

LAST SNOW

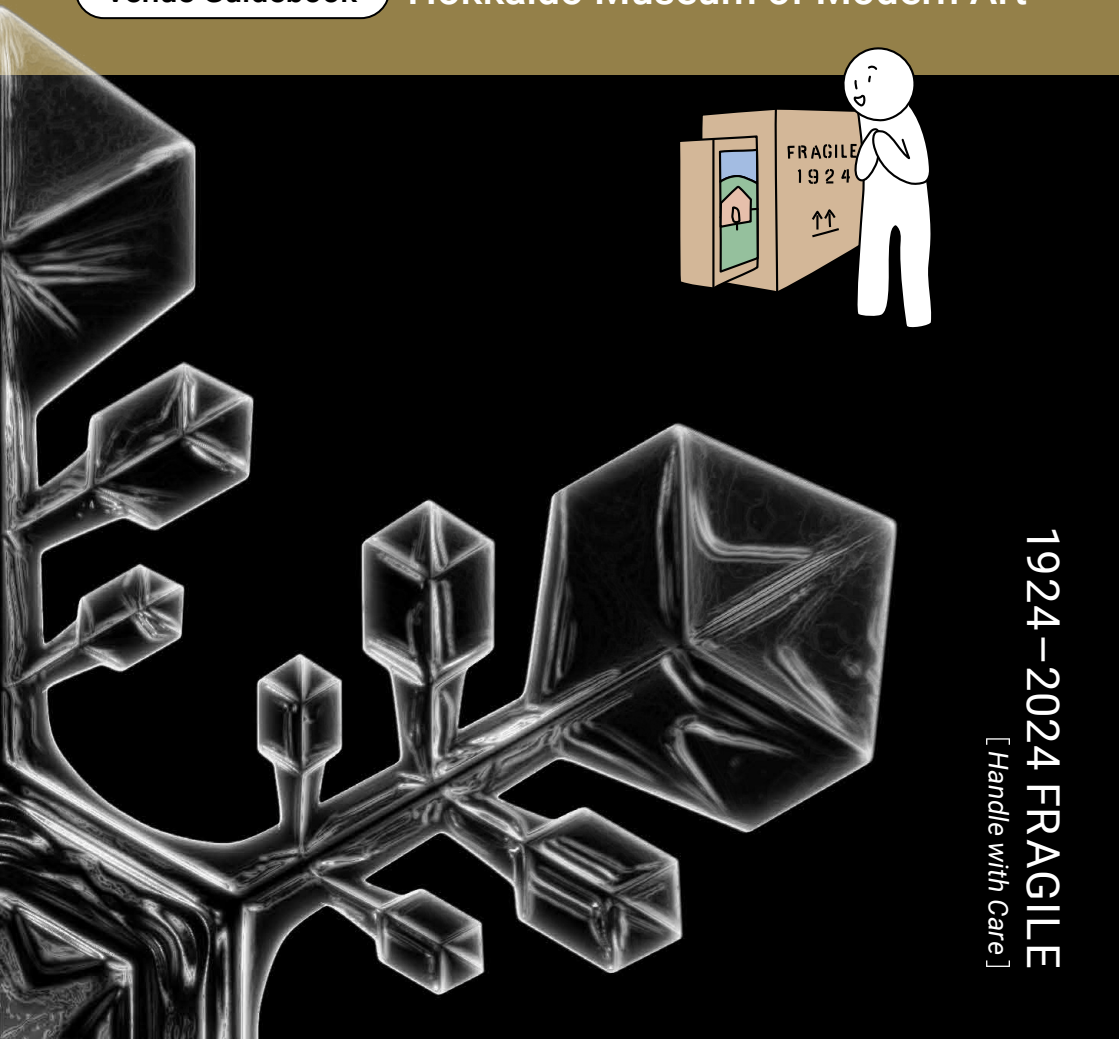
札幌国際芸術祭

SIAF2024 SAPPORO INTERNATIONAL
ART FESTIVAL

Usa Mosir un Askay utar Sapporo otta Uekarpa

Venue Guidebook

Hokkaido Museum of Modern Art



1924-2024 FRAGILE
[Handle with Care]

Opening the Fragile Box of a Century

NAKAMURA Seiji (Vice-director, Curator, Hokkaido Museum of Modern Art)

As part of the SIAF2024, the Hokkaido Museum of Modern Art is exhibiting a collection of works featuring the past 100 years, from 1924 to 2024.

The theme of SIAF2024, "LAST SNOW," asks us: how should people and society face the drastic changes in the natural environment today in the Anthropocene, and how should we shape the future? It has been pointed out that environmental issues are linked to disparities between the politically and economically strong and weak, and to structural discrimination in society. In curating an exhibition inspired by "LAST SNOW," a theme reminiscent of two-faced Janus (crisis and hope), my starting point was our museum's collection.

The collection contains a number of works from 1924 or ones that are strongly related to the social events of that year. For example, the two paintings by Hokkaido artists, MATANO Daishiro and UENOYAMA Kiyotsugu, were influenced respectively by the national expansion to northeastern China (then Manchuria) and to the south (in 1922, the Nanyo-Cho or the Territorial Government of the South Seas was established to govern the Japanese mandate territory of Micronesia after World War I). KOSHIBA Sotoichi's glass work, which is considered to be a commemorative piece related to the former Japanese Navy, used a motif of the Myōkō-class cruiser—a 10,000-ton heavy cruiser that began construction in 1924. Cruisers are warships capable of long-distance operation, and the Myōkō class was characteristically equipped with enhanced armaments compared to earlier Japanese cruisers. Meanwhile, in the same year, the U.S. government passed the so-called Japanese Exclusion Act, which completely prohibited immigration from Asia, including Japanese. KUNIYOSHI Yasuo, who had already been an American resident for 18 years, survived in the American art world without American citizenship, and later gained a reputation as a modernist painter.

By focusing on the social "expansion" and "exclusion" behind the works in this way, the keyword "Expand" emerged for the exhibition. Next, the exhibition was composed based on the implication of the term "Expand." Its focuses included the Hokuyo (Northern Sea) fishery (documentary photography by HIRANO Yoshikuni), which placed Hokkaido at the forefront of territorial gain and loss in international relations, and environmental art (a light and sound installation made of glass by YUKUTAKE Harumi), which expands people's spatial experience.

The exhibition title *FRAGILE* is a term meaning easily broken or physically delicate, and shipping boxes of artworks are marked as "fragile." Not only are artworks often physically fragile, but they are also subject to different values in a historical context. The curator of this exhibition, NAKAMURA Seiji, Vice-director and Curator at Hokkaido Museum of Modern Art, explains about *FRAGILE*.

The year 1924 cannot, of course, be represented by the collection alone. In France, several events marked a turning point in the Surrealist movement. The Surrealist automatism, which suppresses conscious control and allows the unconscious to take over creativity, left a tremendous influence on the art thereafter. In the Netherlands, the *Rietveld Schröder House* was completed as an architectural highlight of the De Stijl modernist movement. Its simple and clear constructivism also persisted in the abstract expression, design, and architecture of the 20th century. Meanwhile, Japan was struck by the Great Kanto Earthquake in 1923. Immediately after this unprecedented disaster in the modern metropolis, students at Tokyo Imperial University initiated the settlement movement for social relief. In 1924, the Settlement House, designed by KON Wajiro, was built in Tokyo's Honjo Ward (now Sumida Ward). This served as the base of the movement, as well as a symbol of the interconnectedness of the people affected by the disaster.

These facts led to the keywords, "Entrust," "Be Simple," and "Connect," and I explored artworks in different fields based on the implication of the keywords, just like the way I mentioned earlier. The keywords also represent the values that society has granted to art, or that art has granted to society.

Inspired by several art activities that took place in 1924, this exhibition overviews how various values in those activities—apparent or hidden discoveries, ideas, relationships with society and others, awakened senses, and design logic—have been diversely developed through succession, excavation, and transformation over the past 100 years. The title of the exhibition, "FRAGILE," was determined to summarize these values.

The word FRAGILE is printed on crates containing artworks shipped from overseas to request careful handling by carriers and recipients. Artworks are delicate and easily damaged, but they can still be handled if we are careful. The fragile nature of artworks is not only about the physical aspect, but also about the values they hold, as I mentioned earlier. Some of the values had even been dangerously distorted in history. I believe that is why proper handling is crucial. Art itself is a crate of fragile values. We invite you to open it carefully. This is the message from this exhibition and the aim of this exhibition as a response to LAST SNOW.

Representing the last 100 years requires considerable amount of information corresponding to the fluctuation of transition. To achieve this, the structure of this exhibition is modeled after the music of Gustav MAHLER, which is characterized by outstanding dynamics and dramatic changes in musical motifs and timbres, as well as large overall scale. His unfinished Symphony No. 10 premiered in 1924.

1924



1) MATANO Daishiro, *View of Harupin*, 1924

MATANO Daishiro goes to Manchuria

Japanese government extends the lease of South Manchuria.

Myōkō-class cruisers laid down in response to the Washington Naval Treaty of 1922.

American astronomer Edwin HUBBLE proves that the Andromeda lies beyond the Milky Way through observation.

Immigration Act of 1924 enacted in the U.S.



2) UENOYAMA Kiyotsugu, *Dreaming Girls in the Island Playing with a Lizards*, 1924

UENOYAMA Kiyotsugu goes south

Enactment of the Immigration Act of 1924 in the U.S.



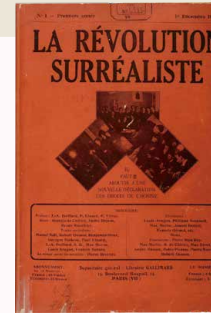
3) KUNIYOSHI Yasuo, *Reclining Nude*, 1929

Keel laying of Myōkō-class cruisers



4) KOSHIBA Sotoichi, *A Warship*, 1939

Expand



The Surrealist Revolution

Publication of *Manifeste du surréalisme* and *La révolution surréaliste*. Opening of the Bureau of Surrealist Research.

5) Louis ARAGON and André BRETON et al. (ed.), *La révolution surréaliste*, (front cover), 1924 (reference picture)

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Entrust

The Chronology of the *FRAGILE* exhibition

Art spanning for a century from 1924 to 2024 is exhibited in four sections: "Expand / Entrust / Be Simple / Connect," guiding visitors to explore these sections in sequence. The chronology ties an illustration* of artwork from each artist with a meaningful event connected to the work. Through cross-comparison of artworks along vertical and horizontal axes, visitors experience the passage of time over the past century and observe how various art emerges and unfolds as a contemporary phenomenon.

*One artist was selected from the Hokkaido Museum of Northern Peoples Collection "Inuit Wall Hangings" due to paper size restrictions.



Commentary From Director OGAWA

"What technologies were born in the 1920s?": A Question for ChatGPT

Television: The concept of television was introduced in the 1920s. In 1926, the world's first image was displayed on a cathode-ray tube display system. BBC in London commenced regular broadcasts in 1929.

Sound in Film (Talkies): The transition from silent films to "talkies" occurred in the late 1920s.

Insulin Therapy for Diabetes: Insulin was used for the first time for diabetes treatment in 1922. The breakthrough treatment, pioneered by Frederick BANTING and Charles BEST, revolutionized diabetes management, significantly improving the quality of life of diabetics.

The Concept of Jet Engines: Although practical implementations came later, the concept of jet engines was first proposed in the 1920s.

Adoption of Commercial Radio Broadcasting: In the 1920s, there was a rapid growth in commercial radio broadcasting. Radio stations initiated regular broadcasts, solidifying it as a medium for news and entertainment.

Frozen Food Technology: Clarence BIRDSEYE developed a process of rapid freezing of food for preservation in the 1920s. This technological innovation paved the way for the modern frozen food industry.

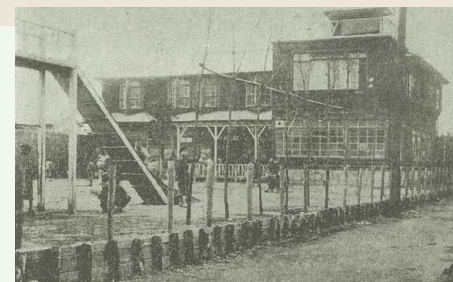
Illustration of Director: SAKAMOTO Nao



Completion of *Rietveld Schröder House* designed by Gerrit RIETVELD

6) Gerrit RIETVELD, *Rietveld Schröder House*, 1924 (reference picture)
© Rietveld Schröderhuis (collectie Centraal Museum, Utrecht). Fotografie Stijn Poelstra.

Be Simple



Completion of the *Tokyo Imperial University Settlement House* designed by KON Wajiro

7) KON Wajiro, *Tokyo Imperial University Settlement House*, 1924 (photo taken around 1926)
Image from Tokyo Imperial University Settlement(ed.), *Tokyo Teikoku Daigaku Setsurumeto Jūhinenshi (A Twelve-year History of Tokyo Imperial University's Settlement House)*, 1937.

Connect

1930

1940

1950

1960

Expand

1925 Establishment of diplomatic Japan-Soviet Union relations. Northern Sea Fisheries flourish thereafter.

1925 Northern Sea Fisheries resume post-Pacific War.



8) KURIYAGAWA Kenichi, Hokuyo Fair, 1953



9) SUNADA Tomoji, Men at North Sea, 1965



10) HONDA Meiji, Fisherman at Northern Sea, 1969

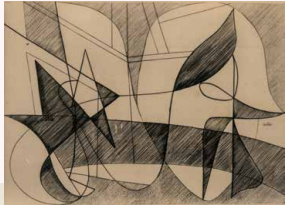
1966 Allan KAPROW publishes *Assemblages, Environments, and Happenings*.

The From Space to Environment exhibition opens at Ginza Matsuya Department Store.

1926 Stanley William HAYTER forms Atelier 17 in Paris. Surrealist artists gather thereafter.

1940 Atelier 17 relocates to New York due to the War. Jackson POLLOCK and other artists visit, influencing American abstract expressionism thereafter.

1956 Nihonbashi Takashimaya Department Store hosts *Exposition Internationale de l'Art Actuel*. A sensation of Art Informel ensues.



11) Stanley William HAYTER, Circus, 1933 © ADAGP, Paris & JASPAR, Tokyo, 2023 G3400



12) Joan MIRÓ *Derrière le miroir Nos. 125-126*, 1961 © Successió Miró / ADAGP, Paris & JASPAR, Tokyo, 2023 G3400



13) NAMBATA Tatsuoki, Autumn Poem, 1961

Entrust

1933 Bauhaus closes down under Nazi pressure. Josef ALBERS emigrates to the U.S., taking up a teaching position at the Black Mountain College.

1957 Czechoslovakian contemporary glass sculpture is exhibited for the first time at Milan Triennial XI.



14) Victor VASARELY, C-LAPIDAIRE-C, 1962 © ADAGP, Paris & JASPAR, Tokyo, 2023 G3400

1962 Stanislav LIBENSKÝ assumes position as professor in the glass department at the Academy of Arts, Architecture and Design in Prague.

1964 Exhibition *Post-Painterly Abstraction* is organized by Clement GREENBERG at the Los Angeles County Museum of Art. Leading figures in color field painting and hard-edge painting participate.

1965 Exhibition *The Responsive Eye* is held at The Museum of Modern Art in New York City. *Op Art* subsequently becomes popular.

Be Simple

1925 TAKEI Takeo holds a solo exhibition *Douga* (pictures for children) in Tokyo.

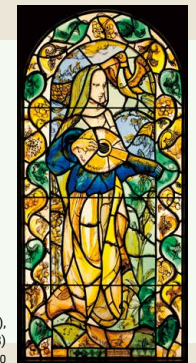
1945 End of the Pacific War. Painter MIYATA Shigeo contributes an article titled "*Bijutsuka no Sessou* (The Integrity of Artists)" to The Asahi Shimbun, sparking controversy over war paintings.

1949 Canadian government encourages promotion of Inuit Art.

1962 The first Lausanne International Tapestry Biennial, held at the Cantonal Museum of Fine Arts in Lausanne, Switzerland, marks the beginnings of "Fiberwork" (or Fiber Art).

1964 International Union for Conservation of Nature establishes the "IUCN Red List of Threatened Species." First international symposium on zoos and nature conservation is held in London.

1967 Asahiya Zoo opens in Asahikawa City.



15) Léonard FOUJITA (FOUJITA Tsuguharu), *Stained Glass Window in the Chapel Notre-Dame de la Paix: St. Cecilia*, 1966 (reproduced in 2008) © Fondation Foujita / ADAGP, Paris & JASPAR, Tokyo, 2023 G3400

Connect

1970



16) HIRANO Yoshikuni, *Cod Fishing Long-liner, Northern Kuril Islands, 1973*

1976
The Soviet Union declares a 200-nautical mile fishing zone. Northern Sea Fisheries subsequently declines.

1980

1990

1989
The dissolution of the Soviet Union, ending the Cold War. The world shifts to integrate the global economy, centered around the U.S.

1993
The European Union (EU) established.

1995
Windows 95 is released. Internet usage at home becomes popular.

2000

2001
The Taliban destroy the giant Buddhas of Bamiyan.



17) ABE Ten-ei, *Dear Sir (Refuse, Oppose, Grieve), 2002 – 2003*

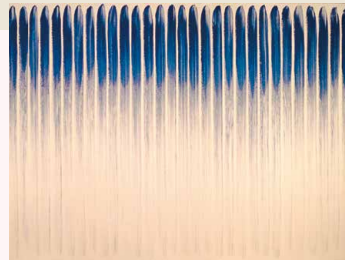
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1971

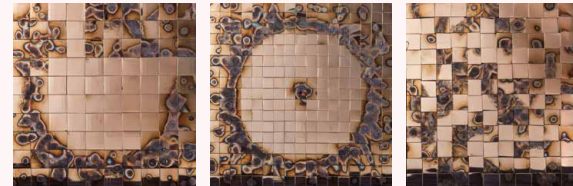
LEE U-fan publishes a collection of writings *The Search for Encounter*, discussing theories on Mono-ha (School of Things).

1972

TAKAMATSU Jiro wins the International Grand Prize at the 8th International Biennial Exhibition of Prints in Tokyo with his work of Xerox copies, *THE STORY*. Expanding the concept of printmaking becomes a topic of discussion.



18) LEE U-fan, *From Line # 80057, 1980*
© Lee Ufan, 2024



19) ICHIHARA Arinori, *S. M. Circle (A), 1986*

1997

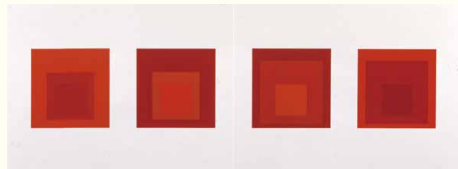
Chess computer "Deep Blue" defeats chess world champion.

2006

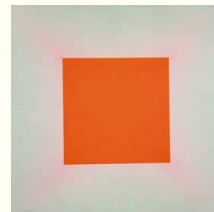
The rise of deep learning.

Entrust

20) Bridget RILEY, *Firebird, 1971*



21) Josef ALBERS, *Formulation: Articulation II-27, 1972*
© The Josef and Anni Albers Foundation / JASPAR, Tokyo, 2023 G3400

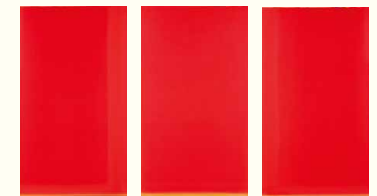


22) Richard ANUSKIEWICZ, *Light Cadmium Red Square, 1979*
© Richard Anuszkiewicz / VAGA at ARS, NY / JASPAR, Tokyo 2023 G3400

23) Stanislav LIBENSKÝ and Jaroslava BRYCHTOVÁ, *Column, 1989*



24) HANADA Kazuharu, *Ocean I, 1990*



25) SUGIYAMA Rumiko, *WORK 9704-1; WORK 9704-2; and WORK 9704-3, 1997*

Be Simple

1970

Textile production is promoted at Baker Lake (Kamanituaq), Canada. Inuit Wall Hangings were created.

1972

The 1972 United Nations Conference on the Human Environment is held at Stockholm, Sweden. The first world conference to address environmental issues.



26) H. MANONQ, *Faces & Spirits on Black Duffel, 1979*

1977

Hokkaido Museum of Modern Art opens.

1980

Asahiyama zoo succeeds in artificial breeding of Japanese scops owl, receiving a breeding award.



27) KUNIMATSU Noboru, *A Starry Night, 1991*

1991
Outbreak of the Gulf War.



28) Dana ZÁMEČNIKOVÁ, *My Family, 1997*

1992

"Earth Summit" is held at Rio de Janeiro, Brazil. Agenda 21 adopted.

2000

Paul CRUTZEN and Eugene STOERMER propose a new geological epoch, "The Anthropocene."

2007

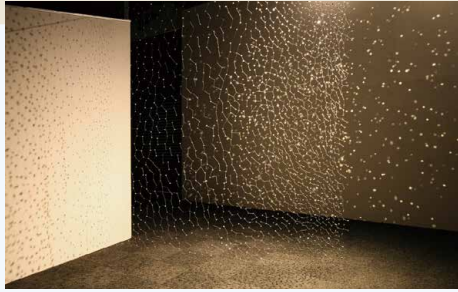
Number of visitors this year exceeds 3,000,000 at Asahiyama Zoo.



29) NAKAMURA Kimi, *The Moon in Egypt, 2009*

Connect

2024



30) YUKUTAKE Harumi, UNTITLED, 2018
(reference picture)
※ New work will be on display.



31) MIYATA Sayaka,
MRI SM20110908, 2016 -
Photo by TAKASHIMA Kiyotoshi



32) ISHII Toru,
TOKYOKEI_07442892_Center Town, 2022
Courtesy of Soko Gallery



33) ABE Hiroshi, Aleutian Magic, 2022 (reference picture)
※ New work will be on display.

About Artists and Works

What was the historical context of the works listed in the timeline?
Here is a brief historical background along with when and where the artists were born.

*All works without ownership information are owned by the Hokkaido Museum of Modern Art (excluding reference pictures).
*30 and 33 are data of new works.

- 1) **MATANO Daishiro** (1902 - 1927), *View of Harupin*, [Expand](#)
1924, oil on paper, 33.8 x 48.0 cm
Harbin (Harupin) was a city in Manchuria that prospered as a major international city in East Asia, which became a leased territory of Japan after the Russo-Japanese War and attracted many Japanese visitors. In 1924, Hakodate-born MATANO visited there after a heartbreak and created this work.
- 2) **UENOYAMA Kiyotsugu** (1889 - 1960), *Dreaming Girls in the Island Playing with Lizards*, [Expand](#)
1924, oil on canvas, 79.5 x 115.3 cm
UENOYAMA, born in Ebetsu Village (now Ebetsu City), Sapporo County in Hokkaido, traveled to Kyushu and Iwo Jima (Kagoshima Prefecture) in 1924 and created this work. The following year, he traveled to the Marianas, which was under Japanese mandate. Influenced by Paul GAUGUIN, his work portrayed the “unexplored South Seas” that the Japanese had imagined at that time.
- 3) **KUNIYOSHI Yasuo** (1889 - 1953), *Reclining Nude*, [Expand](#)
1929, oil on canvas, 101.6 x 203.2 cm
The intensification of the anti-Japanese immigration movement in the U.S. after the Russo-Japanese War resulted in the enactment of the Japanese Exclusion Act in 1924. KUNIYOSHI, who moved to the U.S. in 1906 at age 17, was never granted American citizenship, but he worked throughout his life as an “American artist” and was highly acclaimed there.
- 4) **KOSHIBA Sotoichi** (1901-1973), *A Warship*, [Expand](#)
1939, cast glass, W30.3 x D3.5 x H5.3 cm
KOSHIBA worked for the Iwaki Glass Factory, which was expanding its sales channels as a designated munitions factory. This work was likely produced as a commemorative piece (paperweight) for the former Navy Ministry. The motif of this work was the Myōkō-class cruiser, which was began construction in 1924 in response to the Five-Power Naval Limitation Treaty after World War I that restricted capital ship building.
- 5) **Louis ARAGON and André BRETON et al. (ed.)**, *La révolution surréaliste*, (front cover), [Entrust](#)
1924, Paris (reference picture)
- 6) **Gerrit RIETVELD** (1888 - 1963), *Rietveld Schröder House* (southeast façade), [Be Simple](#)
1924, Paris (reference picture)
- 7) **KON Wajiro** (1888 - 1973), *Tokyo Imperial University Settlement House* (south façade), [Connect](#)
1924 (photo taken around 1926)
In 1924, the year after the Great Kanto Earthquake, KON Wajiro designed this house for the Tokyo Imperial University Settlement, which was engaged in disaster relief activities. He took part in the restoration of the city and livelihoods through psychological effects of art in everyday life.

- 8) **KURIYAGAWA Kenichi** (1911-1999), *Hokuyo Fair (Exposition Commemorating the Resumption of the Northern Sea Fisheries)*, [Expand](#)
1953, offset print on paper, 108.6 x 73.0 cm
KURIYAGAWA was born in Iwamizawa Town (now Iwamizawa City) in Hokkaido. The international fishery in the seas to the north of Japan was called the Hokuyo (Northern Sea) fishery since the Taisho Period. This poster was for an exposition held in Hakodate to commemorate the resumption of the Northern Sea fishery in 1952 after a hiatus due to the Pacific War.
- 9) **SUNADA Tomoji** (1916 - 1999), *Men at North Sea*, [Expand](#)
1965, oil on canvas, 181.8 x 230.2 cm
SUNADA was born in Tomakomai in Hokkaido, and portrayed fishermen of the Hokuyo since the 1960s. Rustic fishermen in the harsh northern seas are dynamically and boldly depicted with thick red paint.
- 10) **HONDA Meiji** (1919 - 1989), *Fisherman at Northern Sea*, [Expand](#)
1969, wood, W36.0 x D29.0 x H53.5 cm
HONDA was born in Tsukigata Village (now Tsukigata Town) in Hokkaido, and had long been a leading figure in the world of sculpture in Hokkaido. His works embrace a rustic warmth as well as an earthy vibe nurtured in the northern climate. The motif of this work is a fisherman in Hokkaido wearing a headband and a face cover.
- 11) **Stanley William HAYTER** (1901 - 1988), *Circus*, [Entrust](#)
1939, cast glass, W30.3 x D3.5 x H5.3 cm
London-born printmaker William HAYTER pioneered a new expression in printmaking with his automatic drawing techniques. His printmaking studio, Atelier 17, established in Paris in 1926, attracted many local Surrealists. After moving to New York in 1940, he also had a significant influence on the major American Abstract Expressionist artists.
- 12) **Joan MIRÓ** (1893 - 1983), *Derrière le miroir Nos. 125-126*, [Entrust](#)
1961, lithograph on paper, 36.5 x 81.0 cm
In 1924, poet André BRETON published *La révolution surréaliste* (The Surrealist Revolution), which spurred the worldwide spread of Surrealism. Barcelona-born painter Joan MIRÓ joined this movement, and was acclaimed as an automatist painter who explored the world of the unconscious.
- 13) **NAMBATA Tatsuoki** (1905 - 1997), *Autumn Poem*, [Entrust](#)
Asahikawa-born NAMBATA adopted the drip painting technique in the 1960s under the influence of *Art informel* (Informalism) and Abstract Expressionism. Crossings of the automatic black enamel lines represent what the artist calls "the rhythm of internal life."
- 14) **Victor VASARELY** (1908 - 1997), *C-LAPIDAIRE-C*, [Be Simple](#)
1962, collage on paper, 16.5 x 16.5 cm
Hungary-born VASARELY learned Bauhaus-style designing in Budapest before moving to Paris, where he created geometric abstract paintings. This work combines different colored circles and squares made of cardboard to achieve 3D optical illusion.
- 15) **Léonard FOUJITA** (FOUJITA Tsuguharu) (1886 - 1968), *Stained Glass Window in the Chapel Notre-Dame de la Paix: St. Cecilia*, [Connect](#)
1966 (reproduced in 2008), glass and lead, 140.2 x 65.0 cm
FOUJITA was born in Ushigome Ward (now Shinjuku Ward) in Tokyo. Postwar criticism of his war paintings led him to renounce his Japanese citizenship and return to France in 1955. He was baptized a Catholic at Reims Cathedral and renamed to Léonard FOUJITA. In his later years, he built the Chapel *Notre-Dame de la Paix* based on his wartime experiences in both Europe and Japan. This work is a reproduction by Atelier Simon MARQ, FOUJITA's collaborator in stained glass production.
- 16) **HIRANO Yoshikuni** (1944 - 1992), *Cod Fishing Long-liner, Northern Kuril Islands*, [Expand](#)
1973, gelatin silver print, 23.2 x 16.3 cm, private collection
HIRANO was born in North Hamgyong Province, Korea, and moved to Nemuro in Hokkaido in late October 1968. While working on a Hokuyo fishing boat, he photographed fishing scenes in choppy seas under the harsh climate and the threat of capture by the Soviet Union.
- 17) **ABE Ten-ei** (1939 -), *Dear Sir (Refuse, Oppose, Grieve)*, [Expand](#)
2002 - 2003, acrylic on wood and stainless steel, W95.2 x D49.0 x H212.6 cm
ABE was born in Sapporo. This work was inspired by the destruction of Afghanistan's Bamiyan Buddhas by Taliban in 2001. Abstract human images on the extensive mirrored surface represent both repeated tragedies and their victims.
- 18) **LEE U-fan** (1936 -), *From Line # 80057*, [Entrust](#)
1980, mineral pigments on canvas, 193.1 x 259.1 cm
LEE was born in South Gyeongsang Province, Korea. As the leader of the Mono-ha (School of Things), he has been at the forefront of the Japanese contemporary art scene and continues his international activities. The From Line series was inspired by his childhood calligraphy lessons. The lines stretch until they fade away, representing evidence of action and the passage of time.
- 19) **ICHIHARA Arinori** (1910 - 2010), *S. M. Circle (A)*, [Entrust](#)
1986, fluorescent paint, acetylene torch grazing on stainless steel plate, 50.0 x 50.0 cm, etc.
ICHIHARA was born in Tokushima prefecture and moved to Otaru at an early age, where he had pursued contingent expressions through monotype and metal intaglio printmaking. This is part of the heat printing series created since the 1960s. The flame itself was used as a printing plate to directly transform the stainless steel plate.
- 20) **Bridget RILEY** (1931 -), *Firebird*, [Be Simple](#)
1971, silkscreen on paper, 66.4 x 94.6 cm
London-born RILEY explored visual effects under the influence of the neo-impressionist painter Georges SEURAT, and became a leading Op Art artist. Her early works were in monochrome that brought the illusion of light and movement, and later works from 1967 onward become colorful and more stimulating to the eye.
- 21) **Josef ALBERS** (1888 - 1976), *Formulation: Articulation II-27*, [Be Simple](#)
1972, silkscreen on paper, 17.5 x 17.5 cm (each piece)
ALBERS is a German-born American painter, who studied at the Bauhaus and was influenced by De Stijl. After moving to the U.S. in 1933, he taught at Black Mountain College. He explored planes and depths, and the diversity of perception, producing the Homage to the Square series beginning in the 1950s.

- 22) **Richard ANUSKIEWICZ** (1930 - 2020), *Light Cadmium Red Square*, [Be Simple](#)
1979, acrylic on canvas, 122.5 x 122.5 cm
ANUSKIEWICZ was born in Erie, Pennsylvania. After studying under Josef ALBERS at Yale University, he became involved in Op Art. His works combined an intensely contrasting vivid color scheme and movements with ALBERS's hard-edged geometric abstraction.
- 23) **Stanislav LIBENSKÝ** (1921 - 2002) and **Jaroslava BRYCHTOVÁ** (1924-2020), *Column*, [Be Simple](#)
1989, cast and polished glass, W33.3 x D20.0 x H165.4 cm
The two Czechoslovakian artists collaborated since 1954, creating works that incorporated light and space in their expression. Their dynamic designs took full advantage of the glass casting technique and inspired contemporary glass artists worldwide.
- 24) **HANADA Kazuharu** (1946 - 2017), *Ocean I*, [Be Simple](#)
1990, oil on canvas, 77.0 x 385.0 cm
Sapporo-born HANADA's early works were hard edge paintings consisting of horizontally and vertically arranged, clean-edged rectangular color shapes. In his 40s, he began to lean toward more flexible forms and compositions, expressing the expanse and vastness of nature and the natural landscape.
- 25) **SUGIYAMA Rumiko** (1942 - 2013), *WORK 9704-1; WORK 9704-2; WORK 9704-3*, [Be Simple](#)
1997, acrylic on cotton canvas, 193.9 x 112.1 cm (each piece)
Sapporo-born SUGIYAMA was engaged in Hokkaido's avant-garde art movements, such as TODAY. Her Mandala-inspired abstract paintings had an oriental vibe and attracted attention. After the 1990s, she developed a painting technique in which thinned paint is applied and blurred, creating an effect similar to light emanating from the canvas.
- 26) **H. MANONQ** (years of birth and death unknown), *Faces & Spirits on Black Duffel*, [Connect](#)
1979, embroidery and applique on duffel, 49.2 x 76.0 cm, Hokkaido Museum of Northern Peoples collection
Around the 1970s, Inuit women of Baker Lake (Qamani'tuaq) in Canada's far north began to make tapestries out of scraps of duffel cloth used for winter clothing. They depicted the traditional and indigenous life and spiritual world that were disappearing at the time.
- 27) **KUNIMATSU Noboru** (1907 - 1994), *A Starry Night*, [Connect](#)
1991, oil on canvas, 162.0 x 162.0 cm
Hakodate-born KUNIMATSU gained recognition around 1940 for his painting style, characterized by an artistic composition and poetic sentiment. After the war, he developed the *Men on the Iceberg* series, depicting people and animals on sea ice in the moonlight. In this late work, he likened the mother and baby elephants wandering in an ice field to refugees in the Middle East.
- 28) **Dana ZÁMEČNÍKOVÁ** (1945 -), *My Family*, [Connect](#)
1991, oil on canvas, 162.0 x 162.0 cm
1997, colored mixed media and glass panel, W120.0 x D56.1 x H210.0 cm
The subject of this work by the Czechoslovakian artist is the artist's own family. The work consists of a real wooden chair and four large glass panels with pictures, and achieves life-size realism with plentiful fantasy.
- 29) **NAKAMURA Kimi** (1934 -), *The Moon in Egypt*, [Connect](#)
2009, macrame knitting with twisted cotton thread, metal frame, W43.5 x D49.0 x H183.5 cm
Derived from traditional Western tapestry weaving, fiber work evolved into three-dimensional fiber art in the 1970s. This work by Sapporo-born artist NAKAMURA applies macrame knitting, which involves twisting, intertwining, and knotting thin strands of thread, to create huge, bold, and imposing art.
- 30) **YUKUTAKE Harumi** (1966 -), *Frozen Scape*, [Expand](#)
2024, glass and wire, W480.0 x D840.0 x H400.0 cm, produced in collaboration with MORIZAKI Kaoru, artist's collection
Tokyo-born YUKUTAKE is an internationally active glass artist. In this installation reminiscent of a frozen forest of light, light travels through and reflects off the numerous glass pieces that are connected and arranged, while making a pure sound when they touch. This installation was designed specifically to fit in this exhibition space.
- 31) **MIYATA Sayaka** (1985 -), *MRI SM20110908*, [Entrust](#)
2016 - present, sewing yarn, approx. 110.0 x 90.0 cm, artist's collection
Kyoto-born MIYATA's embroidery works range from hand-sewn ones, to programmed ones using computerized household sewing machines in recent years, which intentionally include bugs to depart from expression with a pre-established harmony. The motifs of her work include MRI images of herself. The morphology and evolution of living creatures harmonize with her unique machine embroidery technique.
- 32) **ISHII Toru** (1981 -), *TOKYOKEI_07442892_Center Town*, [Connect](#)
2022, *itome-yuzen* dyeing, acid dye, pigments, foil and silk, H82.3 x W82.3 x D4.0 cm, artist's collection
Saitama-born ISHII has developed a pictorial expression that integrates a staining technique derived from American post-war art and the traditional Japanese *itome-yuzen* dyeing technique. Based on the idea of modern Ukiyo-e, the *TOKYOKEI* series captures contemporary Tokyo scenes through combining film camera photography, digital photo processing, and the incorporation of bugs.
- 33) **ABE Hiroshi** (1948 -), *Aleutian Magic*, [Connect](#)
2024, stylus, gouache, pencil, and pastel on paper, 74.5 x 550.0 cm, artist's collection
ABE Hiroshi made his debut as a picture book author while working as a zookeeper at Asahiya Zoo in Asahikawa City. After leaving the job, he has travelled around the world since 1998, observing the natural environment and its inhabitants. This exhibition presents the enlarged world of his picture book, *Aleutian Magic* (Nora shoten Publishers, inc. , 2022), inspired by his visit to the Aleutian region in 2019.

(Text by KAWAMOTO Mayu, Assistant Curator at Hokkaido Museum of Modern Art)

LAST SNOW Sapporo International Art Festival SIAF2024 Venue Guidebook

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Hokkaido Museum of Modern Art | Venue Map

※ Exhibition layout maybe subject to change.



Hokkaido Museum of Northern Peoples Collection "Inuit Wall Hangings"

Annie AKULUKJUK KILABUK, Eva JAAKA, H. MANONQ, Irene AVAALAAQIAQ TIKTAALAAQ, M. KILLULARK, Martha APSAQ, Martha HIQINIQ, Martha KOGVIK, Martha TICKIQ, Martha TIKTAQ ANAUTALIK, Mary K. OKHEENA, May KENALIK, Nancy PUKINGRNAK AJPALUKTUQ, Olive MAMAK INNAKATSIK, Paulina ULURKSIK KOLIT, QARIKSAQ, R. VOSUAQ+B. LODE, Vera AVAALA, Victoria KAYURYUK, and works by anonymous artists

1924 - 2024 FRAGILE [*Handle with Care*]

Venue Hokkaido Museum of Modern Art [Gallery B]
(Kita 1-jo Nishi 17chome, Chuo-ku, Sapporo)

Dates Sat, Jan 20 – Sun, Feb 25, 2024

Opening Hours 9:30 – 17:00 (Admission by 16:30)

Dates Closed Mondays (Closed on the following weekend
if Monday falls on a National Holiday or substitute holiday)



Hokkaido Museum of
Modern Art
website

Organizers: Sapporo International Art Festival Executive Committee, City of Sapporo, Hokkaido Museum of Modern Art

Sapporo International Art Festival Executive Committee Office

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