

# OPAM 大分県立美術館

## Oita Prefectural Art Museum

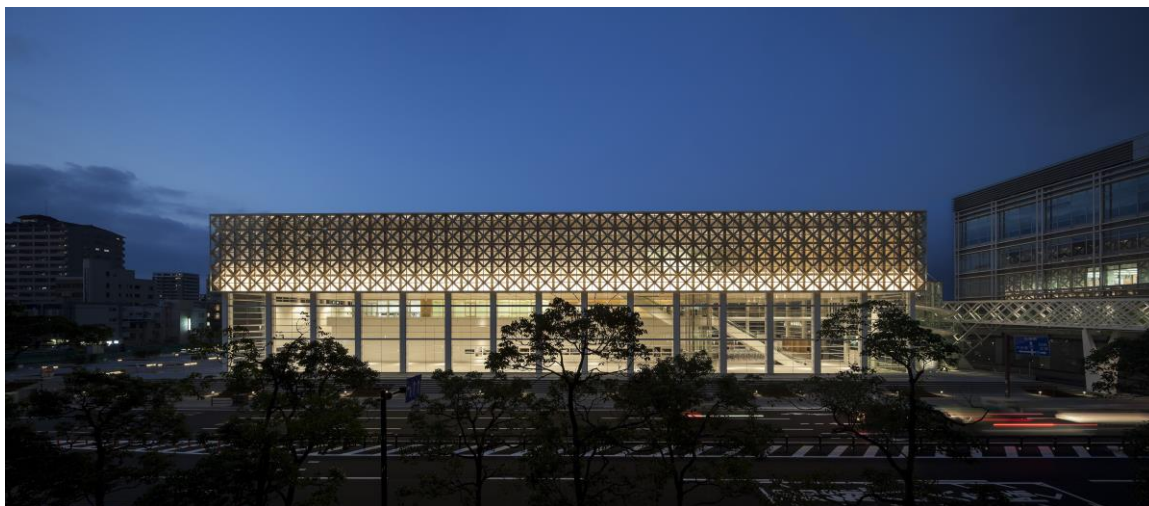
Summary of Oita Prefectural Art Museum

Works installed in Atrium

Works installed in AMANIWA (third floor)

Education





©Hiroyuki Hirai

Blessed by a warm climate and a rich, scenic natural environment, Oita Prefecture has always been a place where different cultures - be they from Asia or the West - have been accepted and integrated with local traditions and customs.

On April 24, 2015, the prefecture will welcome the brand new Oita Prefectural Art Museum in its capital, Oita City.

Several concepts have informed the planning for OPAM. It will strive to be:

- **A museum that can be enjoyed by the five senses**

Appealing to a variety of perspectives and sensory perceptions, OPAM will endeavor to stimulate all five senses of its visitors.

- **A museum that grants visitors new views and stimulations by encountering**

We intend to a museum that grants visitors new views and stimulations with providing planned exhibitions as the theme of encountering such as Oita and the World, classic and contemporary, art and music.

Appealing to a variety of perspectives and sensory perceptions, OPAM will endeavor to stimulate all five senses of its visitors.

- **A museum as comfortable as your living room**

Art museums tend to have an air of exclusivity, but OPAM will be the kind of place people feel free to stop by.

- **A museum that will develop with the people of its prefecture**

OPAM will develop and adapt, growing with all generations of Oita locals, from the young who will lead in the future to the elderly.



©Hiroyuki Hirai

**The new museum is designed by internationally renowned architect Shigeru Ban.**

Lauded throughout the world for buildings such as his Centre Pompidou Metz as well as for his disaster relief work, in which he uses readily available, recyclable materials such as paper and cardboard to make temporary housing, Ban was awarded the architecture equivalent of the Nobel Prize, the Pritzker, earlier this year.

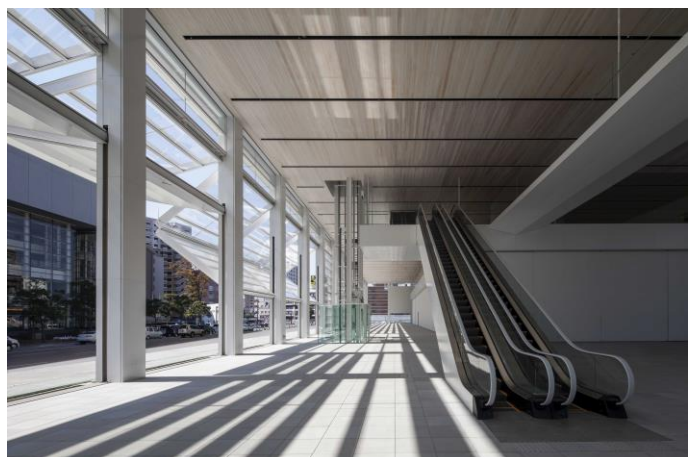
Connecting the museum via a pedestrian deck to iichiko Culture Center across the street, Ban has created a museum that is literally open to the town.

This highly transparent, flexible, and exhilarating space couldn't have been better for a museum that itself aims to be in a constant state of transformation and development.

With a simple box-like form clad in glass, the museum also has a unique lattice-like covering that is inspired by traditional bamboo craft.

**The museum director is the talented Ryu Niimi, who curated many exhibitions during his time at the Seibu (and later Sezon) Museum of Art and while he was working freelance have won him acclaim from around the world.**

In addition to holding four temporary exhibitions each year, the museum will also present highlights from its about 5,000-piece collection and hold workshops, lectures and outreach activities. There will also be a shop and library, which will be open and accessible to the public.



©Hiroyuki Hirai

## Museum Outline

### ■Area

Site area 13,518 m<sup>2</sup>  
Total floor space 16,818 m<sup>2</sup>  
Galleries 3,891 m<sup>2</sup> (Gallery A and B, Collection Gallery)  
Collection storage 2,310 m<sup>2</sup> (Storeroom No. 1, 2)  
Educational facilities 976 m<sup>2</sup> (Atelier, research room)  
Services 1,678 m<sup>2</sup> (Museum shop, café)  
Underground carpark 3,245 m<sup>2</sup>  
Other 4,594 m<sup>2</sup> (Administration, research, etc.)

### ■Structure

Above-ground section  
Steel structure (Gallery wing: 3 floors; Administration wing 4 floors)  
Underground section  
Steel-reinforced concrete structure (with seismic isolation)  
East-west length 85.5m  
North-south length 56.4m  
Height 20.09m (gallery wing), 24.77m (administration wing)

### ■Pedestrian Deck

Length: Approx. 80m Width: Approx. 3m

### ■Construction costs

Museum building construction cost: ¥7.245 billion  
Other construction costs: ¥795 million (Pedestrian deck, external preparation, etc.)  
Total: ¥8.04 billion

## Oita Prefectural Art Museum: Topics

1. The Oita Prefectural Art Museum will open in spring 2015 as the new artistic heart of Oita Prefecture.
2. This is the first time in eight to nine years that a new prefectural art museum opens in Japan. The most recent cases are the Okinawa Prefectural Museum & Art Museum in 2007 and the Aomori Museum of Art in 2006
3. This is the first time that Pritzker Prize-winner Shigeru Ban, who is renowned worldwide for his Centre Pompidou Metz as well as his disaster relief activities in the aftermath of the Great East Japan Earthquake and other natural disasters, has built an art museum in Japan.
4. This is the first art museum to be directed by Musashino Art University professor Ryu Niimi, who curated many exhibitions while serving as a curator at the Seibu Museum of Art and the Sezon Museum of Art and who also won the Western Art Foundation's Scholar Award for his 2011 exhibition "Wiener Werkstätte 1903-1932."
5. This is a completely unprecedented, new style of art museum, to be enjoyed by surprise of encounters and by the five senses. It will disseminate the message from Oita to all over the world.
6. With the opening of a new building at the Japan Rail Oita Station, Oita city is changing rapidly. In 2015, when the museum opens, Oita will be the focus of a JR destination campaign, and many other events will be held.

### Profile

#### Ryu NIIMI Director



Ryu Niimi is the Director of the Oita Prefectural Art Museum (OPAM). He will be responsible for driving the creative development of the new museum through his unique eye as curator, realizing special exhibition projects that could only be found here at OPAM.

1958 Born in Hiroshima

1982 Graduated from Keio University in Tokyo, majoring in French Literature, Faculty of Letters

1982-1999 Worked for the Seibu Museum of Art (later the Sezon Museum of Art)

1999 Professor of the Department of Arts Policy and Management, Musashino Art University / Curatorial Advisor for The Isamu Noguchi, Garden Museum Japan / Visiting fellow of the Keio University Art Center and Curatorial Advisor of the Art Biotop Nasu, NIKI RESORT INC

2013 Became director in charge of preparations for the opening of Oita Prefectural Art Museum for the Oita Prefecture Arts, Culture and Sports Promotion Foundation in Oita Prefecture.

#### ■Areas of expertise

History of modern and contemporary design and art / contemporary art theory / new museology covering art, design and management; study of space comparison and space perception originating in Japonisme; influential history of art, design and architecture, history of reception, history of comparative culture and art sociology

#### ■Major Exhibition Projects

“Japanese aesthetics and sense of space”; 1990, 1992, 1994 / “Bauhaus 1919-1933”; 1995 / “Isamu Noguchi and Rosanjin Kitaoji”; 1996 / “Le Corbusier”; 1996

“De Stijl 1917-1932”; 1997 / (All held at Seibu Museum of Art / Sezon Museum of Art) /

“One Aspect of Contemporary Japanese Design”; 1994, Guest curator, at National Museum of Modern and Contemporary Art, Korea) / “Art and Society: Earthquake”; 2000, at Taro Okamoto Museum of Art, Kawasaki / “Beyond the Surface - Japanese Style of Making Things”; 2003, organized by Singapore Art Museum in collaboration with The Japan Foundation, at The Manila Art Center / “Wiener Werkstatte 1903-1932”; 2011, at Shiodome Museum / “Utsurobune Where do we come from? Where are we going?”; 2011, at Taro Okamoto Museum of Art, Kawasaki

#### ■Major literary works

“Japonism in Space- Japanese Influence on Western Architecture and Design” (INAX Publishing, 1992) / “Essays on Modern Garden and Architecture” (Tankosya Publishing, 2000) / “Invitation to museology” (Musashino Art University Press, 2015)

#### Shigeru BAN Architect



The architect Shigeru Ban conceived the design of the OPAM building.

He has used Oita cedar for the structure and designed exhibition spaces that have a flexibility to response to various exhibitions and events.

1957 Born in Tokyo

1982-1983 Worked for Arata Isozaki & Associates

1984 Graduated from the Cooper Union

1985 Founded Shigeru Ban Architects

1995 Established the NGO, Voluntary Architects' Network (VAN) in the same year to support disaster relief

1995-2000 Became consultant to the United Nations High Commissioner for Refugees (UNHCR)

2001-2008 Served as Professor at Keio University

2010 Visiting Professor of Harvard University GSD and Cornell University

2011-Present Professor at Kyoto University of Art and Design

#### ■Selected works

Curtain Wall House / Japan Pavilion at the Hannover Expo / Nicolas G. Hayek Center / Centre Pompidou- Metz

#### ■Awards

Grande Médaille d'or de l'Académie d'architecture (2004) / Arnold W. Brunner Memorial Prize in Architecture (2005) / Grand Prize of AIJ (2009) / Honorary Doctorate from Technische Universität München (2009) / L'Ordre des Arts et des Lettres, France (le grade d'officier) (2010) / Auguste Perret Prize (2011) / Art Prize from the Japanese Agency for Cultural Affairs (2012) / L'Ordre des Arts et des Lettres, France (le grade de commandeur) (2014) / Pritzker Architecture Prize (2014)

CDL Keiko HIRANO × Aoshi KUDO DesignerCDL



Keiko Hirano and Aoshi Kudo are the creators behind the naming and the design of the OPAM logo. They are in charge of communication design at the Oita Prefectural Art Museum.

**Keiko HIRANO**  
Designer / Visioner  
Executive Director of Communication Design Laboratory

1959 Born in Hyogo

1986 Nominated for the Yasui Prize for her first exhibition "Hikari to Kage no Shozo (Portraits of light and shadow)" which became the starting point of her career as a graphic artist

1994-1996 Lived in Paris, France

1997 Established HIRANO STUDIO Inc.

2005 Started Communication Design Laboratory (CDL) with Aoshi Kudo

2013- Has been working on symbol, logotype, the sign and communication design for Oita Prefectural Museum (OPAM) scheduled to open in 2015

2014 Served on emblem design Selection Panel for the Tokyo 2020 Olympic and Paralympic Games

■Works and projects

Branding of the "quiora" cosmetics line for SHISEIDO (2000) / Designing the logo for The National Museum of Modern Art, Tokyo (MOMAT) (2002-) / Planning, composition and venue design for the "ICONS OF THE TIMES" Exhibition (2004) / Developing the design of the "F702iD Shosa" handset for NTT DoCoMo (2006) / Created the symbol and handled design direction in commemorating the 60th anniversary of The National Museum of Modern Art, Tokyo (MOMAT) (2012), etc.

■Awards and collection

Mainichi Design Award (2001) / Yusaku Kamekura Design Award (2013) / Some 450 pieces of her work and designs

became part of the collected works of the Musée des Arts Décoratifs in Paris (2014)

**Aoshi KUDO**  
Designer / Creative Director  
President of Communication Design Laboratory (CDL)

1964 Born in Tokyo

1988 Graduated from Tokyo National University of Fine Arts and Music and joined Shiseido

1992-1996 Was posted in Paris, during which time he was involved in designing products and packages for Shiseido's

cosmetic lines, brand image direction, advertisement, graphic design, spatial design for both domestic and overseas markets

2002- Visiting lecturer at Tokyo University of the Arts (formerly Tokyo National University of Fine Arts and Music)

2005 Established Communication Design Laboratory (CDL) with Keiko Hirano

2013- Has been working on symbol, logotype, the sign and communication design for Oita Prefectural Museum (OPAM) scheduled to open in 2015

■Works

Branding of the "quiora" cosmetics line for SHISEIDO (2000) / Total direction and product design for NTT DoCoMo's "F702iD Shosa" mobile phones (2006) / Creative direction for Gift Promotion at Mitsukoshi department store (2006-) / Cosmetic product and package design for Shiseido's IPSA line (2008-) / Creative direction of Shiseido Professional (2010-)

■Award

Mainichi Design Award (2001)





## Atrium Installation

# The Eurasian Garden – also known as the emergence of “love”

“An encounter between the top designers of the Netherlands and Japan,” appearing as a revived myth.

The large atrium that is the showpiece of Shigeru Ban’s Oita Prefectural Art Museum (OPAM) building. In that atrium exists a “Eurasian Garden.”

It has been four hundred years since the Dutch merchant ship “De Liefde” (“liefde” is Dutch for “love”) arrived at a small island, Kuroshima, off the coast of Usuki. Among the crewmembers rescued by the people of Usuki were Jan Joosten, who later became an advisor to the shogunate, and Miura Anjin (William Adams).

In his piece, which takes the form of a large rubber balloon, the noble of the Dutch designer, Marcel Wanders, presents Oita with his “flowers of death,” a recurring symbol of a European art tradition that has existed since the middle ages, “still life and skeletons,” or, in other words, “life and death.” The reason for this is because the “Eurasian” tradition of “the circulatory ideology of life and death” that has existed since the Celts has also been present in Japan, as argued by Lafcadio Hearn, who stated that: “In Japan the dead return during the obon festival and the equinoctial week,” and that “Japan is a country of the dead.”

Confronting Wanders is Sudo Reiko, who leads the world of contemporary design due to her unique achievements in textiles. Inspired by traditional Oita craft work and bamboo weaving techniques, the surface of the second floor of the atrium resembles the surface of water, containing an “underwater lotus,” the flower of Asia, or perhaps a large chandelier made of floating water grass.

Japan has a deep-rooted cultural connection to “water” due to its traditions and subtropical Asian climate. In OPAM’s atrium, underneath the faintly shining chandelier that recalls the phrase “praising shadows,” we, in being linked to our “aquatic animal” biological ancestors, become part of the cycle of transmigration. This is not a modern 21st century “Netherlands vs. Japan Showdown,” for as the great philosopher and thinker from Aki in Kunisaki, Miura Baien said, “the world exists in a state of polarity, and consists of encounters between different fragments that form part of the same whole.” These like-minded people, who have previously been separate and had not encountered one another, exist as different parts of the same body, and when they discover one another, they cooperate with one another, and a design that is “love” emerges.

### (Notes)

The concept of the “flowers of death” piece, as well as information on the deeply-rooted Dutch tradition of “still life,” were communicated to us by Mr. Marcel Wanders. The information on Hearn and was relayed to us second-hand by the architect Mr. Kojima Gakutoshi. The Celtic cycle of transmigration was explained to us by Ms. Tsuruoka Mayumi. The information on Baien was gathered from a researcher at the Miura Baien Museum, Mr. Hamada Akira, as well as from documents within the museum. The original reinterpretation of his ideas was based author’s own understanding of his thoughts and philosophy.

## Atrium Installation

# Eurasian Garden Spirits



Marcel Wanders *Eurasian Garden Spirits* 2015 inflated PVC

'The Eurasian Garden Spirits' is a site-specific installation by Marcel Wanders for the Oita Prefecture Museum in Kyushu, a building due to open in 2015.

Inspired by the historical narrative of Dutch explorers first arriving in Japan in the 16th century, this artwork symbolizes the cultural union and exchange between Holland and Japan.

Placed five meters high, balloons are rooted by weights and gently move with the wind. Each balloon depicts a unique flower patterned face.

'The Eurasian Garden Spirits' is also a contemporary re-interpretation of *vanitas*, a 17th century conception in Dutch painting that gained world-wide renown. The subject of mortality is present in the faces, while the flowers remind us of nature's cycle and the passage of time.

Inflated with air, the balloons are both an homage to the free spirits of the original travelers brought back to life, and to Dutch ideas spreading throughout the world.

The air and wind depict breathing to evoke liveliness, an "open-minded" attitude at the core of Dutch mentality, as well as a new reading of the colonial age, as a two-way permeable cultural exchange. (Written by Marcel Wanders)

### Marcel Wanders

Amsterdam-based Marcel Wanders (Boxtel, Netherlands, 1963) is a prolific product and interior designer and art director, with over 1700 projects to his name for private clients and premium brands such as Alessi, Bisazza, Kosé Corporation/Cosme Decorte, KLM, Flos, Swarovski, and Puma, among scores of others. Marcel's chief concern is bringing the human touch back to design, ushering in what he calls design's 'new age;' in which designers, craftspeople and users are reunited. In Marcel's universe, the coldness of industrialism is replaced instead by the poetry, fantasy and romance of different ages, vividly brought to life in the contemporary moment.

## Atrium Installation

# Eurasian Garden Watershed Weeds



Sudo Reiko *Eurasian Garden Watershed Weeds* 2015 polyester, polycarbonate

I was born in a small country town surrounded by nature, where we lived everyday in conversation with nature and the changing seasons. I grew up painting pictures of wild flora and fauna, eventually finding my way to textile design, though I never lost my awe and love of the natural world.

Oita Prefecture owes much of its prosperity to the Chikugo River, which flows westward from its source in the Kuju-san "Nine-Layer Hills" around Mt. Aso down to the Ariake Sea. Between Kokonoe-machi "Nine-Layer Town" and Yufuin lies Mizuwake Toge "Watershed Pass". There amidst the pure spring waters, I picture driftweeds bobbing upon the stream.

Rivers and streams attract people to primal nature. We are drawn to the waters and our spirits drift far and wide to our Eurasian Source. This Eurasian Garden is our watershed and the objects floating here are driftweeds, wonders of the Eurasian wilderness. (Written by Sudo Reiko)

### Sudo Reiko

Reiko Sudo was born in Ibaraki Prefecture. After working as a research assistant for textiles at the Department of Industrial, Interior and Craft Design, at Musashino Art University, she helped found Nuno Corporation, where she is currently Design Director. She is a Professor at Tokyo Zokei University and a recipient of the Mainichi Design Award, the ROSCOE Award and the JID Award, as well as an honorary graduate degree holder from University for the Creative Arts, UK. Her works have been included in the permanent collections of the Museum of Modern Art, New York, the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Victoria & Albert Museum, and the Tokyo National Museum of Modern Art. Her commissioned textile design for the hotel Mandarin Oriental, Tokyo, is highly acclaimed.

## Atrium Installation

# Oita Sightseeing Wall

-- "World Cuckoo-Clock, World could be a safe place Clock" created by Mai Miyake



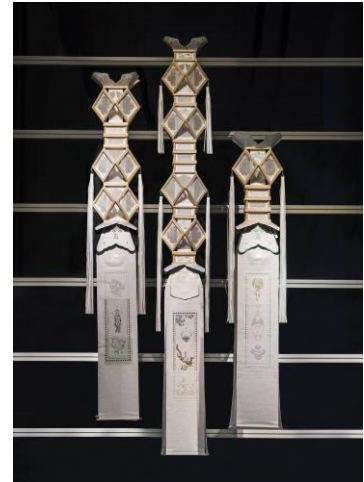
1



2



3



4

Mai Miyake

1. *WORLD could be a safe place CLOCK* 2015 Mixed media
2. *Still Waters Run Deep* 2015 Mixed media
3. *Home Sweet Home* 2015 Mixed media Photo: Satoshi Shigeta
4. *Where All Gods Have One Name* 2015 Mixed media

On the west wall of the atrium, an art sightseeing wall has been created by a contemporary artist for Oita. It imagines Oita traditions coming back to the present.

Mai Miyake is a contemporary artist deeply versed in Japanese origins and history, who revitalizes her knowledge into up-to-date expressions. She has installed cuckoo-clocks, which are used in many homes and are a symbol of peace and a happy family circle, like a world map centered on Oita's cuckoo-clock. Additionally, she is exhibiting three more pieces; Oita's picture scroll which changes views by showing or hiding surfaces moment by moment, two interactive pools on the theme of water, and a work displaying a huge traditional lantern to represent a divine spirit.

These works are re-creations of myths which place Oita in the center of love and peace.

**Mai Miyake**

Mai Miyake creates works which seek to explore the true nature of things, whilst connecting past, present, and future seamlessly by using techniques that combine the sensibility and profundity of Japanese traditional arts and crafts with the artist's own unique spirit. She does not limit her media or restrict her work to just one genre, and she works in genres such as antiques, crafts, contemporary art and design. Her activities include solo and group exhibitions and workshops at the Contemporary Art Gallery at Art Tower Mito, Shanghai Duolun Museum of Modern Art, POLA Museum of Art, Mori Art Museum, and Setagaya Art Museum, as well as private galleries, such as Gallery Murakoshi, Gallery Kochukyo, Bunkamura Gallery and more. She has also worked on commissioned works such as Maison Hermès (Ginza), and Banraisha Gallery of Keio University Hiyoshi. She received a scholarship for 2008-2009 Ecole Nationale Supérieure des Beaux-Arts (Paris, France). Three books of her collections have been published such as "Maku Meiro: Down the Rabbit Hole" (Hatori Press, Inc. 2012). [www.maimiyake.com](http://www.maimiyake.com)

## Courtyard Installation

# “AMANIWA – Roof Garden” Encountering the “five senses” – A courtyard installation by contemporary craft artists.



Tokumaru Kyoko *The Fire and The Water - from 4 Elements* 2007 porcelain, iron  
Tokumaru Kyoko *The Original Garden* 2013 ceramic  
Isozaki Mariko *Crystal Flowers* 2008-09 Acrylic paint on terracotta  
Takahashi Yoshihiko *Calling for Light, Looking for Rain* 2015 glass

“Amaniwa” is a garden covered in glass and opening up to the sky, forming the decorated lobby of OPAM’s third floor. “Amaniwa” has been designed so that visitors can spend a leisurely time experiencing the four seasons, nature, and the weather with their whole bodies. Here, colors and materials form a garden symphony, with three leading contemporary representative Japanese craft artists acting as the key performers.

Isozaki Mariko, who has worked in Milan, aimed to create a “crystal” transparency while spraying color onto acrylic materials and terracotta, creating an “image of a flower as seen nowhere else.”

Tokumaru Kyoko, an artist who embodies a “celebration of life,” used ceramics to create a limitless and dreamlike inner space, from inside which flowers blooming and forms reverberating with life can be seen.

The top leading authority in glassblowing, Takahashi Yoshihiko, has created a transparent piece of “playground equipment” that gives us a sense of his characteristic, free “jazz” style and an exciting sense of the artist as a “human artist.”

Time goes by, change is continuous, and in this unique museum, a “garden of growth” has been born.

### Tokumaru Kyoko

Kyoko Tokumaru was born in 1963 in Tokyo. In 1991 she completed her MFA, majoring in Ceramic Art at the Graduate School of Tama Art University. She started her artistic career with an exhibition called “Changing ceramic art - the international modern ceramic art exhibition” at the Shigaraki Ceramic Cultural Part Museum in 1991. From 1996 to 2011, she participated in 11 art programs in Japan, the U.S., Argentina and Taiwan. She was the winner of the Pollock-Krasner Foundation grant in 2006 and the Takashimaya fine-arts prize award in 2013. Her works are featured in the collections of the Museum of Fine Arts, Boston, Philadelphia Museum of Art, Yingge Ceramics Museum, Taiwan, and others.

### Isozaki Mariko

Mariko Isozaki was born in 1964 in Tokyo. In 1990 she graduated from the Industrial, Interior and Craft Design Department of Musashino Art University where she majored in ceramics. She graduated from Faenze National Ceramic Arts Institute, Italy, in 1992. In 2005, she participated in a Government Overseas Study Program for artists for one year, studying in Italy. She passed away in September, 2013. Her works are displayed in Japan, Italy, and Taipei.

### Takahashi Yoshihiko

Yoshihiko Takahashi was born in 1958 in Tokyo. In 1980, he graduated from the department of three-dimensional design, Tama Art University. After working as a junior assistant in the facility of the department, he worked as an assistant in Glashaus am Wasserturm from 1982 to 1984. From 1985, he settled in his studio in Sagami-hara-city, Kanagawa. He is presently a Professor at Tama Art University. His works are featured in the collections of the Hokkaido Museum of Modern Art, the National Museum of Modern Art Tokyo, the Yokohama Museum of Art, Shimonoseki City Art Museum, Museum Kunstpalast, the Corning Museum of Glass, the Victoria & Albert Museum, and others.

OPAM

[Contact information]  
Oita Prefectural Art Museum  
Public Relations  
Utsunomiya / Takaji  
Tel : 097-533-4500  
Fax : 097-533-4567  
E-mail : [info@opam.jp](mailto:info@opam.jp)  
<http://www.opam.jp>