

Collection Exhibition 2024-III

2024 12.21 SAT – 2025 4.6 SUN

Hiroshima City Museum of Contemporary Art is pleased to present “Collection Exhibition 2024-III” . This exhibition aims to familiarize visitors with the qualities of the museum's collection and introduce them to related themes. Rooms 1 through 3 are “Highlights,” where visitors can view works from the collection through the keywords attached to each room. In Room 4, entitled “Relations,” the exhibition positioned as an extension of the collection exhibition is being implemented. This exhibition features Daisuke Nishijima, a cartoonist and artist, as guest artist, and presents an exhibition titled “Character Development” that explores the world of characters created by Nishijima. We hope that this exhibition will provide an opportunity for new encounters and discoveries with the works by introducing the museum's collection from various angles.

We would like to express our sincere gratitude to all those involved for their cooperation in organizing this exhibition.

HIGHLIGHTS

A-1 Representation and Body

The body has often been used as a familiar motif in painting and sculpture. In the field of contemporary art, the body is not merely imitated as a “human form,” but is also used as a representation of various times and social backgrounds. Yves Klein's *Venus Bleue* in particular, is known for its use of a conventional plaster figure sprayed with a bright blue pigment developed by Klein himself, evoking a modern, conceptual image of Venus. The exhibition also introduces various representations of the body from the museum's collection, including Sawada Tomoko, who uses self-portrait techniques to disguise herself in various forms of makeup and costumes, and Francis Bacon, who has established his own style with works depicting strangely distorted human figures.

A-2 Artists and Styles

Through their explorations, artists create their own worlds, and in doing so, they develop their own unique styles of expression. 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 be showing 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, In this section introduces works created in relation to the regional characteristics of Hiroshima / HIROSHIMA.

List of Works

No.
artist
title
year
materials and methods
dimentions(cm)
notes

HIGHLIGHTS

A-1

Representation and Body

1-1
Henry MOORE
Stonehenge XIII Arm and Body 14
1973
lithograph on paper
29.0×45.3

1-2
ONCHI Koshiro
Study of the Human Body (Hair)
1927(printed 1989)
woodcut on paper
39.6×31.4

1-3
TONEYAMA Kojin
Tattoo
1956
oil on canvas
91.2×116.8

1-4
Ay-O
The Moderns
1954
oil on board
92.0×113.5

1-5
Francis BACON
Triptych 1974-77
1981
lithograph on paper
38.8×93.8

1-6
SUGAI Kumi
ADAM ET EVE (HIROSHIMA)
1988
acrylic on canvas
197.3×197.6

1-7
Robert LONGO
In the Cities; Eric and Grechen
1985
lithograph on paper
183.4×91.4 (each | a set of 2 works)

1-8
TAKANO Ryudai
Long hair nesting on pink cloth, from "IN MY ROOM"
2002
type C print
130.0×105.0
entrusted by the Japan Foundation

1-9
TAKANO Ryudai
Wearing light blue jeans pants turning the butt, from "IN MY ROOM"
2002
type C print
130.0×105.0
entrusted by the Japan Foundation

1-10
TAKANO Ryudai
Wearing black stockings with patterns, from "IN MY ROOM"
2002
type C print
130.0×105.0
entrusted by the Japan Foundation

1-11
TAKAHASHI Shu
Ran-Gold-
1976
acrylic on canvas
156.0×104.3
entrusted by the artist

1-12
TAKAHASHI Shu
Ran-Red-
1976
acrylic on canvas
156.3×104.0
entrusted by the artist

1-13
SAWADA Tomoko
From "cover"
2002
inkjet print
90.0×215.0
entrusted by the Japan Foundation

1-14
SAWADA Tomoko
From "cover"
2002
inkjet print
91.0×230.0
entrusted by the Japan Foundation

1-15
Yves KLEIN
Venus Bleue
1970
pigment, synthetic resin on plaster
69.0×32.0×26.0

1-16
Charles WORTHEN
Venus by the Sea
2013
wood (based on 3D model from Zydac)
110.0×62.0×53.0
donated by the artist

1-17
OKADA Hiroko
Future Plan #1
2003
inkjet print
102.0×140.5
entrusted by the Japan Foundation

A-2

Artists and Styles

2-1
KUWAYAMA Tadaaki
Red, Blue
1965
acrylic on canvas, chrome strip
180.2×164.9 (each | a set of 2 works)

2-2
FUNAKOSHI Katsura
Words Falling on Wood
1989
painted wood, marble
88.0×66.5×26.0

2-3
SUZUKI Shozo
And Proceed Forward
2004-2005
oil on canvas
145.0×205.0
donated by Mr.Okawa Kimikazu

2-4
KOBAYASHI Takanobu
Gate
1997-1998
oil on canvas
285.0×400.0

2-5
LEE Ufan
From Line #80066
1980
pigment on canvas
181.4×227.3

2-6
LEE Ufan
With Winds:Hiroshima
1988
pigment on canvas
227.4×181.6
entrusted by the artist

2-7
KAWAKUBO Yoi
The New Clear Age
2011-
pigment print, frame, ink on paper
From left to right: *Fukushima Daini* (2014), *Mihama* (2011), *Monju* (2011), *Shimane* (2015)
122.0×155.0 (each | print),
59.4×42.0 (statement)
entrusted by the artist

2-8
SHIGI Gou
Untitled G
1982
acrylic on canvas
182.0×227.3

2-9
Alexander CALDER
Encounter
1965
painted metal
137.0×391.0×140.0

2-10
MIYAKE Issey
Plastic Body
1980/1994
plastic molding, urethane paint finish
37.0×33.0×20.0

2-11
MIYAKE Issey
Flying Saucer
1993/1994
polyester
14.5×48.0×38.0

A-3

Hiroshima/HIROSHIMA

3-1
TONOSHIKI Tadashi
Self-Portrait with Landscape
1975
oil on canvas
116.3×91.0

3-2
TONOSHIKI Tadashi
Shakumyoshoshin-nyo(Hat)
1978
oil on canvas
45.5×53.0
donated by Mr. Miwa Kyusetsu XII

3-3
MATSUTANI Takesada
Hiroshima-88
1987
pencil on paper
149.9×109.6
donated by the artist

3-4
NOMIYAMA Gyoji
Ota River
1988
oil on canvas
162.5×194.6

3-5
MURAKAMI Yoshio
I Bless It Will Snow in Kokutaiji-Cho,Hiroshima(Red)
1988
oil, ink, paper, cloth on canvas
227.5×182.0

3-6
MURAKAMI Yoshio
I Bless It Will Snow in Kokutaiji-Cho,Hiroshima(White)
1988
oil, ink, paper on canvas
227.5×181.8

3-7
ONO Yoko
Dream
2012
ink on paper
209.8×150.0
donated by the artist

3-8
KITATSUJI Yoshihisa
HIROSHIMA
1996
bronze, clay, wood / pencil on paper, oystershell, wood, iron, tinplate box
332.5×195.0×202.0

3-9
WAKABAYASHI Isamu
DOME
1988
steel
360.0×425.0×220.0

3-10
WAKABAYASHI Isamu
Water Mirror
1997
steel
28.0×361.0×180.0

3-11
TONEYAMA Kojin
Dome
1959
oil on canvas
24.2×33.2
donated by the artist

3-12
YANOBE Kenji
Contaminated Atom Suit
1997
lead, iron, geiger counter, plastic, strobelight, etc.
240.0×110.0×100.0

3-13
OZAWA Tsuyoshi
Vegetable Weapon Special-oyster pot,runny simmered tofu, sake pot/Hiroshima
2005
super laser print on paper, panel
200.0×300.0

3-14
TSUBAKI Noboru
Love Rebound
1996
colored iron, FRP
271.5×560.0×225.0

3-15
TAKAMINE Tadasu
Rainbow of Greater East Asia
2006
woolen textile
240.5×358.0

3-16
Alan GREEN
Grey and Red for Hiroshima
1986-1987
oil on canvas
250.0×161.3, 250.0×161.2
(a set of 2 works)

3-17
TONOSHIKI Tadashi
Yamaguchi-Nihonkai-Niinohama, Okonomiyaki, related material
1987
lump of burnt found objects, plastics
120.0×190.0×190.0
entrusted by Ms. Amano Ayako

Relations

AKIHABARA Neo Graffiti Super Dear Girl
2011
photo by shiorikawamoto

Character Development
2024

Portrait of Satoshi Nakamoto
2020

Manga-chi
2005

SPACE INVADIANS
2024
cooperation with Mr.YoshidaShinichiro

SUSHI-NATOR
2023

Mudai-San
2020

Mudai-san Adventure
2024

Monthly Buffet-Kun
2018

Nobore! Susume! Takai Tou
2016

Surfing on Sign Wave
2001

The Witch At The End Of The World XXX
2005

Dien Bien Phu
2005-2018

The Wand of Emperor Gia Long
2018

Shinoby & Ninmaru
2018
©ytv

All Living Things
2016

In December 2020, I created a character named “Mudai-san” for the Hiroshima City Museum of Contemporary Art during its primary closure.

“Mudai-san” is taciturn, but has the special ability to hear the voices of contemporary art.

Henry Moore,*The Arch*, Ono Yoko, *My Mommy Is Beautiful*, Kawara On, *I Got Up*, and others. The works in the collection of the Hiroshima City Museum of Contemporary Art speak to “Mudai-san” in their own unique tones about their own history and value.

The setting of contemporary artworks that speak eloquently about themselves automatically occurred when making “Mudai-san” into a manga.

In 2024, I created an RPG game Mudai-san Adventure. ince a game needs a purpose, this is where the item The Sign of Art (Art no Kizashi) was

born.

What if the artwork itself knows more about art than we do? What if the work of art itself wore *The Sign of Art* (Art no Kizashi) to prove its artistry?

It would be an absolute proof of art that transcends human thought. A contemporary work of art knows in advance that it is “pure art” and silently watches people discussing it and putting a price on it.

In creating the characters, developing them into manga and video games, and presenting them in this exhibition, we have arrived at this

theory...or rather, “truth.” Paintings, sculptures, manga, and indie games. Please listen carefully to the “voices” of the works here and find The Sign of Art (Art no Kizashi).

Nishijima Daisuke

Born in Tokyo in 1974. Manga artist and artist. He made his debut as a manga artist in 2004 with O-son Sensou (The Universal), and won the Third Hiroshima Book Award in 2012 for Subetega-Chotto-Zutsu-Yasashii-Sekai (A Kindly World). His representative works include Dien Bien Phu, a feature-length work depicting the Vietnam War (Jury Recommended Work at the 21st and 22nd Japan Media Arts Festival in the Manga category), and Sekai-No-Owari-No-Mahoutsukai(The Witch at the End of the World). As a artist, he has participated in exhibitions in Japan and abroad, and has performed music under several names, including DJ Mahoutsukai (Mahoutsukai means Witch). In recent years, he has worked on a number of public characters, including Mudai-san for the Hiroshima City Museum of Contemporary Art, Buffet-kun for the Bernard Buffet Museum and Sinoby & Ninmaru for ytv. In 2020, he established the label shimashima, which independently distributes manga, music and games.

Relations

A-4

A-5

A-6

The characters drawn by Nishijima Daisuke, including “Mudai-san,” a character active during the museum's extended closure, are often portrayed in an adorable, childlike manner. On the other hand, despite their heartwarming appearance, he also depicts war, cruel scenes, and people's conflicts in *Dien Bien Phu*, which is based on the Vietnam War. He uses the words “designing” and “developing” to describe the creation of his characters. As he says, “In order to land on a manga, the concept, story, character quips, and tendencies are automatically generated,” which is exactly the kind of existence developed based on a blueprint invisible to the viewer.

In this section, visitors will see the world of Nishijima's characters, which have been developed in various ways, including paintings, three-dimensional works, music distribution, and indie games, along with a Character Development Chart, a bird's-eye view of the characters he has created over the past 20 years.