice of museums working with artists to explore new ways of preserving artworks.

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 created in relation to the regional characteristics of “ヒロシマ (HIROSHIMA).” This section focuses on works created in relation to the locality of Hiroshima/HIROSHIMA.

outside of A-4 Maintenance of *The Arch*

Across the street from the museum stands *The Arch* (1963-69/1985-86), a 6-meter-high bronze sculpture by Henry Moore. Maintenance of this work will be performed this fall, and we will keep you posted on how and when it is done.

List of Works

No.
artist
title
year
material
dimentions(cm)
notes

HIGHLIGHTS

Artists and Styles

A-1

1-1
YOKOO Tadanori
Funeral Procession I
1969-1985
silkscreen on acrylic board
74.9×114.0×10.5

1-2
YOKOO Tadanori
Funeral Procession II
1969-1985
silkscreen on acrylic board
74.5×114.0×10.5

1-3
Andy WARHOL
Flowers
1975
woolen textile
213.0×211.4

1-4
CHRISTO
The pont Neuf Wrapped : Project for Paris
1984
pencil, charcoal, crayon, pastel on paper, map
144.6×165.0

1-5
KAWARA On
SEPT. 8, 1984 from Today series
(1966-2013)
1984
acrylic on canvas

1-6
ABE Nobuya
Work-ROMA
1963
encaustic on board
146.0×114.0

1-7
TABE Kenzo
MAGNETIC FIELD E-5
1993
mixed media
60.0×150.0×150.0

1-8
SUGIURA Kunie
Yayoi Kusama Ap, from the series "The Artist Papers"
2003
gelatin silver print
73.5×98.0
entrusted by the Japan Foundation

1-9
SUGIURA Kunie
Takashi Murakami B, from the series "The Artist Papers"
2003
gelatin silver print
200.0×150.0
entrusted by the Japan Foundation

1-11
Sam FRANCIS
SFP88-233
1988
acrylic on canvas
183.0×305.0

1-12
OKAZAKI Kenjiro
Even when plants feel the vibration of the branches and hear the sound a tree trunk tearing, or smoke and flame approaching them easily in the trees, they aren't able to run away. When ashes like dust come dawn, they don't have a means of protecting themselves. There must be cases where they cannot tolerate certain matter. From a tree trunk you can hear a roaring or a rattling sound through a stethoscope. The whole woods are angry with a straight forward feeling.
2004
acrylic on canvas
200.0×144.5

OKAZAKI Kenjiro
I have the illusion that all the trees are listening to me speak. Plans don't even think to seek a safer place to live, because throughout their lives they never move to another place after once taking root in the soil. That is why all of them hid themselves among the grasses when large leaves of a fern trembled and a sound comes through these leaves. And they did in just the same way a tree lives.
2004
acrylic on canvas
200.0×144.5

1-13
YAMAMOTO Keigo
Foot No.3
1977
Video (black and white, silent)
10' 00"

1-14
ISHIUCHI Miyako
ひろしま/hiroshima #71
2007/2015
type C print
154.0×100.0
Donor: Hatamura, T
donated by the artist
*Exhibit until October 20.

Conservation and Leaving Something Behind

A-2

2-1
YOSHIHARA Jiro
COMPOSITION 53
1957
oil on canvas
162.6×130.0

2-2
Restoration of Yoshihara Jiro, *COMPOSITION 53*
related materials

2-3
NAKAI Tsuneo
Cenozoic
1989
TV, Video, neon lamp, iron plate, photogen, colored metallic plate, etc.
200.0×180.0×145.0

2-4
VHS and video player of Nakai Tsuneo, *Cenozoic* used in the past

2-5
KAWAMATA Tadashi
Hien-so Kyoto 1988
1986-1991
pencil, veneer panel, wood
45.0×122.0×149.0

2-6
KAWAMATA Tadashi
Hien-so Kyoto 1988
1986-1991
pencil, veneer, balsa
175.0×244.0×26.0

2-7
KAWAMATA Tadashi
Hien-so Kyoto 1988
1986-1991
pencil, photo, wooden panel
103.0×145.5

2-8
KAWAMATA Tadashi
Hien-so Kyoto 1988
1986-1991
photo, glass
62.0×85.0×1.5

2-9
KAWAMATA Tadashi
Hien-so Kyoto 1988
1986-1991
ink, pencil on paper
62.0×85.0×1.5

2-10
TANAKA Koki
Everything is Everything
2005-2006
mixed media
dimentions variable

2-11
TANAKA Koki
Expanded Archive: Case Study of Evetything is Everything
2023
action, film documentation
dimentions variable
Activated with Hiroshima City Museum of Contemporary Art
28' 28"

2-12
TAKEMURA Kei
Renovated: Birth Buddha 1
2022
Birth Buddha, synthetic cloth, golden thread
14.8×5.5×3.2
donated by the artist

2-13
TAKEMURA Kei
Renovated: Birth Buddha 2
2022
Birth Buddha, synthetic cloth, golden thread
16.0×5.5×4.5
donated by the artist

2-14
TAKEMURA Kei
Renovated: Birth Buddha 3
2022
Birth Buddha, synthetic cloth, golden thread
14.7×5.0×3.0
donated by the artist

2-15
TAKEMURA Kei
Renovated: H.MoCA's VHS Videocassette Recorder
2023
H.MoCA's VHS videocassette recorder, synthetic cloth, fluorescent silk thread from Gunma
12.0×44.6×47.0
donated by the artist

2-16
TAKEMURA Kei
Renovated: H.MoCA's Betamax Videocassette Recorder
2023
H.MoCA's Betamax Videocassette Recorder, synthetic cloth, fluorescent silk thread from agunma
10.0×45.0×43.0
donated by the artist

2-17
TAKEMURA Kei
Renovated: H.MoCA's Halogen Lamp, pink
2022
H.MoCA's halogen lamp, synthetic cloth, fluorescent silk thread from agunma
10.0×45.0×43.0
donated by the artist

Hiroshima/HIROSHIMA

A-3

3-1 YAMAMOTO Masamichi <i>Gazing at the Time</i> 1997 bronze, painted wood 24.0×381.0×51.5	3-2 ENTSUBA Motonori <i>Hope</i> 1998 bronze 208.6×138.0×94.0	3-3 Nancy SPERO <i>Atomic Ash</i> 1999 handprinting, printed collage on paper 46.0×370.0 donated by the artist	3-4 ONO Yoko <i>HAKO</i> 2000 cast bronze box with enamel, glass, text donated by the artist	3-5 MURAI Masanari <i>Sturdy People</i> 2001 oil on canvas 194.3×259.2	3-6 HONDA Katsumi <i>Black Rain</i> 2002 oil on panel 122.7×197.5
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3-7 TONOSHIKI Tadashi <i>Teeth 2</i> 2003 oil on canvasl 162.1×130.8	3-8 MATSUMOTO Eiichiro <i>Cherry Tree-Hiroshima</i> 2004 oil on canvas 193.6×259.2	3-9 WAKABAYASHI Isamu <i>Dome</i> 1988 steel 360.0×425.5×220.0	3-10 WAKABAYASHI Isamu <i>Water Mirrorr</i> 1997 steel 28.0×361.0×180.0	3-11 Phillip KING <i>Monument for Hiroshima</i> 1987-1988 steel 176.0×114.0×68.5	3-12 Chang-Sup CHUNG <i>Peppar Mulberry No.87015</i> 1987 fiber on canvas 227.8×162.2
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3-13 SHIMA Kuniichi <i>TRACE HIROSHIMA</i> 1988 mixed media 109.6×129.7×22.2	3-14 SHIRAGA Kazuo <i>Darkness</i> 1995 oil on canvas 181.5×227.0	3-15 AKUTAGAWA Hisashi <i>Model for Monument for Teacher and Student</i> 1971 bronze 45.0×21.0×17.0	3-16 YAMAMOTO Tomiaki <i>For HIROSHIMA</i> 1995 mixed media 187.8×182.5	3-17 TONOSHIKI Tadashi Related Material of <i>Yamaguchi-Nihonkai-Niinohama, Okonomiyaki</i> 1987 lump of burnt found objects, plastics 120.0×190.0×190.0 entrusted by Ms. Amano Ayako
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4-1 George SEGAL <i>Woman in White Wicker Chair</i> 1982 plaster, wicker 114.3×94.0×132.0	4-2 YODOI Toshio <i>Summer Cloud</i> 1956 plaster, straw, wood 216.0×86.0×40.0 donated by Ms.Yodoi Ayako and Ms Yodoi Yuriko	4-3 Alberto GIACOMETTI <i>Bust of a Man</i> 1950 bronze 55.2×14.2×15.8	4-4 Arnaldo POMODORO <i>Spear of Light</i> 1985 bronze 319.5×46.0×40.0	4-5 Jean ARP <i>Profile</i> 1955 bronze 31.0×13.5×19.0	4-6 Kurt SCHWITTERS <i>Little Dog</i> 1942-1945/1981 niclel silver 41.9×21.0×17.0
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4-7 INOUE Bukichi <i>Full No.1</i> 1977 bronze 13.0×16.5×16.0	4-8 MIKI Tomio <i>Ear</i> 1965 aluminium 44.5×26.0×10.0	4-9 MIKI Tomio <i>Ear</i> 1972 aluminium 45.0×26.0×10.0	4-10 MIKI Tomio <i>Ear</i> 1972 aluminium 39.0×26.0×9.0	4-11 Henry MOORE <i>Maquette for Large Torso : Arch</i> 1962/1971 bronze 9.6×7.0×5.5	4-12 Henry MOORE <i>Maquette for Two Piece Sculpture No.10 Inter locking</i> 1968/1984 bronze
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4-13 Henry MOORE <i>Maquette for Two Piece Sculpture No.11</i> 1968 bronze 6.5×9.5×8.5	4-14 Henry MOORE <i>Standing Woman : Bonnet</i> 1975 bronze 18.0×7.0×4.5	4-15 Henry MOORE <i>Three Upright Motives</i> 1977 bronze 21.0×20.5×12.5	4-16 Henry MOORE <i>Maquette for Carving</i> 1983 bronze 5.2×10.2×3.4	4-17 Henry MOORE <i>Female Torso</i> 1984 bronze 15.0×5.6×5.0	4-18 NAKANISHI Sawa Materials related to the casting process
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4-19 <i>Everyday Items series</i> 2011-2021 bronze collection of the artist	4-20 <i>Living Thing series</i> 2010-2016 bronze collection of the artist	4-21 4-22 Beroinu-upturned eyes-2016 bronze 3.5×10.6×5.2 collection of the artist	4-23 <i>Beroinu-tension-</i> 2016 bronze 6.0×12.0×5.0 collection of the artist	4-24 <i>Beroinu-rejection-</i> 2016 bronze 7.0×5.0×5.0 collection of the artist	4-25 <i>Beroinu</i> 2016 bronze 6.5×10.5×4.0 collection of the artist
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4-26 <i>Miminekoi-play-</i> 2016 bronze 3.5×7.0×4.5 collection of the artist	4-27 <i>Nekomimi-hiss-</i> 2016 bronze 1.9×9.0×4.0 collection of the artist	4-28 <i>Hangen-holiday-</i> 2010 bronze 7.0×10.0×5.0 private collection	4-29 <i>Karaoke Box</i> 2017 bronze, wax, plaster, stone, etc. 19.5×20.0×7.0 collection of the artist	4-30 <i>Agni</i> 2019 bronze, cement 10.0×19.0×19.0 collection of the artist	4-31 <i>Statue</i> 2024 bronze, wax 20.0×4.0×6.5 collection of the artist
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4-32 <i>Player Who Do not Start the Game</i> 2019 bronze, wax 2.0×28.0×40.0 collection of the artist	4-33 <i>Secret</i> 2024 bronze, cement, linen 11.0×12.0×12.0 collection of the artist	4-34 <i>Things that Blend in Between</i> 2009-2024 bronze, wax, brass collection of the artist	4-35 <i>The Bigining of the Story</i> 2024 wax, cloth collection of the artist	4-36 <i>in fuse - in ward</i> 2013/2024 bronze, wax 72.0×60.0×140 collection of the artist	4-37 <i>Seeing, Not Seeing, and Watching</i> 2024 aluminium 42.5×29.0 collection of the artist
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4-38 <i>uh</i> 2011/2024 bronze, melted wax at Hiroshima City Museum of Contemporary Art collection of the artist

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4-13 Henry MOORE <i>Maquette for Two Piece Sculpture No.11</i> 1968 bronze 6.5×9.5×8.5	4-14 Henry MOORE <i>Standing Woman : Bonnet</i> 1975 bronze 18.0×7.0×4.5	4-15 Henry MOORE <i>Three Upright Motives</i> 1977 bronze 21.0×20.5×12.5	4-16 Henry MOORE <i>Maquette for Carving</i> 1983 bronze 5.2×10.2×3.4	4-17 Henry MOORE <i>Female Torso</i> 1984 bronze 15.0×5.6×5.0	4-18 NAKANISHI Sawa Materials related to the casting process
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Maintenance of <i>The Arch</i>	outside of A-4
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Maintenance of Henry Moor, <i>The Arch</i> , related materials
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Maintenance of <i>The Arch</i>	outside of A-4
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Maintenance of Henry Moor, <i>The Arch</i> , related materials
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4-13 Henry MOORE <i>Maquette for Two Piece Sculpture No.11</i> 1968 bronze 6.5×9.5×8.5	4-14 Henry MOORE <i>Standing Woman : Bonnet</i> 1975 bronze 18.0×7.0×4.5	4-15 Henry MOORE <i>Three Upright Motives</i> 1977 bronze 21.0×20.5×12.5	4-16 Henry MOORE <i>Maquette for Carving</i> 1983 bronze 5.2×10.2×3.4	4-17 Henry MOORE <i>Female Torso</i> 1984 bronze 15.0×5.6×5.0	4-18 NAKANISHI Sawa Materials related to the casting process
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4-19 <i>Everyday Items series</i> 2011-2021 bronze collection of the artist	4-20 <i>Living Thing series</i> 2010-2016 bronze collection of the artist	4-21 4-22 Beroinu-upturned eyes-2016 bronze 3.0×7.0×8.0 private collection	4-23 <i>Beroinu-tension-</i> 2016 bronze 6.0×12.0×5.0 collection of the artist	4-24 <i>Beroinu-rejection-</i> 2016 bronze 7.0×5.0×5.0 collection of the artist	4-25 <i>Beroinu</i> 2016 bronze 6.5×10.5×4.0 collection of the artist
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4-26 <i>Miminekoi-play-</i> 2016 bronze 3.5×7.0×4.5 collection of the artist	4-27 <i>Nekomimi-hiss-</i> 2016 bronze 1.9×9.0×4.0 collection of the artist	4-28 <i>Hangen-holiday-</i> 2010 bronze 7.0×10.0×5.0 private collection	4-29 <i>Karaoke Box</i> 2017 bronze, wax, plaster, stone, etc. 19.5×20.0×7.0 collection of the artist	4-30 <i>Agni</i> 2019 bronze, cement 10.0×19.0×19.0 collection of the artist	4-31 <i>Statue</i> 2024 bronze, wax 20.0×4.0×6.5 collection of the artist
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4-32 <i>Player Who Do not Start the Game</i> 2019 bronze, wax 2.0×28.0×40.0 collection of the artist	4-33 <i>Secret</i> 2024 bronze, cement, linen 11.0×12.0×12.0 collection of the artist	4-34 <i>Things that Blend in Between</i> 2009-2024 bronze, wax, brass collection of the artist	4-35 <i>The Bigining of the Story</i> 2024 wax, cloth collection of the artist	4-36 <i>in fuse - in ward</i> 2013/2024 bronze, wax 72.0×60.0×140 collection of the artist	4-37 <i>Seeing, Not Seeing, and Watching</i> 2024 aluminium 42.5×29.0 collection of the artist
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4-38 <i>uh</i> 2011/2024 bronze, melted wax at Hiroshima City Museum of Contemporary Art collection of the artist

3-13 SHIMA Kuniichi <i>TRACE HIROSHIMA</i> 1988 mixed media 109.6×129.7×22.2	3-14 SHIRAGA Kazuo <i>Darkness</i> 1995 oil on canvas 181.5×227.0	3-15 AKUTAGAWA Hisashi <i>Model for Monument for Teacher and Student</i> 1971 bronze 45.0×21.0×17.0	3-16 YAMAMOTO Tomiaki <i>For HIROSHIMA</i> 1995 mixed media 187.8×182.5	3-17 TONOSHIKI Tadashi Related Material of <i>Yamaguchi-Nihonkai-Niinohama, Okonomiyaki</i> 1987 lump of burnt found objects, plastics 120.0×190.0×190.0 entrusted by Ms. Amano Ayako
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Maintenance of <i>The Arch</i>	outside of A-4
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Maintenance of Henry Moor, <i>The Arch</i> , related materials
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4-1 George SEGAL <i>Woman in White Wicker Chair</i> 1982 plaster, wicker 114.3×94.0×132.0	4-2 YODOI Toshio <i>Summer Cloud</i> 1956 plaster, straw, wood 216.0×86.0×40.0 donated by Ms.Yodoi Ayako and Ms Yodoi Yuriko	4-3 Alberto GIACOMETTI <i>Bust of a Man</i> 1950 bronze 55.2×14.2×15.8	4-4 Arnaldo POMODORO <i>Spear of Light</i> 1985 bronze 319.5×46.0×40.0	4-5 Jean ARP <i>Profile</i> 1955 bronze 31.
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