

NODA Hiroji 1981 -2011

新
THE
NATIONAL
ART CENTER,
TOKYO
5TH
ANNIVERSARY

野田裕示 国立新美術館開館5周年 絵画のかたち／絵画の姿

January 18 – April 2, 2012
The National Art Center, Tokyo
Special Exhibition Gallery 2E

Closed on Tuesdays (except for March 20, 2012), and March 21

Opening hours: 10:00–18:00 (10:00–20:00 on Fridays)

*Open until 22:00 on Saturday, March 24, 2012 (Roppongi Art Night 2012)

*Admission up to 30 minutes before closing

Organizer: The National Art Center, Tokyo

WORK 1536, 2003 | Acrylic, cotton cloth on canvas



Outline of the Exhibition

Recognized for his artistic talents at a young age, NODA Hiroji (born in 1952) became the youngest artist to hold a solo exhibition at Minami Gallery in 1977, the year after he had graduated from Tama Art University. In the '80s, however, NODA embarked on a variety of explorations in an effort to discover new possibilities in painting. In this exhibition, we survey the artist's over 30-year career with 140 works that have emerged from his continually evolving approach, and examine the effect that NODA's experiments have had on the Japanese art scene.

NODA's exploration of the essence of painting began with box-shaped forms that were in effect a kind of relief. The artist continued to develop this approach in the mid-'80s, creating a unique painting style in which he covered the support medium with a sack-like fabric. Then in the '90s, NODA added further depth to his work by sewing, folding back, and layered the canvas. But around 2000, he gradually turned to a flat foundation, and transformed the picture plane with the freewheeling depiction of unusual images. Finally, in recent years, NODA's has created series based on specific themes, and focused on combinations of works while also placing greater emphasis on the manner in which they are displayed.

NODA has remained actively engaged in showing his work, but there has rarely been an opportunity to survey his entire career, from the early period to the present. We hope that this exhibition will provide greater insight into how NODA has developed his artistic philosophy as well as shedding light on how his ideas are transformed into actual works. And in addition to tracing the trajectory of this outstanding artist's career, we hope to encourage reflection on future directions in painting.

Exhibition Highlights

First Comprehensive Exhibition of the Artist's Work in Tokyo

Although NODA has actively shown his work from the late '70s to the present, there has not been a comprehensive exhibition that surveyed the breadth of his career since his 1995 solo show at the Museum of Modern Art, Wakayama. By including the work he has made in the interim, this exhibition sets out to examine the entire 30-year span of NODA's career, from his early works to the present.

Important Works from throughout the Artist's Career

Since being shown at Gallery White Art, one of NODA's most notable early works, *Work 179* (1983), has been on permanent display in the second-floor lobby of the Gobo Citizens' Culture Hall (located in the artist's hometown). Along with this painting, we present a wide range of NODA's works including *Work 1316* (2000, Niigata City Art Museum) and a new work created specially for this exhibition, *Work 1766*.

Displays of Paintings with Related Drawings and Video Footage of the Artist at Work

In order to better understand the production process that underlies NODA's work, we present the artist's paintings alongside never-before-seen drawings. In addition, we will screen a video depicting NODA at work on a new painting to provide a graphic depiction of this process.

Collaborations with the Sculptor OKAMOTO Atsuo

Although NODA has primarily concentrated on planar works, he has also engaged in collaborations with the sculptor OKAMOTO Atsuo (born in 1951) on three occasions in 1996, 2000, and 2004. The artists were subsequently invited to show their work at the 21st Exhibition of Contemporary Japanese Sculpture, where they were awarded the Mainichi Newspapers Prize (3rd Place). In a special display of these close collaborations with OKAMOTO, we present aspects of NODA's work that differ from his individual efforts.

A Rich and Comprehensive Catalogue

Along with the 140 works on display, the exhibition catalogue will include color plates of NODA's drawings and collaborations with OKAMOTO. And in addition to a text that provides a broad overview of the artist's career from 1981 to 2011, the book will include excerpts from important articles from the past. The publication will serve as an excellent handbook outlining NODA's career and fostering a deeper understanding of his work.

A Variety of Related Events

In addition to a talk by the artist himself, discussions between NODA and FUKUNAGA Osamu, who has followed his work since the artist was in his 20s, and SANDA Haruo, a journalist who has written about the artist, are planned. Their words should provide an important key to understanding the current state of contemporary art. Workshops conducted by NODA and the contemporary artists KAIHATSU Yoshiaki and TOMITA Natsumi are also scheduled.

NODA Hiroji 1981-2011

PART 1 1980s – Discovering New Possibilities in Painting (app. 30 works)

NODA's first notable approach involved box-shaped forms that created a kind of relief. He inserted a variety of materials, such as wood, fabric, bamboo, and wire, into the box-shaped support medium. This style was inspired by the artist's interest in the manner in which a structure gives rise to a painting, and his search for a direct means of inquiry into planar expression. In the mid-'80s, NODA began using sack-like pieces of canvas to cover the support medium and nailing pieces of wood to it or making grooves in it. This development can be seen as the germination of NODA's current style.



WORK 147, 1982 | Acrylic, cotton cloth, paper, board on wood



WORK 299, 1987 | Acrylic, wood on canvas
coll. The Museum of Modern Art, Wakayama

PART 2 1990s – Establishing and Developing a New Style (app. 40 works)

In the '90s, the surfaces in NODA's picture planes grew flatter, and the multilayered structure and images that were characteristic of his work were created by sewing, folding back, and overlapping the canvas. At the same time, NODA began experimenting with a variety of shapes, color combinations, and textures. The diverse developments that emerged during this period expanded NODA's range, and many of the artist's notable works that are housed in museum collections around the country stem from this period.



WORK 639, 1991 | Acrylic, cotton cloth, wood on canvas



WORK 580, 1990 | Acrylic, wood on canvas

PART 3 2000s – Searching for Further Potentials (app. 70 works)

Having gained a firm foothold in the Japanese art scene, NODA's developed his work further in the late '90s as the act of painting led to a new phase in his career. The foundation for his paintings, which had been created through the layering of canvas, was gradually flattened out and the picture plane came to contain organic forms made with free-spirited brushstrokes. It was also around this time that NODA was awarded the Education Minister's Artist Encouragement Prize for New Artists. Moreover, each new display of NODA's paintings was based on a certain theme, and his work came to be tinged with a monumental quality that stemmed from a focus on combinations of paintings, and a greater emphasis on the manner in which his work was displayed.



WORK 1422, 2001 | Acrylic, cotton cloth on canvas



WORK 1666, 2006 | Acrylic, cotton cloth on canvas



WORK 1316, 2000 | Acrylic, cotton cloth on canvas | coll. Niigata City Art Museum



*The exhibition will also include the artist's 60 drawings, and 17 three-dimensional works made in collaboration with the sculptor OKAMOTO Atsuo.

Collaboration with OKAMOTO Atsuo
Collaboration 1996 O&N-I (left), 1996 | coll. Aichi Prefectural Museum of Art
Collaboration 1996 O&N-II (right), 1996 | coll. Aichi Prefectural Museum of Art
Photo: OKAMOTO Atsuo

NODA Hiroji 1981-2011

Related Events (Tentative Schedule)

■ Lectures and Artist Talk

1. Sat., January 21: "My Work": NODA Hiroji
2. Sat., February 4: "Minami Gallery and NODA Hiroji": HAYASHI Makito (Facility Manager, Administrative Department, Mori Art Museum)
3. Fri., March 2: Discussion between NODA Hiroji and FUKUNAGA Osamu (Deputy Director of The National Art Center, Tokyo / Organizer of this exhibition)
4. Sat., March 17: "Art Criticism and NODA Hiroji": SANDA Haruo (Art Journalist)

Time: **1.**, **2.**, and **4.**: 14:00-15:30; **3.** 18:30-19:30

Venue: 3F Auditorium, The National Art Center, Tokyo (limited to 250; first-come, first-served)

Admission free with exhibition ticket

■ Workshops

Sat., February 18: Instructors: TOMITA Natsumi and NODA Hiroji

Sat., March 24: Instructors: KAIHATSU Yoshiaki and NODA Hiroji

Prior registration required

* All events are subject to changes in time and content. For details and the latest information on related events, see the center website: <http://www.nact.jp/>

Admission

	Adults	College Students
General Tickets	¥1,000	¥500
Advance Tickets	¥800	¥300
Group Tickets	¥800	¥300

* Admission is free for high school students and those under 18, and for those with physical disability certificates and one accompanying person.

* Free admission on January 21 (Sat.) for the 5th anniversary – The National Art Center, Tokyo and March 24 (Sat.) in conjunction with "Roppongi Art Night 2012".

* Group tickets are applicable to 20 or more people and available only at the venue.

* Group rates will be apply to those with tickets or ticket stubs of special exhibition held concurrently at The National Art Center, Tokyo, Suntory Museum of Art and Mori Art Museum.

* General and advance tickets may also be purchased through Ticket Pia (P code: 764-585) and Lawson Ticket (L code: 37283).

* The advance tickets are sold from Oct. 19, 2011 until January 17, 2012. (until January 16, 2012 at the venue)

* For details and the latest information on related events, see the center website: <http://www.nact.jp/>



Profile: NODA Hiroji

1952: Born in Gobo, Wakayama

1976: Graduated from Tama Art University, Department of Painting, Oil Painting Course

1988-1993: Worked as a part-time lecturer at Tama Art University, Department of Painting, Oil Painting Course

1990: Awarded the Wakayama Prefecture Cultural Encouragement Prize

1999-2004: Worked as a part-time lecturer at Tohoku University of Art and Design, Department of Fine Arts, Oil Painting

2001: Awarded the 51st Education Minister's Art Encouragement Prize for New Artists

2001: Awarded the Gobo City Culture Prize

2003: Became a professor at Tama Art University, Department of Painting, Oil Painting Course

2005: Awarded the Mainichi Newspapers Prize at the 21st Exhibition of Contemporary Japanese Sculpture (for his collaboration with OKAMOTO Atsuo)

Principal Exhibitions

1977: "Hiroji NODA", Minami Gallery (Tokyo)

1983: "Hiroji NODA", Gallery White Art (Tokyo)

1985: "Hiroji NODA", Galerie Tokyo Humanité (the artist has continued to show his work at this gallery)

1987: "The 18th Contemporary Japanese Art Exhibition (Themed Division): Views of Contemporary Painting – Plane and Space", Tokyo Metropolitan Art Museum; Kyoto Municipal Museum of Art; Kitakyushu Municipal Museum of Art; The Miyagi Museum of Art

1988: "A Current of Contemporary Art in Japan – Painting Part 2", The Museum of Modern Art, Toyama

1995: "Hiroji NODA – Searching for Original Landscapes in Painting", The Museum of Modern Art, Wakayama

■ For inquiries or more information, please contact:

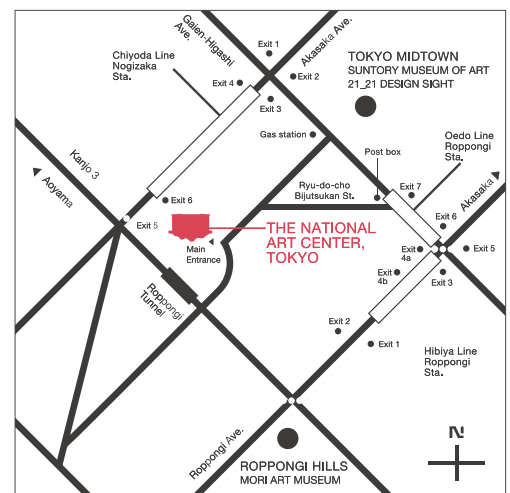
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URL: <http://www.nact.jp/>

Access:

Tokyo Metro Chiyoda Line, Nogizaka Station, Exit 6 is directly linked to the Center
Tokyo Metro Hibiya Line, Roppongi Station, 5-minute walk from Exit 4a
Toei Oedo Subway Line, Roppongi Station, 4-minute walk from Exit 7



NODA Hiroji 1981-2011: List of Image Data for Press Use

We are pleased to offer a number of images of the works on display to help promote the exhibition. If you would like to receive one (or more), please fill out the attached form and return it to us by fax (e-mail requests will also be honored).



1
《WORK 147》 *WORK 147*
1982年 1982
126.0×198.0×10.0 cm 126.0×198.0×10.0 cm



2
《WORK 214》 *WORK 214*
1984年 1984
166.0×116.0×10.0 cm 166.0×116.0×10.0 cm
和歌山県立近代美術館蔵 The Museum of Modern Art, Wakayama



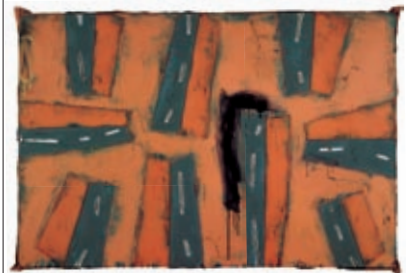
3
《WORK 299》 *WORK 299*
1987年 1987
227.3×181.8 cm 227.3×181.8 cm
和歌山県立近代美術館蔵 The Museum of Modern Art, Wakayama



4
《WORK 505》 *WORK 505*
1988年 1988
259.1×181.8 cm 259.1×181.8 cm
和歌山県立近代美術館蔵 The Museum of Modern Art, Wakayama



5
《WORK 580》 *WORK 580*
1990年 1990
193.9×130.3 cm 193.9×130.3 cm
個人蔵 Private collection



6
《WORK 639》 *WORK 639*
1991年 1991
130.3×193.9 cm 130.3×193.9 cm



7
《WORK 794》 *WORK 794*
1993年 1993
181.8×259.1 cm 181.8×259.1 cm



8
《WORK 996》 *WORK 996*
1995年 1995
130.3×162.1 cm 130.3×162.1 cm
個人蔵 Private collection
写真提供: 東京オペラ Photo Courtesy: Tokyo
シティアートギャラリー、 Opera City Art Gallery,
撮影: 齊藤 新 Photo: SAITO Arata



9
《WORK 1068》 *WORK 1068*
1997年 1997
227.3×162.1 cm 227.3×162.1 cm

NODA Hiroji 1981-2011: List of Image Data for Press Use



10
 《WORK 1316》 *WORK 1316*
 2000年 2000
 227.3×687.8 cm 227.3 × 687.8 cm
 新潟市美術館蔵 Niigata City Art Museum



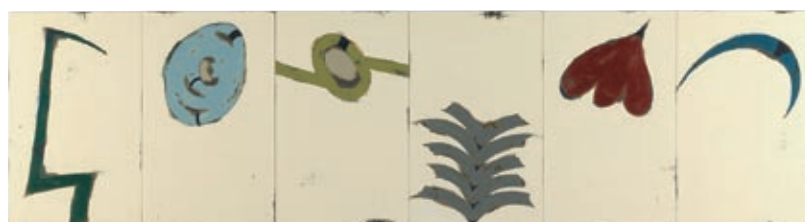
12
 《WORK 1536》 *WORK 1536*
 2003年 2003
 181.8×259.1 cm 181.8 × 259.1 cm



11
 《WORK 1422》 *WORK 1422*
 2001年 2001
 227.3×545.4 cm 227.3 × 545.4 cm



14
 《WORK 1666》 *WORK 1666*
 2006年 2006
 227.3×162.1 cm 227.3 × 162.1 cm



13
 《WORK 1620》～《WORK 1625》 *WORK 1620 – WORK 1625*
 2004年 2004
 116.7×436.2 cm (6点1組) 116.7 × 436.2 cm (6 pieces)



15
 岡本敦生、野田裕示
 《Collaboration 1996
 O&N-I》(左)
 《Collaboration 1996
 O&N-II》(右)
 1996年
 83.0×200.0×54.0 cm /
 76.0×200.0×52.0 cm
 愛知県美術館蔵
 撮影：岡本敦生
 OKAMOTO Atsuo,
 NODA Hiroji
 Collaboration 1996
O&N-I (left)
 Collaboration 1996
O&N-II (right)
 1996
 83.0 × 200.0 × 54.0 cm /
 76.0 × 200.0 × 52.0 cm
 Aichi Prefectural Museum
 of Art
 Photo: OKAMOTO Atsuo

NODA Hiroji 1981-2011

Application Form for Image Data and Ticket Giveaway for Press Use

Public Relations Division, The National Art Center, Tokyo

Fax: 03-3405-2532 E-mail: pr@nact.jp

I would like to receive data for the following images (please check the number of the images you would like to receive):

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

I would like to receive exhibitions tickets to use as a giveaway in my publication (please check the box below):

Ten pairs of tickets (total of 20)

Tickets will be sent out in early December. Please provide us with the mailing address at which you would like to receive them:

Address:

Name of company:

Name of publication:

Writer's name:

TEL:

FAX:

E-mail:

Date and/or time you would like to receive image data:

Date:

Approximate time:

Date when article is scheduled to appear/ Name of section in publication:

When making use of photographs, we kindly ask that you observe the following guidelines:

1. Photos of the art works are intended only for the promotion of the exhibition. Please do not use them after the exhibition has ended.
2. When using a photograph, please include the entire credit (either in English or Japanese) as provided. (Please refer to image data.)
3. Please do not trim or superimpose text on the photos.
4. Please submit your manuscript to us by fax or e-mail before it is published, so that we can ascertain the accuracy of the factual information.
5. After the article is published, please submit a copy of your article to us. In addition, we ask that the editorial office of your publication oversee the issuing of giveaway tickets after you receive them in the mail.

For inquiries or more information, please contact:

Ms. Takizawa, Ms. Ishimatsu, or Ms. Kubota

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