

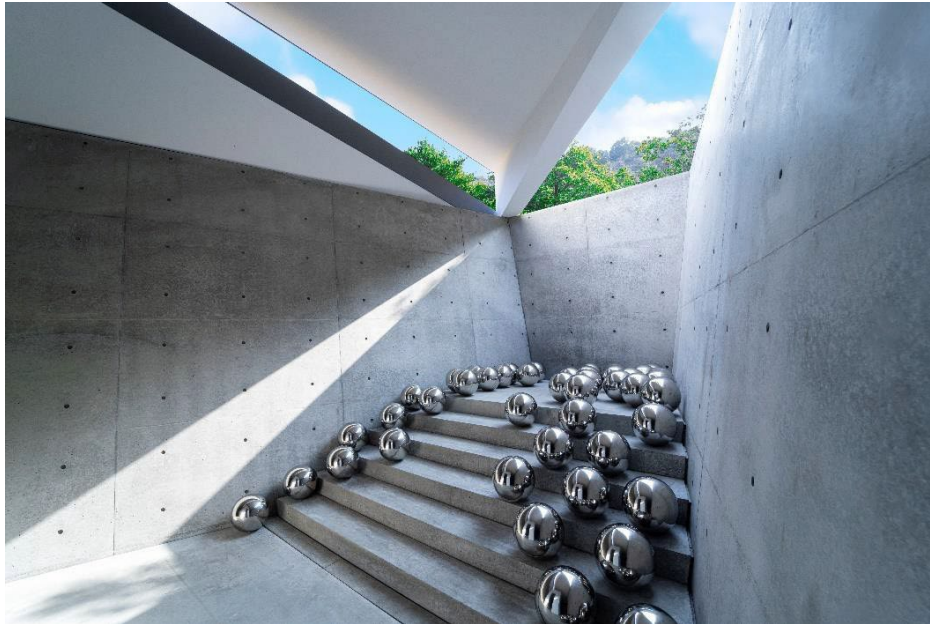
Benesse Art Site Naoshima | PRESS RELEASE

2022.3.7.Mon

Two New Galleries Opening at Benesse Art Site Naoshima on Saturday March 12, 2022.

"Valley Gallery" featuring Tadao Ando's ninth piece of architecture, and works by Yayoi Kusama, Tsuyoshi Ozawa. "Hiroshi Sugimoto Gallery: Time Corridors",

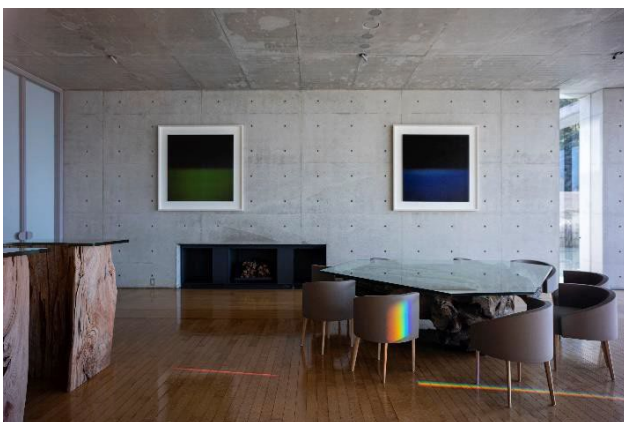
where visitors can view Hiroshi Sugimoto's diverse body of work.



Valley Gallery "Narcissus Garden"

Benesse Holdings Co., Ltd. (headquarters: Okayama City, Okayama; President and COO: Hitoshi Kobayashi; hereinafter "Benesse") has opened two new galleries in 2022, which marks the 30th anniversary of Benesse House (located in Naoshima-cho, Kagawa-gun, Kagawa). The "Valley Gallery" at Benesse Art Site Naoshima features Tadao Ando's ninth architectural piece and works by Yayoi Kusama and Tsuyoshi Ozawa, and "Hiroshi Sugimoto Gallery: Time Corridors" is an expanded and improved version of the Hiroshi Sugimoto's space at Benesse House Park.

Valley Gallery exhibits Yayoi Kusama's "Narcissus Garden" and Tsuyoshi Ozawa's "Slag Buddha 88" a newly modified work that blends nature, art, and architecture. The "Hiroshi Sugimoto Gallery: Time Corridors" is the only gallery in the world that offers visitors a continuous and authentic viewing experience of Hiroshi Sugimoto's diverse body of work.



Hiroshi Sugimoto Gallery: Time Corridors Lounge Interior



Valley Gallery "Slag Buddha 88"

■Valley Gallery

New Ando Architecture and Landscape in the hills: Yayoi Kusama's "Narcissus Garden" and Tsuyoshi Ozawa's "88 Slag Buddhas"

The gallery is located in the hills between Benesse House and the Chichu Art Museum, across from the Lee Ufan Museum. The semi-outdoor, shrine-inspired architecture by Tadao Ando, and the Valley Gallery with its outdoor area, connect Benesse House and the museum facilities, encouraging visitors to pass through the nature between them and enjoy the ocean and the different faces exhibited by the rich mountain vegetation of the area each season. Yayoi Kusama's "Narcissus Garden" will be exhibited inside and outside the building, and Tsuyoshi Ozawa's "Slag Buddha 88-Eighty-eight Buddha Statues Created Using Slag from Industrial Waste at Teshima", which has been on permanent display next to the pond since 2006, has been partially modified to allow visitors to experience a deeper resonance between nature, architecture, and art.

Name: Valley Gallery

Location: Kyonoyama, Naoshima-cho, Kagawa-gun, Kagawa

Floor area: 96.25㎡

Designed by: Tadao Ando

Construction: KAJIMA CORPORATION

Work on exhibit: *To be changed every few years, depending on the situation.

Kusama Yayoi's "Narcissus Garden", 1966/2022 (Donated by JT International SA/Owned by the Fukutake Foundation)

Tsuyoshi Ozawa's " Slag Buddha 88-Eighty-eight Buddha Statues Created Using Slag from Industrial Waste at Teshima 2006/2022 *Permanent display

Art direction: Akiko Miki

Museum information

Opens: March 12, 2022

Hours: 9:30-16:00 (Final admissions: 15:30)

Holidays: Open year-round

Admissions: Included in the Benesse House Museum Admissions fees (¥ 1,300)

*Free for lodgers at Benesse House

Tickets: Available for sale at Valley Gallery and Benesse House Museum

Parking lot: None

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■ Hiroshi Sugimoto Gallery: Time Corridors

Hiroshi Sugimoto Gallery: Time Corridors is the only gallery in the world that offers visitors continued, authentic chances to view and experience Hiroshi Sugimoto's diverse body of work.

The exhibition space for Hiroshi Sugimoto's work at Benesse House Park has been expanded to include the surrounding lounge, boardroom, and outdoor space, creating a gallery unlike any other. Sugimoto's long-term participation in Benesse Art Site Naoshima art projects has continued since our beginnings, and we have now added his "Diorama" and "Opticks" photograph series, and the Glass Tea House "Mondrian", a piece that has captured the imaginations of people in Venice, Versailles, Kyoto, to our preexisting collection, which features "Pine Trees," "Conceptual Form 003 Onduloid: a surface of revolution with constant non-zero mean curvature", and more. The lounge and boardroom have also been redesigned to function as a cafe, which was designed by the New Materials Research Institute, over which Sugimoto presides.

Name: Hiroshi Sugimoto Gallery: Time Corridors / Hiroshi Sugimoto Gallery: Time Corridors

Location: Gotanji, Naoshima-cho, Kagawa-gun, Kagawa (inside Benesse House Park)

Architecture and renovation design: New Material Research Laboratory: Project Architect, Dai Tomioka

Construction: Ishimaru

Work on exhibit: *To be changed every few years, depending on the situation.

Preexisting works: "Cabot Street Cinema, Massachusetts" 1978, "Caribbean Sea, Jamaica" 1980, "World Trade Center" 1997, "Church of Light" 1997, "Chapel of Notre Dame du Haut" 1998, "St. Benedict Chapel" 2000, "Pine Trees" 2001, "Conceptual Form 003 Onduloid: a surface of revolution with constant non-zero mean curvature" 2005, "Five Elements, Boden Sea, Uttwil" 2009/1993

New works: "Hyena-Jackal-Vulture" 1976, "Kegon WaterFalls" 1977, "Sea of Japan, Oki" 1987, "Irish Sea, Isle of Man" 1990, "On the Beach 001" 1990/2014, "On the Beach 007" 1990/2014, "On the Beach 017" 1990/2014, "On the Beach 018" 1990/2014, "Prism" 2002, "Go'o Shrine: Appropriate Proportion" 2003, "Five Elements, Sea of Japan, Rebun Island" 2012/1996, "Five Elements, Bay of Sagami, Atami" 2012/1997, "Five Elements, Sea of Okhotsk, Hokkaido" 2012/1989, "Glass Tea House Mondrian" 2014, "Past Presence 070 Grande Femme III, Alberto Giacometti" 2016, "Opticks 020" 2018, "Opticks 073" 2018, "Opticks 080" 2018, "Sanshu no Jingi ("Three Sacred Trees") - Jindai Sugi Cedar Root" 2022, "Sanshu no Jingi ("Three Sacred Trees") - Yakusugi Cedar Trunk" 2022, "Sanshu no Jingi ("Three Sacred Trees") - Tochi no Ki (Japanese Horse Chestnut) Bark" 2022

Art direction: Akiko Miki

Museum information

Opens: March 12, 2022

Hours: 11:00-15:00 (Final admissions: 14:00)

Holidays: Open year-round

Admissions: ¥ 1,500 (includes tea and sweets in the cafe space)

Tickets: Purchase beforehand online at etix

Parking lot: None

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Reprinted from press release, November 4, 2021

■ 「Valley Gallery」 Tadao Ando



photo : Masayori Yano

The project began with Soichiro Fukutake and his team reviewing the site.

The location chosen was a beautiful spot in the valley toward Kuraura, where the Lee Ufan Museum is located, surrounded by a slope that is covered with azaleas in early spring.

It has a trapezoidal plane that opens at a 30 degrees angle. The building is a double structure with concrete walls and is covered with a 12mm-thick steel plate roof. The steel plates are perforated geometrically with shifts and incisions, allowing nature to breathe rain, wind, and light inside. I intended to create a space that has the strength of crystal even though it is small.

■ 「Time Corridors」 Hiroshi Sugimoto

In my refurbishment of the café lounge overlooking the newly installed *Glass Tea House Mondrian*, I have preserved as many details as possible of the original Ando building while seeking to create sculptural furniture for the space. First, a quick word about the three special woods I used for the furniture, all of which I came across quite recently.

Jindai Sugi Cedar Root

Jindai sugi (also known as a Jōmon sugi) are semi-fossilized Japanese cedars. This particular Jindai sugi stood in a primeval forest that was buried in 466 BCE when Mount Chōkai—a still-active volcano in northeast Japan—erupted violently, triggering an earthquake that in turn caused a sector collapse. This mighty tree was dug up only recently after spending over 2,400 years underground. It is estimated to have been 1,600 years old when it was engulfed, meaning that it first sprouted some 4,000 years ago. In other words, this Jindai sugi truly came to life in the prehistoric “Age of the Gods” (the literal meaning of Jindai in Japanese).

Yakusugi Cedar Trunk

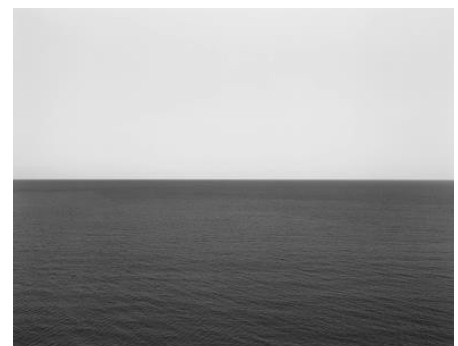
Japanese cedars grow to colossal dimensions under harsh conditions on the island of Yakushima, but the name Yakusugi is reserved for those that are over 1,000 years old. When Yakushima became a natural World Heritage site, the felling of trees on the island was prohibited. This particular tree, which was cut down quite a while ago, is around 1,500 years old. The interior is hollow as a result of the tree’s great age.

Tochi no Ki (Japanese Horse Chestnut) Bark

Tochigi prefecture derives its name from the tochi no ki, or Japanese horse chestnut. This particular specimen grew in Tochigi and is reckoned to be 600 years old. The white rippling bark is beautiful.

Over the course of their lives, these three trees must have heard the songs of many different birds. Both as trees that grew in ancient times—4,000 years ago for the Jindai sugi cedar, 1,500 years ago for the Yakusugi cedar and 600 years ago for the Japanese horse chestnut—and now as sculptural tables here in the Sugimoto designed Park Lounge they embody the passage of time. In Corridors of Time, the sense of traveling backward through time becomes a physical sensation.

In the Japanese context, giant trees were worshipped as representations of the divine. I like to think that the Jindai sugi cedar was venerated by the Jōmon people, the Yakusugi by the Yayoi people and the Japanese horse chestnut by the people of the Muromachi period. The name I have coined for these trees is Sanshu no Jingi (“Three Sacred Trees”), a pun on Sanshu no Jingi (the Three Sacred Treasures, from the imperial regalia of Japan).



Hiroshi Sugimoto, Caribbean Sea, Jamaica, 1980, gelatin-silver print, 119.4 x 149.2 cm

c) Hiroshi Sugimoto / Courtesy of Gallery Koyanagi

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■ About the Concept and Exhibition of Galleries Akiko Miki, International Artistic Director

Valley Gallery consists of a small building and the surrounding outdoor area. It is inspired by shrines. Built along a valley that is considered a boundary or sanctuary, the building's double-walled interior has an introspective feel, but like the seaside gallery on the ocean side, it is also semi-outdoors, allowing visitors to feel the movement of natural energy, light, and wind. The "Narcissus Garden," which will be exhibited both indoors and outdoors, is a commemorative work by Yayoi Kusama, who gained international attention at the 1966 Venice Biennale when she laid a large number of mirror balls on the lawn outside the pavilion. Tsuyoshi Ozawa's "88 Slag Buddhas," a permanent exhibit, was inspired by the 88 Buddhist statues from Naoshima's history and was created in 2006 using slag, the final material produced after the incineration of illegally dumped industrial waste on Teshima. Ando's architecture resonates with these works, which reflect the surrounding nature and local history, to promote renewed awareness of the richness and symbiosis of nature, and the fundamental spirit of prayer and rebirth.

The Hiroshi Sugimoto Gallery was conceived as a link between Naoshima and Enoura. Hiroshi Sugimoto's longtime efforts on Naoshima led to the creation of the Enoura Observatory in Odawara, the artist's ultimate work. The project was started in 1972. Where the Enoura Observatory focuses on architecture and gardens, this gallery acts as a major international exhibition that provides continuous and authentic opportunities to see Hiroshi Sugimoto's major photographic, design, and sculptural works. Together with the Go'o Shrine and other locations in Naoshima, the gallery has made it possible for visitors to experience the diversity of Sugimoto's work. "Time Corridors" highlights the characteristics of Ando's architecture, which encourages visitors to walk around and experience the architecture and nature, and Hiroshi Sugimoto's ongoing pursuit of questions about time, while reflecting the longstanding relationship the two artists have with Naoshima. The project is intended to allow guests and visitors to experience changes in nature and the magnificent flow of time and provide time to contemplate history and life.

The facility is expected to make partial changes in its exhibition over time.

■ Architect/Artist Histories *Alphabetical order

Ando Tadao

Born in Osaka in 1941, Ando established the Tadao Ando Architect & Associates in 1969. He is an architect and professor emeritus at the University of Tokyo. He has received numerous national and international awards, including the Pritzker Prize (1995) and the UIA (International Union of Architects) Gold Medal (2005). Primary works: "Church of the Light" (Osaka, 1989), "Benesse House" (Naoshima, 1992), "Awaji Yumebutai" (Awaji Island, 2000), "Fort Worth Museum of Contemporary Art" (USA), "Chichu Art Museum" (Naoshima, 2004).

Yayoi Kusama

Born in 1929 in Nagano, Japan. Avant-garde artist and novelist. After experiencing visions and auditory hallucinations as a child, she began creating paintings using netlike patterns and polka dot motifs. In 1957, she moved to the US and established herself as an avant-garde artist, developing net paintings, soft sculptures, installations, and happenings using mirrors and electronics. She overcame various obsessions to find her artistic philosophy, which is self-annihilation through obsessive repetition and proliferation of a singular motif. In recent years, she has held large-scale retrospectives at the Tate Modern and the Centre Georges Pompidou.

Tsuyoshi Ozawa

Born in Tokyo in 1965. Known for his diverse paintings, photography, video, and installations, their sharp critique history and society, and the sense of humor therein. While a student at the Tokyo University of the Arts, he began the "Jizo building" project, in which he erected his own Jizo statues and photographed the landscapes around them. In the early 1990s, he began consultation art and the "Nasubi Gallery," an ultra-compact mobile gallery using milk cartons. In 1999, Museum of Soy Sauce Art, in which he remade famous works from Japanese art history using soy sauce. In 2001, he produced "Vegetable Weapons", a photo series of portraits of women holding weapons made using vegetables, and the "Kaettekita" ("Returned") series in 2013, in which he constructs a narrative by superimposing fiction and facts based on real historical figures. He is also a member of the board of directors of the National Museum of Modern Art, Tokyo. Since 2007, he has also been involved in "Saikyojin," a group he formed with Chinese and Korean artists.

Hiroshi Sugimoto

Born in Tokyo in 1948. He moved to the US in 1970 and has lived in New York since 1974. His work includes photography, sculptures, installations, theater, architecture, landscape architecture, writing, and cooking, gaining him a wide following in the international art scene. Sugimoto's art focuses on the transient nature of history and existence, with the intention of bridging the conceptual gap between the West and the East by drawing on empiricism and metaphysics, exploring themes like the nature of time, human perception, and the origin of consciousness. His internationally acclaimed works are in the collections of the Metropolitan Museum of Art (NY), the Centre Georges Pompidou (Paris), and other leading museums around the world. His primary works include the "Seascape," "Theater," and "Architecture" series.

Benesse Art Site Naoshima Public Relations Office, Yukari Stenlund

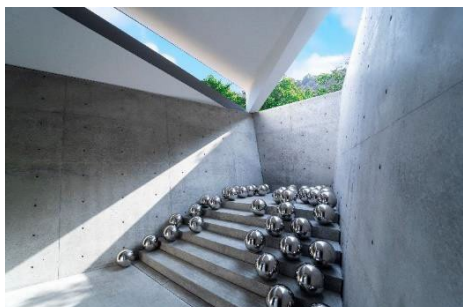
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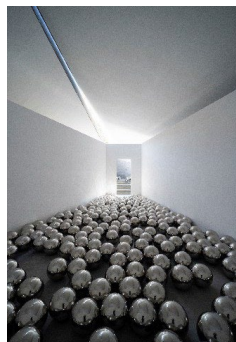
■ Reference images

Valley Gallery

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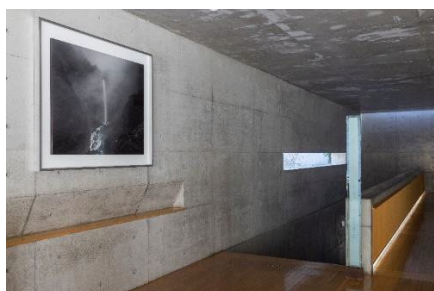


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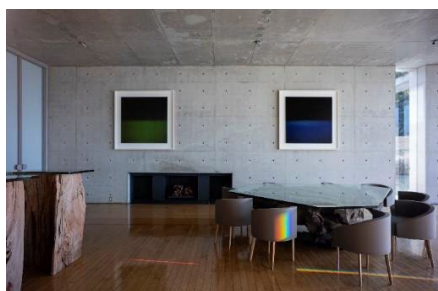


Hiroshi Sugimoto Gallery: Time Corridors

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1. Yayoi Kusama, Narcissus Garden, Stainless steel spheres, 1966/2022, Copyright of Yayoi Kusama
2. Tsuyoshi Ozawa Slag Buddha 88- Eighty-eight Buddha statues created using slag from industrial waste at Teshima 2006 /2022 Photo: Masatomo MORIYAMA
3. Tsuyoshi Ozawa Stone Balancing at Valley Gallery, 2022 Photo: Masatomo MORIYAMA
4. Hiroshi Sugimoto Gallery: Time Corridors 2022, Photo: Masatomo MORIYAMA
5. Hiroshi Sugimoto Gallery: Time Corridors Lounge, 2022, Photo: Masatomo MORIYAMA
6. Hiroshi Sugimoto Gallery: Time Corridors Lounge, 2022, Photo: Masatomo MORIYAMA