

UESHIMA

MUSEUM

ご挨拶

UESHIMA MUSEUM は、「自調自考」を基本目標に国際的な視野や高い倫理観を重視した教育を行う事で高い評価を受けている、渋谷教育学園の敷地内に開館しました。当美術館は、同学園出身の植島が収集した国内外の幅広いアーティストの現代アートコレクションから展覧会を企画して参ります。

“アート”は領域を自在に横断し、多様で、パーソナルで、社会的でもある美術表現は、人々の想像を超える多くの可能性を生み出してきました。それは、私たちの過去、現在、そして未来を考えることでもあります。美術を介して、真に自由な想像力と、独創的な発想力を培うこと、アーティストが彼らの作品を通じて投げかける視点や課題を次世代へ伝えていくことは、美術作品を収集していくことの意義であり、使命であると考えます。

渋谷教育学園内ブリティッシュ・スクール・イン・東京の跡地に誕生する当館は、作品の展示のみならず、次世代のアーティスト、キュレーター、批評家の育成や、教育機関との連携なども含めた幅広い活動によってアートシーンの活性化に寄与し、教育・文化の振興の場として、社会と関わりながら生きる「同時代性」を目指します。

本展では、常設作品に加え、普段は非公開のオフィスフロアも使って、コレクションの多様性を紹介すべく階ごとに異なる視点で展示構成を行っております。国や地域、そして時代を越えたアーティストたちの多彩な表現と、その個々の背後にあるそれぞれの物語へと想像を巡らしていただければ幸いです。

UESHIMA MUSEUM 館長 植島幹九郎

UESHIMA MUSEUM opened its doors on the premises of Shibuya Kyoiku Gakuen (SKG), a prestigious educational institution that emphasizes international perspectives and high moral standards based on the fundamental objective of fostering a spirit of 'self-investigation and self-thinking.' The museum will organize various exhibitions based on its contemporary art collection featuring works by a diverse range of both Japanese and overseas artists collected by Kankuro Ueshima, an alumnus of the school.

'Art' freely traverses boundaries and artistic expression, which is at once diverse, personal, socially engaged, and has given rise to numerous possibilities beyond people's imagination. Furthermore, art is also about contemplating our past, present, and future. We believe the significance and mission of collecting artworks lie in cultivating unfettered imagination and creative thinking through art, as well as conveying to future generations the perspectives and issues that artists pose through their works.

The museum, which is established on the former site of The British School in Tokyo, within the Shibuya Kyoiku Gakuen campus, will not only engage in exhibiting artworks, but also contribute to the revitalization of the art scene through a wide range of activities, including training the next generation artists, curators, and critics, and collaborating with educational institutions. As a place for the promotion of both education and culture, we aim to maintain a sense of 'contemporaneity' that is nurtured by means of our interactions with society.

In addition to the display of permanent works, this exhibition encompasses all floors of the museum including the office floor, which is usually closed to the public, to showcase the diversity of the collection, with the contents of each floor organized from a different perspective. We hope that this will serve as an opportunity for visitors to engage with the eclectic expressions of artists from different countries, regions, and eras, as well as the respective narratives that lie behind their work and practice.

Kankuro Ueshima

UESHIMA MUSEUM - Director



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PASS: kumguest96



SNS 投稿可



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フラッシュ禁止



作品に触れないで



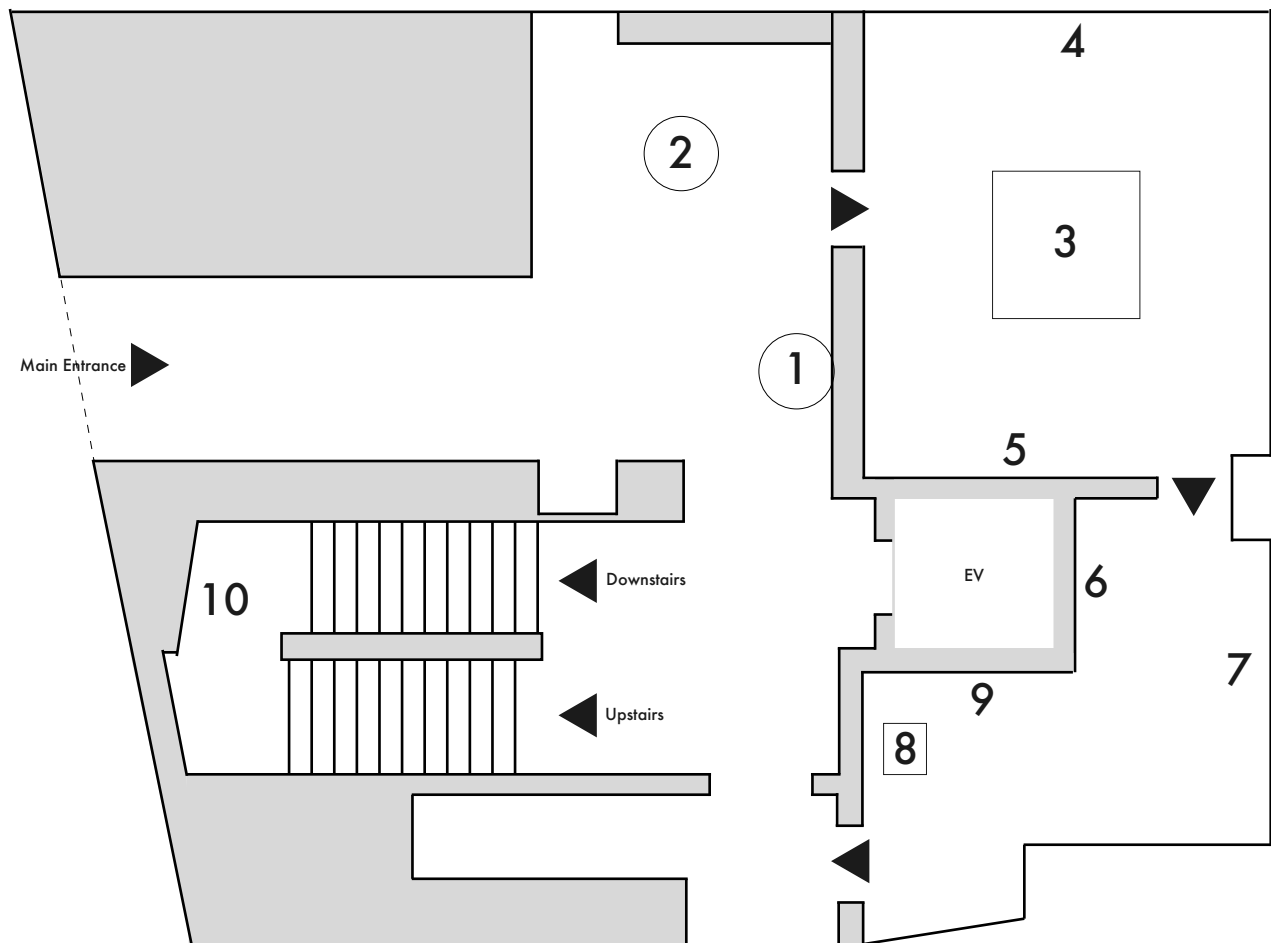
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タバコ禁止



ペット同伴不可



1: Kohei Nawa | 名和晃平 PixCell - Deer #40

2015 | mixed media: glass beads, taxidermy, aluminum | 133.4 x 71.8 x 55 cm (52 1/2 x 28 1/4 x 28 5/8 in.)

2: RYAN GANDER

Sowing confusion amongst the titles, or The squatters (Tiger meet Hiller's Lucidity & Intuition: Homage to Gertrude Stein (2011)

2020 | Wood, latex, resin, synthetic fur, paint, animatronics | 10.8 x 66 x 40.6 cm (4 1/4 x 26 x 16 in.)

3: Mika Tajima You Be My Body For Me (Unit 3)

2020 | rose quartz, cast bronze jet nozzles, smart glass film, custom social network analysis algorithm, lidar, embedded computing board, electrical components, concrete, steel, aluminum, wood, glass

Stone: 77.5 x 86.4 x 63.5 cm (30 1/2 x 34 x 25 in.) | Glass panels: 91.4 x 167.6 x 1 cm (36 x 66 x 3/8 in.) each | Concrete bases: 40.6 x 31.1 x 31.1 cm (16 x 15 x 15 in.) each

4: Mika Tajima Art d'Ameublement (Rutschey Yogansena)

2022 | spray acrylic, thermoformed PETG | 182.9 x 137.2 cm (72 x 54 in.)

5: Mika Tajima Negative Entropy (Stripe International Inc., Legal Department, Black and White, Hex)

2021 | cotton, wood, acoustic baffling felt | 140 x 280 cm (55 1/8 x 110 1/4 in.)

6: Kenjiro Okazaki | 岡崎乾二郎 Encontro das águas / Scooping water from a stream

2020 | acrylic on canvas, framed | 18.2 x 24.9 cm (7 1/8 x 9 3/4 in.)

7: Kenjiro Okazaki | 岡崎乾二郎

月花 (*Ipomoea alba*) / No idea why I was going there / あるいは空中の椰子果

あお空の奥か (*le bleu du ciel*) / Seen with an ideal, Out the window / きたいの中に溶ける魚

2022 | acrylic on canvas, framed | 20.5 x 16.5 cm (8 1/8 x 6 1/2 in.) / 25.1 x 18.3 cm (9 7/8 x 7 1/4 in.)

8: Kenjiro Okazaki | 岡崎乾二郎 wšnt l m's' l m bbtý šnt km h kkb m 'l

2024 | bronze | 30 x 25 x 21 cm (11 7/8 x 9 7/8 x 8 1/4 in.) | Edition No. 2 of 5 + 1 A.P.

9: Kenjiro Okazaki | 岡崎乾二郎

幕屋をおおう新しき苔と蔓草。いにしへの歌舞場のいしずえ。漁村をかこむ鬱蒼。呉と齊と秦の時代。薫るスウブ。魚や龍や馬のオモチャ。まばゆい光は今は消え、ひびきは耳にのこる。魂は石にうもれ、骨は塵なかにまぎれ

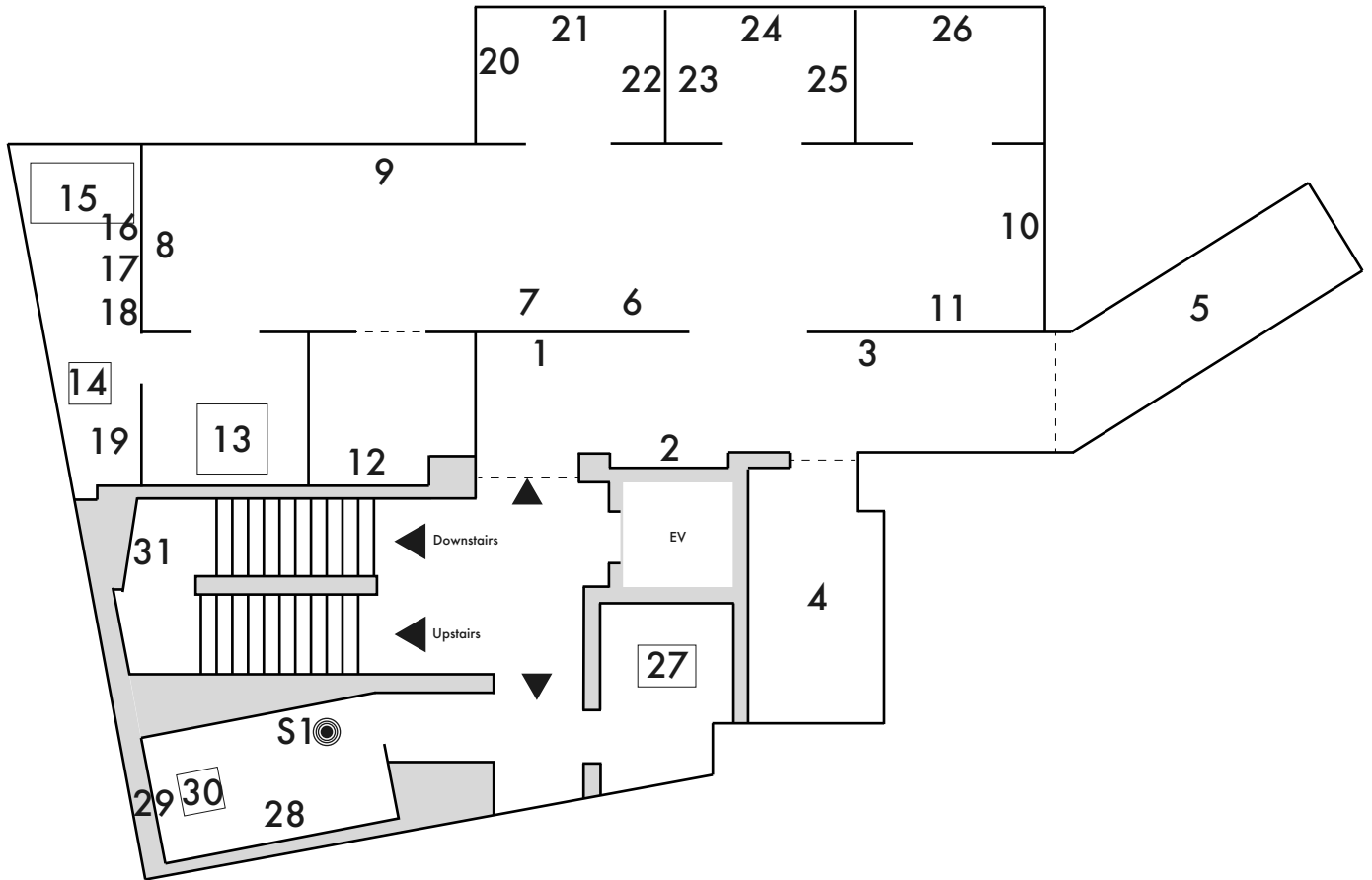
2024 | acrylic on canvas | 182 x 140 x 6.5 cm (71 5/8 x 55 1/8 x 2 1/2 in.)

10: Hiroshi Sugimoto | 杉本博司 Colors of Shadow C1017

2006 | pigment print | 134.6 x 106.7 cm (53 x 42 in.) | Edition No. 3 of 5

2F 同時代の表現、個の表現世界 | Contemporary Expression and World of Individual Expression

象徴的な名和晃平作品の先に、ミカ・タジマ、岡崎乾二郎と、アーティストごとに区切られていた1Fから、階段に続く杉本博司作品。その先の2Fにはインターナショナルなアーティストたちのそれぞれの世界観が広がる部屋が続いていきます。アイロニカルな視点で日常世界を読み返すライアン・ガンダー、現代社会を生きる女性のしなやかさを体現したトレイシー・エミンやルイーザ・ブルジョワ、マイノリティとコミュニティの課題と向きあうことから制作を重ねてきたシアスター・ゲイツ、ミニマルアートを代表するダン・フレヴィンのほか、池田亮司にオラファー・エリアソン、塩田千春、ミカ・タジマ、チームラボ、村上隆などが並びます。そして中央の部屋では、ドイツ現代写真を代表するアンドレアス・グルスキーとトーマス・ルフが対比的に展示されています。メディアや表現手法、国や地域を越えながら交差する現代の表現をお楽しみください。



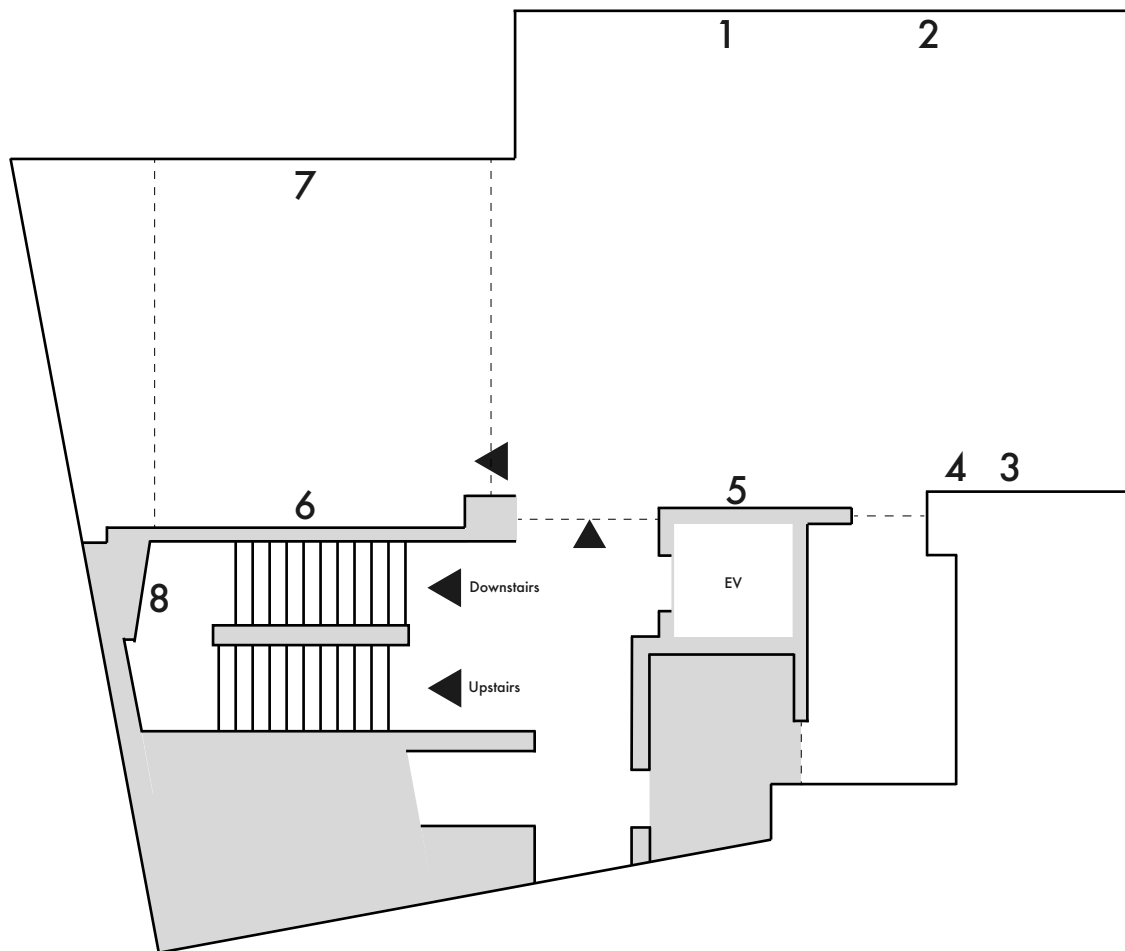
Beyond the symbolic works of Kohei Nawa, works by Hiroshi Sugimoto lead up the stairs from the first floor, which was divided into sections according to each artist including Mika Tajima and Kenjiro Okazaki. On the second floor are a series of rooms within which the respective visions of various international artists unfold. In addition to Ryan Gander, who reinterprets the everyday world from an ironic perspective; Tracey Emin and Louise Bourgeois, who embody the suppleness of women living in contemporary society; Theaster Gates, who addresses issues confronted by minorities and communities, and leading minimalist artist Dan Flavin, the lineup includes Ryoji Ikeda, Olafur Eliasson, Chiharu Shiota, Mika Tajima, teamLab, and Takashi Murakami. In the central room, the works of two leading figures of contemporary German photography: Andreas Gursky and Thomas Ruff, are displayed in contrast. We welcome visitors to enjoy contemporary expressions that intersect across different media, means of expression, countries and regions.

- 1: Ryan Gander *By physical or cognitive means (Broken Window Theory 13 May)*
2019 - 2020 | ink on paper, emulsion paint, aluminum frame, reinforced broken glass, duct tape |
200 x 148 x 7.5 cm (78 3/4 x 58 1/4 x 3 in.)
- 2: Ryan Gander *On slow Obliteration, or How are you still hungry*
2019 | flip-dot panel, powder-coated aluminum tray frame, rub-down transfer |
130 x 86.1 x 7.8 cm (51 1/8 x 33 7/8 x 3 in.)
- 3: Pierre Huyghe *Idiom*
2024 | Real time voice generated by Artificial Intelligence, golden LED screen masks |
31 x 19.5 x 19 cm (12 1/4 x 7 5/8 x 7 1/2 in.)
- 4: Olafur Eliasson *Eye see you*
2006 | stainless steel, aluminum, color-effed filter glass, monofrequency bulb |
230 x 120 x 110 cm (90 1/2 x 47 1/4 x 43 1/4 in.) | Edition No. 24 of 30
- 5: Ryoji Ikeda | 池田亮司 *data.scan [n° 1b-9b]*
2011 / 2022 | LCD monitor display, computer | 61.1 x 35.6 cm (24 x 14 in.) each, a set of 9
- 6: Gerhard Richter *4. 3. 89*
1989 | oil on color photograph | 10.2 x 15.2 cm (4 x 6 in.)
- 7: Gerhard Richter *21. Feb. 01*
2001 | oil on color photograph | 14.6 x 10.2 cm (6 x 4 in.)
- 8: Andreas Gursky *Bangkok IX*
2011 | inkjet print, in artist's frame | 307 x 221 cm (120 7/8 x 87 in.) | Edition No. 1 of 6
- 9: Gerhard Richter *untitled (3.11.89)*
1989 | gelatin silver print | 67.9 x 97.8 cm (26 3/4 x 38 1/2 in.) | unique
- 10: Thomas Ruff *Substrat 7 III*
2002 | Inkjet print, Diasec mounted | image: 147.3 x 108 cm (58 x 42 1/2 in.) | Edition No. 5 of 5
- 11: Thomas Ruff *negøbal_01*
2014 | chromogenic print, framed | frame: 71 x 61 cm (28 x 24 in.) / image: 22 x 29 cm (8 5/8 x 11 3/8 in.) |
Edition No. 1 of 8
- 12: teamLab *Matter is Void - Fire*
2022 | NFT(Non-Fungible Token), digital work, endless | dimensions variable
- 13: Kohei Nawa | 名和晃平 *PixCell-Sharpe's grysbok*
2023 | mixed media | 64.8 x 62.2 x 20.8 cm (25 1/4 x 24 1/2 x 8 1/8 in.)
- 14: Chiharu Shiota | 塩田千春 *State of Being (Skull)*
2015 | metal frame, red thread, skull model | 50 x 25 x 25 cm (19 5/8 x 9 7/8 x 9 7/8 in.)
- 15: Chiharu Shiota | 塩田千春 *State of Being (Two Chairs)*
2012 | two painted chairs, thread, steel frame | 180 x 160 x 77.2 cm (70 7/8 x 63 x 30 3/8 in.)
- 16: Chiharu Shiota | 塩田千春 *Quarantine in Shanghai | 上海での隔離*
2021 | water-soluble wax pastel, ink, thread on paper | 20 x 25 cm (7 7/8 x 9 7/8 in.)
- 17: Chiharu Shiota | 塩田千春 *Quarantine in Shanghai | 上海での隔離*
2021 | water-soluble wax pastel, ink, thread on paper | 20 x 25 cm (7 7/8 x 9 7/8 in.)
- 18: Chiharu Shiota | 塩田千春 *Quarantine in Shanghai | 上海での隔離*
2018 | water-soluble wax pastel, ink, thread on paper | 20 x 25 cm (7 7/8 x 9 7/8 in.)
- 19: Chiharu Shiota | 塩田千春 *Cell*
2021 | watercolor, oil pastel, thread on paper | 56 x 42 cm (22 x 16 1/2 in.)
- 20: Takashi Murakami | 村上隆 *untitled*
2016 | assembled canvas on aluminum frame | 86 x 58.5 cm (33 7/8 x 23 in.)
- 21: Takashi Murakami x Virgil Abloh | 村上隆 x Virgil Abloh
Bernini DOB: Carmine Pink and Black
2018 | acrylic on canvas mounted on aluminum | 141.6 x 120.3 cm (55 3/4 x 47 3/8 in.)
- 22: Takashi Murakami x Virgil Abloh | 村上隆 x Virgil Abloh *Our Spot 1*
2018 | acrylic on canvas mounted on aluminum | 100 x 100 cm (39 3/8 x 39 3/8 in.)
- 23: Louise Bourgeois x Tracey Emin
Just Hanging (no. 11 of 16, from the series, Do Not Abandon Me)
2009 - 2010 | pigment dyes print on fabric | 74 x 60.5 cm (29 1/8 x 23 13/16 in.) |
Edition No. 4 of 18 + 6 A.P. + 1 H.C.
- 24: Tracey Emin *It's what I'd like to be*
1999 | blue neon | 176 x 213 cm (69 1/4 x 83 7/8 in.)
- 25: Louise Bourgeois *untitled*
1968 | watercolor on paper | 18.1 x 29.5 cm (7 1/8 x 11 3/8 in.)
- 26: Dan Flavin *untitled(for Ad Reinhardt)1b*
1990 | blue, yellow, pink, red and green fluorescent light | 243.8 x 26.7 x 61 cm (96 x 10 1/2 x 4 in.) | Edition No. 1 of 5
- 27: Mika Tajima *Anima 47*
2023 | glass, phosphorescent pigment, cast bronze Jacuzzi jet nozzles | 52 x 33 x 24 cm (20 1/2 x 13 x 9 1/2 in.)
- 28: Theaster Gates *Slaves, Ex Slaves*
2021 | neon mounted on aluminum backing | 92.7 x 88.3 x 10.2 cm (36 1/2 x 34 3/4 x 4 in.)
- 29: Theaster Gates *Walking on Afroturf*
2012 | reclaimed wood | 113 x 77.5 x 10.2 cm (44 1/2 x 30 1/2 x 4 in.)
- 30: Theaster Gates *Night Stand for Soul Sister*
2013 | wood, tar, book | 55.9 x 58.4 x 35.6 cm (22 x 23 x 14 in.) | Book: 17.5 x 10.5 x 1.8 cm (6 7/8 x 4 1/8 x 3/4 in.)
- S1: Theaster Gates & The Black Monks of Mississippi *Opus for Flute*
- 31: Hiroshi Sugimoto | 杉本博司 *Prospect Park Theater*
1977 | gelatin silver print | 41.9 x 54 cm (16 1/2 x 21 1/4 in.) | Edition No. 15 of 25

3F 女性画家のまなざし | The Gaze of Female Painters

近い場所、同じ時代に生きていてもその人が見ている風景とそこから描き出される心象は異なる。このフロアでは世代の近い日本人女性作家の絵画が展示されています。昭和から平成と、ある種の成熟した社会の中で、それゆえの不安定さや迷い揺らぎを持った時代と言えるでしょう。その中で、それぞれのアーティストは異なる眼差しを持ってその時々を捉えていきました。訪れた土地での出来事や経験を重ね合わせていく津上みゆき、デジタル環境に囲まれた現代社会と作家の日常が交差する今津景、人の内面に流れるエネルギーとそれぞれの幸福を思い起こさせる近藤亜樹、日常の記憶が重なりながら生み出された原風景を思わせる工藤麻紀子。作品と個人との距離、それは作家一人ひとりによって大きく異なりますが、そこには作家の日々の生活や取り囲む環境、そして幼少期の原風景などが混ざり合いながら現れていきます。そして、絵画に残るその筆致の先には、作品を描き続けてきた作家の姿が浮かんできます。

Even when living in close proximity or in the same era, the scenery that each person sees and the mental images they depict from it differ accordingly. This floor introduces paintings by Japanese female artists of similar generations. The Showa and Heisei eras could be regarded as having been a period of instability, confusion, and fluctuation as Japanese society found itself in a certain state of maturity. Each artist captured these times through different perspectives. Miyuki Tsugami overlays the events and experiences of the places she visits; Kei Imazu intersects her daily life as an artist with contemporary society surrounded by digital environments; Aki Kondo reminds us of the energy that flows within people and the respective nature of their happiness and Makiko Kudo evokes original landscapes that manifest as a result of the overlapping of everyday memories. While the distance between the work and the individual varies greatly from artist to artist, the works emerge through a mixture of the artist's daily life, surrounding environment, and the original landscapes of their childhood. What is observed beyond the brushstrokes in the paintings is the very image of the artist themselves who have continued in the pursuit of their practice.



1: Kei Imazu | 今津景 *Drowsiness*

2022 | oil on linen | 194 x 162 cm (76 5/8 x 63 3/4 in.)

2: Kei Imazu | 今津景 *Mermaid of Banda Sea*

2024 | oil on canvas | 200 x 300 cm (78 3/4 x 118 1/8 in.)

3: Ulala Imai | 今井麗 *KOALA 6*

2020 | oil on canvas | 24.2 x 33.3 cm (9 1/2 x 13 1/8 in.)

4: Ulala Imai | 今井麗 *Gathering* | ギャザリング

2017 | oil on canvas | 38 x 45.5 cm (15 x 18 in.)

5: Aki Kondo | 近藤亜樹 *Pain, Pain, Go Away* | いたいのいたいのとんでいけ

2022 | acrylic on canvas | 162 x 130.3 cm (63 3/4 x 51 1/4 in.)

6: Miyuki Tsugami | 津上みゆき *View, Flowing, Evening, 8 Feb 2019/2022*

2022 | pigment, acrylic on canvas | 162 x 259 cm (63 3/4 x 102 in.), 91 x 72.3 cm (35 7/8 x 28 1/2 in.), 27.3 x 27.3 cm (10 3/4 x 10 3/4 in.)

7: Makiko Kudo | 工藤麻紀子

I had a Good Time All by Myself This Time | あの時 1人でたのしかった

2022 | oil on canvas | 194 x 259 cm (76 3/8 x 102 in.)

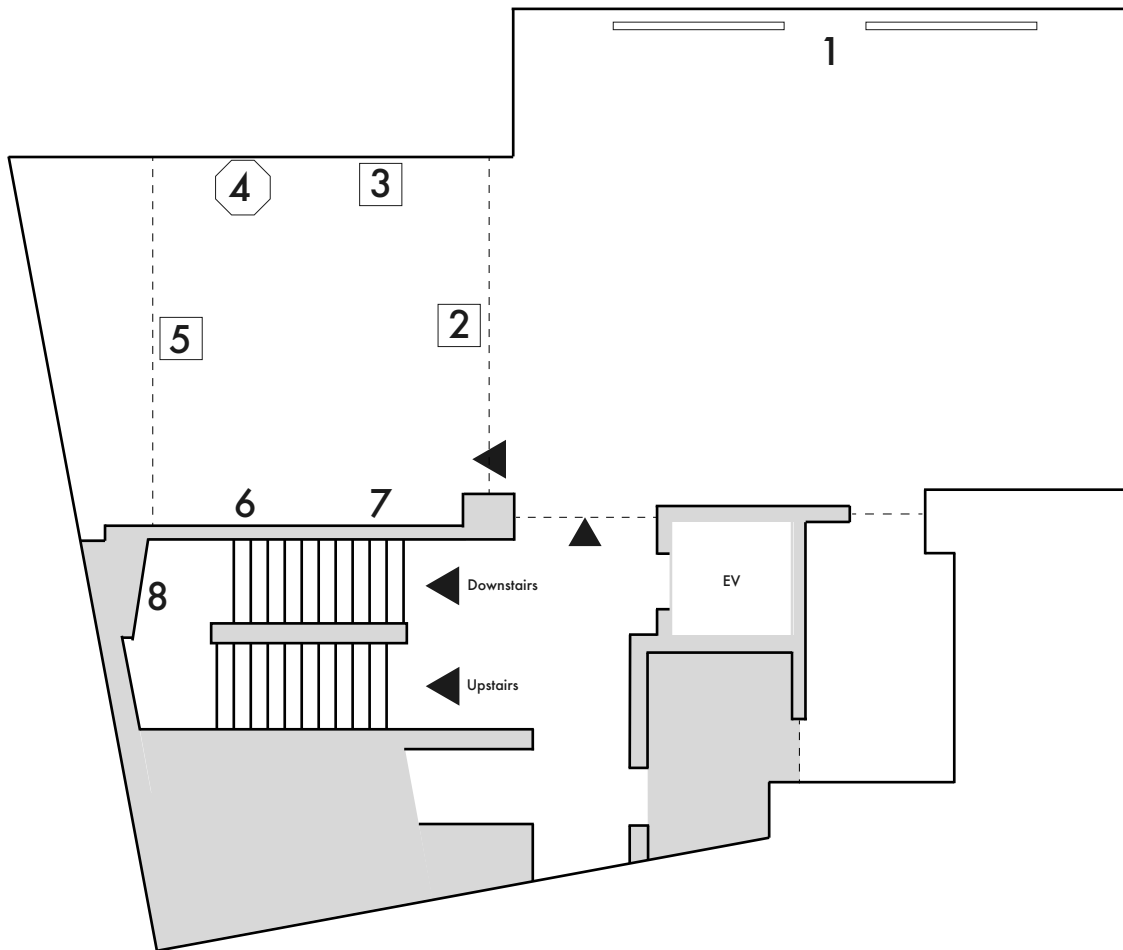
8: Hiroshi Sugimoto | 杉本博司 *Manatee*

1994 | gelatin silver print | 42.2 x 54.3 cm (16 5/8 x 21 3/8 in.) | Edition No. 8 of 25

4F 変わるもの、消えゆくもの | Things that Change, Things that Disappear

部屋の中を飛び交う飛行機、小さな部屋から世界の広がりを感じる憧れのまなざしとその夢の儚さを思わせるさわひらきの《/home, /home (Absence)》から始まるこの部屋は、変化や揺らぎ、そして時の重なりの中で消えゆくものの美しさに焦点を当てています。ナフタリンで作られた宮永愛子の作品は化学変化によって形をかえ、次第に具象的なモチーフから揮発し、結晶へと変化していきます。一方、三嶋りつ恵のガラス作品は、高温の中で流体となったガラスの不定形の様態を捉え固定化し、ガラスの保存装置としての役割を使ってガラス自体の時間を留めているようでもあります。また、次々とカウントを変えながら明滅を繰り返していくLEDカウンターによる宮島達男の作品は0（ゼロ）だけがブラックアウトし、終わりと始まりや魂の輪廻などを想起させます。ここでは光や形体、その素材などの関係性から生まれる表現の世界を垣間見ることができます。

This room focuses on change, fluctuation, and the beauty of things that disappear amidst the layers of time. It begins with Hiraki Sawa's work */home, /home (Absence)*, in which an array of airplanes flying around evokes a longing gaze that contemplates the expanse of the world beyond the contours of this small room, and the very ephemerality of that dream. Aiko Miyanaga's works made of naphthalene change form through chemical reaction, gradually volatilizing from figurative motifs and transforming into crystals. On the other hand, Ritsue Mishima's glass works appear to capture and immobilize the amorphous forms of glass that becomes fluid at high temperatures, thereby perpetuating the time of the glass itself by using its role as a preservation device. In Tatsuo Miyajima's works featuring LED counters, which repeatedly flicker and change count one after another, only to black out when reaching 0 (zero), evokes the notion of an end and beginning as well as the reincarnation of the soul. Here, visitors are able to catch a glimpse of a world of expression born from the relationship between light, shapes, and their materials.



1: Hiraki Sawa | さわひらき */home, /home (absence)*

2021 | single channel HD video with stereo sound, each | 9 min. 24 sec.
Edition: */home*: #5/8 + 2A.P, */home (absence)*: #1/4 + 1A.P

2: Yuko Mohri | 毛利悠子 *Decomposition*

2024 | European modernist sewing box, 3 LED lights illuminated by fruits | 57 x 44 x 33 cm (22 1/2 x 17 3/8 x 13 in.)

3: Aiko Miyanaga | 宮永愛子

valley of sleeping sky -prone tiger- | くぼみに眠るそら-寝虎-

2022 | naphthalene, mixed media (cast from Tozan Kiln's plaster mold) | 28 x 40 x 30 cm (11 x 15 3/4 x 11 7/8 in.)

4: Ritsue Mishima | 三嶋りつ恵 *VENERE*

2023 | glass | 35 x 22 x 22 cm (13 3/4 x 8 5/8 x 8 5/8 in.)

5: Ritsue Mishima | 三嶋りつ恵 *FENICE*

2023 | glass | 52.5 x 41 x 45.5 cm (20 5/7 x 16 1/8 x 18 in.)

6: Tatsuo Miyajima | 宮島達男 *Counter Fragile No.4*

2004 | light-emitting diode, silver-plated brass bar, Plexiglas, electric wire and IC | 39 x 26 x 16 cm (15 3/8 x 10 1/4 x 6 1/4 in.)

7: Tatsuo Miyajima | 宮島達男 *Vertical in Green*

2022 | L.E.D., IC, electric wire, aluminum panel |
83 x 26 x 3 cm (32 5/8 x 10 1/4 x 1 1/8 in.) overall, 11 x 26 x 3 cm (4 3/8 x 10 1/4 x 1 1/8 in.) x 5 Units

8: Hiroshi Sugimoto | 杉本博司 *Einstein Tower*

2000 | gelatin silver print | 60.3 x 48.9 cm (23 3/4 x 19 1/4 in.) | Edition No. 18 of 25

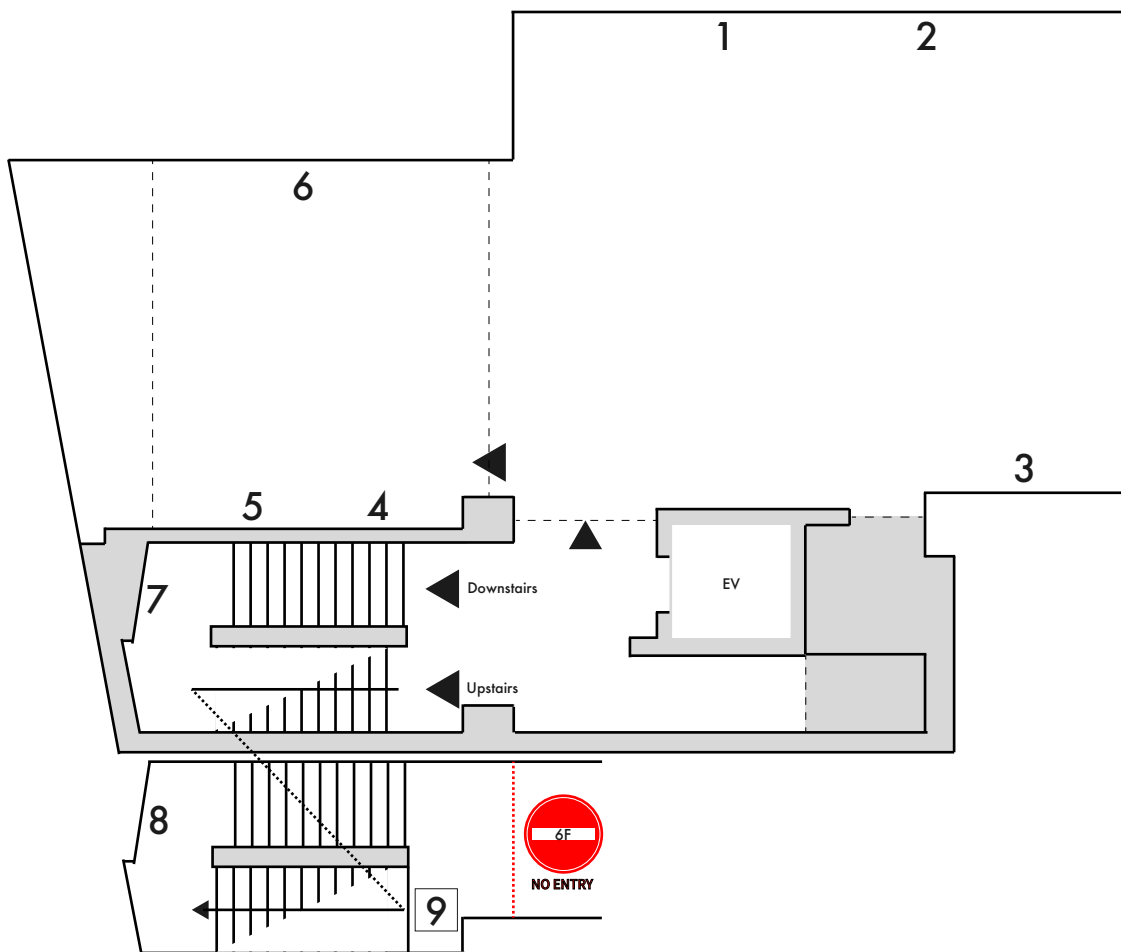
5F 松本陽子の絵画 | Paintings by Yoko Matsumoto

このフロアでは、油画中心の日本の抽象表現の時代の中で、アクリル絵具を用いた絵画を探究してきた松本陽子の大型作品を展示しています。1960年代にニューヨークで出会った抽象表現主義や水墨画などの墨絵の技法に影響を受けてきた松本は、形に色が従うのではなく、むしろ色が形を導き出していくことに目を向けてきました。激しいエネルギーと自由な身体性から描き出す絵画は、光や陰影、色相を丁寧に重ねながら、不透明性と透明性を兼ね備えた多層的な空間を平面上作り上げていきます。事前の計算や下絵を避け、自由と直感を解放し、身体の中に蓄積された経験が導く動きから、さまざま輪郭と色調を生み出してきました。近年では、ロンドンでの展示をひとつのきっかけに世界的な評価が高まっています。それは松本だけでなく、日本の女性作家が世界で評価されていく時代的潮流の兆しを予感させます。

参考：White Cube ウェブサイト

This floor displays large-scale works by Yoko Matsumoto, who explored acrylic paintings during the era of Japanese abstract expressionism, centered on oil painting. Influenced by abstract expressionism and painting techniques such as ink wash painting, which she encountered in New York in the 1960s, Matsumoto has continued to focus on the manner by which color guides form, rather than adhering to it. The paintings, created with intense energy and her free physicality, carefully layer the elements of light, shade, and colors to give rise to a multitiered space upon the flat surface which bears both a sense of opaqueness and transparency. Avoiding prior calculations and preliminary sketches, she unleashes her freedom and intuition to create various contours and tones from the movements guided by the experiences accumulated in her body. In recent years, Matsumoto's work has been gaining worldwide acclaim, following an exhibition in London. This seems to reflect the current trend for Japanese female artists to be increasingly recognized widely throughout the world.

Reference : White Cube website



1: Yoko Matsumoto | 松本陽子

Landscape-Like Surface Vibrates | 振動する風景の画面

2017 | oil, oil pastel, charcoal on canvas | 200 x 250 cm (78 3/4 x 98 3/8 in.)

2: Yoko Matsumoto | 松本陽子 *The Tropics* | 熱帯

2021 | oil, oil pastel, charcoal on canvas | 130 x 194 cm (51 1/8 x 76 3/8 in.)

3: Yoko Matsumoto | 松本陽子 *The Day I Saw the Evening Star*

2023 | oil, charcoal and pastel on canvas | 130 x 162 cm (51 3/16 x 63 3/4 in.)

4: Yoko Matsumoto | 松本陽子 *Generating and Destroying* | 生成と解体

1995 | acrylic on canvas | 193 x 259 cm (76 x 102 in.)

5: Yoko Matsumoto | 松本陽子 *Light Shining in Darkness* | 光は闇のなかに輝いている

1992 | acrylic on canvas | 182 x 228 cm (71 5/8 x 89 3/4 in.)

6: Yoko Matsumoto | 松本陽子 *Regarding Living Beings* | 生命体について

2010 | oil, charcoal and oil pastel on canvas | 200 x 200 cm (78 3/4 x 78 3/4 in.)

7: Hiroshi Sugimoto | 杉本博司 *Palais Garnier, Paris*

2019 | gelatin silver print | 61 x 50.8 cm (24 x 20 in.) | Edition No.8 of 25

(Between 5F-6F)

8: Hiroshi Sugimoto | 杉本博司 *Bay of Sagami, Atami*

1998 | gelatin silver print | 47.8 x 57.9 cm (18 3/4 x 22 3/4 in.) | Edition No.12 of 25

9: Kohei Nawa | 名和晃平 *PixCell - Mandarin Duck*

2018 | mixed media: glass beads, taxidermy, aluminum | 26.4 x 38 x 38 cm (10 3/8 x 15 x 15 in.)

空間コンセプト

アートと教育を融合し進める新しいミュージアムです。スクールだった建物の構造や特性を観察し、良い個性を引き出すこと、コレクションにふさわしい体験と空間を探ることが空間デザインのテーマでした。

多様な作品や企画を機能的に受け入れ、いかに鑑賞者の豊かな作品体験ができる場所にするかを植島氏と対話しながら進めてきました。

既存建築の制約とコレクションの作品はこのプロジェクトを進めるうえで常に私たちのインスピレーションになりました。スクールの体育館だった空間を、大型作品が展示できイベントやレクチャーも行えるホールとしました。渡り廊下を映像作品のための細長い展示室にしたり、医務室だった部屋に鏡を使って光の作品の体験を印象的に強めたり、階段も展示空間にすることで、建物全てをミュージアムにしています。

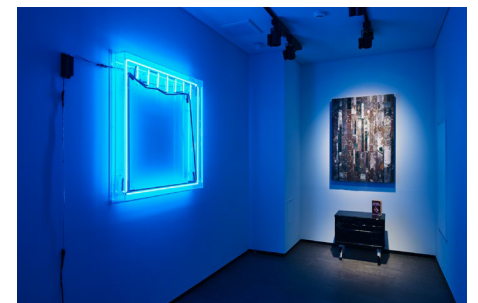
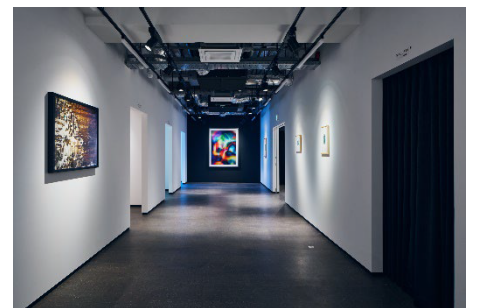
建物の入り口のメタルメッシュの半透過の壁は、渋谷学園と調和しながらもミュージアムの存在を主張します。時刻や距離や視点の移動により見え方を変えるこのファサードは、アートが元来持っている解釈の多義性を表わしています。

作品との出会いを個人が十分に味わうことができ、訪れる人の数だけ作品体験があるミュージアムづくりを目指しました。

(大久保康路 / OKB)

ミュージアムデザイン：OKB + tan. 設計室 + 義山建築設計事務所

空間設計についての詳細はこちら



写真撮影：千葉頭弥