

Naoshima

Miyanoura

Ferry terminal

A little island tucked away among a hundred others in the Inland Sea, halfway between Okayama and Takamatsu, Naoshima (8sq km, population 3,470) is a unique place, an attempt to blend contemporary art with a well-conserved natural environment, to combine the preservation of the past and avant-garde artistic enterprise. Once a sleepy island of fishing villages, Naoshima emerged from anonymity in 1992, when the Benesse Group chose it to establish a museum of contemporary art doubling as a hotel. The architect Ando Tadao was given the task of designing this highly original complex. Since then, the project has been enlarged, and the island has become very fashionable.

Miyanoura-ko (bushalte)



Polyhedral Naoshima Pavilion

Sou Fujimoto, born 1971, is a Japanese architect. He graduated from the University of Tokyo in 1994, and established his own office, Sou Fujimoto Architects, in 2000. Noted for delicate light structures and permeable enclosures, Fujimoto designed several houses, and in 2013, was selected to design the temporary Serpentine Gallery pavilion in London.

Elementary school

Architect Kazuhiro Ishii. All public institution buildings on Naoshima are designed by Kazuhiro Ishii, an architect born in Tokyo 1944. Those buildings are called "Naoshima architecture". Since they are public

facilities, anyone can not only tour the inside of the Town Hall, Tsutsuji-so and Welfare Center, but can also use the eateries in Tsutsuji-so and Welfare Center.

Benesse art site

1 Tsutsuji-so (bushalte)

2 Pumpkin

Yayoi Kusama, born March 22, 1929) is a Japanese artist and writer. Throughout her career she has worked in a wide variety of media, including painting, collage, scat sculpture, performance art, and environmental installations, most of which exhibit her thematic interest in psychedelic colors, repetition and pattern. A precursor of the pop art, minimalist and feminist art movements, Kusama influenced contemporaries such as Andy Warhol and Claes Oldenburg. Although largely forgotten after departing the New York art scene in the early 1970s, Kusama is now acknowledged as one of the most important living artists to come out of Japan, and an important voice of the avant-garde. Born in Matsumoto, Nagano, into an upper-middle-class family of seedling merchants, Kusama started creating art at an early age, going on to study Nihonga painting in Kyoto in 1948. Frustrated with this distinctly Japanese style, she became interested in the European and American avant-garde, staging several solo exhibitions of her paintings in Matsumoto and Tokyo during the 1950s. In 1957 she moved to the United States, settling down in New York City where she produced a series of paintings influenced by the abstract expressionist movement. Switching to sculpture and installation as her primary mediums, Kusama became a fixture of the New York avant-garde, having her works exhibited alongside the likes of Andy Warhol, Claes Oldenburg and George Segal during the early 1960s, where she became associated with the pop art movement. Embracing the rise of the hippie counterculture of the late 1960s, Kusama came to public attention when she organized a series of happenings in which naked participants were painted with brightly colored polka dots. In 1973, Kusama moved back to her native Japan, where she found the art scene far more conservative than that in New York. She became an art dealer, but her business folded after several years, and after experiencing psychiatric problems, in 1977 she voluntarily admitted herself to a mental hospital in Tokyo, where she

has spent the rest of her life. From here, she has continued to produce artworks in a variety of mediums, as well as launching a literary career by publishing several novels, a poetry collection and an autobiography. Kusama's work is based in conceptual art and shows some attributes of feminism, minimalism, surrealism, Art Brut, pop art, and abstract expressionism, and is infused with autobiographical, psychological, and sexual content. Kusama is also a published novelist and poet, and has created notable work in film and fashion design. Major retrospectives of her work have been held at the Museum of Modern Art in 1998, the Whitney Museum in 2012, and Tate Modern in 2012. In 2006, she received a Women's Caucus for Art Lifetime Achievement Award. In 2008, Christie's New York sold a work by her for \$5.1 million, then a record for a living female artist. In 2015 Artsy named her one of the Top 10 Living Artists of 2015.

4 Benesse (shuttlehalte)

3 Benesse House

The architect Ando Tadao, well known for his sober, minimalist concrete build-ings (Tsee box), has succeeded brilliantly in matching the museum's architecture with its natural environment. Nestling amid the vegetation, the various sections of the building hug the contours of the land, rising in stages, interspersed with greenery, to the top of a hill overlooking the sea. The works on display were all produced specially for these surroundings. They are not numerous, but all are shown in a way that enhances them, whether Bruce Nauman's neon lights blinking in the middle of a vast cylindrical space, Iannis Kounellis's wall of lead, Richard Long's stone and wood circles, or Yasuda Kan's monumental pebbles. What makes Benesse House so unique is that it is also a hotel, with rooms featuring contemporary works by artists such as Sol LeWitt, Thomas Ruff, Christo, and Keith Haring. A small monorail (for guests only) leads to the Oval, a structure in the center of which is an ornamental pond. There are additional rooms in two annexes built in 2006, one of which

has a restaurant and leads onto the beach. The grounds of the house are also dotted with installations.

5 Chichu Art Museum ticket boot

6 Chichu Art Museum

Buried beneath the slope of a hill overlooking the islands and former saltmarshes of the Inland Sea, the Chichu Museum, opened in 2004 and again the work of Ando Tadao, is an unsettling space.

It houses only a small number of works, but they benefit from a very theatrical presentation, in which visitors are led on a journey that is sensory, intellectual, and emotional. Along with the sequence of Monet Waterlilies are contemporary site-specific installations by James Turrell and Walter de Maria.

Located between the ticket center and main museum building, the Chichu Garden is an area roughly 400m² in size that features approximately 150 types of plants and 40 kinds of trees that either appeared in Monet's works or were collected by the artist during his lifetime. As Monet was an avid gardener, his own designs as well as inspiration gleaned directly from some of his most famous paintings were used to design the garden and ponds that make up the area, which even feature some of the same water lilies that appear in his famous series.

The rationale behind Chichu Garden is one where, through physical experience, it is believed one's understanding and appreciation of Claude Monet's work can be deepened.

Honmura

1 Nokyo-mae (bushalte)

Honmura, in the west of the island, had its hour of glory in the 17C and 18C. Situated on the maritime trading route between the island of Shikoku and the ports on Honshu, the village became a pirate den, led by the Takahara family. There are still some fine traditional houses that can be seen from that time, in dark wood with heavy gray-tiled roofs. In 1998, in collaboration with the Benesse Foundation, the municipality began to renovate some of them to accommodate contemporary art installations.

The Art House Project began in 1998 with Kadoya, and currently comprises seven locations: Kadoya, Minamidera, Kinza, Go'o Shrine, Ishibashi, Gokaisho, and Haisha. In this project, artists take empty houses scattered about residential areas and turn the spaces themselves into works of art, weaving in history and memories of the period when the buildings were lived in and used. Going from one of the houses to another, visitors pass through the Honmura district, where everyday life unfolds around them, in the process not only engaging with works of art, but also sensing the layers of time and history interwoven in the community and the fabric of local people's lives. A notable feature of the Art House Project is that because viewing it means traversing a zone of daily life, it acts as a catalyst for interaction between visitors and local residents, giving rise to many a memorable episode. A truly organic project that changes day-to-day, it has evolved to present a new model of community, characterized by positive interaction between urban and rural, young and old, resident and visitor.

2 Kadoya

Kadoya was the first building in the Art House Project to be completed. The house was constructed roughly 200 years ago, and it was restored to its original appearance with a stucco finish, smoked cedar boards, and traditional roof tiles. The townspeople of Naoshima participated in the creation of the work *Sea of Time '98* by Tatsuo Miyajima. This work also served as an opportunity to interject modern art into the lives of the islanders and the local area.

Tatsuo Miyajima was born in 1957

and lives and works in Ibaraki, Japan. He finished undergraduate and postgraduate studies at the Tokyo National University of Fine Arts and Music in 1986 after which he began experimenting with performance art before moving on to light-based installations.

Tatsuo Miyajima is one of Japan's foremost sculptors and installation artists. Employing contemporary materials such as electric circuits, video, and computers, Miyajima's supremely technological works have centred on his use of digital light-emitting diode (LED) counters, or 'gadgets' as he calls them, since the late 1980s. These numbers, flashing in continual and repetitious – though not necessarily sequential – cycles from 1 to 9, represent the journey from life to death, the finality of which is symbolized by '0' or the zero point, which consequently never appears in his work. This theory derives partially from humanist ideas, the teachings of Buddhism, as well as from his core artistic concepts: 'Keep Changing', 'Connect with All', and 'Goes on Forever'. Miyajima's LED numerals have been presented in grids, towers, complex integrated groupings or circuits and as simple digital counters, but are all aligned with his interests in continuity, connection and eternity, as well as with the flow and span of time and space. 'Time connects everything', says Miyajima. 'I want people to think about the universe and the human spirit.'

3 Go'o Shrine

Hiroshi Sugimoto designed this building to coincide with the restoration of Go'o Shrine, which dates to the Edo Period. A flight of glass stairs links an underground stone chamber with the main hall, connecting the subterranean and the surface to form a single world. The main hall and worship hall are based on the style of early shrine architecture, such as that of Ise Shrine, as well as the artist's own aesthetic sensibility. Hiroshi Sugimoto, born in 1948, is a Japanese photographer currently dividing his time between Tokyo and New York.

Sugimoto is also an accomplished architect. He founded his architecture practice in Tokyo after receiving requests to design structures from

restaurants to art museums.[35] Because he does not have an architectural license himself—an official permit would require years of training—he hired three young qualified architects to help him execute his vision.[35] He approaches all of his work from many different perspectives, and architecture is one component that he uses to design the settings for his exhibitions. His recent projects include an architectural commission at Naoshima Contemporary Art Center in Japan, for which Sugimoto designed and built a Shinto shrine. He also gets involved with the performance art occurring beside them. This allows him to frame his works precisely the way he wants to.

4 Minamidera

Minamidera is a new building, and it was designed by Tadao Ando to accommodate the size of the works of James Turrell. The vicinity was once home to five temples and shrines, as well as the ruins of a castle, making it the center of history and culture in Naoshima. The name Minamidera (literally "southern temple") seeks to preserve the idea that the temples which once stood here were an emotional support for the people.

James Turrell was born in Pasadena, California in 1943. Turrell obtained a pilot's license when he was 16 years old. He subsequently flew supplies to remote mine sites and worked as an aerial cartographer. He received a BA degree from Pomona College in perceptual psychology in 1965 and also studied mathematics, geology and astronomy there. Turrell enrolled in the graduate Studio Art program at the University of California, Irvine in 1966, where he began making work using light projections.[3] His studies at UC Irvine were interrupted in 1966, when he was arrested for coaching young men to avoid the Vietnam draft. He spent about a year in jail. James Turrell has innovated photographic techniques that allow light to have a physical presence. Using holography to make the light itself the subject rather than the medium, Turrell creates colored light installations that appear to possess mass and take up space as planes, cubes, pyramids, and tunnels. Turrell's series "Skyspace," (begun in

the 1970s), which he has constructed around the world, are enclosed spaces open to the sky through an aperture in the roof that enable viewers to observe changes in light from minute to minute and season to season, what has been described as a religious experience.



Naoshima Hall

Hiroshi Sambuichi was born in 1968 and graduated of the Department of Architecture, Faculty of Science and Technology, Tokyo University of Science. After working at Shinichi Ogawa & Associates, established Sambuichi Architects, Abased in Hiroshima. In 2008, Became an affiliate professor in The Royal Danish Academy of Fine Arts - School of Architecture. Base on his fundamental theme " Architecture, one of artificial materials, fades into natural scenery as time goes by, by being interwoven into the circulating system of nature and local landscape" and "How can architecture be a part of the earth", advocates "Earth Detail". As his recent work, "The Rokko-Shidare Observatory" was completed. In Setouchi International Art Festival 2010, his work "Inujima Art Project, Seirensho" is one of the related facilities. He draws attention overseas as he has received a number of awards: the 19th Yoshioka Award for Air House (2003), 2005 Detail Prize (Germany) for "Miwa-Gama[Kiln]", and one of impressive houses featured Wallpaper* Magazine in 1996 throughout 2006.

This recently-opened multi-purpose facility will serve as a hub for local residents' sport and recreation, and activities of local cultural and arts groups. It will also be used as a disaster preparedness center and for ceremonial occasions. Architect Hiroshi Sambuichi spent two and a half years painstakingly researching the movement of wind, water and sun on the island, designing the ideal building for local conditions.

5

Haisha

Haisha, meaning "dentist", was once the home and office of a dentist, and Shinro Otake converted the entire building into a work of art. The house incorporates an eclectic array of stylistic elements, appearing in some places like a sculpture, in others like a painting, and in still others like a collage or scrapbook. The title of the work, Dreaming Tongue, represents

the process of holding something in one's mouth and recalling a dream by retracing the taste and scent. Born in 1955 in Tokyo, Shinro Ohtake is one of Japan's leading and most innovative contemporary artists. His practice extends from the creation of visual arts projects and artist books to sound and architectural projects. Ohtake's oeuvre includes drawing, pasted works, painting, sculpture, and photography, as well as experimental music and videos, but the activity of cutting and pasting is clearly his most powerful form of expression. Much of his work utilises found images and scraps discarded from urban culture and the mass media, often with reference to the underground music culture. In 1977, Ohtake began his ongoing series of 'Scrapbooks', for which he is renowned and has to date completed more than sixty. Due to the elaborate process of making the Scrapbooks, each one becomes both a painted and sculptural entity.

6

Kinza

Kinza's building was once a small house built more than a century ago. Major structural elements, such as the roof and pillars, utilize the original traditional techniques, but the structure itself, including the exterior walls, has been turned into a work of art. Rei Naito created a new space by subtly adding to the preexisting connections with time and nature. This work can only be seen by appointment, and only one person may enter at a time to view it.

7

Gokaisho

The name Gokaisho (literally "place to play go") is derived from the long-ago custom of the islanders gathering here to play the game of go. Yoshihiro Suda converted the structure into an art space, and his work Tree of Spring, inspired by the work Falling Camellia by Hayami Gyoshu, is displayed within. An actual five-colored camellia is planted in the garden, creating a contrastive effect with Suda's camellia inside. For Suda, the sculptures are 'interventions'; subtle additions to an existing space or display. Each sculpture is only half of the work of art – the other half is their installation. The element of surprise is core to Suda's work. In October 2000, he installed interventions at the Buddha's Smile exhibition at the Okura Museum of Art in Tokyo. The sculptures were placed into the display cases, causing

visitors to take second glances. Similarly, upon entering this exhibition, visitors will initially question whether or not they have overlooked something. The startling realism of each sculpture demands closer inspection, even though the viewer is already aware that in the gallery environment it is unlikely that there are real plants growing out of the walls. This merging of the boundaries between reality and illusion creates a surreal sense of the ordinary becoming the uncanny.

Born in 1969, Yoshihiro Suda developed his interest in carving plants as an undergraduate at Tama Art University in Tokyo in the early 1990s. This was a time when contemporary art was primarily conceptual and the notion that art could be decorative or aesthetically pleasing was largely ignored. Suda felt troubled by this and wished to create works of art that were unique and yet did not require any knowledge of contemporary art theory. Indeed, Suda's self-taught sculptural techniques blend traditional carving practices with modern concepts relating to the role of art in daily life. He is influenced by the idea of continuing in the tradition of Japanese Old Master sculptors, while his decision to elevate and display such mundane objects as plants and weeds challenges our preconceived notions of what is a 'work of art'. These sculptures revive traditional notions of beauty and craftsmanship in art, inviting the viewer to observe more closely the seemingly insignificant ornamentation that can be found in the everyday.

8

Ishibashi

Formerly the home of the Ishibashi family, who prospered producing salt in the Meiji Period, it was used as a private home until April 2001. The salt-making industry supported the livelihood of people in Naoshima for many years, and restoring the home was considered important to understanding the history and culture of Naoshima. Hiroshi Senju spent five years from the original conception of the idea developing the entire space of this "tangible memory" into a work of art. Hiroshi Senju, born 1958 is a Nihonga painter known for his large scale waterfall paintings. Nihonga or literally "Japanese-style paintings" are paintings that have

been made in accordance with traditional Japanese artistic conventions, techniques and materials. While based on traditions over a thousand years old, the term was coined in the Meiji period of the Imperial Japan, to distinguish such works from Western-style paintings, or Yōga.

Nihonga are typically executed on washi (Japanese paper) or eginu (silk), using brushes. The paintings can be either monochrome or polychrome. If monochrome, typically sumi (Chinese ink) made from soot mixed with a glue from fish bone or animal hide is used. If polychrome, the pigments are derived from natural ingredients: minerals, shells, corals, and even semi-precious stones like malachite, azurite and cinnabar. The raw materials are powdered into 16 gradations from fine to sandy grain textures. A hide glue solution, called nikawa, is used as a binder for these powdered pigments. In both cases, water is used; hence nihonga is actually a water-based medium.

Gofun (powdered calcium carbonate that is made from cured oyster, clam or scallop shells) is an important material used in nihonga. Different kinds of gofun are utilized as a ground, for under-painting, and as a fine white top color.

Initially, nihonga were produced for hanging scrolls (kakemono), hand scrolls (emakimono), sliding doors (fusuma) or folding screens (byōbu). However, most are now produced on paper stretched onto wood panels, suitable for framing. Nihonga paintings do not need to be put under glass. They are archival for thousands of years.



Honmura Lounge & Archive

Honmura Lounge & Archive was once used as an agricultural cooperative supermarket. Most of the basic architecture was preserved, and the space was designed by the architect Ryue Nishizawa. In addition to selling tickets for the Art House Project and related books and goods, it also serves as an information center. SANAA was founded in 1995 by Kazuyo Sejima (born 1956), and Ryue Nishizawa (born 1966), a former employee at Kazuyo Sejima and Associates. In 1997, Ryue Nishizawa also founded his own office, Ryue Nishizawa and Associates, and to this day both architects work on individual projects outside of SANAA.