

Benesse Art Site Naoshima
Press Kit

General

2016 2.4



About Benesse Art Site Naoshima

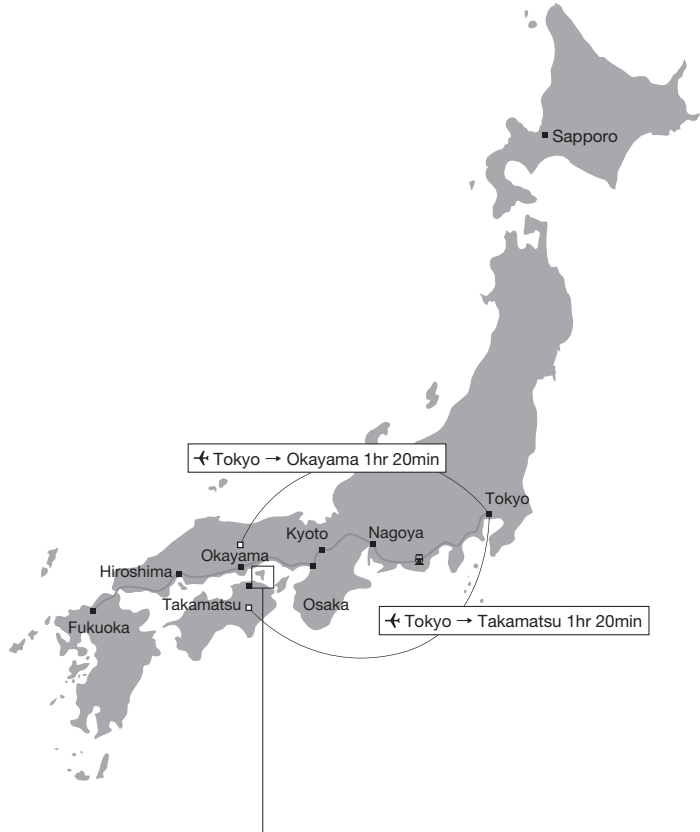
“Benesse Art Site Naoshima” is the collective name for all art-related activities conducted by Benesse Holdings, Inc. and Fukutake Foundation on the islands of Naoshima and Teshima in Kagawa Prefecture and on Inujima island in Okayama Prefecture. Our fundamental aim is to create significant spaces by bringing contemporary art and architecture in resonance with the pristine nature of the Seto Inland Sea, a landscape with a rich cultural and historical fabric. Through contacts with art and nature, sceneries and inhabitants of the Seto Inland Sea region, we seek to inspire visitors to reflect on the meaning of Benesse’ s motto – Well-Being. In all our ongoing activities, we are committed to foster a relationship of mutual growth between art and the region, aiming to make a positive contribution to the local communities.

Benesse Holdings, Inc.

Deriving its name from latin (“Bene” , Well and “Esse” , To be) the Benesse Group promotes the development and problem solving skills of individuals in pursuit of their dreams and ideals, through the group’ s global activities in the fields of domestic and overseas education, language and global leadership training, senior and nursing care and lifestyle support. Established in 1955.

Fukutake Foundation

Established in 2004 on the occasion of the opening of the Chichu Art Museum on Naoshima, the Fukutake Foundation – in collaboration with Benesse Holdings, Inc. - aims at the revitalization of local communities on Naoshima, Teshima and Inujima through the harmonious combination of nature, art and architecture. The foundation operates museums, provides grants and supports the Setouchi Triennale and the Echigo-Tsumari Art Triennale, among other activities.



The Seto Inland Sea and I

— Why I Brought Art to Naoshima —

Soichiro Fukutake

Chairman of the Board, Fukutake Foundation / Executive Adviser, Benesse Holdings, Inc. / General Producer, Setouchi Triennale

From Tokyo to the Seto Inland Sea

I spent most of my younger years in Tokyo, but returned to Okayama, where our company headquarters are located when I turned 40 because of my father's sudden demise. This is when I started visiting Naoshima on a regular basis to continue my father's venture of building a campsite for children on the island.

During my involvement in the project, I had the opportunity to deepen my ties with the island's residents. Pursuing further my interest for cruises around the islands of the Seto Inland Sea, I developed a renewed appreciation for the history, culture and daily lives of the island residents while taking in the exquisite beauty of the Seto Inland Sea.

Today, many of the islands in the Seto Inland Sea are scarcely populated and perceived as remote places. On the other hand, they have also shielded Japan's traditional spirit, way of life and virgin landscapes from rampaging modernization. You can observe these aspects here in the atmosphere of traditional wooden houses, in people's behavior, and in the ties that still exist between neighbors. In a sense, the island residents lead a self-sufficient lifestyle intimately connected with nature.

The islands of the Seto Inland Sea supported Japan's modernization effort and the post-war period of high economic growth, but they were also forced to bear more than their fair share of the negative burden of industrialization, despite being designated as Japan's first national park. Refineries emitting sulfur dioxide were built on Naoshima and Teshima, and industrial waste was unlawfully dumped on the latter. These actions took a heavy toll on the local residents and on their natural environment. Oshima was furthermore cut off from society for many years after being designated as a treatment center for sheltering leprosy patients.

Use What Exists to Create What Is to Be

Becoming deeply involved with the islands in the Seto Inland Sea, I found that my perspective on daily life and society developed while in Tokyo had taken a 180 degrees turn. I started to see "modernization" and "urbanization" as one and the same. Large cities like Tokyo felt somewhat like monstrous places where people are cut off from nature and feverishly pursue only their own desires. Urban society offers endless stimulation and excitement, tension and pleasure, while engulfing people in a whirlwind of competition. Today, cities are far from spiritually fulfilling places, instead urban dwellers show no interest for others around them and indiscriminate murdering and child neglect are taking place. From a very young age, children are brain-washed and are thrown into an economy-driven competitive society, with no space to interact with nature.

Nobody would think of such circumstances as forming the basis of a good society. However, it takes tremendous courage to escape from life in the big city, which can seem like a bottomless pit. Even today, many young people from rural areas are drawn to cities by their irresistible pull. In the Seto Inland Sea region, young people have continuously set out for the cities, leaving only seniors behind on many islands. This has led to a continuing decline in the population of the islands. Considering the current state of large cities and the daily lives of people in the Seto Inland Sea region, I started having strong doubts about the premises of Japan's modernization, namely that civilization advances through a process of creative destruction. Such a civilization expands by continuously creating new things at the expense of what already exists. I believe that we must switch to a civilization that achieves sustainable growth by "using what exists to create what is to be". Unless we do so, we will be unable to

refine and hand our culture down to future generations, and whatever we build will eventually be destroyed by our offsprings.

People Find Happiness in Good Communities

Considering the contradictions revealed by the problems faced by large cities in modern society and the current state of the islands of the Seto Inland Sea region, I became firmly convinced that the region could be transformed by establishing attractive contemporary art museums bearing a critical message towards modern society on the very islands where Japan's primeval landscape still survives. I acted based on my convictions. I found that young people started to visit Naoshima in large numbers to see contemporary art. During their visits, they sometimes noticed that rural areas have qualities that cities do not. I was astonished and delighted to see that local residents, especially the elderly, became increasingly vibrant and healthy as they interact with visitors. I also started to reflect on why people living in the cities are not truly happy at heart.

In cities, people work hard to obtain greater happiness than others in the name of "self-actualization". However, they cannot become truly happy with this approach. The reason is that human beings, by their very nature, cannot attain true happiness unless they live in a happy community. People living in cities are constantly frustrated and anxious because they are chasing only their own personal happiness and competing for this purpose.

According to a theory proposed by Abraham Maslow, a famous U.S. psychologist, human needs can be categorized into a hierarchy of five different levels, with the need for self-actualization at the top. Modernization in the U.S. was directed at creating a society that maximizes individual happiness, with an emphasis on the

concept of “self-actualization”, a brand of financial capitalism where “Cash is King”, and the principle of “free competition”. Ultimately, this modernization produced a society marred by inequality. Some people now suggest that what Maslow really meant was that there are actually six levels of human needs, not five, with “creating a good community” at the top. However, Maslow had no choice but to remove the highest level because it evoked communism. This reflects the prevalence of McCarthyism, also known as the “Red Scare” in the U.S. during the 1950s when Maslow was active. Where then can we find a happy community? Today, many people around the world believe that such a utopia does not exist in this life, but in heaven or paradise after they die. Can this, in fact, really be true? We do not know. After all, nobody has ever returned from afterlife to tell us that heaven is indeed wonderful.

Naoshima: an Island of Smiling Seniors

I have seen the seniors of Naoshima become increasingly vibrant and healthy by developing an appreciation for contemporary art and interacting with young people visiting their island. As a result, I now define a happy community as one that is filled with smiling seniors, who are masters of life. No matter what kind of life they may have led, seniors are masters of life. They should become happier as they grow older.

If these masters of life are cheerful, even if their physical strength and memory may be slightly weakened, it means that young people can hope for their own futures to be bright, despite the existential anxieties they may have. This is similar to the phenomenon of mother-child interaction, where a baby smiles when her mother smiles. The smiles of seniors also make younger people smile.

For these reasons, I believe that Naoshima is today the happiest community on earth. The island is now visited by numerous people both from Japan and abroad. I would like visitors to the islands to meet the local residents. I would like to expand this experience of a utopian community in the here and now to other islands in the Setouchi region. Of course, I do not want to create communities that are just replicas of Naoshima, but to build

communities that make the most of each island's unique culture and individual features together with the island residents and volunteers.

I know of no medium better suited to this purpose than fine contemporary art. I believe that contemporary art has the power to awaken people and transform regions. In this view, and with the cooperation of Mr. Fram Kitagawa, the director of the Echigo-Tsumari Art Triennale, which I also support, we have launched the Setouchi Triennale.

Proposing a New Perspective on Civilization From the Seto Inland Sea

I have strongly criticized today's large cities by stating that “modernization and urbanization are one and the same”. However, I have no intention of completely disavowing modernization and urbanization. It is true that cities give people a feeling of freedom and are attractive spaces in their own right. I have high hopes that Japan will develop more cities that respect each region's unique history and culture, rather than simply imitating Tokyo.

I want to connect these sorts of cities with unique, nature-rich islands through the medium of contemporary art, which bears a message for modern society. In doing so, it is my wish to foster mutual interaction between urban and rural areas, the elderly and the young, men and women, and residents and visitors. By discovering each other's qualities, I believe that both sides can develop a sound mutual understanding and acceptance.

I believe that this process will have a positive impact on people living in cities, and will help reviving regions with declining populations. I hope that this will help to shape a society with well-balanced values that can make the most of the diverse, rich cultural tapestry of regional areas. I would like to propose a new perspective on civilization for the 21st century — one of “using what exists to create what is to be” — from the Seto Inland Sea to the rest of the world.

Public Interest Capitalism

I am neither a philanthropist nor a critic. I am a regional entrepreneur. I know that corporations are the main engine behind the creation of almost all wealth in society. However, the

ambitions of Benesse Holdings, Inc. are diametrically opposed to the financial capitalism that has taken the global economy to the brink of collapse in the past.

What this means is that money is not the sole purpose of economic activity. I often express this notion by saying: “The economy should be a servant to culture”. People cannot attain spiritual fulfillment through economic activity alone. I believe that if economic prosperity is made the only objective, then people will ultimately become unhappy. I believe that the economy exists to create good communities where people can find happiness — a society filled with smiling, happy seniors. To make this goal a reality, I am proposing a new management concept called public interest capitalism. Under this concept, corporations will establish foundations with the clear goal of promoting culture and regional community development. These foundations will be made major shareholders of the corporations. Funded by dividends stemming from their shareholding of the corporations, the foundations will in turn provide a systematic contribution to society. I would like to communicate this approach, the implementation and results of public interest capitalism to the world. To articulate a new partnership between culture and corporations and to promote this new approach to the world — one that highlights community revitalization and the creation of a utopia here and now through the medium of art, hand-in-hand with public interest capitalism — this is one of the significance of the Setouchi Triennale.

Soichiro Fukutake

Okayama native, graduated from Waseda University, Faculty of Science and Engineering. Joined Fukutake Publishing (now Benesse Holdings) in 1973, appointed Representative Director in 1986, Chairman and CEO in 2007. Serves as Executive Adviser to the company since 2014. Has spearheaded the Inland Sea renaissance around Naoshima, Teshima and Inujima focused on art, architecture and nature for more than 25 years through Benesse Art Site Naoshima projects. In 2004, established the Naoshima Fukutake Art Museum Foundation (now Fukutake Foundation), opened the Chichu Art Museum on Naoshima and was named honorary citizen of Naoshima. Distinguished with many awards, including the Minister of Education Award for Fine Arts (2008), AIJ Appreciation Prize (2010), JIA Grand Prix (2011), and Montblanc de la Culture Arts Patronage Award (2012).

History of Benesse Art Site Naoshima

1989

Opening of the Naoshima International Camping Ground

In 1985, two visionary men meet in Naoshima: Tetsuhiko Fukutake, then CEO of Fukutake Publishing, Co., Ltd., who wanted to create a place for children from all over the world to gather somewhere among the islands of the Seto Inland Sea, and Chikatsugu Miyake, then incumbent Mayor of Naoshima, who wanted to develop the island's southern area into a cultural district. They immediately agree to work jointly on the development of Naoshima. The resulting Naoshima International Camping Ground opens to the public in 1989.

1992

Opening of Benesse House (July)

Benesse House, which functions both as a hotel and a museum, opens and begins to conduct art activities under the name of "Naoshima Contemporary Art Museum". The 1994 exhibition "OUT OF BOUNDS" shows artworks outside its building and becomes a milestone for Benesse's commissioning of site-specific works later on.

1995

Opening of Benesse House Oval (July)

Designed by Tadao Ando, Benesse House Oval is completed. Perched on a hill, it offers further rooms for overnight stay and is connected to the main building with a monorail for the exclusive use of guests staying at this annex.

1996

Site-specific Works

Benesse begins to commission artists to create site-specific artworks for permanent installation and display on Naoshima, both inside and outside of Benesse House.

1998

Launch of the Art House Project (March)

Kadoya, the first Art House Project venue, opens to the public in the village of Honmura. Burgeoning from the ongoing site-specific artworks commissioning activities, the Art House Project is initiated as an advanced attempt to blend contemporary art in the historical fabric of Honmura's housing district.

2001

"STANDARD" Exhibition

Commemorating the 10th anniversary of the Naoshima Contemporary Art Museum, "STANDARD" takes place in various locations around Naoshima, including the houses of local inhabitants and the streets of the island.

2004

Opening of the Chichu Art Museum (July), Launch of "Benesse Art Site Naoshima"

Presenting an unprecedented style of art museum that seamlessly blends nature, art and architecture, the Chichu Art Museum opens in July to become the core of Naoshima and one of Tadao Ando's undisputed masterworks. "Benesse Art Site Naoshima" is adopted as the name for all of Benesse's art-related activities on Naoshima.

2006

Opening of Benesse House Park and Beach (May), Exhibition "NAOSHIMA STANDARD 2" (October 2006–April 2007)

Two additional buildings, also designed by Tadao Ando, are added to the Benesse House complex, further increasing the number of hotel rooms available to accommodate visitors.

The special exhibition "NAOSHIMA STANDARD 2" is held five years after the initial "STANDARD" event.

2007

Expansion of the Art House Project (September)

The Art House Project reaches seven locations spread around the Honmura

district. After the completion of Kadoya in 1998, Minamidera in 1999, Kinza in 2001 and Go' o Shrine in 2002, Gokaisho, Ishibashi and Haisha follow suit in 2007.

2008

Opening of the Inujima Seirensho Art Museum (April)

Conceived by architect Hiroshi Sambuichi, this museum is built on the ruins of a copper refinery listed as an Industrial Modernization Heritage site on Inujima island (Okayama prefecture). The project embraces the concept of a recycling-based society and represents a new model for regional revitalization focusing on the themes of heritage, architecture, art and the environment.

2009

Opening of "Naoshima Bath "I ♥ 湯" (July)

Naoshima Bath "I ♥ 湯", an art facility in which visitors can actually bathe, opens. Operated by members of the Naoshima Tourism Association (NPO), the public bath illustrates a new phase of the partnership with local residents.

2010

First edition of the Setouchi International Art Festival®, Opening of the Lee Ufan Museum (June), Launch of the Inujima "Art House Project" (July), Opening of Les Archives du Coeur (July), Opening of the Teshima Art Museum (October)

Four new art venues are opened on Naoshima, Teshima and Inujima in conjunction with the inaugural edition of the Setouchi Triennale. Approximately 930,000 people from Japan and overseas visit this art festival.

2011

Launch of the "SEISEI" project

Commemorating the 20th anniversary of Benesse House in July, "SEISEI" – a series of talk events – is hosted between November 2011 and July 2012.

2013

Second edition of the Setouchi Triennale※, **Opening of the ANDO MUSEUM** (March), **Launch of the second term of the Inujima “Art House Project”** (March), **Opening of Teshima Yokoo House** (July), **Opening of Miyanoura Gallery 6** (July)

In conjunction with the second Setouchi Triennale, four new art sites are opened on Naoshima, Teshima and Inujima.

2014

Launch of the third term of the Inujima “Art House Project”, **new artwork by Yusuke Komuta unveiled at I-Art House** (March)

The shift to a third series of exhibitions at the Inujima “Art House Project” is initiated ahead of the third edition of the Setouchi Triennale in 2016.

2015

Third term of the Inujima “Art House Project”, **new artwork by Chinatsu Shimodaira unveiled at C-Art House**(March)

※About Setouchi Triennale

The Setouchi Triennale is a contemporary art festival held throughout Naoshima, Teshima, Inujima and on other islands in the Setouchi region. The first edition took place in 2010 on seven islands and at Takamatsu Port, the second edition in 2013 was held in 2013 on twelve islands and at Takamatsu Port and Uno Port. The festival is organized by Kagawa Prefecture’s Setouchi Triennale Executive Committee. Benesse Art Site Naoshima is collaborating to the festival as one of its constituting organizations.

Location

Naoshima

Benesse House

Gotanji, Naoshima, Kagawa 7613110 Japan
Tel. +81-(0)87-892-3223

Art House Project

Honmura, Naoshima, Kagawa 7613110 Japan
Tel. +81-(0)87-892-3223 (Benesse House)

Chichu Art Museum

3449-1 Naoshima, Kagawa 7613110 Japan
Tel. +81-(0)87-892-3755

Naoshima Bath “I♥湯”

2252-2 Naoshima, Kagawa 7613110 Japan
Tel. +81-(0)87-892-2626

Lee Ufan Museum

1390 Naoshima, Kagawa 7613110
Tel. +81-(0)87-892-3754 (Fukutake Foundation)

ANDO MUSEUM

736-2 Naoshima, Kagawa 7613110 Japan
Tel. +81-(0)87-892-3754 (Fukutake Foundation)

Miyanoura Gallery 6

2310-77 Naoshima, Kagawa 7613110 Japan
Tel. +81-(0)87-892-3754 (Fukutake Foundation)

Teshima

Teshima Art Museum

607 karato, Teshima, Tonosho-cho,
Shozu-gun, Kagawa 7614662 Japan
Tel. +81-(0)879-68-3555

Christian Boltanski “Les Archives du Cœur”

2801-1 karato, Teshima, Tonosho-cho,
Shozu-gun, Kagawa 7614662 Japan
Tel. +81-(0)879-68-3555

Teshima Yokoo House

2359 leura, Teshima, Tonosho-cho,
Shozu-gun, Kagawa 7614661 Japan
Tel. +81-(0)879-68-3555 (Teshima Art Museum)

Inujima

Inujima Seirensho Art Museum

Inujima “Art House Project”

Seaside Inujima Gallery

327-4 Inujima, Higashi-ku,
Okayama-shi, Okayama 704-8153 Japan
Tel. +81-(0)86-947-1112

Artists List

Tadao Ando

Born in 1941 in Osaka. Established Tadao Ando & Associates in 1969. Professor Emeritus at the University of Tokyo. Recipient of numerous Japanese and foreign awards, including the Pritzker Prize (1995) and the UIA (International Union of Architects) Gold Medal (2005). Ando was also named Commandeur de l'Ordre des Arts et des Lettres (France, 2013). For Benesse Art Site Naoshima, he built eight structures on Naoshima, including Benesse House Museum (1992), Chichu Art Museum (2004), and ANDO MUSEUM (2013).

Christian Boltanski

Born in Paris, 1944. Explores themes of life and death in many media, including video, photography, painting, sculpture, and multimedia presentations. In addition to attempts at recreating personal histories, Mr. Boltanski captures memories of anonymous individuals through cookie-tin boxes, candles, thousands of photos, articles of used clothing, and personal names, among other things, to express the importance, transience, and fading of human existence. Boltanski exhibitions have been held at leading museums worldwide, and the artist has contributed to many international festivals including Documenta (1972, 1977), Venice Biennale (1975, 1980, 1993, 1995), and Echigo-Tsumari Art Triennial, Niigata (2000, 2003, 2006, 2009, 2012). One of the most significant contemporary French artists.

Walter De Maria

1935 to 2013. Born in Albany, California. Representative works: The Lightning Field (New Mexico, 1977), The New York Earth Room (New York, 1977), and The Broken Kilometer (New York, 1979). Seen/Unseen Known/Unknown (2000), and Time/Timeless/No Time (Chichu Art Museum, 2004) are on permanent display on Naoshima at the Benesse Art Site Naoshima.

Yuko Hasegawa

Graduated from the School of Law at Kyoto University, and later completed a

course in the Graduate School of Fine Arts at Tokyo University of the Arts. Served as chief curator (1999–2005) and artistic director (2005–2006) at the 21st Century Museum of Contemporary Art, Kanazawa before accepting her current post as chief curator at the Museum of Contemporary Art, Tokyo in April 2006. She is also a professor at Tama Art University.

Tatsuo Miyajima

Born in Tokyo, 1957. MFA, Tokyo University of the Arts. Vice-President at Tohoku University of Art and Design. Well-known worldwide for his works using LED digital counters since the mid-1980s. Participating in many domestic and international exhibitions since 1988 Venice Biennale's Aperto 88. Created "Kadoya" for Art House Project in Benesse Art Site Naoshima.

Claude Monet

Born in Paris, 1840. Died at the age of 86 at his house in Giverny in 1926. Important works: "Impression: Sunrise", "Haystacks", and "Rouen Cathedral". Monet created what he called a "Water Garden" that included a water lily pond and a surrounding garden in Giverny where he moved in 1883. Monet kept painting this setting as a motif until his last years. On May 17, 1927, l'Orangerie Museum started to exhibit his "Water Lily" paintings.

Mariko Mori

Lives and works in New York City. Won Honorable Mention at the 47th Venice Biennale (1997). Solo exhibitions include "Mariko Mori: Dream Temple" (1999, Prada Foundation, Italy), "Pure Land" (2002, Museum of Contemporary Art, Tokyo), and "WAVE UFO" (2003, Kunsthau Bregenz, Austria). Created the public artwork Plant Opal (2009, Roppongi, Tokyo) and Tom Na H-iu (2010, Teshima, Kagawa).

Yuko Nagayama

Born in Tokyo in 1975. Architect. After working at Jun Aoki & Associates,

established Yuko Nagayama & Associates in 2002. Important works include Louis Vuitton Kyoto Daimaru (Kyoto, 2004), A Hill on A House (Tokyo, 2006), Kayaba Coffee (Tokyo, 2009) and Kiya Ryokan (Ehime, 2012). As part of Benesse Art Site Naoshima, Nagayama created the architectural design of Teshima Yokoo House (Kagawa, 2013), for which she received the 2014 JIA Young Architect Award.

Rei Naito

Born in Hiroshima, in 1961, Naito's major exhibitions and projects include, Being given (2001, Kinza, Art House Project, Benesse Art Site Naoshima); Un luogo sulla terra (1997, Japanese Pavilion, 47th Venice Biennale); Tout animal est dans le monde comme de l'eau à l'intérieur de l'eau (2009, Museum of Modern Art, Kamakura).

Ryue Nishizawa

Born in Tokyo in 1966. Architect. Joined Kazuyo Sejima & Associates in 1990, established SANAA with Sejima in 1995 and his own practice, Office of Ryue Nishizawa, in 1997. Was awarded the Pritzker Prize in 2010*. Major works include MoriYama House (Tokyo, 2005), Towada Art Center (Aomori, 2008), Teshima Art Museum (Kagawa, 2010), Rolex Learning Center* (Switzerland, 2010) and Louvre = Lens* (France, 2012). The Teshima Art Museum was awarded the 25th Murano Togo Prize in 2011. (* indicates works by SANAA)

Taira Nishizawa

Born in Tokyo in 1964. Architect. Worked for the Irie Architectural Design Office between 1987 and 1993 before establishing Taira Nishizawa Architects in 1993. Awards received include the first prize in the AR-AWARDS in 2005 and the JIA Young Architect Award in 2006. Representative works: Forestry Hall Tomochi (Tomochi, 2004), Sunpu Church (Shizuoka, 2008), Okinawa KOKUEIKAN (Naha, 2006 to 2010), the Imabari Port Redevelopment Project (Imabari, 2009), and Miyanoura Gallery 6 (Naoshima, 2013), etc.

The artists exhibited at Benesse House and in the Inujima "Art House Project" are not included.
*Alphabetical order

Shinro Ohtake

Born in Tokyo in 1955. Has presented numerous artworks both in Japan and overseas since the early 1980s. Recent participation to international art festivals include the 8th Gwangju Design Biennale (South Korea 2010), Documenta (13) (Germany, 2012), and the 55th Venice Biennale (Italy, 2013). Representative works at Benesse Art Site Naoshima include "Shipyard Works" (1994), Art House Project "Haisha" (2006), Naoshima bath "I ♥湯" [I love YU] (2009), all located on Naoshima. He also unveiled "Mecon" (2013) on Megijima island during the second edition of the Setouchi Triennale.

Hiroshi Sambuichi

Born in 1968. Graduated from the Department of Architecture, Tokyo University of Science. Founded Sambuichi Hiroshi Architects after working for Shin-ichi Ogawa and Associates. Won the 2001 Grand Prize of Canadian Green Design Award (Running Green Project, Shimonoseki), 2003 Shinken-chiku Award (Air House, Hagi), DETAIL Prize 2005 Special Prize ("Miwagama kiln", Hagi), 2010 JIA Grand Prize (Inujima Seirenscho Art Museum, Okayama) and others.

Kazuyo Sejima

Born in Ibaraki in 1956. Architect. Established Kazuyo Sejima & Associates in 1987, and SANAA in 1995 with Ryue Nishizawa. Received the Pritzker Prize* in 2010. Representative works include: 21st Century Museum of Contemporary Art, Kanazawa* (Japan, 2004), Naoshima Marine Station* (Japan, 2006), New Museum* in New York (USA, 2007), Inujima "Art House Project" (Japan, 2010), Rolex Learning Center* (Switzerland, 2010) and Louvre = Lens* (France, 2012). The Inujima "Art House Project" was awarded the 28th Murano Togo Prize in 2014.
(* indicates works by SANAA)

Hiroshi Senju

Born in Tokyo, 1958. He completed the Ph. D. program at the Tokyo National University of Fine Art and Music, and

is currently the president of Kyoto University of Art and Design. Waterfall was exhibited in the Japan Pavilion at the 46th Venice Biennale, in 1995. He has also created a site specific Waterfall piece for the Daitokuji-Jukoin-Betsuin temple, in Shizuoka (2002). After devoting fifteen years to producing the Waterfall series, Senju's new series, entitled Cliff, has been created exclusively for the Art House Project Ishibashi, in Naoshima, which opened to the public in 2009. He lives and works in New York.

Yoshihiro Suda

Born in Yamanashi, 1969. BA in graphic design, Tama Art University (1992). Major exhibitions include Ginza Weed Theory (1993, Tokyo), Yoshihiro Suda (2004, Palais de Tokyo, Paris), and Yoshihiro Suda (2006, Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa). At Benesse Art Site Naoshima, Suda has contributed to Standard (2001) and Naoshima Standard 2 (2006–2007) and has created the commissioned work, Weeds (2002), Art House Project Gokaisho (2006).

Hiroshi Sugimoto

Born in Tokyo, 1948. He studied photography at the Art Center College of Design in Los Angeles. His work includes the series of images entitled Diorama (1976–), featuring mounted taxidermied animals; Theater (1978–), for which he set his exposure times to the length of an accompanying film; and Seascapes (1980–), photographs of oceans around the world using the same center-frame horizon line. Sugimoto entered the world of architecture on the occasion of the reconstruction of the Go' o Shrine (2002), as part of Benesse Art Site Naoshima's Art House Project, and established his architectural office, New Material Research Laboratory. He lives and works in New York since 1974.

James Turrell

Born in 1943, Los Angeles, California. Received a BA in Perceptual Psychology and Mathematics at Pomona College in

1965. Studied Art History at the University of California, Irvine from 1965 to 1966. Received a Master of Fine Arts from Claremont Graduate University in 1973. Launched the Roden Crater Project in 1979. Lives in Flagstaff, Arizona. Important works: "Roden Crater" (1979–, Arizona), "Sky Space" (1986, P.S.1, New York), "Backside of the Moon" (1999, Naoshima), "House of Light" (Niigata, Japan, 2000).

Lee Ufan

Born in 1936 in Korea. Lived in Japan since 1956. Graduated from Nihon University, Department of Philosophy, Tokyo in 1961. Lee played a central role in the contemporary art movement known as Mono-ha, which emerged in the late 1960s and '70s. Professor Emeritus at the Tama Art University. Praemium Imperiale for Painting (2001). Recent major exhibitions: "Marking Infinity" at Guggenheim Museum (USA, 2011), "Lee Ufan" at Château de Versailles (France, 2014).

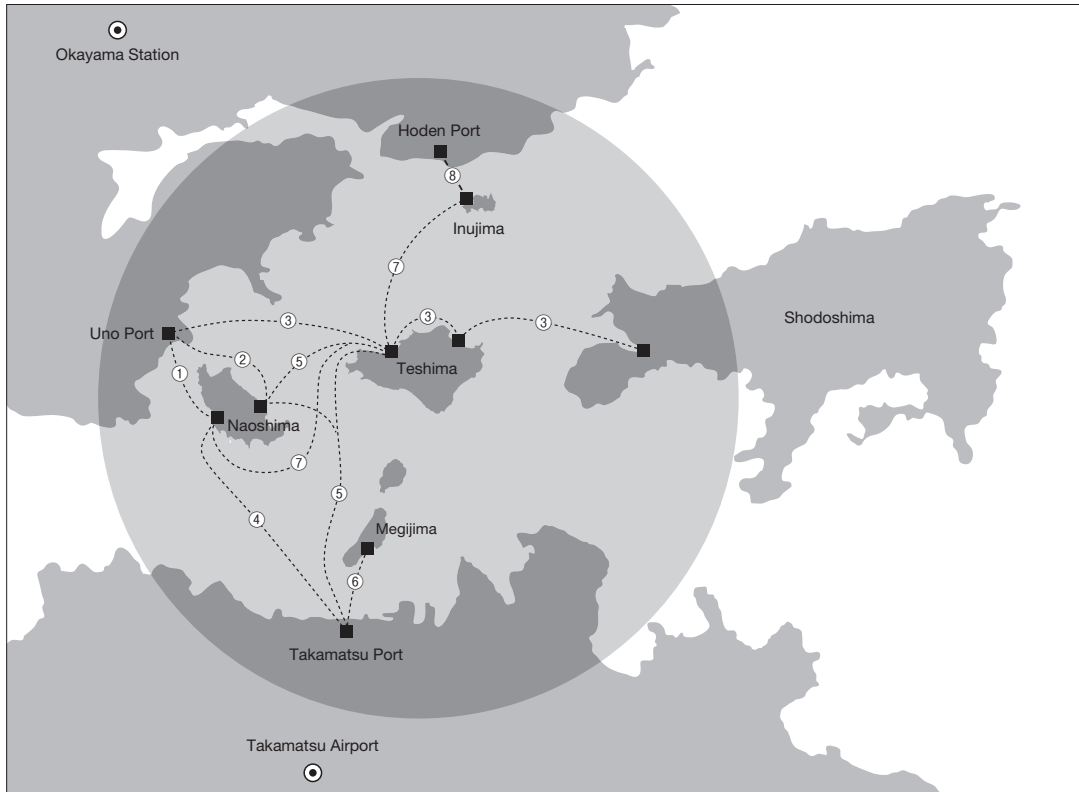
Yukinori Yanagi

Born 1959. MFA, Yale University. Received an award in the Aperto of the 45th Venice Biennale (1993). Invited to international art exhibitions including San Paulo Biennale (1996), Gwangju Biennale (2000), and many others. Fascinated by the archipelago of Setouchi on the occasion of his solo exhibition at Benesse House in 1992, he worked out the plan for the entire island of Inujima to be developed as an art site in 1995.

Tadanori Yokoo

Born in Hyogo Prefecture in 1936. Yokoo was invited to participate in biennale in cities such as Paris, Venice, and São Paulo. He also had a number of solo exhibitions in Japan and overseas: The Museum of Modern Art, New York (1972); Fondation Cartier pour l' Art contemporain, Paris (2006); 21st Century Museum of Contemporary Art, Kanazawa (2009); and Setouchi International Art Festival, Teshima (2010). In 2012, Yokoo Tadanori Museum of Contemporary Art opens in Kobe.

Access to Islands



Access to Islands

[Access from the principal cities to Okayama, Takamatsu]

From Tokyo

- JR_Tokyo Station → Okayama Station (appx. 3hr 30min)
- Airplane + Bus Haneda Airport → Okayama Airport (appx. 1hr 20min)
- Okayama Airport → Okayama Station (appx. 30min)
- Airplane + Bus Haneda Airport → Takamatsu Airport (appx. 1hr 20min)
- Takamatsu Airport → Takamatsu Station (appx. 40min)

From Osaka

- JR_Kansai International Airport → Shin-Osaka Station (appx. 1hr),
- Shin-Osaka Station → Okayama Station (appx. 1hr)

From Nagoya

- JR_Central Japan International Airport → Nagoya Station (appx. 30min),
- Nagoya Station → Okayama Station (appx. 1hr 50min)

From Fukuoka

- JR_Fukuoka Airport → Hakata Station (appx. 5min),
- Hakata Station → Okayama Station (appx. 2hr)

[Access from Okayama, Takamatsu to the Port]

From Okayama

- To Naoshima, Teshima | Okayama Station → Uno Port ... take Bus or JR train for 50min
- To Inujima | Okayama Station → Hoden Port ... take bus for 1hr 10min

From Takamatsu

- To Naoshima, Teshima, Inujima | Takamatsu Station → Takamatsu Port ... 5min walk

※Duration may change due to traffic conditions.

[Access to the islands]

Directions

- ① Uno Port ⇔ Naoshima (Miyaura Port)
- ② Uno Port ⇔ Naoshima (Honmura Port)
- ③ Uno Port ⇔ Teshima (Iaura Port) ⇔ Teshima (Karato Port) ⇔ Shodoshima (Tonosho Port)
- ④ Takamatsu Port ⇔ Naoshima (Miyaura Port)
- ⑤ Takamatsu Port ⇔ Naoshima (Honmura Port) ⇔ Teshima (Iaura Port) ⇔ Teshima (Karato Port), Takamatsu Port ⇔ Teshima (Iaura Port)
- ⑥ Takamatsu Port ⇔ Megijima (Megi Port)
- ⑦ Naoshima (Miyaura Port) ⇔ Teshima (Iaura Port) ⇔ Inujima Port
- ⑧ Hoden Port ⇔ Inujima Port

Press Inquiries

To request media coverage and borrow photographs of the facilities at Benesse Art Site Naoshima, please apply through our website.

<http://benesse-artsite.jp/en/contact/press/>

*As a general rule, we request that our official photographs and videos be used for publication purposes.

*We will not grant permission for media coverage that we do not deem appropriate.
(e.g. coverage for purely touristic purposes)

Inquiries

[Benesse Holdings, Inc.]

| Naoshima ... Benesse House, Art House Project

Public Relations Office,
Benesse Art Site Naoshima Office,
Benesse Holdings, Inc.

Address: 850-2 Naoshima, Kagawa 7613110 Japan
Tel. +81-(0)87-892-2887 Fax. +81-(0)87-840-8277
BASN-press@mail.benesse.co.jp

[Fukutake Foundation]

Naoshima ... Chichu Art Museum, Naoshima Bath “I♥湯”, Lee Ufan Museum,
 ANDO MUSEUM, Miyanoura Gallery 6, Naoshima Rice-Growing Project
Teshima Teshima Art Museum, Les Archives du Cœur, Teshima Yokoo House
Inujima Inujima Seirenscho Art Museum, Inujima “Art House Project”,
 Seaside Inujima Gallery

Megijima ... MECON

Public Relations Office,
Fukutake Foundation
Address: 850 Naoshima, Kagawa 7613110 Japan
Tel. +81-(0)87-892-2550 Fax. +81-(0)87-892-4466
press@fukutake-artmuseum.jp

Benesse Art Site Naoshima

<http://benesse-artsite.jp/en/>

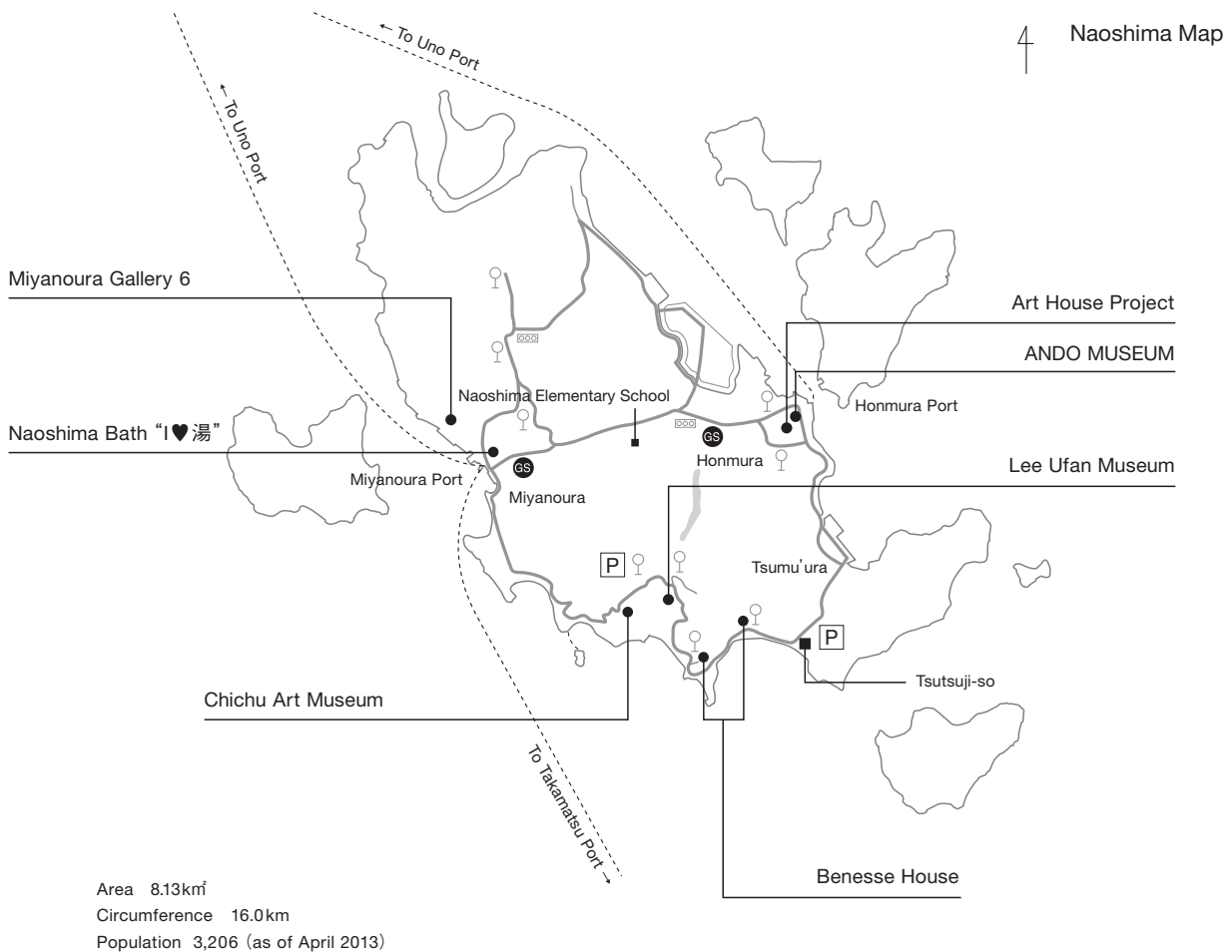
Benesse
Art Site
Naoshima

Naoshima

2016 2.4

Benesse
Art Site
Naoshima

Map & About Naoshima



Naoshima is 13 kilometers north of Takamatsu, Kagawa Pref., and 3 kilometers south of Tamano, Okayama Pref. The Town of Naoshima, which belongs to Kagawa, consists of the main island of Naoshima and the small islands around it. Composed of granite and its weathered soil, the island is hilly with few little flat areas, and surrounded by crooked coastline frilled with white sands and green pine trees, displaying a natural beauty characteristic of the inland sea.

It is said that the name "Naoshima" was given by Ex-emperor Sutoku, who appreciated the naïvety of the islanders when he stopped by this island on the way of being exiled to Sanuki (present Kagawa) after his loss at the Hogen Rebellion in the 12th century. In the 17th century, Naoshima became the territory of the Tokugawa Shogunate and prosperous as the hub port of the inland sea for maritime transportation, and as the island of salt manufacture.

There are three villages on Naoshima: Miyanouura, which has a ferry port, Honmura, originally built as a castle town in the Sengoku Period (16th century), and Tsumu'ura, which has an old fishing port. In the northern part of the island, Naoshima Refinery of Mitsubishi Materials Corporation has produced copper since the 1910s, forming an industrial area together with the related businesses nearby. The central area is the school district of the island, where Naoshima Elementary School and Naoshima Junior High School are located. The southern part preserves the island's beautiful nature as part of the Seto Inland Sea National Park. The important industries of Naoshima are Mitsubishi Materials and its related business, and the farming of yellowtail, laver and other products.

1

Benesse House



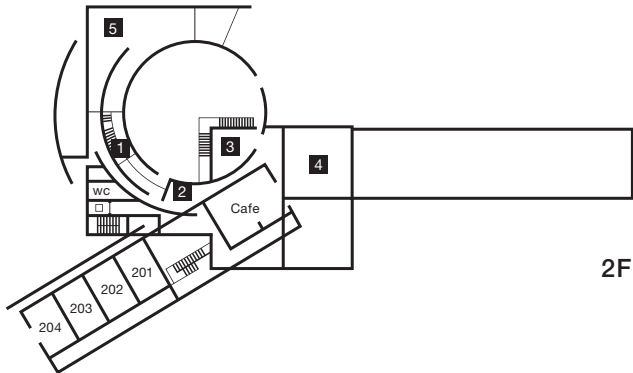
Benesse House, which serves both as a museum and a hotel, opened in 1992 with the concept of “Symbiosis of Nature, Architecture and Art”.

It was conceived as a coexistence of nature, art and architecture. The main building, Museum, was designed by Tadao Ando and is located on a plateau on the south side of the island facing the Inland Sea. It has a structure that is broadly open to the outside so that guests can always feel the presence of nature from inside its rooms. Here works produced by artists specifically for this site are on permanent exhibition in combination with the natural surroundings of Naoshima and the architecture of Tadao Ando. Artists visit Naoshima, select their own space, and create works. The works of art are exhibited not only in the formal exhibition spaces, but throughout the building and also along the coastline and within the forest around the museum. Benesse House offers relaxation in Naoshima’s nature and time staying here and viewing art.

Art Works

Benesse House Works Introduction

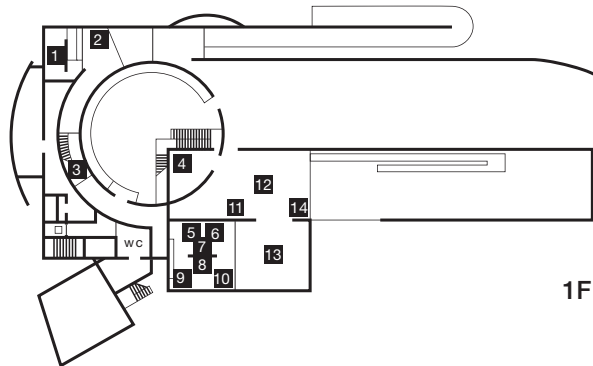
Benesse House Museum



2F

2F

1. Yoshihiro Suda "Weeds" 2002
2. Tadao Ando "Benesse House Naoshima Contemporary Art Museum Study Model and Drawings" 1996
3. Dan Flavin "Projects 1963-95" 1997
4. Shinro Ohtake "Shipyard Works Bow with Hole" 1990
5. Yasumasa Morimura "Seasons of Passion / A Requiem: MISHIMA" 2006
*Shown during Setouchi Triennale 2016.



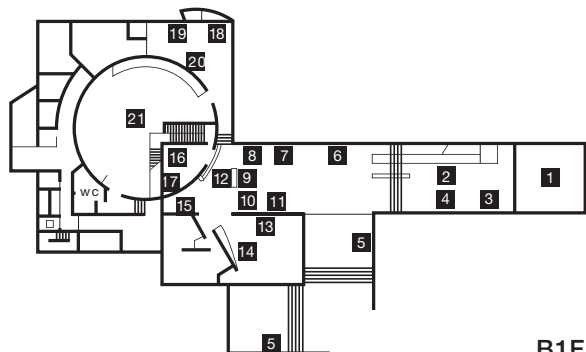
1F

1F

1. Keith Haring "Free South Africa" 1985
2. Alberto Giacometti "Diego sur Stele I" 1962
3. Shinro Ohtake "ZYAPA IORAMA I" 1997
Shinro Ohtake "ZYAPA IORAMA II" 1997
4. Yukinori Yanagi "Banzai Corner" 1991
5. Christo and Jeanne-Claude "Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida" 1982
6. Yves Klein "Venus Bleue" 1983
7. Cy Twombly "Untitled I" 1968
8. Jasper Johns "White Alphabets" 1968
9. César "Hommage à Monaco MC12" 1994
10. Sam Francis "Blue" 1952-53
11. Richard Long "River Avon Mud Circles by the Inland Sea" 1997
12. Richard Long "Inland Sea Driftwood Circle" 1997
13. Richard Long "Full Moon Stone Circle" 1997
14. Nam June Paik "Sonatine for Goldfish" 1992

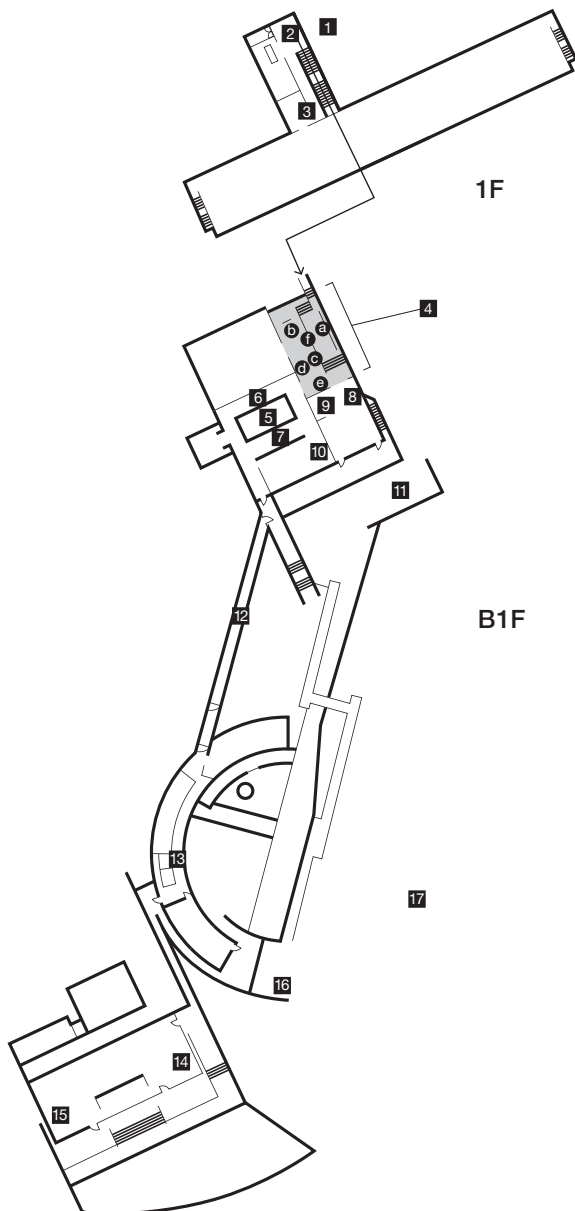
B1F

1. Kan Yasuda "The Secret of the Sky" 1996
2. Jonathan Borofsky "Three Chattering Men" 1986
3. Frank Stella "The Grand Armada" 1989
4. Frank Stella "The Shark Massacre" 1988
5. Hiroshi Sugimoto "Time Exposed" 1980-97
6. Jennifer Bartlett "Fish and Bread" 1989
7. Yukinori Yanagi "The Forbidden Box" 1995
8. Tom Wesselmann "Great American Nude #39" 1962
9. Yasuo Kuniyoshi "Mr. Ace" 1952
10. Jean Michel Basquiat "Gua-Gua" 1984
11. Shinro Ohtake "Tokyo-Puerto Rico" 1986
12. Yasumasa Morimura "A Requiem: MISHIMA, 1970.11.25-2006.4.6" 2006
13. Andy Warhol "Flowers" 1967
14. Gerhard Richter "Betty" (Edition) 1991
15. Yukinori Yanagi "The EC Flag Ant Farm #1" 1992-93
16. Yasuo Kuniyoshi, Studies / Repro proof of war posters, 1942-43
17. Yasuo Kuniyoshi "Here is my playground" 1947
18. Jannis Kounellis "Untitled" 1996
19. Jannis Kounellis "Untitled" 1983
20. Richard Prince "Radio On" 2009
21. Bruce Nauman "100 Live and Die" 1984



B1F

Benesse House Park



1. Anthony Caro "Final Call" 1988
2. Thomas Ruff "Substrate 26 II" 2005
3. Antony Gormley "Sublimate IV" 2004
4. Hiroshi Sugimoto "Coffin of Light" 2009
 - a. Hiroshi Sugimoto "Pine Trees" 2001
 - b. Hiroshi Sugimoto "World Trade Center" 1997
 - c. Hiroshi Sugimoto "St. Benedict Chapel" 2000*
 - d. Hiroshi Sugimoto "Chapel of Notre Dame du Haut" 1998*
 - e. Hiroshi Sugimoto "Church of the Light" 1997*
 - f. Hiroshi Sugimoto "Crystal Pagoda" 2009
5. Hiroshi Sugimoto "Concept of Moss" 2009
Hiroshi Sugimoto "Conceptual Form 003 Onduloid:
a surface of revolution with constant non-zero
mean curvature" 2005
6. Hiroshi Sugimoto
"Cabot Street Cinema, Massachusetts" 1978*
7. Hiroshi Sugimoto "Caribbean Sea, Jamaica" 1980*
8. Thomas Struth
"Paradise 35, New Smyrna Beach, Florida" 2007
9. Thomas Struth
"Florence, Audience 8 (Galleria dell' Accademia)" 2004
10. Tadao Ando "Benesse House Park Drawing" 2004
11. George Rickey "Peristyle V" 1963-95
12. Yoshihiro Suda "Rose" 2006
13. Teresita Fernández "Blind Blue Landscape" 2009
14. Michelangelo Pistoletto
"Affresco-5 (Orange)" 1998
15. Michelangelo Pistoletto
"Affresco-5 (Blue)" 1998
16. Niki de Saint Phalle "Le Banc" 1989
17. Dan Graham "Cylinder Bisected by Plane" 1995

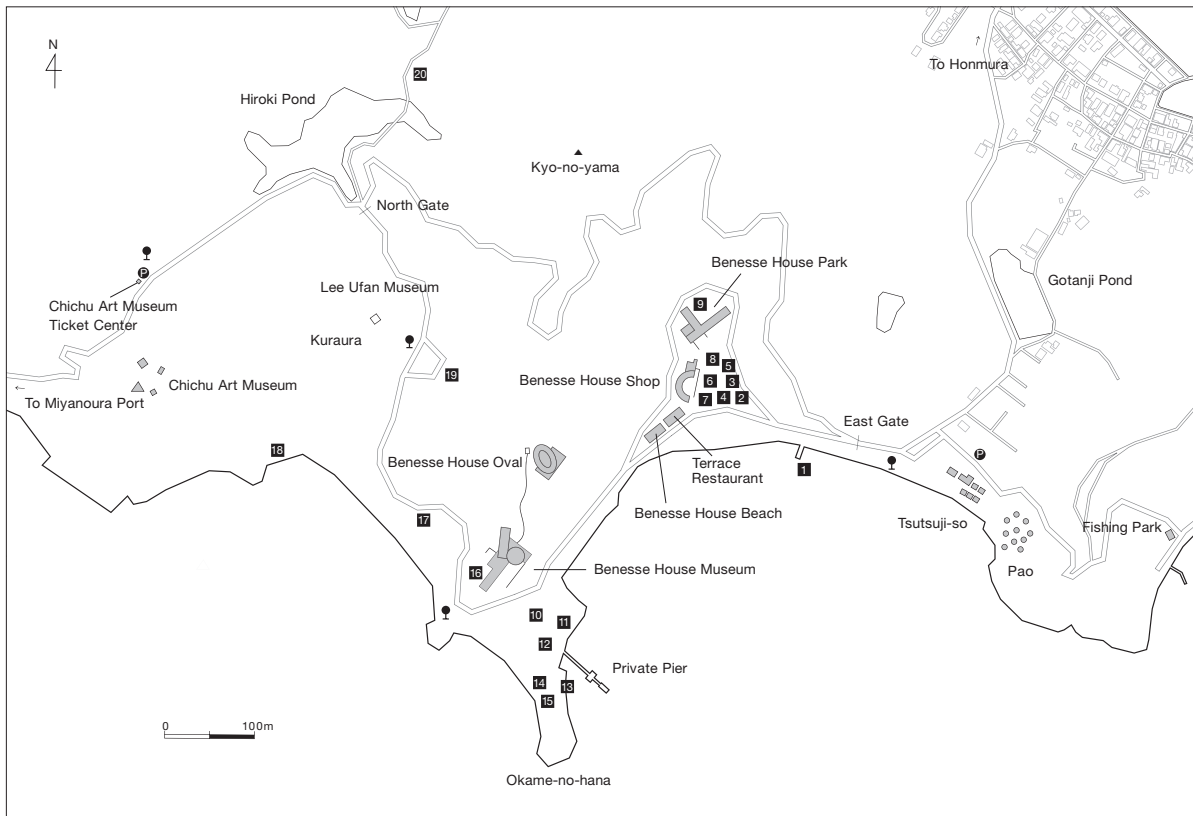
* These works are deposited from Mr. Hiroshi Sugimoto.

※ Guests can only view artwork listed No.2 ~ 12

Benesse House Works Outside

1. Yayoi Kusama "Pumpkin" 1994
2. Karel Appel "Frog and Cat" 1990
3. Niki de Saint Phalle "La Conversation" 1991
4. Niki de Saint Phalle "Camel" 1991
5. Niki de Saint Phalle "Elephant" 1991
6. Niki de Saint Phalle "Cat" 1991
7. Niki de Saint Phalle "Le Banc" 1989
8. Dan Graham "Cylinder Bisected by Plane" 1995
9. Anthony Caro "Final Call" 1988
10. George Ricky "Three Squares Vertical Diagonal" 1972–82
11. Kazuo Katase "Drink a Cup of Tea" 1987–94
12. Walter De Maria
"Seen/Unseen Known/Unknown" 2000
13. Hiroshi Sugimoto "Time Exposed Mirtoan Sea, Sounion" 1990
14. Shinro Ohtake "Shipyards Works: Cut Bow" 1990
15. Shinro Ohtake "Shipyards Works: Stern with Hole" 1990
16. George Ricky "Four Lines" 1978–88
17. Cai Guo-Qiang
"Cultural Melting Bath: Project for Naoshima" 1998
18. Hiroshi Sugimoto
"Time Exposed Norwegian Sea, Vesteralen Island" 1990
19. Tsuyoshi Ozawa
"Slag Buddha88 — Eighty-eight Buddha statues created using slag from industrial waste at Teshima" 2006
20. Kimiyo Mishima "Another Rebirth 2005–N" 2001–05

05



Hotel

Information for Benesse House Hotel

65 guest rooms are available in four buildings of the Benesse House: Museum; Oval, which is connected to Museum by a monorail; Park and Beach, both of which are close to the sea shore. Park and Beach are two-storied wooden structures that are rare for the architecture of Tadao Ando. Both of them are environment-friendly as they stand as if merging into the woods around them and are constructed with laminated wood that is easy to recycle.

Guest room

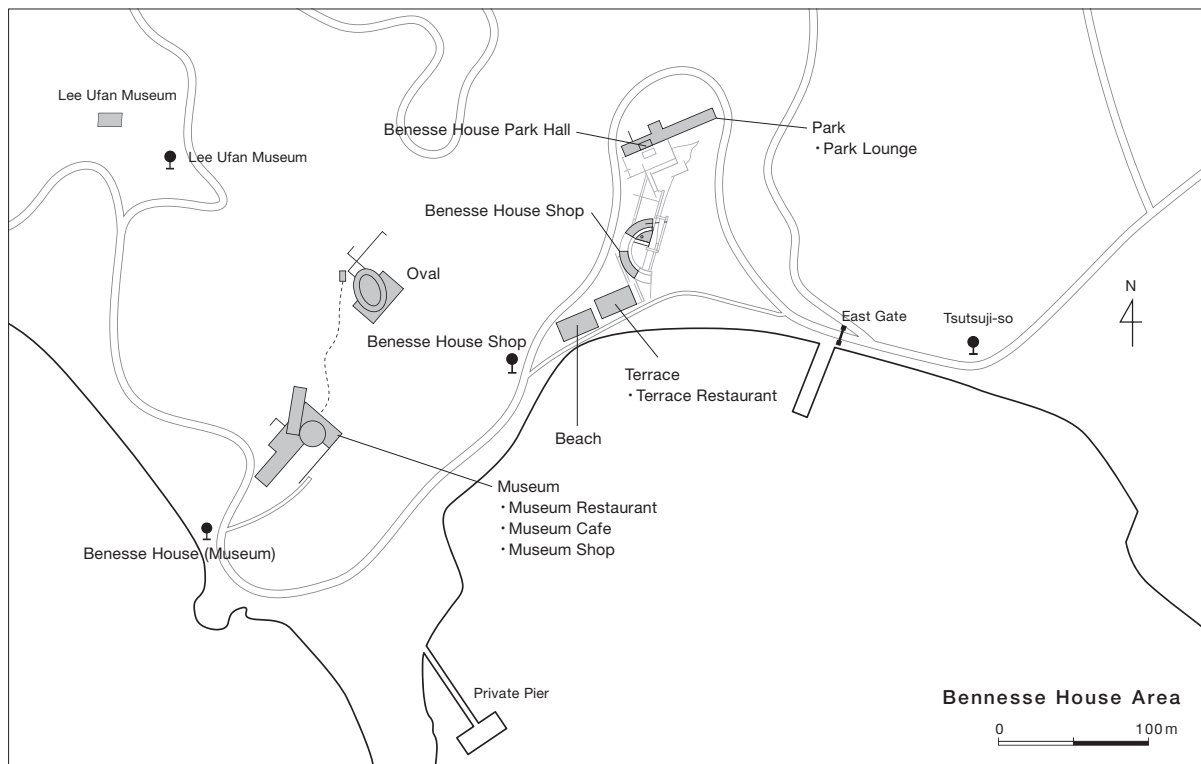
	Number of Rooms	Normal Season	High Season
Museum	10 (incl. 2 suites)	¥38,016 ~	¥43,956 ~
Oval	6 (incl. 2 suites)	¥53,460 ~	¥59,400 ~
Park	41 (incl. 2 suites)	¥32,076 ~	¥38,016 ~
Beach	8 (suites only)	¥71,280 ~	¥77,220 ~

※ Prices above are for the use of two people per room.

※ "High season" rates will be applied on the days immediately preceding Sundays and national holidays, throughout the Golden Week holidays, from July 20 through August 31, and throughout the end of the year and New Year's holidays.

※ In order to ensure a relaxing experience at the Museum and Oval, we kindly ask families with children younger than elementary school to stay at other facilities.

※ Oval guests only.



Location Gotanji, Naoshima, Kagawa 7613110 Japan

Inquiries and Reservations

Tel. +81-(0)87-892-3223 Fax. +81-(0)87-892-2259

Mail: naoshima@mail.benesse.co.jp HP: <http://benesse-artsite.jp/en/stay/benessehouse/>

Restaurant & Cafe

• Benesse House Museum Restaurant Japanese Cuisine ISSEN

The Benesse House Museum Restaurant is our main dining room where guests can leisurely enjoy dining in a relaxed atmosphere. Our seasonal menu centers on Japanese cuisine (kaiseki ryori) featuring a fresh catch from the Seto Inland Sea.

[Information]

Hours Open all year around
Breakfast: 7:30 a.m. – 9:30 a.m.
Lunch: 11:30 a.m. – 2:30 p.m. (Last order 2:00 p.m.)
Dinner: Part 1: 6:00 – 7:45 p.m. / Part 2: 8:00 – 9:45 p.m.
※ Breakfast and Dinner are by reservation only.
※ For dinner, please refrain from making reservations that include children younger than elementary school.

Location Benesse House Museum B1F
Capacity 32
Price Breakfast: ¥2,494 (Japanese or Western style)
Lunch: from ¥2,000
Dinner: ¥7,722 (Umi), ¥9,504 (Ushio), ¥13,068 (Seto)
All Kaiseki and other options
※ Some lunch dishes must also be reserved in advance.
※ Menu and price are subject to change without notice.

[Works on Display]

Andy Warhol "Flowers" 1967
Hiroshi Sugimoto "Time Exposed" 1980–97

• Benesse House Museum Cafe

Benesse House Museum Cafe serves soft drinks, beer and other beverages with terrace seating to enjoy the natural greenery.

[Information]

Hours Open all year around
10:00 a.m. – 5:00 p.m. (last order 4:30 p.m.)
Location Benesse House Museum 2F
Capacity 30

[Works on Display]

Shinro Ohtake "Shipyard Works Bow with Hole" 1990
George Rickey "Four Lines" 1978-88

• Benesse House Terrace Restaurant 海の星 (Umi no Hoshi) Etoile de la mer

Overlooking the blue Inland Sea, 海の星 Etoile de la mer offers fine cuisine replete with simple, natural flavors. Since we use the freshest ingredients typical of the Inland Sea and Shikoku, our menu changes daily. Tateru Yoshino, owner of the French restaurant "tateru yoshino" (tokyo), was invited to serve as an advisor to Terrace Restaurant beginning in April 2010, which has made it an even more attractive choice for the discerning visitor.

[Information]

Hours Open all year around
Breakfast: 7:30 a.m. – 9:30 a.m.
Dinner: 6:00 p.m. – (last order 9:00 p.m.)
Location Adjacent to Benesse House Park
Capacity 90
Price Breakfast: ¥2,613 (Buffet)
Dinner: ¥9,504 (Terroir), ¥13,068 (Dégustation)
※ We offer a la carte options for dinner.
※ Menu and price are subject to change without notice.

[Works on Display]

Michelangelo Pistoletto
"Affresco-5 (Orange)" 1998
"Affresco-5 (Blue)" 1998

• Benesse House Park Lounge

For accommodated guests, a relaxing lounge room is located on B1 floor. Coffee, tea and herbal teas are available. A wine and beer cash bar is open between 8:00 a.m. and 11:00 p.m.

[Information]

Hours Open all year around
8:00 a.m. – 11:00 p.m.
Location Benesse House Park
Capacity 36

[Works on Display]

Thomas Struth
"Florence, Audience 8 (Galleria dell' Accademia)" 2004
"Paradise 35, New Smyrna Beach, Florida" 2007
George Rickey "Peristyle V" 1963–95

07

Shop

• Museum Shop

The Museum Shop, which is located adjacent to the Museum Café, offers catalogs for exhibitions held throughout Naoshima, photo and art collections, books about the works of art on display and the artists who created them, and all types of Benesse Art Site Naoshima original goods.

[Information]

Hours Open all year around / 10:00 a.m. – 5:00 p.m.
Location Benesse House Museum 2F

• Benesse House Shop

The shop in the Park Building provides various goods such as towels with Benesse House logo, hotel amenity goods and Naoshima's souvenirs as well as the books and goods related to Benesse Art Site Naoshima.

[Information]

Hours Open all year around / 8:30 a.m. – 7:00 p.m.
Location Adjacent to Benesse House Terrace Restaurant

Spa

• Benesse House SPA The Theatre by Natura Bissé

At Benesse House SPA The Theatre by Natura Bissé, you will be drawn into an aesthetic experience through the treatment with music that dramatically awakes the five senses. Benesse House SPA enriches blissful stay by pampering your body, mind and spirit.

[Information]

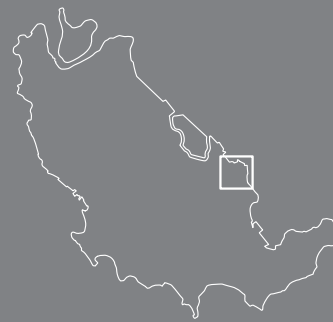
Hours 3:00 p.m. – 11:00 p.m. (Last appointment 21:30 p.m.)
Closed Wednesday (exc. Golden Week, Summer Holidays & New Year's)

[Inquiries]

Tel. +81-(0)87-892-3223 (Benesse House Hotel Reservation)

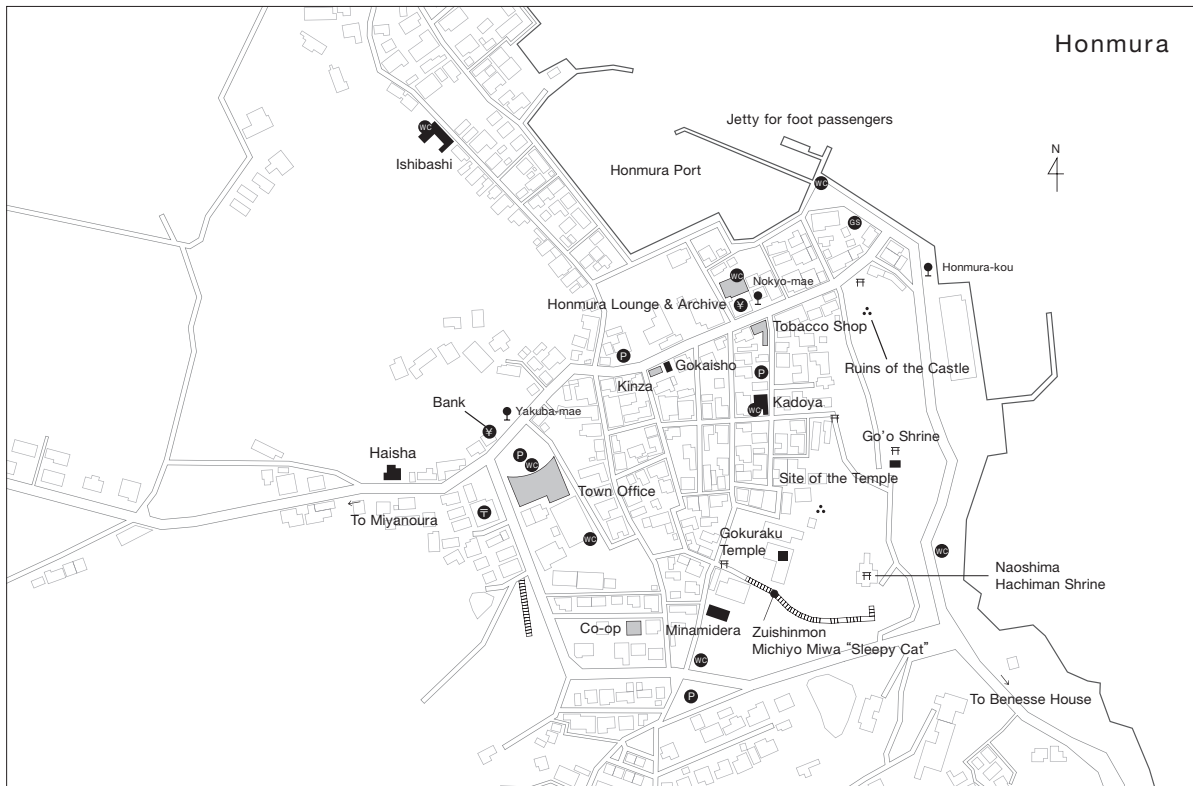
2

Art House Project



Art House Project is a permanent art project that takes place in the Honmura area of Naoshima, Kagawa Pref. It is not merely the remodeling of houses, but the transformation of each space into an artwork. The space of the building, together with the history of those who once resided there, converge with Japanese tradition and aesthetics. With the support of residents of Naoshima who watch the artworks unfold, Art House Project sets a new standard for site-specific work resulting from the collaboration between art and architecture in the context of community.

Art Works



1. Kadoya 1998

Kadoya was the first Art House Project to be completed. This house was built about 200 years ago and was one of the largest houses in Honmura. For this project, the exterior has been restored to its original appearance with a mortar finish, charred boards and tile roof (honkawara). "Sea of Time '98" by Tatsuo Miyajima involved the participation of the people in the town.

[Work]

Tatsuo Miyajima
 "Sea of Time '98" 1998
 "Naoshima's Counter Window" 1998
 "Changing Landscape" 1999

[Architecture]

Restoration Supervision: Tadashi Yamamoto
 General Contractor: Matsumoto Corporation

2. Minamidera 1999

This area is the historical and cultural center of Naoshima and the location of Gokuraku Temple and Hachiman Shrine. Although Minamidera is a newly built structure, it attempts to continue the memory of the temple that once existed on the same site and served as a spiritual foundation for local inhabitants. Tadao Ando designed the architecture based on the size of James Turrell's work, which is located inside.

[Work]

James Turrell "Backside of the Moon" 1999

[Architecture]

Design: Tadao Ando
 General Contractors: Kajima Corporation, Naikai Archit Co., Ltd.

3. Kinza 2001

Kinza was a small house about 200 years old. Keeping the structure of its roof and columns, the house, including the exterior wall, was transformed into an artwork using traditional techniques. Visitors experience the work by going inside one at a time.

[Work]

Rei Naito "Being given" 2001

[Architecture]

Concept and Basic Design: Rei Naito
 Working Design: Masaru Kimura, Sunao Nagata (Art Station)
 General Contractor: Matsumoto Corporation

4. Go'o Shrine 2002

For the renovation of Go'o Shrine, which has been a place of worship since the Edo Period, Hiroshi Sugimoto designed both the Honden and Haiden buildings as well as the Stone Chamber which is the basement of the Haiden. The architecture itself is the artwork in this project. The Stone Chamber and the Honden structure are connected by a glass staircase, which unifies the world below with the world above. The Honden and Haiden buildings recall the architectural features of early shrines, such as Ise Shrine, and combine those with the artist's own aesthetics.

[Work]

Hiroshi Sugimoto "Appropriate Proportion" 2002

[Architecture]

Design: Hiroshi Sugimoto
 Design Collaboration: Masaru Kimura, Toshio Shitara (Art Station)
 General Contractors: Kajima Corporation, Naikai Archit Co., Ltd.
 ※ Honden required repair work and Haiden was newly constructed.

5. Ishibashi 2006

In Naoshima, there is a long history of the salt making industry supporting residents' livelihoods. During the Meiji period (1868–1912), the Ishibashi family prospered through producing salt. For this project, in order to fully understand the history and culture of Naoshima, rebuilding the Ishibashi house itself became the central point. The storehouse was rebuilt specifically to display Senju's large painting "The Falls", and is arranged so that the entire space may be appreciated. "The Garden of Kū" opened at the main house in October 2009.

[Work]

Hiroshi Senju
"The Garden of Kū" 2009
"The Falls" 2006

[Architecture]

Spatial Design: Hiroshi Senju, Soichiro Fukutake
General Contractor: Naikai Archit Co., Ltd.
Building: Collection of Fukutake Foundation

6. Gokaisho 2006

The name Gokaisho was given to a recently built house, where residents of Naoshima used to gather to play the game "Go". Yoshihiro Suda approached the entire building as a work of art within which to display his work Camellia and real Bamboo, inspired by the painting "Falling Camellia", by Hayami Gyoshu. And the other hand, his work Bamboo made by wood is displayed. Suda designed both the building and the sculpture, and the entire space became his work of art. Real five-color camellias grow in the garden outside the room, contrasting with Suda's creation inside.

[Work]

Yoshihiro Suda "Tree of Spring" 2006–2010

[Architecture]

Spatial Design: Yoshihiro Suda, Yuji Akimoto
Restoration Supervision: Tadakatsu Honda
General Contractor: Naikai Archit Co., Ltd.
Collection of Fukutake Foundation

7. Haisha 2006

Haisha means "dentist". Shinro Ohtake transformed a house previously used as a dental clinic and residence into an artwork. Some parts of the house are sculptural, some painterly, and some filled with scrap, so that the work contains a variety of styles. The title "Dreaming Tongue" refers to the process of remembering a dream through the sensations of taste or smell.

[Work]

Shinro Ohtake "Dreaming Tongue / BOKKON-NOZOKI" 2006

[Architecture]

Spatial Design: Shinro Ohtake
Restoration Supervision: Yuji Akimoto, Tadakatsu Honda
General Contractor: Naikai Archit Co., Ltd.
Collection of Fukutake Foundation

Honmura Lounge & Archive

Honmura Lounge & Archive collects books and materials on artists and architects involved with the art projects at Benesse Art Site Naoshima for public viewing. Also located in the building is the Honmura Lounge Archive, where related products and books are sold.

※ Honmura Lounge & Archive is located in the Honmura District of Naoshima, where the Art House Project is taking place. The building was previously a Nokyo (Agricultural Co-op) supermarket. The architect, Ryue Nishizawa, designed the space essentially keeping the basic structure of the building. The second floor (which is not open to the public) is used as an office for Benesse Art Site Naoshima staff.

[Information]

Hours 10:00 a.m. – 4:30 p.m.
open Tuesday – Sunday
Closed Mondays (open on Mondays that are national holidays, closed on the following day)
Address 850-2, Naoshima, Kagawa 7613110

[Inquiries]

Tel. +81-(0)87-840-8273 Fax. +81-(0)87-840-8277
Mail: BASN-archive@mail.benesse.co.jp

[Architecture]

Design: Ryue Nishizawa

[Works on Display]

Leo Villareal "Chasing Rainbow" 2004
Hiroshi Sugimoto "Go'o Shrine" 2002
Ange Leccia "Seven Islands" 2012

[Artwork you can see in Honmura]

Michiyo Miwa "Sleepy Cat" 2006
Site: Zuisinmon, Naoshima Hachiman Shrine

In 1998, renowned Japanese artist Tatsuo Miyajima and architect and restoration supervisor Tadashi Yamamoto (deceased) completed the first Art House Project, "Kadoya", together with local residents. Since that first project, seven houses have been created in the same manner, as a collaboration between artists, architects and community.

3

Chichu Art Museum

Art

Claude Monet
Walter De Maria
James Turrell

Architecture

Tadao Ando



Chichu Art Museum was established in 2004 as “a place to contemplate about nature and humanity”. Designed by Tadao Ando, this museum permanently exhibits the works of Claude Monet, Walter de Maria and James Turrell. Although built mostly underground to avoid affecting the beautiful scenery of the Seto Inland Sea, the museum lets in an abundance of natural light, which changes the appearance of the artworks and the ambience of the space with the passage of time throughout the day, as well as the four seasons throughout the year.

We hope you feel the spirituality inherent in the Japanese, and human intellects and sensitivity by immersing yourself in the tranquil rhythm of the nature in the Setouchi region, the works of art, and the space that suits them best.

Opened in July 18, 2004.

Art Works

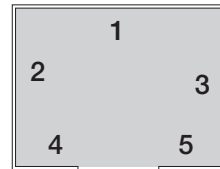
Chichu Art Museum Works Introduction

Claude Monet

Visitors can view Monet paintings that are made visible entirely by natural lights although being underground. The size, design and materials of the room were selected to unite the Monet paintings and the space. If these works were placed together, they would occupy a total of 14 meters of Monet's late important work, "Water Lily" of the grand decoration of l'Orangerie Museum. The high precision glass cases were made together with the walls in consideration of Chichu Art Museum's environment, which is near the ocean and surrounded by the alkaline component of concrete. The humidity and air qualities inside the cases are controlled. We wish to preserve these paintings in good condition for a long time, while keeping them accessible to the public.

List of Works

1. "Water-Lily Pond" c.1915–26, Oil on canvas, diptych, each part: 200×300cm
2. "Water Lilies, Cluster of Grass" 1914–17, Oil on canvas, 200×213cm
3. "Water Lilies" 1914–17, Oil on canvas, 200×200cm
4. "Water-Lily Pond" 1917–19, Oil on canvas, 100×200cm
5. "Water Lilies, Reflections of Weeping Willows" 1916–19, Oil on canvas, 100×200cm



Materials

Floor = Marble Stone (Bianco Carrara, Mosaic: 20×20×20mm pieces)

Wall = Sand-Plaster Ceiling = Plaster Board EP

Glass Case = Low-reflective high-transmitting glass / Marble Stone (Thassos White)

Design: Yuji Akimoto, Tadao Ando

Walter De Maria

De Maria constructed a space by proposing specific measurements. In the space, he laid out a 2.2m diameter sphere and 27 wooden sculptures with gold leaf. As the space is aligned east to west, the work's appearance constantly changes from sunrise to sunset.

List of Works

1. "Time/Timeless/No Time" 2004

Material

Work = Granite, mahogany, gold leaf, concrete

Floor and Walls = Concrete Ceiling = Plasterboard EP, Skylight

Design: Walter De Maria, Tadao Ando

James Turrell

The works of Turrell present light as art itself and are accompanied by spaces which allow for a correct experience. Turrell, himself designs the forms and sizes. The three collected artworks owned by the Chichu Art Museum were selected from the important works of Turrell's early career until now. Viewers can chronologically experience the light that Turrell has searched for.

List of Works

1. "Afrum, Pale Blue" 1968
2. "Open Field" 2000
3. "Open Sky" 2004

At the Open Sky, a night program provided around sundown is available after the museum is closed. (RSVP, with extra charge. Please apply via <http://www.yoyaku-chichu.jp/j/>)

Materials

"Afrum, Pale Blue"

Work = Projector

Floor = Concrete

Wall / Ceiling = Plasterboard EP

"Open Field"

Work = Fluorescent light, neon tube

Front Room ····· Stairs = Marble Stone (Pietra Azul), Walls / Ceiling = Plasterboard EP

Main Space ····· Floor / Walls / Ceiling = Plasterboard EP

"Open Sky"

Work = LED, xenon lamps

Floor = Marble Stone (Pietra Azul)

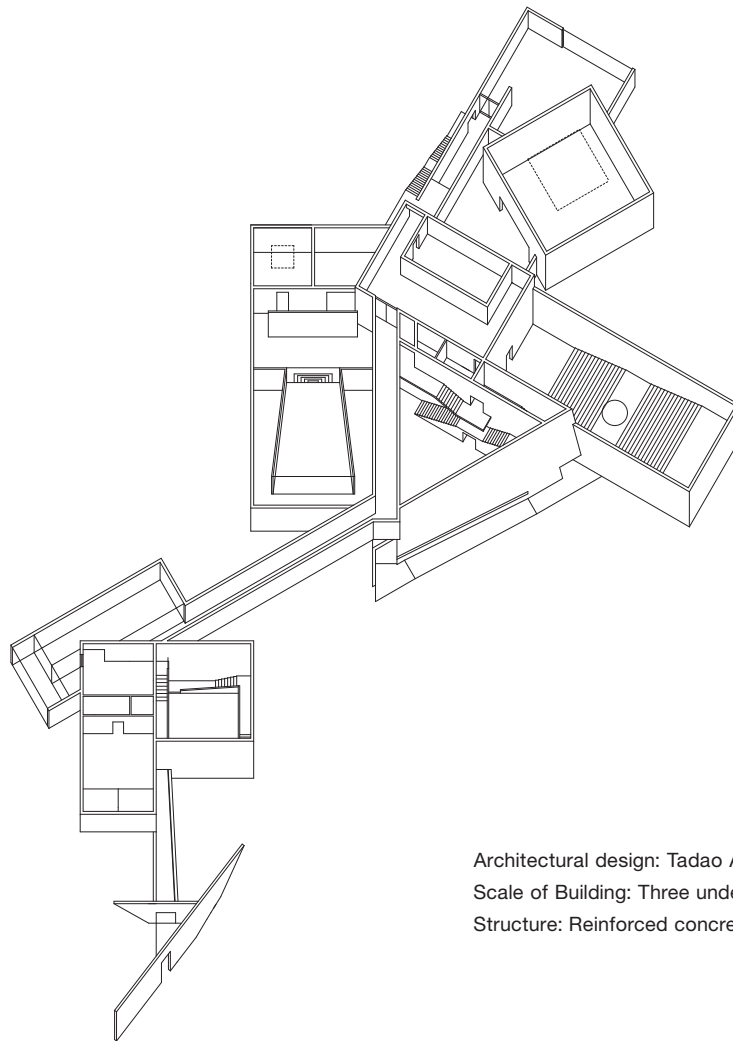
Wall / Ceiling = Japanese Plaster

Chairs = Marble Stone (Pietra Azul)

Design: James Turrell, Tadao Ando

Architecture

About the Architecture Architect: Tadao Ando



Architectural design: Tadao Ando Architect & Associates
 Scale of Building: Three underground levels
 Structure: Reinforced concrete

15

An art museum “in the ground” located on Naoshima, one of the many islands in the Seto Inland Sea. It permanently houses and exhibits works by Claude Monet, the Impressionist, and two acknowledged contemporary artists, Walter de Maria and James Turrel.

As an architect, I have been involved with Naoshima over a decade since I supervised the construction of the International Camping Ground (1988), followed by Naoshima Contemporary Art Museum (1992), and its Annex (1996). Chichu Art Museum is considered as an extension of these projects.

Chosen as the site for the new museum was a hill about 600 meters west from the existing one, where the ruins of a salt terrace remained. The view of the Seto Inland Sea from the hilltop is marvelous. Since I worked for Naoshima Contemporary Museum and its Annex, I had been consistent in the policy to bury structures in order not to damage the landscape. As for Chichu Art Museum, I advanced the policy by leaving the salt terrace unaltered and planning the whole structure to be built underground.

The structure of Chichu Art Museum consists of the Gallery and the Entrance Hall, both of which have sunken courts in the center respectively in an equilateral triangular and a square, and a gutter-shaped outdoor passage that connects the two parts. As there is no axiality or directivity in the ground, the order of the entire construction is organized solely by the geometric shapes that are cut out by the exterior space. Only the outline of the void is visible on the surface of the ground.

The space articulated by geometry is characterized by ‘light’. The art spaces co-created by the individual artists and the director are interwoven in the whole structure intoned by the complex of light and geometry.

As an architect, I have always had an inclination to the image of autistic, cave-like spaces. It gets darker, cooler and more tranquil as one descends — It seemed to me that there is the key to the archetype of space in the underground.

In invisible architecture buried underground, its superficial form does not matter. What matters is how profound and pure an experience the space can develop within. The architecture of Chichu Art Museum was thus an enormous challenge for me.

Chichu Garden

About the Garden

“Chichu Garden” is a garden of plants cherished by Claude Monet. We researched the artworks and archives of Monet, who focused his art on Giverny, the garden that he himself designed. We selected roughly 150 kinds of plants and flowers and about 40 kinds of trees, which would create seasonal impressions.

“Chichu Garden” is where one can enjoy a relationship with nature and physically experience the beauty of nature that Monet painted. It is our hope that this experience deepens one’s understanding of Monet’s work and the museum’s theme, which is, the museum for understanding and reconsidering the relationship between human and nature.

Area: 1043m²

Plants: 200 kinds

Store & Cafe

Chichu Store

Chichu Store is a museum shop whose concept is “a place to provide commodities that can renew the feelings felt in Chichu Art Museum after returning to daily life”. Books and various products related to the architecture and artists of Chichu Art Museum, and the museum’s original postcards and stationery are available.

Chichu Cafe

The cafe with a marvelous view of the Seto Inland Sea. Outside seats are also available to feel the nature in the open air. Suitable to spend time after appreciating the exhibitions.

[Information]

Hours 10:30 a.m. – 5:45 p.m. (last order 5:30 p.m.) / March 1 – September 30
10:30 a.m. – 4:45 p.m. (last order 4:30 p.m.) / October 1 – end of February
Closed Basically closed on the days the museum is closed
Capacity 36

[Inquiries]

Tel. +81-(0)87-892-2558 (direct line)

Architectural and interior design: Tadao Ando

4

Lee Ufan Museum

Art

Lee Ufan

Architecture

Tadao Ando



Lee Ufan Museum is the first art museum dedicated to Lee Ufan, an internationally acclaimed artist who was one of the leading figures of Mono-ha School, a contemporary Japanese art movement around the 1970s.

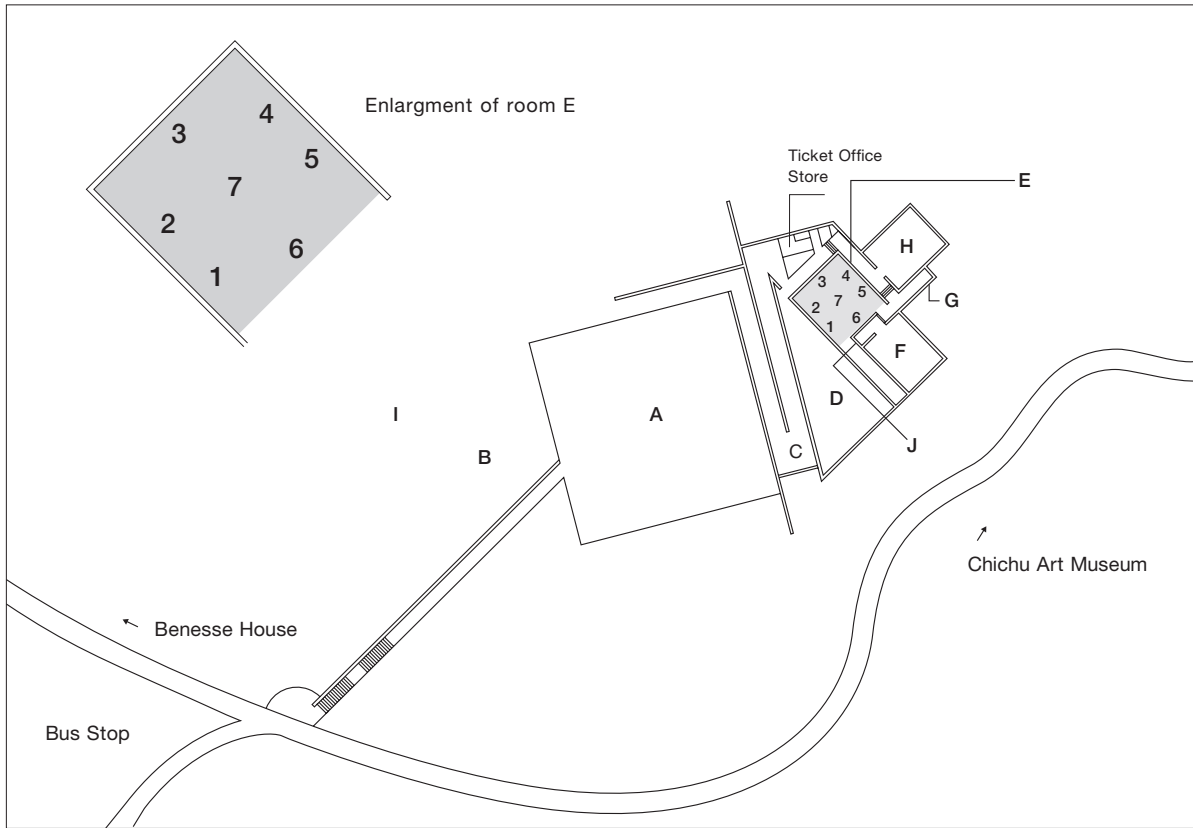
Located in a gentle valley surrounded by hills and the ocean, the architecture designed by Tadao Ando to conform to the landform and the pole created by Lee in front of the entrance create a tense atmosphere with the contrast of the horizontal and the vertical. The floor plan with rectangular and triangular spaces arranged across the valley that leads to the sea brings a rhythm to the architecture.

The interior spaces offer a time and place of contemplation through the exhibition of sculptures and paintings by Lee.

Opened in June 15, 2010.

Art Works

Lee Ufan Museum Works Introduction



A
Pole Place
"Relatum-Pint, Line, Plane" 2010
Concrete pole, Steel plate,
Natural stone

B
"Relatum-Dialogue" 2010
Steel plate, Natural stone

C
"Relatum-Suggestion" 2008
Terracotta

D
Correspondance Place
"Relatum-A Signal" 2010
Steel plate, Natural stone

E
Encouter Room

1. "From Point" 1980
Glue, Stone pigment on canvas, 182×227cm
2. "From Point" 1976
Glue, Stone pigment on canvas, 227×182cm
3. "From Line" 1974
Oil, Stone pigment on canvas, 182×227cm
4. "With Winds" 1983
Oil, Stone pigment on canvas, 227×182cm
5. "Correspondance" 1992
Oil, Stone pigment, on canvas, 227×182cm
6. "Dialogue" 2009
Oil, Stone pigment on canvas, 218×291cm
7. "Relatum" 1968 / 2010
Steel plate, Glass plate, Natural stone

F
Silence Room
"Relatum-Silence" 2010
Steel plate, Natural stone

G
Shadow Room
"Relatum-Shadow of Stone" 2010
Natural stone, Acrylic on the floor,
Projection

H
Meditation Room
"Dialogue" 2010
Wall painting

I
"Relatum-Repose or the staff of Titan" 2013
Steel pole, Natural stone

J
Void
"Dialogue" 2013
Oil, Stone pigment on canvas,
22×27cm

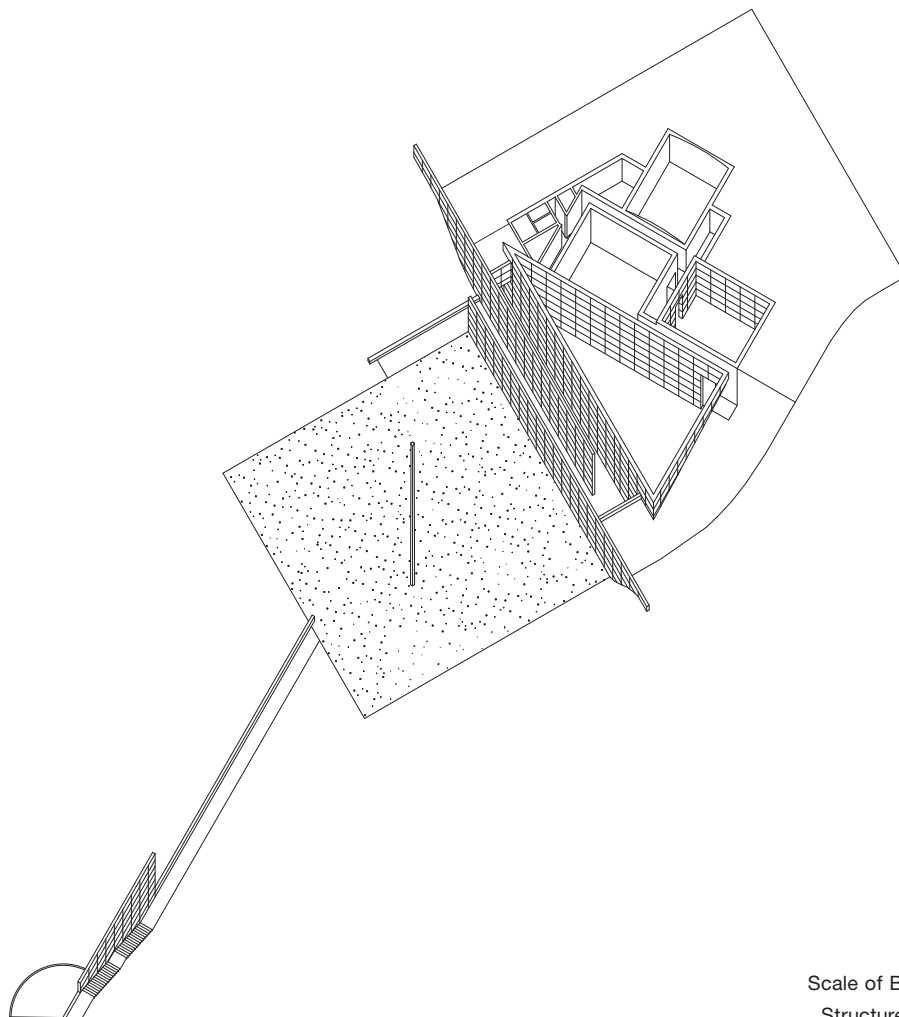
Architecture

About the Architecture Architect: Tadao Ando

It was the third plan to build a museum in Naoshima, one that permanently exhibits artworks by Lee Ufan. The site is about the middle between Benesse House Museum and Chichu Museum, in the sunken ground that leads to a cove. The principle of the plan was “a structure that can be unified with the landform and fit into the landscape”, similar to previous projects, and I stuck to it.

The architecture consists of three rectangular rooms placed as if being buried in the back of the valley, a triangular entrance court that serves as the front room, and an approach sided on one side by one of the three walls that surround the entrance court. Outside of the wall of the approach is a 30m×30m square front yard covered with macadam. The visitors enter

the gate and walk through the pathway as if cutting into the valley to the front yard. In the front yard stands a sculpture like a column, creating a strong contrast against the horizontal line of the wall of the architecture behind it. After that, they go underground through the slope between the walls, and then to the entrance court on the ground where they will look up at the sky framed into a triangle. Then again they go underground into the museum. The three art spaces underground vary in size, texture and light. All aspects were determined by discussions between the artist and myself in order to fit particular artworks that were going to be installed. This “underground architecture” seems more intense and full of pure force because it is a museum of a single artist.



Scale of Building: One basement
Structure: Reinforced Concrete

Store

Lee Ufan Museum Store

This is the museum shop of Lee Ufan Museum. With the concept of “taking time to deepen the experience of viewing art by bringing Lee Ufan’s work into daily life”, the shop sells books about Lee and various original products.

5

Naoshima Bath “I♥湯”

Art

Shinro Ohtake

Design and architectural cooperation: graf
Operation: Town-Naoshima Tourism Association (NPO)
and the Miyanoura District Association



Naoshima Bath “I♥湯” [I love YU] is an art facility created by artist Shinro Ohtake in the form of a public bath in which you can actually bathe. As expressed in the theme of “Never being boring”, Ohtake’s scrapbook methodologies are applied across three-dimensions from the exterior to the interior spaces, including the bathtubs, wall murals, mosaic, and the ceramics of restrooms.

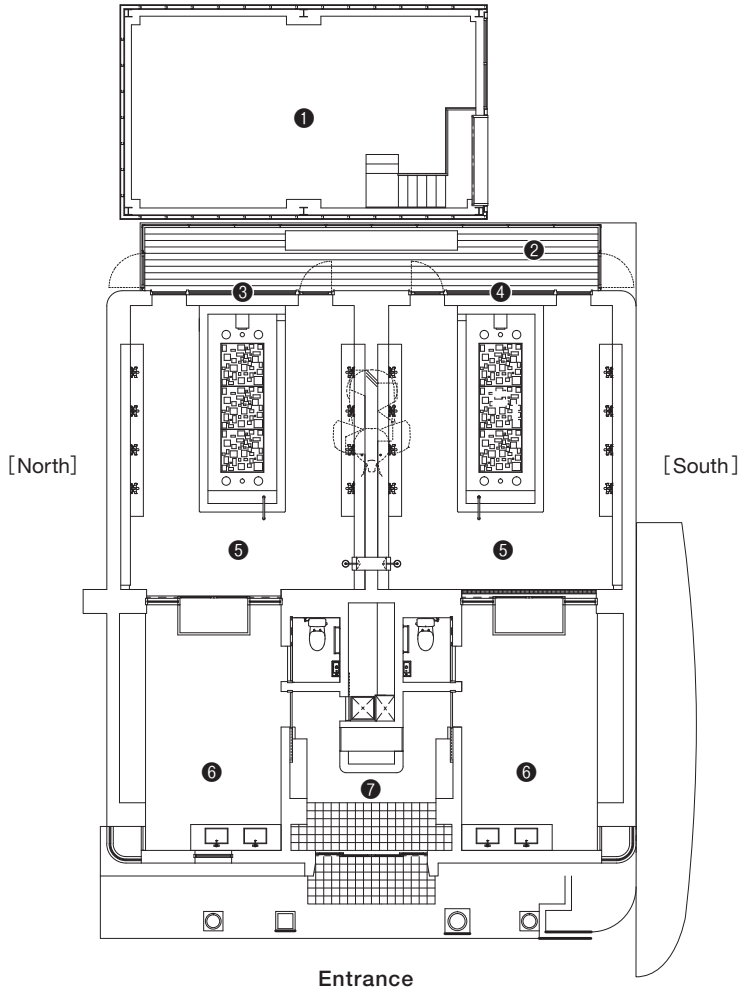
This project has started as an expression of gratitude to Naoshima residents who supported the various art projects so far. The bath is now an important source of vital energy for the islanders, and a place of communication for both visitors from Japan and overseas and the residents.

Opened in July 26, 2009.

Floor plan

Naoshima Bath “I♥湯” (I Love YU)

* In Japanese, the “湯” in “I♥湯” is pronounced “you” and means “hot water.”



The house is composed of various found materials such as boat parts, a statue from a former sex-museum collection, tiles made in Indonesia, and live pine trees. The artist used several techniques he had never done before, such as murals on tiles, mosaic, and painting on ceramics for restrooms, among others.

- ① Boiler Room
- ② Greenhouse
- ③ Scene of Woman Sea Diver I / Coral of Undersea Palace” (2009)
- ④ “Scene of Woman Sea Diver II / Giant Octopus” (2009)
- ⑤ Bathroom
- ⑥ Undressing Room
- ⑦ Bandai (front desk)

23

Baths	One for men, one for women (Switched once in half a month.)
Bath size	1.66m wide×4.4m long×0.5m deep
Faucets	Eight in each bath (men/women)
Showers	One in each bath (men/women)
Shoe cabinet slots	30 in each bath (men/women)
Lockers	27 in each bath (men/women)

Type of building: Main building
- ferroconcrete structure, single story
Facilities: Pellet boiler
※ Considering the environment, wood pellet, a biomass fuel, is used for the bath.

Cooperation: Azuma Makoto Kajyu Kenkyusyo

Bandai (front desk) of Naoshima Bath “I♥湯”

A variety of original goods designed by Shinro Ohtake are available at bandai in the entrance hall. Tourists are welcome to walk in and take a bath without bringing anything as original towels and T-shirts are on sale here.

6

ANDO MUSEUM

Architecture and Works

Tadao Ando



The ANDO MUSEUM was constructed in the Honmura district of Naoshima in the spring of 2013. An area of exposed concrete has breathed new life into this old timber-frame house built approximately 100 years ago in the Honmura district. Past and present, timber and concrete, light and dark: These conflicting elements are enclosed in the small area in which Tadao Ando's architectural elements are distilled, and which exhibits photographs, sketches and models that show Ando's activities up until now and the history of Naoshima. This reincarnated building and area are works of art in themselves.

Opened in March 12, 2013.

Architecture and Works

About the Architecture and Works Architect: Tadao Ando

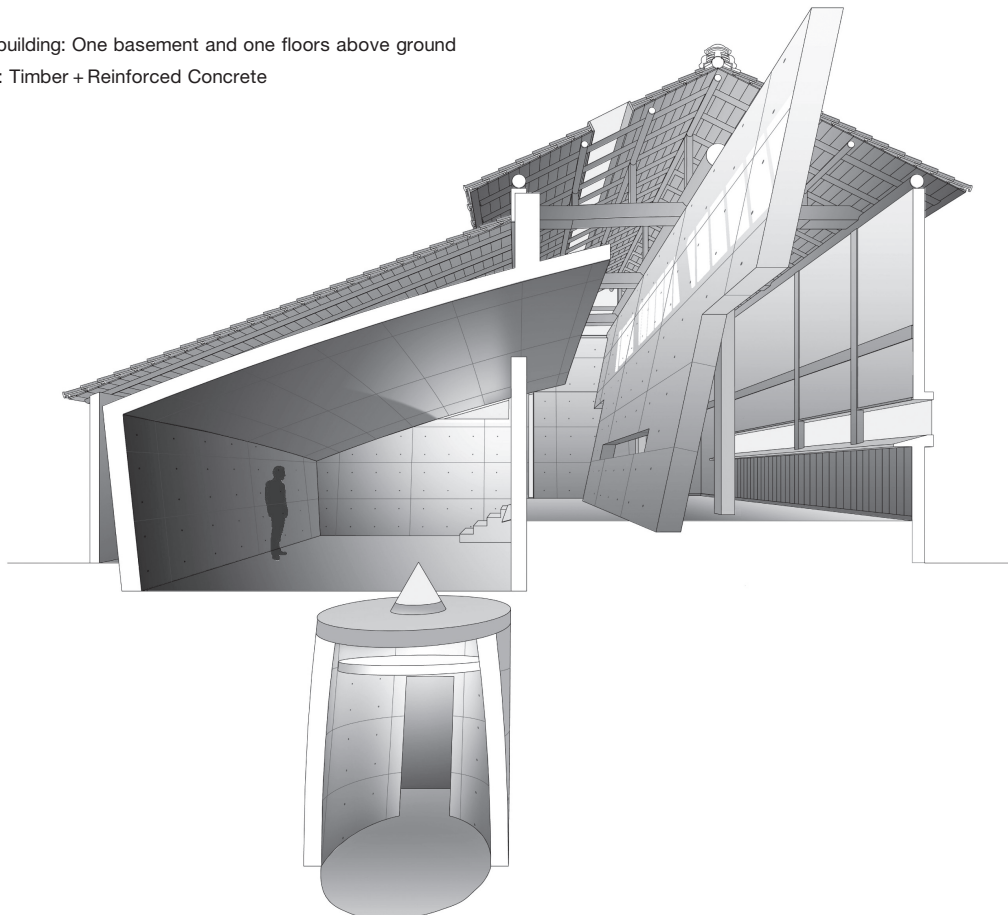
I responded to the program to design a museum for my own architecture with an idea to create a building that would be focused on the spatial experience itself.

The museum was to be located among the Art House Projects within Naoshima's Honmura district, on a lot occupied by a one-hundred-year-old two-story wooden minka house. When dealing with human-scaled projects like the ANDO MUSEUM, always think about how to operate on the existing context using the most minimal expression to create a space of greatest depth. I approached this theme through the Row House in Sumiyoshi, the earliest of my works, by removing the central unit from a three-unit nagaya row house and replacing it with a concrete house with a courtyard. I addressed the same theme in the ANDO MUSEUM by nesting a concrete box within the old minka. The box has a gently curved ceiling. One of its walls aligns with the main axis of the house and is tilted towards the ridge-beam to generate a feeling of openness that extends dynamically into the space above. Sunlight descends down through the deep space from a skylight opened at the top of the

wooden roof. My aim was to create a space that has a rich sense of depth despite its small size, where oppositional elements such as the past and present, wood and concrete, and light and dark clash intensely as they are superimposed against each other.

A slightly tilted concrete cylinder with an inner diameter of 2.7 meters is buried in the ground as an independent element set apart from the existent building. It contains a space for meditation that is composed solely from the texture of the light that falls into it from above. Similarly to my earlier projects in Naoshima in which I imagined the buildings to merge into the topography and environment, the ANDO MUSEUM is also an "invisible building" in which the new architectural elements are implanted within the existent minka and the earth. When a building cannot be seen, the quality of its space becomes the only matter of importance. I will be pleased if visitors are able to perceive within this building the essence of what I believe to be architecture.

Scale of building: One basement and one floors above ground
Structure: Timber + Reinforced Concrete



Store

ANDO MUSEUM Store

The store offers signed publications related to the architect as well as a range of original items signed or with a drawing by the architect.

7

Miyanoura Gallery 6

Architecture

Taira Nishizawa



Opened in summer 2013, Miyanoura Gallery 6 is located in the Miyanoura District on Naoshima Island. Architect Taira Nishizawa has transformed “Pachinko 999 (Three Nine)”, a former amusement arcade enjoyed by residents of the island, along with an adjoining park, into a new space where visitors and local people can get together and relax. In future, we plan to use it as venue for special displays, mainly of photography and video art.

Opened in July 20, 2013.

Architecture

About the Architecture **Architect: Taira Nishizawa**

Miyanoura Gallery 6 is the first exhibition facility to be constructed in an area inhabited by the people of Naoshima. The original facade for an old pachinko parlor, loved by the local people, has been left as it is to enable them to become familiar with the facility, but the building itself has been completely renovated into an exhibition facility. A rest terrace has also been created on the lawn of an adjacent children's park, and the visitors' exit from the gallery is located beside the park so that visitors can share space with the children of Naoshima, enabling the gallery to be a combination of an indoor and outdoor facility together with the front courtyard. The exhibition room has been done in black to provide a background for viewing photographs and videos at their best, and approximately 400 louvers have been installed on the ceiling to enable the works to be viewed in natural sunlight. The sunlight and natural light that pours through the ceiling louvers change the interior with shades of monochrome to provide a space for the works that changes in accordance with the season and the time of day. It could be said that Miyanoura Gallery 6 is a gallery that enables visitors to view the scenery of Naoshima and sense the movement of the wind from inside.

Structure/Size: Timber, 1 story (single-story building)

Regional Activity

[Naoshima Rice-Growing Project]

As part of the Art Project, Benesse Art Site Naoshima began to grow rice, reclaiming the fields in Tsumu'ura district that had not been in use for a while. This activity started in 2006 hoping to restore the deteriorated rice-growing culture of Naoshima, and to revitalize the local community based on rice-growing. The events of rice-planting, cropping and rice-cake making are held to share the experience of rice culture.

Start date	April 2006 as an associated project of the exhibition "STANDARD 2" (October 2006–April 2007).
Location	Tsumu'ura, Naoshima, Kagawa
Area planted	rice-field 4,500m ² as of April, 2012 (out of 42,000m ²)
Rice variety	Hinohikari (regular rice) and Mochiminori (sticky rice)

Facility Information

• Benesse House Museum

[Information]

Hours 8:00 a.m. – 9:00 p.m. (last admission 8:00 p.m.)
 Closed Open all year around
 Admission ¥1,030 (free for children 15 and under)

[Location / Inquiries]

Gotanji, Naoshima, Kagawa 7613110
 Tel. +81-(0)87-892-3223

〈 Artworks that require reservations 〉

Cai Guo-Qiang

“Cultural Melting Bath: Project for Naoshima”

“Cultural Melting Bath: Project for Naoshima” is an artwork that allows one to experience an actual bath. Taifu rocks from China and an American-made Jacuzzi tub are arranged according to Feng Shui. In addition, there are five kinds of herb medicines added into the water of the Jacuzzi tub.

※ Only guests who stay at Benesse House can experience this bath.

[Information]

Open March 1 – November 30
 Wednesday, Friday and Sunday
 Hours 4:00 p.m. – 5:00 p.m. (once per day)
 Admission ¥1,030 per person
 Capacity 6 people at a time
 Reservation Tel. +81-(0)87-892-3223

• Art House Project

[Information]

Six Art House Viewing (not including “Kinza”)
 Hours 10:00 a.m. – 4:30 p.m.
 Closed Mondays (open on Mondays that are national holidays, closed on the following day)
 Admission Multi-Site Ticket: ¥1,030
 (free for children 15 and under; six projects are included for viewing, “Kinza” not included)
 Single-Site Ticket ¥410
 (free for children 15 and under; one may view a single project of the six, “Kinza” not included)
 ※ The Honden and Haiden buildings of Go’o Shrine, and Hachiman Shrine Zuisinmon can be visited and viewed anytime.

〈 Artworks that require reservations 〉

“Kinza”

Hours 11:00 a.m. – 1:00 p.m., 2:00 p.m. – 4:30 p.m.
 Closed March 1 – November 30 Monday – Wednesday,
 December 1 – last day of February
 Monday – Friday (open on national holiday)
 Admission ¥510 (separate from the Art House Project admission tickets listed above)
 Viewing Visitors enter Kinza one person at a time to view the work for a maximum of 15 minutes. Reservation is required.
 Please visit the Benesse Art Site Naoshima website for reservation.

[Location / Inquiries]

Honmura, Naoshima, Kagawa 7613110 Japan
 Tel. +81-(0)87-892-3223 (Benesse House)

• Chichu Art Museum

[Information]

Hours 10:00 a.m. – 6:00 p.m. (Last Admission 5:00 p.m.)
 March 1 – September 30
 10:00 a.m. – 5:00 p.m. (Last Admission 4:00 p.m.)
 October 1 – last day of February
 Closed Mondays (Open on Mondays that are national holidays, but closed the next day.)
 Admission ¥2,060 (free for children 15 and under)

[Location / Inquiries]

3449-1 Naoshima, Kagawa 7613110 Japan
 Tel. +81-(0)87-892-3755

• Naoshima Bath “I♥湯”

[Information]

Hours Weekdays 2:00 p.m. – 9:00 p.m.
 Weekend / Holiday 10:00 a.m. – 9:00 p.m.
 Closed Mondays (Open on Mondays that are national holidays, but closed the next day.)
 Admission ¥510 (¥210 for children 15 and under)

[Location]

2252-2 Naoshima, Kagawa 7613110 Japan
 Tel. +81-(0)87-892-2626 (Fukutake Foundation)

• Lee Ufan Museum

[Information]

Hours 10:00 a.m. – 6:00 p.m. (Last Admission 5:30 p.m.)
 March 1 – September 30
 10:00 a.m. – 5:00 p.m. (Last Admission 4:30 p.m.)
 October 1 – last day of February
 Closed Mondays (Open on Mondays that are national holidays, but closed the next day.)
 Admission ¥1,030 (free under 15 years old)

[Location / Inquiries]

1390 Azakuraura, Naoshima, Kagawa 7613110 Japan
 Tel. +81-(0)87-892-3754 (Fukutake Foundation)

• ANDO MUSEUM

[Information]

Hours 10:00 a.m. – 4:30 p.m. (Last Admission 4:00 p.m.)
 Closed Mondays (Open on Mondays that are national holidays, but closed the next day.)
 Admission ¥510 (free under 15 years old)

[Location / Inquiries]

736-2 Naoshima, Kagawa 7613110 Japan
 Tel. +81-(0)87-892-3754 (Fukutake Foundation)

• Miyanoura Gallery 6

[Information]

Hours, Closed, Admission ※Subject to change when special exhibitions are being held.

[Location / Inquiries]

3449-1 Naoshima, Kagawa 7613110 Japan
 Tel. +81-(0)87-892-3754 (Fukutake Foundation)

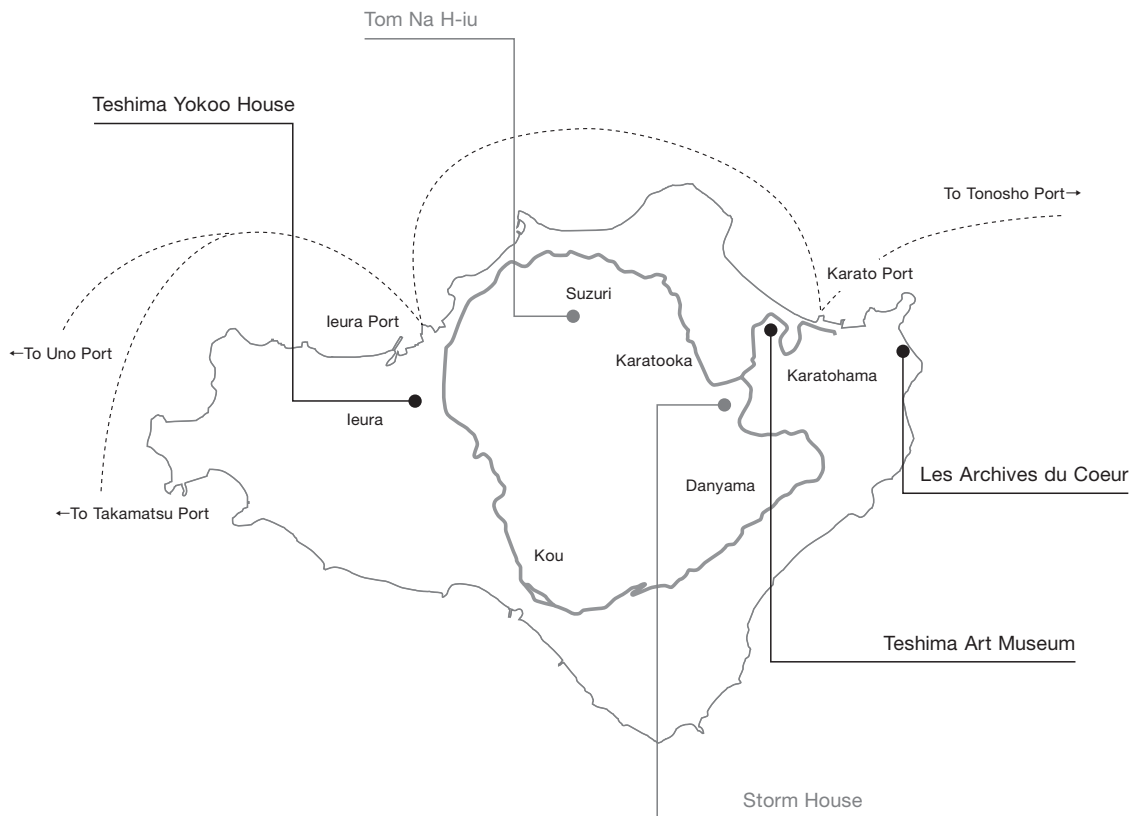
Teshima

2015 2.4

Benesse
Art Site
Naoshima

Map & About Teshima

4 Teshima Map



Area 14.49km²
 Circumference 19.8km
 Population 892 (as of May 2015)

01

The island of Teshima, which belongs to Tonosho Town, Shozu County, Kagawa Prefecture, is located in the eastern part of the Seto Inland Sea, between Naoshima and Shodoshima and about 30 minutes by boat from Takamatsu, Kagawa Prefecture. Graced by a primeval forest of chinquapin and sawtooth oak trees growing on the slopes of Mount Dan-yama in the center of the island and fine spring water in the Karato area, agriculture, fishery, and dairy farming have long been prospering on the island, providing for a bountiful food supply, as the name Teshima ("rich island") suggests. The Teshima Stone industry also used to flourish on the island, but all these primary industries have been declining due to changes in the occupational structure and to the decrease and aging of the labor force. The population of the island used to be around 2,700 inhabitants, but decreased to about 1,000 inhabitants currently. The illegal dumping of industrial waste on Teshima, which began in the 1970s, was one of the worst such occurrences in Japan, but since an arbitration settlement was reached in 2000, the waste is being properly processed at a dedicated treatment plant on Naoshima. Teshima is also known as an island of welfare as it is home to nurseries and nursing homes, including the ones founded by Toyohiko Kagawa, a pre-war social activist.

1

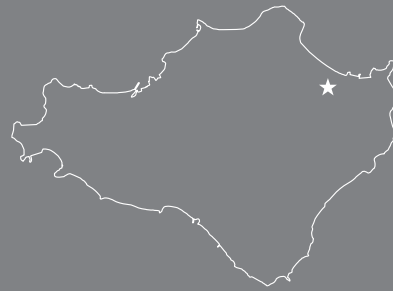
Teshima Art Museum

Art

Rei Naito

Architecture

Ryue Nishizawa



Teshima Art Museum was collaboratively created by artist Rei Naito and architect Ryue Nishizawa on a hilltop overlooking the Seto Inland Sea in the Karato district. The museum, which resembles a water droplet at the moment of landing, is located in the corner of a rice terrace that was restored in collaboration with local residents. The concrete shell structure devoid of pillars directly lets in an abundance of wind, sounds and light through the two openings in its ceiling. It is an organic space where nature and architecture interact with each other. In the interior space, water continuously springs from the ground in a day long motion. This setting, in which nature, art and architecture come together with such limitless harmony, conjures an infinite array of impressions with the passage of seasons and the flow of time.

Opened on October 17, 2010.

Artwork

Artist: Rei Naito

“A space, just like that,
comes into being as something that goes back to nature as it is.”

Rei Naito “Matrix” (2010)

Materials: groundwater, concrete, stone, ribbon, string, beads

Dimensions: 40m × 60m × 4.5m

Naito considers “Matrix” as an expression of “the continuity between nature, which forms the basis of this world, and life on earth” . It is something that is always with us, something that everything is born from and nurtured by, and which makes life on earth possible.

In “Matrix” at Teshima Art Museum, water trickles out from the ground, here and there, throughout the day. As light, wind and the voices of birds — on occasions also rain, snow, and bugs — enter through the two openings and come in resonance with each other, an infinity of expressions are revealed as time passes. Drops or streaks of water flow, stop, gather, and move to make puddles. As if breathing, the puddles grow larger, at times joining with other water droplets. Feeling close to nature while watching the continuous movements of droplets and the swinging ribbons suspended by the openings, one comes aware of the presence of swaying strings of very thin thread and shimmering tiny beads.

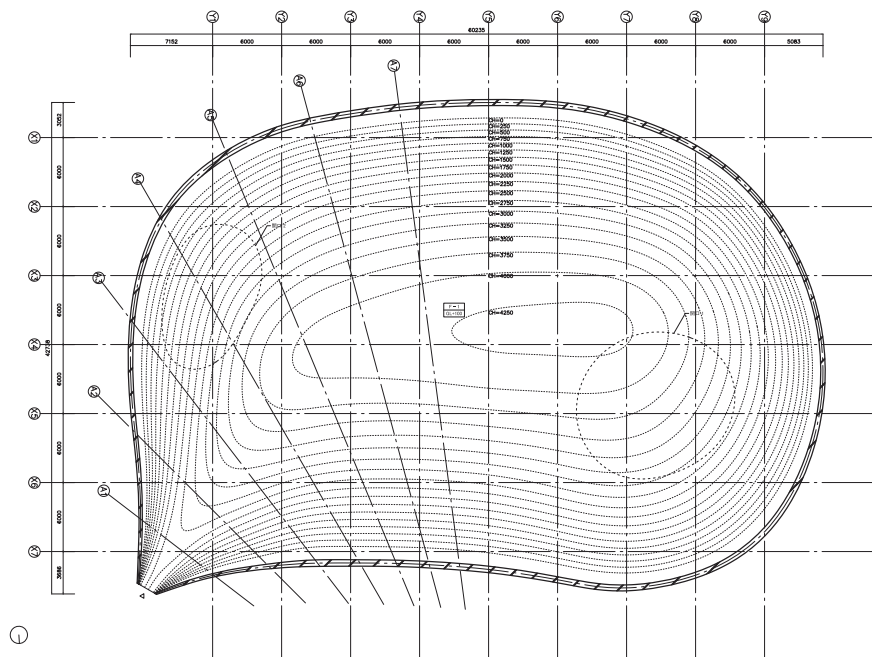
Immersing calmly in this space, feeling united with nature, we may sense the joy of life on earth.

Architecture & Landscape

Architect: Ryue Nishizawa

The droplet-shaped architecture of Teshima Art Museum was designed by architect Ryue Nishizawa. The structure measures 40 meters by 60 meters, with a maximum height of 4.5 meters. It is a low concrete-shell structure without pillars or columns to support it. The surrounding nature directly flows through the two openings into its organic and horizontal interior space.

The design of the landscape was inspired by the straight lines of the rice terraces around the museum and the free curves of the landform of the site. All the plants used here are indigenous weeds growing on Teshima, so that the museum becomes part of the environment of the Karato area. Walking along the promenade leading to the museum, one can enjoy the beautiful view and learn about the history of the area.

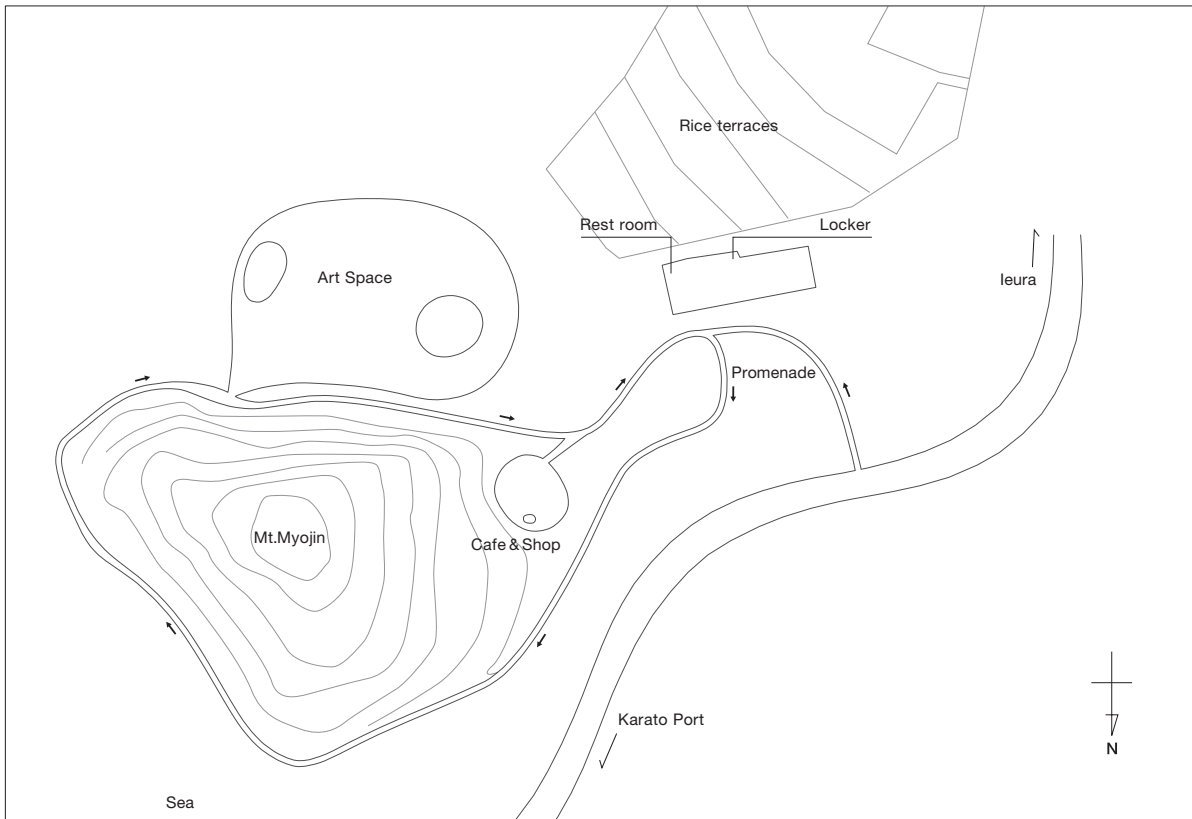


Teshima Art Museum Main Building Plan
Courtesy Office of Ryue Nishizawa

Structure: Reinforced concrete (frame thickness: 25cm)
 Site area: 9959.59m²
 Building area: 2155.45m²
 Total floor area: 2334.73m²
 Ticket center, cafe and shop, promenade, furniture design by Ryue Nishizawa

Map

Site Map



05

Cafe & Shop

The cafe and museum shop located next to Teshima Art Museum was also designed by Ryue Nishizawa. The cafe serves drinks and desserts made with fruits grown on Teshima, as well as light meals prepared with rice cropped in the rice terraces surrounding the museum. Books about Teshima Art Museum, artist Rei Naito and architect Ryue Nishizawa, original goods, and various delicacies and products made on Teshima and in the Setouchi region can be purchased here.

※ Teshima is blessed with an abundance of spring water and food. At the Teshima Art Museum Cafe also, we pay extra attention to a considerate use of the precious water supply.

[Information]

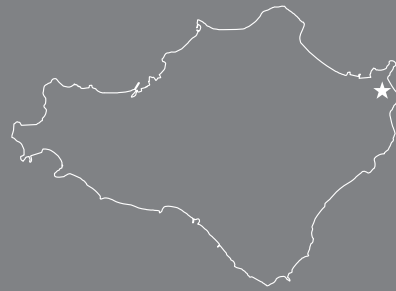
Hours 10:00 a.m. – 5:00 p.m. (Last order 4:30 a.m.) / March 1 – September 30
 10:30 a.m. – 4:00 p.m. (Last order 3:30 a.m.) / October 1 – last day of February
 Closed with the same schedule as the museum

2

Les Archives du Cœur

Art

Christian Boltanski

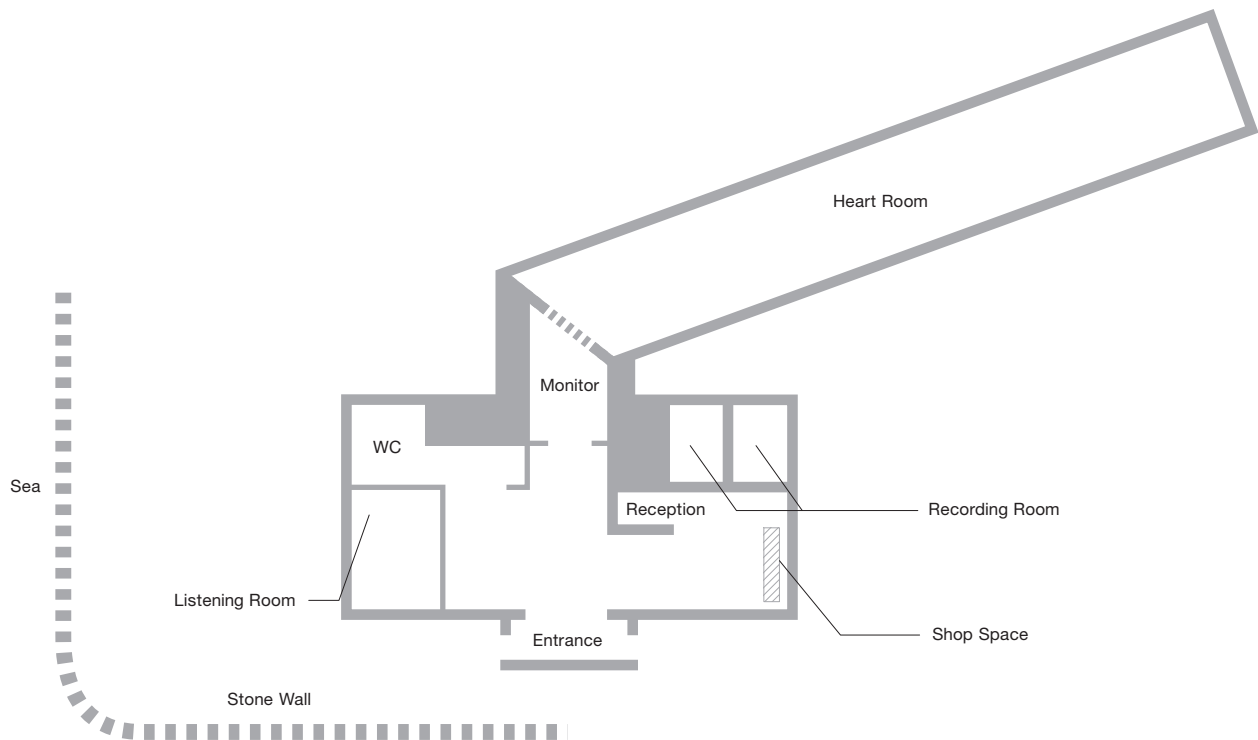


Christian Boltanski has been collecting heartbeats as an evidence of human life since 2008, based on his thoughts on the mortality of human beings and the transience of memory. For the artist, “every single human existence is valuable and unique but it will disappear with death and soon be forgotten” . Les Archives du Cœur is a small art facility modestly located in the far corner of Ojigahama Beach on Teshima, where it is possible to listen to the heartbeats collected in various places around the world by Boltanski. Taking time to travel from far away, crossing the ocean to reach this museum in order to listen to the recorded heartbeat of someone dear this is an important element of the process of recollecting beloved ones, and reflecting on the life and presence of others.

Opened on July 19, 2010.

Artworks

Artist: Christian Boltanski



Les Archives du Cœur consists of the "Heart Room", an installation in which a light bulb flashes in tune to the pulsing sound of a random heartbeat from the archive, the "Recording Room" where visitors can record their own heartbeats, and the "Listening Room" in which heartbeats collected around the world can be browsed and listened to from a computer.

Visitors recording their heartbeats can enclose a message and will be added to the archive, thus becoming an integral part of the artwork.. A CD-booklet containing a recording of the archived heartbeat is handed out to participating visitors.

(An extra-fee of ¥1,500 incurs for recording a heartbeat, including the CD-booklet)

Structure: Steel-frame, one above-ground level
 Site area: 1,280m²
 Building area: 145m²
 Total floor area: 138m²
 Art & architectural design: Christian Boltanski

Shop

The small shop in Les Archives du Cœur offers books about Christian Boltanski, as well as original goods marked with the logo of the museum.

3

Teshima Yokoo House

Concept / Artwork

Tadanori Yokoo

Architecture

Yuko Nagayama

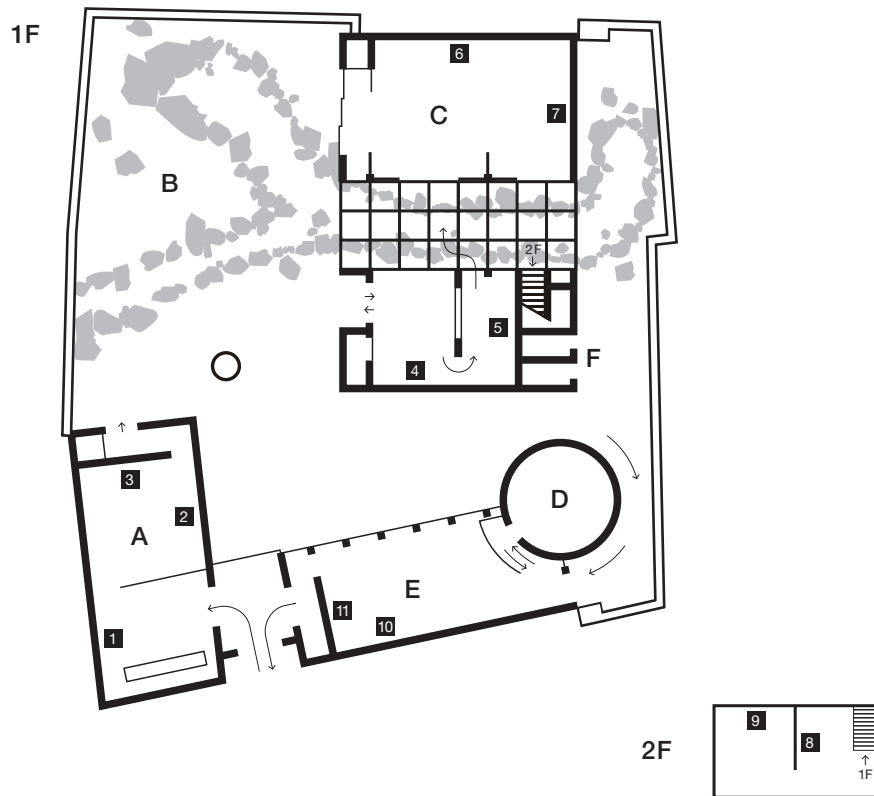


Teshima Yokoo House, a collaboration between artist Tadanori Yokoo and architect Yuko Nagayama, was created by altering and renovating an old private house located in Ioura, a small village facing the harbor that forms the entrance to Teshima Island. Making full use of the building's existing layout, the exhibition areas are divided into a "Main House", a "Warehouse", and an "Outhouse", displaying 11 two-dimensional works. Other features include a stone garden with a pond, and a cylindrical tower devoted to installations, so that the art space seems to expand symbolically to cover the entire site, making it a philosophical zone that simultaneously calls to mind thoughts about life and death. Thanks to the building's use of tinted glass to control light and color, the sunshine, breezes, and natural hues of the island, as well as the artworks themselves, assume a range of different appearances, turning visitors' spatial experiences into a series of interconnected collages.

Opened on July 20, 2013.

Artworks

Artist : Tadanori Yokoo



09

A Warehouse

1. [Look at the Thing in Heaven] 1996
Acrylic on canvas,
193.9×193.9cm
2. [Isle of the Dead] 2012
Acrylic on canvas,
130.7×97cm
3. [Aurora] 1983
Synthetic resin paint
and illumination on board,
235×148.5×11.9cm

B Installation of Garden

C Main House

4. [Nostalgic Springs] 2004-2008
Oil on canvas, 227.3×181.8cm
5. [Isle of the Dead – Inspired by Arnold Böcklin II]
2012, Acrylic on canvas, 60.6×72.7cm
6. [The Primitive Universe] 2000
Acrylic, collage on canvas, 227.3×546cm
7. [Universal Frantic Love] 1991
Acrylic on canvas, 181.7×227.3cm
8. [Dream on the Retina II] 1994
Technamation, 70×70cm
9. [Purple Quickening] 1994
Acrylic, button and postcard on canvas,
193.9×193.9cm

D Installation of waterfall

E Outhouse

10. [The Funeral Home] 2012
Oil and synthetic resin paint on canvas,
193.9×258.9cm
11. [Melancholia] 2012
Acrylic on canvas,
130.3×162.1cm

F Installation of toilet

Architecture

Architect : Yuko Nagayama

Teshima Yokoo House is comprised of three old renovated houses that were originally built approximately 100 years ago, and a 14-meter high cylindrical tower that was newly added. In her design, Yuko Nagayama integrated a pictorial element to the three-dimensional architecture with the use of red glass, in reference to the museum's overriding theme: Life and Death. Red is a color that is used predominantly in Yokoo's work, and it is also the color of blood, which symbolizes life. The distant scenery seen through the red glass appears in monochrome tones as if marking a border between the normal and the extraordinary, or between life and death. The black glass ceiling and the transparent glass of the floor of the main house fill the interior with natural light. The palette of reflections of sunlight on the glass produces collages with the exhibition space, changing its appearance with the passage of time.

Structure: Timber, partly reinforced concrete, two above ground levels

Site area: 445.55m²

Building area: 184.88m²

Total floor area: 179.65m²

Regional Activity

[Rice Terrace Project]

Agriculture used to prosper on Teshima, the island producing an abundance of rice and vegetables, graced by an abundant water supply and its rich soil. Affected by Japan's rapid economic growth, primary industries including rice-growing deteriorated. The area of cultivated rice terraces, which once covered 8 hectares in Karato, decreased to one tenth of its original surface.

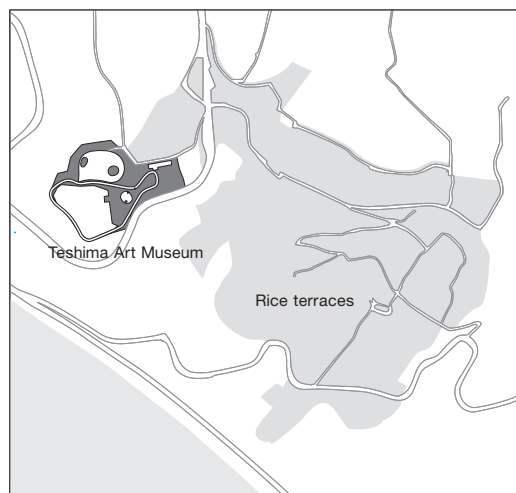
In April 2009, ahead of the launch of the Setouchi International Art Festival 2010, the Teshima Food Project Committee was established with the aim of reviving the abundant food supply on the island. The Fukutake Foundation, in collaboration with the Town of Tonosho and the Society for the Preservation of Karato Rice Terrace, launched the Rice Terrace Project to bring new life to the abandoned fields surrounding Teshima Art Museum. Today, rice ripples in autumn all around the museum, offering beautiful vistas over this primeval Japanese landscape. Going forward, we plan to use the rice and fruits grown in these fields in local restaurants and cafes, and to coordinate further projects connecting the rice terraces with the museum, to share the wonderful food and art of Teshima with the world. We also hope that these activities will contribute to the revitalization of the local community.

Chronology :

April 2009	Launch of the Rice Terrace Project
June 2009	Clearing out begins on 6.2 out of 8ha of land
March 2010	Clearing out of the 6.2ha is finished
April 2010	Cultivation of rice and vegetables begins on a 1.4ha area. 4.2 ha of rice terraces are being preserved
December 2011	Two goats are introduced as an experimental way of managing 3.2 ha of preserved land

11

Cultivated rice varieties: Hinohikari (partially Koshihikari)



Facility Information

• Teshima Art Museum

[Information]

Hours 10:00 a.m. – 5:00 p.m. (Last admission 4:30 p.m.)
 March 1 – September 30
 10:00 a.m. – 4:00 p.m. (Last admission 3:30 p.m.)
 October 1 – last day of February
 Closed Tuesdays (March 1 – November 30)
 Tuesdays to Thursdays
 (December 1 – last day of February)
 Open on national holidays but closed the next day.
 Open on Tuesdays when Monday falls on a
 national holiday but closed on the next day.
 Admission ¥1,540 (free for children 15 and under)

[Location & Inquiries]

607 Karato, Teshima, Tonosho-cho,
 Shozu-gun, Kagawa 7614662 Japan
 Tel. +81-(0)879-68-3555

• Teshima Yokoo House

[Information]

Hours 10:00 a.m. – 5:00 p.m. (Last admission 4:30 p.m.)
 March 1 – September 30
 10:30 a.m. – 4:00 p.m. (Last admission 3:30 p.m.)
 October 1 – last day of February
 Closed Tuesdays (March 1 – November 30)
 Tuesdays to Thursdays
 (December 1 – last day of February)
 Open on national holidays but closed the next day.
 Open on Tuesdays when Monday falls on
 a national holiday but closed on the next day.
 Admission ¥510 (free for children 15 and under)

[Location & Inquiries]

2359 leura, Teshima, Tonosho-cho,
 Shozu-gun, Kagawa 7614661 Japan
 Tel. +81-(0)879-68-3555 (Teshima Art Museum)

• Les Archives du Coeur

[Information]

Hours 10:00 a.m. – 5:00 p.m.
 March 1 – September 30
 10:00 a.m. – 4:00 p.m.
 October 1 – last day of February
 Closed Tuesdays (March 1 – November 30)
 Tuesdays to Thursdays
 (December 1 – last day of February)
 Open on national holidays but closed the next day.
 Open on Tuesdays when Monday falls on a
 national holiday but closed on the next day.
 Admission ¥510 (free for children 15 and under)

[Location & Inquiries]

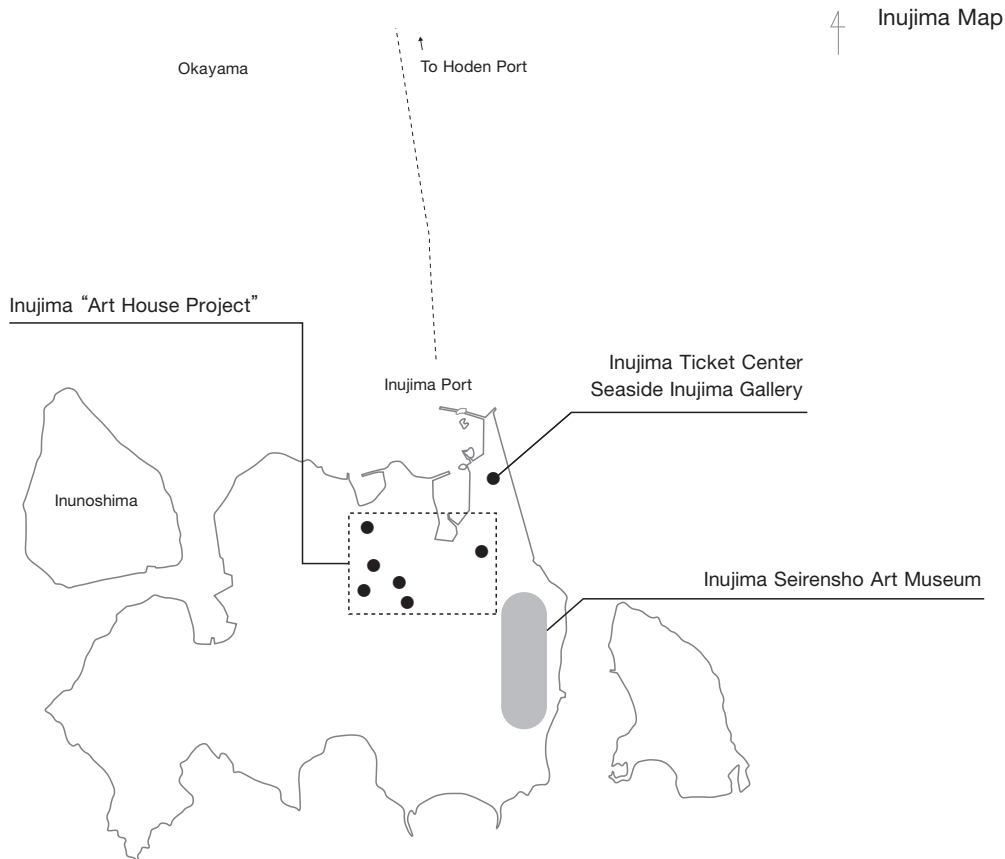
2801-1 Karato, Teshima, Tonosho-cho,
 Shozu-gun, Kagawa 7614662 Japan
 Tel. +81-(0)879-68-3555 (Teshima Art Museum)

Inujima

2016 2.4

Benesse
Art Site
Naoshima

About Inujima



01

Area 0.54km²
 Circumference 3.6km
 Population 47 (as of May 2015)

Inujima is the only populated island belonging to the city of Okayama. It is located in the Setonaikai National Park, 2.5km south and 10 minutes by boat from Hoden Port in southeastern Okayama. A large dog-shaped stone is enshrined on a neighboring island, giving it' s name to the surrounding group of islands (Inujima literally meaning "Dog Island").

Inujima used to be well known for its granite, used in various places throughout Japan such as the castles of Edo (present-day Tokyo), Osaka and Okayama, and later on for the foundations of Osaka Port. After the erection of the Inujima Seirenscho (a copper refinery) in the early 20th century, the population quickly increased to reach 5,000 inhabitants at its peak. But after a dramatic drop in copper prices, the refinery was closed and with the decline of the stone industry, the population dwindled to 50 inhabitants currently. Equipped with a bathing beach and a municipal recreation facility, the nature of the island can nowadays be enjoyed throughout the year.

1

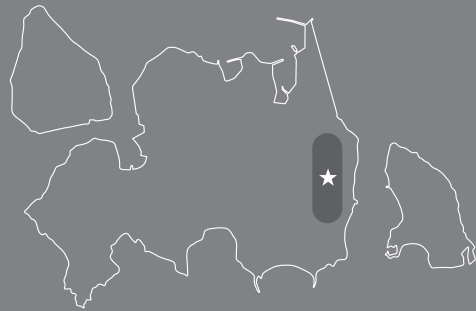
Inujima Seirenscho Art Museum

Art

Yukinori Yanagi

Architecture

Hiroshi Sambuichi

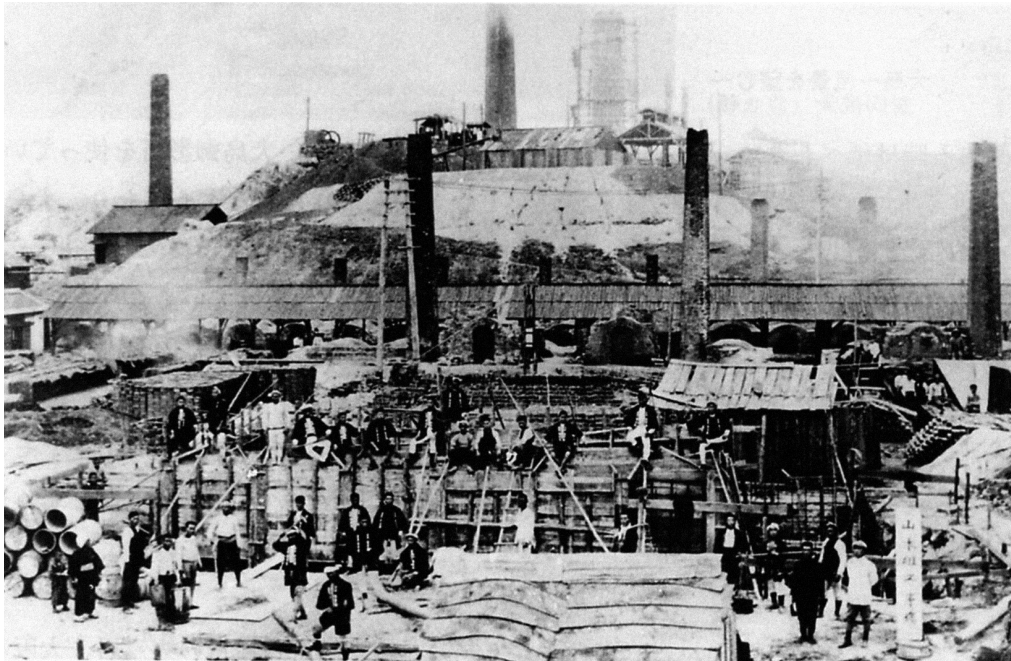


Breathing new life into the ruins of a former copper refinery listed as an Industrial Modernization Heritage site, Inujima Seirenscho Art Museum was built around the idea of “using what exists to create what is to be”. Exhibited here are the works created by Yukinori Yanagi to fit in the remodeled architecture designed by Hiroshi Sambuichi. The architect’s aim was to minimize the construction’s environmental impact by using natural energy and systems including a bio geo filter, that purifies water with the power of plants. The project represents a new model of local development through its focus on the themes of industrial heritage, architecture, art and environment. It also aims to hint at a society based on a sound recycling management.

Opened on April 27, 2008.

*Formerly called Inujima Art Project Seirenscho, the new name for this museum was adopted on March 20, 2013.

History



courtesy Yoko Arimoto

Copper was one of the main exports from Japan since the Edo Period, contributing to the development of the Japanese economy. Refineries were constructed on the islands in the Seto Inland Sea as a measure to alleviate air pollution resulting from smoke output by the copper industry and in order to facilitate the transport of raw materials.

The Inujima refinery, built in 1909 with local capital, was one such refinery. Copper was smelted at this facility, with ownership passing to the Fujita-Gumi and to Sumitomo in subsequent years. A dramatic fall in the price of copper resulted in the refinery to cease its operations, 10 years only after having been completed. The population on Inujima had rapidly increased for a time, and the area around the port was crowded with company housing, eateries and drinking establishments as well as entertainment and other facilities, reflecting the favorable environment during the years of copper production. Today, Inujima displays a unique industrial scenery, composed of the plant site constructed using Karami bricks made from the slag generated as a byproduct of the copper refining process, smokestacks and other elements. The remains of the large-scale refining factory are still in a good condition after nearly 90 years. In 2007, the Inujima refinery was designated as one of Japan's 33 Industrial Modernization Heritage sites by the Ministry of Economy, Trade and Industry, in recognition for the groundbreaking role it played in the industrial development of Japan.

Artworks

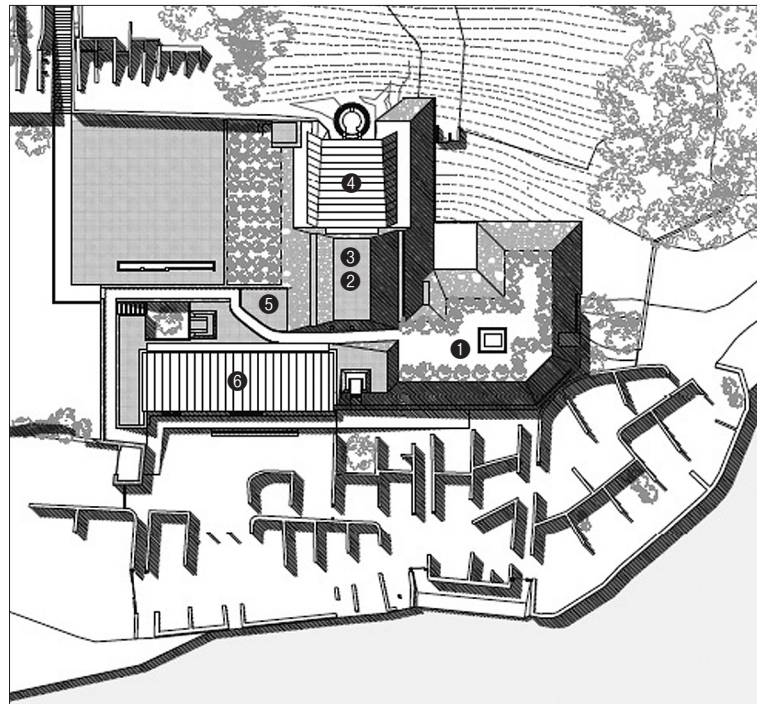
Artist: Yukinori Yanagi

Yukinori Yanagi consistently attempts to shake the way people view the world from its very roots, by using symbolic elements from social systems and products consumed by society in his art, such as dollar bills, national flags, warships and super-heroes, blurring existing frameworks and boundaries. In the Inujima Seirenscho Art Museum, he worked closely with the architect to create a single work of art expanding into six different exhibition spaces. Parts from the dismantled residence of iconic post-war novelist Yukio Mishima*, stones quarried on Inujima, slag generated as a by-product of the copper refining process and other local materials are being used. Conveying a single spatial experience throughout the exhibition area, the use of a design which induces to transform the intellectual framework of the viewer represents a new dimension in the work of Yukinori Yanagi.

Once a prospering force contributing to the modernization of Japan, today only the vestiges of the Inujima refinery remain. Through its display of motifs based around Yukio Mishima – a symbol of the contradictions of the modernization of Japan – the artwork serves as a space to engage in individual reflections about the future of Japan, rather than focusing on a single ideology.

* Residence of Yukio Mishima from 1937 to 1950, originally located in Shoto, Shibuya-ku, Tokyo.

- | | |
|---------------------------------------|----------------------------------------|
| ① "Hero Dry Cell / Icarus Cell", 2008 | ④ "Hero Dry Cell / Icarus Tower", 2008 |
| ② "Hero Dry Cell / Solar Rock", 2008 | ⑤ "Hero Dry Cell / Mirror Note", 2008 |
| ③ "Hero Dry Cell / Slag Note", 2008 | ⑥ "Hero Dry Cell / Solar Note", 2008 |



courtesy Sambuichi Architects

Architecture

Architect: Hiroshi Sambuichi

The architecture of Inujima Seirensho Art Museum was conceived to integrate nature's endless cycle and to form part of the earth's details in symbiosis with the environment. Solar, geothermal and weather-based natural energy is used to cool the building in summer and warm it up during winter. Karami bricks (a by-product of the copper refining process), Inujima granite, iron and other materials from Inujima were used to create this structure, minimizing the impact on the surrounding environment to the greatest degree possible. The island's landform and the existing smokestack were also put to use.

Data on temperature, humidity and solar radiation is recorded by weather instruments installed inside and outside the museum building, in order to fine tune the process over the years. In a sense, the building can be said to be a structure that is changing and growing as an integral part of the natural environment on Inujima.

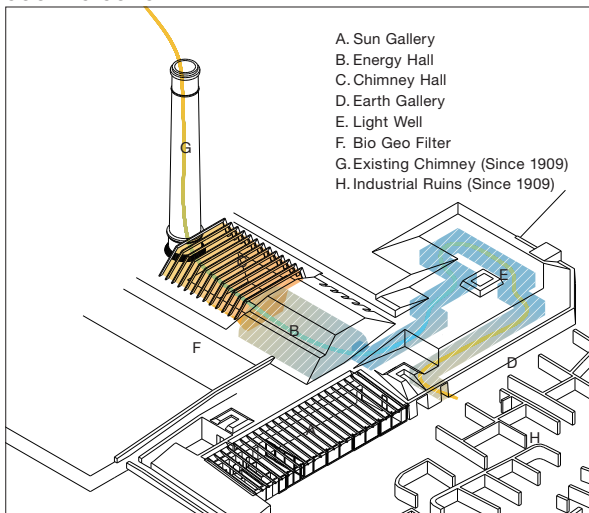
Structure: Steel, partly timber, one above-ground level

Site area: 52012.14m²

Building area: 1997.05m²

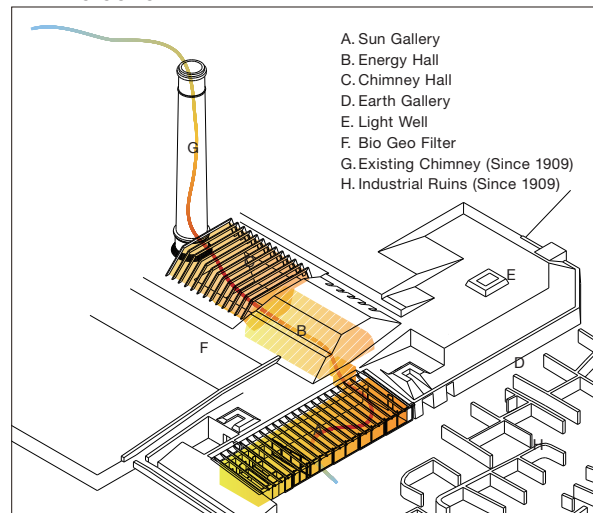
Total floor area: 789.59m²

COOLING CONCEPT



Cooling by geothermal effect

HEATING CONCEPT



Heating by accumulated solar heat

Lifecycle

Centered on the concept of a recycling-based society, the Inujima Seirensho Art Museum is creating an environment where nature is the foremost concern. Rather than allowing sewage water to directly flow into the sea as in the past, an advanced Bio Geo Filter* water purification system taking advantage of the filtering proprieties of plants is being used, enabling visitors to realize that the sun, people, buildings, air, art and plants all form part of the earth's lifecycle.

Plants with a high resistance to the salty atmosphere and satisfying the demanding requirements for growing on Inujima were selected based on a soil analysis and now slowly grow on the premises. Striving to become a model for modern society, the Inujima Seirensho Art Museum integrates itself in the surrounding natural cycle.

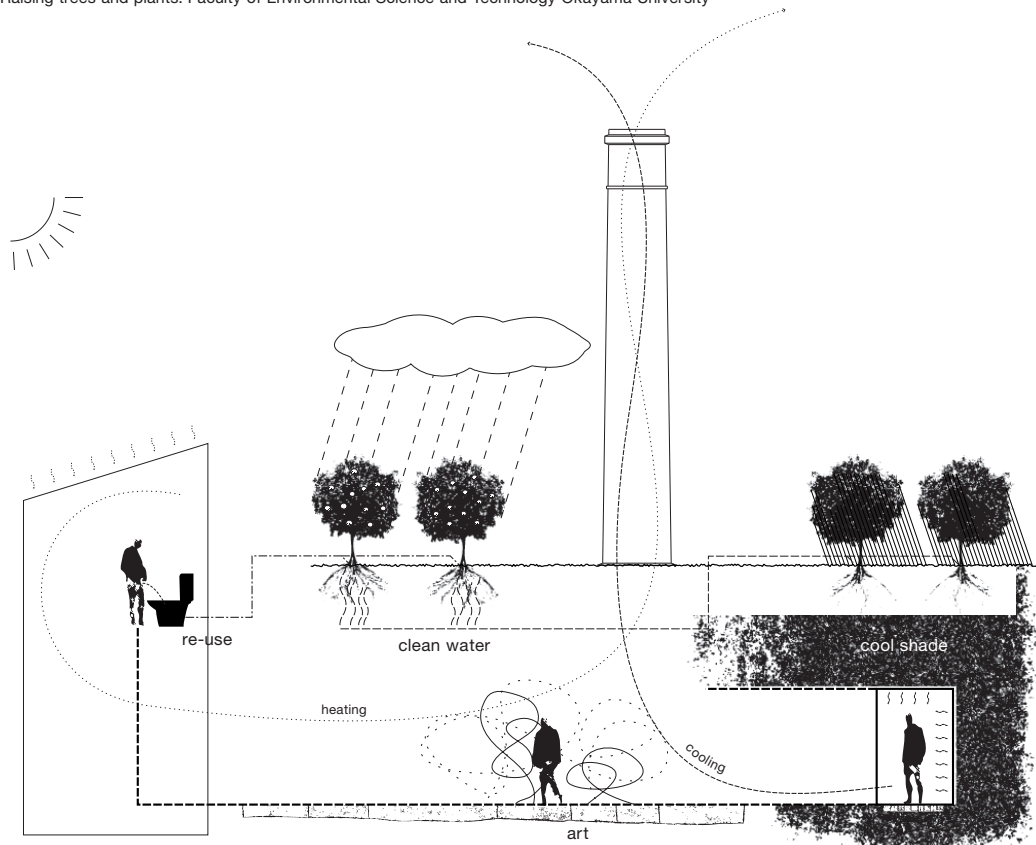
* Bio Geo Filters (B.G.F.) are made by combining biological (microorganisms and plants) and geological (soil) elements. With this type of filter, plants and minerals with filtrating properties are placed in the drain channel, facilitating the efficient use of the nutrient absorption capacity of plants, the absorption and filtration functions of the filtration materials and the purification function of the microorganisms that adhere to them.

Architectural design: Sambuichi Architects

Cooperation;

Effluent treatment: Faculty of Bioresource Science Akita Prefectural University

Raising trees and plants: Faculty of Environmental Science and Technology Okayama University



Cafe

Seirenscho Cafe

The cafe in Inujima Seirenscho Art Museum serves drinks and desserts including delicacies invented by local residents. Six varieties of citrus fruits are grown in the rooftop orange grove with water purified by a Bio Geo Filter and served in the cafe.

※ B.G.F. is the Bio Geo Filter that purifies water by plants. See the previous page for details.

[Information]

Hours 10:30 a.m. – 4:30 p.m. (Last order 4:00 p.m.)

Closed Closed with the same schedule as the museum (irregular opening from October through June)

2

Inujima “Art House Project”

Artistic Direction
Yuko Hasegawa

Architecture
Kazuyo Sejima



This project was developed by artistic director Yuko Hasegawa and architect Kazuyo Sejima for the village on Inujima. Three galleries for special exhibitions, F-Art House, S-Art House, and I-Art House, and the Nakanotani Gazebo were opened in 2010, and A-Art House and C-Art House were further added in 2013. The galleries scattered around the village are constructed from a diverse range of materials, including roofing tiles and other components from existing old houses, as well as transparent acrylic glass and aluminum that reflects the landscape, so that observers can become one with the works and the scenery of the island. The works of five artists are currently on display within the galleries and around the village.

F-Art House, S-Art House, I-Art House and Nakanotani Gazebo opened on July 19, 2010.··· ★

A-Art House, C-Art House and Former site of a stonecutter's house opened on March 20, 2013.··· ☆

Architecture

Architectural Design: Kazuyo Sejima

F-Art House

This wooden gallery is a renovated old house whose beams and pillars have been reused. It is merging into the surrounding landscape, which encompasses a shrine dedicated to a stone god and abundant vegetation.

Structure: Timber, partially steel

C-Art House

This structure was constructed reusing timber from the house originally built on this site some 200 years ago, creating a gallery housing a large exhibition space.

Structure: Timber

S-Art House

This gallery is made of transparent acrylic walls. Traditional houses and vegetable gardens can be seen through its walls, causing the structure to smoothly blend into the neighborhood.

Gardening on the stonewall assisted by: Akarui Heya, Structure: Acrylic glass

I-Art House

Similarly to F-Art House, this gallery is a renovated old house whose wooden frame and roof tiles have been reused. The premises are embellished with a flower garden changing with the seasons and tended by local residents.

Gardening assisted by: Akarui Heya
Structure: Timber

A-Art House

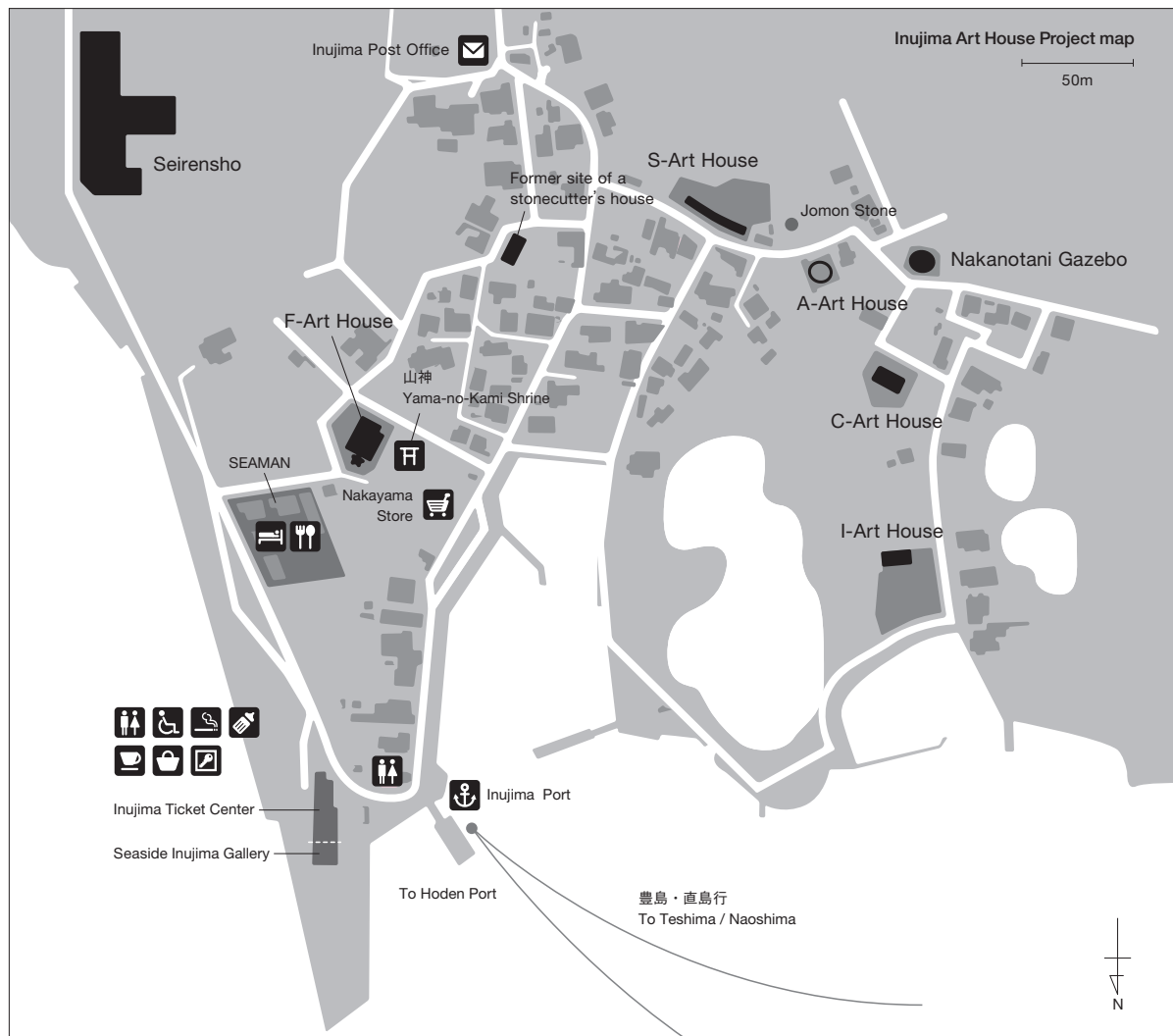
Echoing S-Art House, this ring-shaped gallery is built from transparent acrylic walls. The layering of the art space with the surrounding scenery can also be experienced from its courtyard.

Structure: Acrylic glass

Nakanotani Gazebo

This gazebo was newly built as a resting place at the end of the village. The lightness of its slanted aluminum roof seamlessly blends into the landscape. The gazebo's appearance changes as sunlight comes in through the numerous small holes pierced through its roof.

Structure: Steel



Artworks

Exhibitions during Term I

[July 19, 2010~November 30, 2012]

The artworks shown during Term I suggest the collapse of the dollar-based financial system prompted by rapid globalization and the multi-polarization of economy and culture.

F-Art House

Yukinori Yanagi

"Yama-no-kami and Illuminated Sun Flanked by Mirrors" (2010)

The image of a huge Japanese imperial flag, composed with neon tubes and reflecting on the water, is linked to the permanent exhibition in Seirensyo as it evokes a solar eclipse through the black Sun flag that is programmed to appear.

S-Art House

Yukinori Yanagi "Dollar Web Garden" (2010)

Using live insects as material and a US one-dollar bill as its motif, this work encased between the clear acrylic walls of the gallery suggests the emergence of a third monetary system.

I-Art House

Yukinori Yanagi "Eyeball Flower Garden" (2010)

A garden of imagery that shows images of historical incidents projected on another image of a huge eyeball, evoking a divine eye watching our world from outside the earth.

Exhibitions during Term II

[March 20, 2013~]

Two new galleries were added in 2013, A-Art House and C-Art House. In the second term, works by five artists are shown in the five galleries and elsewhere around the island, centered on the theme of Arcadian ideals.

F-Art House

Kohei Nawa "Biota (Fauna/Flora)" (2013)

Using variously shaped small art objects that remind of plants and animals, as well as sculptures made from the surface of diverse materials, Nawa created a dynamic space encompassing countless works as well as the building itself and its courtyards.

S-Art House

Haruka Kojin "contact lens" (2013)

This work distorts the shape and size of the surrounding scenery through the use of numerous lenses of varying sizes and focuses.

A-Art House

Haruka Kojin "reflectwo" (2013)

This work combines variously-colored artificial flower petals. By making the most of the spatial features of A-Art House, the work takes on a dynamic quality.

C-Art House

Jun Nguyen-Hatsushiba

"The Master and Slave: Inujima Monogatari" (2013)

In this video work, Nguyen-Hatsushiba deals with the theme of stonecutting, which used to be a flourishing industry on Inujima. Likening the island's quarry to a baseball field, the work also vividly depicts "send-off" scenes of departing islanders and the reality of Inujima as it developed with the modern era.

I-Art House [~March 9, 2014]

Yukinori Maeda "Universal Reception" (2010)

"Universal Wavelength" (2013)* / "Prayer" (2011)

Based on the keyword "light", one of Maeda's fundamental themes, the artist created three installations using elements from the natural world such as water, sound, and plants. One work, using "botanical healing water", sounds by Jue and Anoa, and a geometrical, three-dimensional work that extends into the garden cause particles of life in the space and the island to resonate with each other.

* Jue and Anoa (Yukinori Maeda / Mayumi Tanaka)

Former site of a stonecutter's house

Yusuke Asai "Listen to the Voices of Yesterday Like the Voices of Ancient Times" (2013)

Asai depicts plant and animal motifs using materials that he collected from vacant lots in the village and elsewhere on Inujima as a response to the memories accumulated in various objects and places.

Exhibitions during Term III

[March 21, 2014~]

Term III further develops the theme of Arcadian ideals introduced in Term II. Exhibitions will be gradually updated until around 2016, as the organizers explore the nature of hope beneath the surface of everyday life.

I-Art House

Yusuke Komuta "Plane Mirror" (2014) "Reverse" (2014)

In this retrospective of the Inujima experience, sceneries around I-Art House are captured as a part of the building, with the faceted shape of an unfolded square reflecting what appears to be facets of cut glass on the mirrored wall. As subtle artistic interventions extend and create abstractions of the island scenery emerging after the long path, they form a space where visitors are reminded of being a part of this place.

C-Art House

Chinatsu Shimodaira "Ether" (2015)

Leveling strings, temporarily visualizing an area which is there but cannot be seen are used as an index in this artwork. Their vivid color is reminiscent of rays of light. These rays, made by the strings running throughout the building, only exist in space, but also form pools of light. Part of the work was woven by islanders, creating a connection between the island, the artist and visitors.

* Note: Term II artworks in F, S, A-Art Houses and Former site of a stonecutter's house remain on display.

Seaside Inujima Gallery

This gallery was named after the former “Seaside Inujima” Inn, which used to be operated in the same building.

“Cloud Island I, Project for the Venice Architecture Biennale” (2010)

Artist: Fiona Tan

This video work combines island landscapes and people’s daily lives, observed during the artist’s residency on Inujima, with seascapes of the Seto Inland area. With scenes of the beautiful island, ruins of the manmade copper refinery and stone quarry, as well as the Inujima Seirenscho Art Museum and the Inujima “ Art House Project”, the work meticulously depicts the ordinary lives of the island’s residents with special warmth.

Inujima Ticket Center

The Inujima Ticket Center sells tickets for the Inujima Seirenscho Art Museum and the Inujima “Art House Project” . It also hosts a museum shop and a café, which commands beautiful vistas of the Seto Inland Sea. The building used to be a small inn and was renovated by Hiroshi Sambuichi.

Inujima Ticket Center Store

Books related to the facilities on Inujima, original goods, delicacies and other items made in Okayama and the Setouchi Region are available here.

Inujima Ticket Center Cafe

Local delicacies, including takomeshi (a rice dish topped with octopus caught in the nearby sea), and desserts made with fruits grown on the rooftop of the Inujima Seirenscho Art Museum can be sampled in this cafe.

※ The menu changes seasonally

[Information]

Hours 10:00 a.m. – 5:00 p.m. (Last order 4:30 p.m.)

Closed Basically closed on the days the museum is closed.

Facilities Information

- Inujima Seirenscho Art Museum
- Inujima “Art House Project”
- Seaside Inujima Gallery

[Information]

Hours 10:00 a.m. – 4:30 p.m. (Last admission 4:00 p.m.)
Closed Tuesdays (March 1 – November 30)
Tuesdays to Thursdays
(December 1 – last day of February)
Open on national holidays but closed the next day.
Open on Tuesdays when Monday falls on a
national holiday but closed on the next day.
Admission ¥2,060 (Inujima Seirenscho Art Museum,
Inujima “Art House Project”, Seaside Inujima Gallery)
(free for children 15 and under)

[Location & Inquiries]

327-4 Inujima, Higashi-ku, Okayama
7048153, Japan (Inujima Seirenscho Art Museum)
Tel. +81-(0)086-947-1112 Fax. +81-(0)86-947-1115

Other Works at Benesse Art Site Naoshima

2016 2.4

Benesse
Art Site
Naoshima

Artworks

Teshima

- Mariko Mori "Tom Na H-iu"*
- Janet Cardiff & George Bures Miller "Storm House"*

Megijima

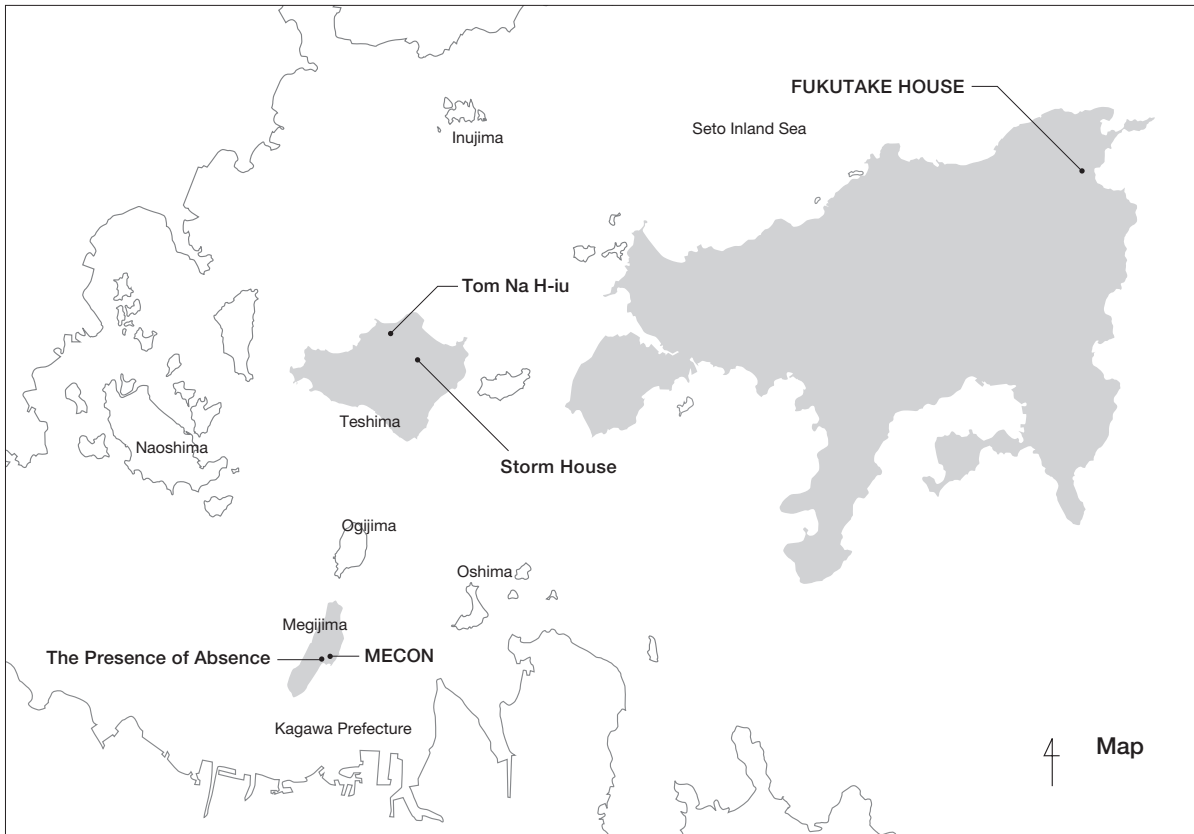
- Shinro Ohtake "MECON"*
- Leandro Erlich "The Presence of Absence"*

Shodoshima

- FUKUTAKE HOUSE- Asia Art Platform

*The administration of works marked with asterisks has been entrusted to ART SETOUCHI.
Other works on Teshima are also under the management and administration of ART SETOUCHI.
For further information, visit the ART SETOUCHI website.
<http://setouchi-artfest.jp/en>

Map



Teshima

Tom Na H-iu

Artist: Mariko Mori

Tom Na H-iu is an ancient Celtic site of spiritual transmigration where souls are considered to spend a long time until the next migration. Inspired by this legend and the fact that ancient humans have built standing stones in many places all over the world, Mariko Mori created a new monument that symbolizes life and death in our time. The colossal glass object standing in the middle of the pond surrounded by a bamboo grove is linked to the Kamioka Observatory (Super-Kamiokande) in Hida, Japan, by a computer, interactively glowing when it receives data of neutrinos generated by supernova explosions (the death of stars).

Watching this sculpture projecting the light of neutrinos – the soul of the universe – onto the water surface, we will feel that we are linked to the universe, or indeed that we are ourselves the universe, relating our living in the eternal flow of time to Tom Na H-iu.

The colors of the light reflect the types of neutrinos:

-Green: solar neutrinos

-Blue: atmospheric neutrinos

-Multi colors (special program): neutrinos generated from supernova explosions

Cooperation: Kamioka Observatory (Super-Kamiokande), Institute for Cosmic Ray Research, the University of Tokyo

Storm House

Artists: Janet Cardiff & George Bures Miller

An installation recreating the 10 minutes from the arrival of a storm to its leaving to provide an extraordinary experience. Inside the house, viewers can experience heavy rain beating the ground, thunder, lightening, rumbling and gusty winds.

Megijima

MECON

Artist: Shinro Ohtake

A new work installed by Shinro Ohtake in the inner courtyard of the defunct Megi Elementary School. The inner courtyard contains a large buoy clearly out of proportion with the amount of available land, a tall-standing palm tree native to Megijima surrounded by a complex tangle of bent roots, tropical plants and other various objects. Ohtake turned the entire area into an artwork based on the concept of “roots” to symbolize the vitality of life that impressed him about Megijima Island.

The title of the work is coined from the “Me” in Megijima and “con”, which is the Japanese word for “root” used to symbolize the vitality of life. It conveys the hope that the people of Megijima will keep their roots on the island.

Opened on March 20, 2013.

[Location & Inquiries]

Megi Elementary School, 236-2 Megi-cho,
Takamatsu, Kagawa 7600092 Japan
Tel. +81- (0)87-892-3754 (Fukutake Foundation)

The Presence of Absence

Artist: Leandro Erlich

04

A restored dwelling holding two experimental installations that produce clever illusions such as footprints moving across a sand surface on which noone walks. A smoking room, library and restaurant are also located within the building.

Courtesy: Fukutake Foundation
Detailed design: Tetsuo Goto (VAKA)
Support: Japan Tobacco inc.

Shodoshima

FUKUTAKE HOUSE — Asia Art Platform

Fukutake House was opened on Shodoshima island in the summer of 2013 to serve as a collaborative platform for people active in Asia. It is housed within the former elementary school in the Fukuda district (closed in 2009). The facility encompasses an exhibition hall (school building), a conference arena (gymnasium) as well as the Fukuda Asian Diner cafeteria.

Under the name of "Asia Art Platform", the project houses special exhibitions and symposiums involving art-related organizations from various parts of Asia.

Facade design: Ryue Nishizawa

Exhibitions: Fukutake Foundation

Maintenance: Shodoshima Town

Opened on July 20, 2013.

[Location & Inquiries]

718-1, kou, Fukuda, Shodoshima-cho,

Kagawa 7614402 Japan

Tel. +81-(0)879-62-9301

※Inquiries only accepted during special exhibitions, etc.

<http://fukutake-house.or.jp/en/>

※Visit the above website for information on special exhibitions and opening times.