

濱野 年宏
HAMANO TOSHIHIRO

事 績 Enduring Achievements

教育と文化を両翼にグローバルな芸術活動
Global Arts Activities with Education and Culture as two Wings

HAMANO TOSHIHIRO: Worldwide artistic activities with education and culture as two wings

HAMANO Toshihiro, DCL, HS, DHC (cat1)



(cat1)



(cat2)

In 1961, strongly influenced by Suzuki Daisetz's 'Zen and Japanese Culture'. Particularly inspired by the concept of *Oh-mu sho-ju ni-sho go-shin* (loosely translated as "overcoming material attachment to free the mind"), which became his guiding principle and prompted him to return to his hometown after graduating from the painting department of Tama Art University (where he studied under Mr Fukuzawa Ichiro (cat2) and Mr Osawa Shosuke).

In 1971, I founded the RYU Art Group, an art organisation, to promote art as a more accessible form of expression in Kagawa Prefecture. The word RYU represents feathers fluttering in the wind. It also carries a message: The activities of the RYU Group are aimed at bringing back the young energy of artistic exploration that might leave the hometown and contribute to local culture as an artistic movement, as well as developing new creative activities on a global scale. With education and culture as its two wings, RYU Group has done much to lay the foundation for Kagawa as a cultural region by bringing together industry, academia and government, including the prefecture, board of education, municipalities, business community and academics.

In today's society, we need to exchange across disciplinary boundaries, to consider the relationship between creation and self, self and society, and society and creation, to position our own work in the context of changing times, and to create the next generation and era. In Japan, the idea of focusing not only on the industrial side but also on the exchange of people, culture, science and technology and the arts was beginning to take root. Under these circumstances, the RYU Group was a pioneer in changing the public's old image of the arts and arousing a correct awareness and deep interest in the arts.

At the time of the founding of the RYU Group, there were no preceding art organisations or exhibitions in the prefecture. Some of the students who went on to art colleges after their training did not produce a single piece of art in a year, instead letting the skills they were supposed to be improving deteriorate. I asked myself, 'Why on earth am I teaching art?' 'If there are students who go to university with the ambition to study art, but end up abandoning that ambition, then there is no point in teaching them,' I thought. I realised that the main reason for the loss of enthusiasm for creating art was the lack of opportunities to show their work in museums and galleries.



(cat3)

I told them, "When you go to university, study hard and make art. Don't leave them in the corner of your room or hide them in a cupboard at home. Bring them to me and I will exhibit them". Students brought their works back to their hometown, and we gathered at my house and at their old school for critique sessions (cat3) to study with each other.



(cat4)

The RYU Art Exhibition was thus born as an exhibition planned and presented by the artists from the perspective of facing reality in a situation where there was little understanding of contemporary art and various experiments were difficult. At the same time as the exhibition, art lectures by art critic Mr Hariu Ichiro (cat4) on the themes of 'Art and Society Today' and 'Abstract and Figurative' and conversations with renowned artist Mr Saito Giju were organised. In addition to constantly enriching the content of the exhibition, it also explored new venues for presentation and the nature of the exhibition, and developed new projects. There, dialogue and encounters were created with the viewers through the artworks, which deepened the understanding and connection between people and transformed their awareness of contemporary art. The RYU Art Exhibition included a number of internationally and domestically active artists, including Mr Imai Toshimitsu, Mr Onosato Toshinobu, Ms Katsura Yuki, Mr Kimura Kosuke, Mr Takamatsu Jiro, Mr Tatehata Kakuzo, Mr Nagai Kazumasa, Mr Fujisawa Noriaki, Mr Maeda Josaku, and Ms Miyawaki Aiko were among those who graciously supported the exhibition and looked at us with sympathy as we work to create new culture through artistic activities in the regions.



(cat5)



(cat6)

In 1973, when we heard voices saying, 'I want to pick up a paintbrush and do something with it. How much fun it would be to be able to design and sculpt as I please', we came up with the idea of providing opportunities where everyone could come together to have fun and find meaning in building in an area where there were no such opportunities or places. The first RYU Children's Art School (cat5) was held in the summer at three locations in Sakaide, Utazu and Kokubunji, and became a regular annual event. Up to 300 children gathered during a hot summer week to enjoy art and eagerly express themselves in a way they could not have prepared for at school. The children painted on large sheets of white paper up to 14 metres square, with brooms and rollers full of paint in their hands. As typhoon-inspired music played in the background, the children threw their bodies onto the large canvas with whatever colours they felt like. As they ran, the 'colours' spread. This was one of the art projects under the theme 'Let's paint the whole garden' (cat6). The large sheets of paper, which were no longer used and were to be discarded, were provided by a local cardboard company. Members of the RYU Group explained the purpose of the project and asked for their cooperation and support. Brushes and rollers were handmade and prepared by the staff to be easy for the children to use. The aim was to break away from the stereotypes of what art education is all about and let the children freely develop their own ideas without being bound by academic frameworks. We kept trying new approaches to allow the children to express their fresh sensibilities in an honest way. Some of the students who looked forward to attending the RYU art classes have gone on to become art students, and some have become teachers.

In 1974, Japan's development of science and technology and the quality of its art and culture had been recognised abroad through the Osaka World Expo 1970. Japan was going through a period of rapid economic growth and was striving for material wealth. At the same time, the Japanese Government was aware of the importance of art and culture. With the aim



(cat7)

of introducing Japanese art abroad, they organised the 9th Japan Art Festival in Tokyo (Central Museum Tokyo) and in Canada (Montreal Museum of Fine Arts and Vancouver Art Gallery), where young artists were selected to represent Japan and exhibited their work. Through the exhibitions, I established a friendship with Mr Nakasone Yasuhiro, a member of the House of Representatives, who was also associated with Kagawa Prefecture. He endorsed the aims of the exhibitions and helped promote the project. The exhibition received a favorable review in the Montreal Star by Mr Louise Lutxa, who stated that the exhibition showed the direction of contemporary Japanese art. I met and developed a friendship since with art critics Mr Kamon Yasuo, Mr Kawakita Noriaki, Mr Homma Masayoshi and Mr Kanazawa Takeshi, who helped in the selection of the artists and the planning of the exhibition.

I met with Mr Yoshioka Noritake, Superintendent of Education for Kagawa Prefecture, to discuss guidelines on personnel training and art activities. (cat. 7)

In 1975, I exhibited at the 10th Japan Art Festival in Tokyo (Ueno Royal Museum), in New Zealand (Wellington National Art Gallery) and in Australia (National Gallery of Victoria and Queensland Art Gallery). Work 75-4' was used as the face of the exhibition (cat8) on the cover of the poster and catalogue, and was well received. It was voted the fifth most popular work by overseas visitors.

(cat8)



(cat9)

I met and became friends with sculptor Isamu Noguchi (cat9), who set up a studio in the town of Mure, Kagawa, as his production base.



(cat10)

In 1976, I was selected, for three consecutive years, to participate in the 11th Japan Art Festival in Tokyo (Ueno Royal Museum), in Los Angeles (Broadway Department Store) and in Seattle (State University of Washington Museum). My work set the direction of Japanese abstract art. In 1979, with the theme 'Space for People, Art, Truth and Encounters', the long-awaited art gallery 'Gallery Tableau 5' (cat10) was opened as a base for art in the Shiota Building in Komadome-cho, Sakaide with the cooperation of Mr Kono Takao, who agreed with the aims of our 'art movement'. It was the first full-fledged art gallery in Kagawa where large works could be exhibited, rather than an art gallery-café. Members of the group handed out exhibition invitations one by one. Our call for discussion in front of the artworks was a success, with some 60,000 visitors in two years. Although people were initially put off by the idea of 'contemporary art', the gallery eventually became a place where housewives with shopping bags and people on their way home from work could casually drop in and enjoy the artwork, and art became part of their everyday lives.

I participated in the 14th Exhibition of Japanese Contemporary Art (the Tokyo Metropolitan Art Museum and the Kyoto Municipal Museum of Art). Received an award from the Gunma Museum of Modern Art, who purchased the work for their collection.

Created the 'Bird's-Eye View Garden' (1,800 m²) in the courtyard of the

Sakaide Ohashi Memorial Library and Sakaide Civic Art Museum in Sakaide, Kagawa.



(cat11)



(cat12)



(cat13)

Won the second prize in the 2nd Japan Emba Art Competition (the Emba Museum of Modern Art in Ashiya, Hyogo).

In 1980, with the cooperation and request of the Embassy of Yugoslavia in Japan, the RYU organised an **exhibition of Three Contemporary Yugoslav Graphic artists** (cat11) (Gallery Tableau 5). At a time when the term 'international exchange' was unheard of in the local regions, the artists of the RYU were without ample financial support, but they invited artists and art groups to Japan, organised international exhibitions, and sent research students abroad, as a global and unique artistic activity that valued people-to-people links and trust. International cultural exchange began.

In 1981, **the Intercultural Art Exchange Academy 21** (cat12) was established, the first school in Shikoku region to offer a preparatory course for art university entrance examinations. It also offered a **variety of cultural courses, including children's art, painting** (cat13), printmaking, handicrafts, tea ceremony and flower arrangement for adults, and became a place where people from all backgrounds could experience the joy of creating for themselves. The fact that participants were able to experience a rich and vibrant life helped the Academy to establish itself as an important arts centre for cultural creation in the region. It also served as a place of study for international cultural exchange and the training of artists. International cultural exchange is not only about the exchange of people and works of art, but also about contact and confrontation in order to understand diversity, respecting each other's culture and clarify differences. Through these activities, the importance of the exchange, in which the differences in quality are identified and the mutual essence of both parties is brought to life, has been gradually realised.



(cat14)

In 1982, as one of our community-based artistic activities the RYU artists painted masterpieces such as **Millet's 'the Gleaners'** (cat14) and Korin Ogata's 'Iris' on the shutters of a local shopping street, creating a street of shutters with masterpieces, known the Night Museum. Many visitors from within and outside the prefecture came to view the work, and enquiries were received from various quarters, including surprise at the high quality of the finished product. The energy of the young artists of the RYU in improving local culture was unparalleled, and their artistic activities expanded both at home and abroad, changing the image of Sakaide City, where they were based. In the year that Tableau 5 Gallery opened, Miyoshi Koji, Saito Eiji, Yamasaki Akira, Kumei Naoki, Tanikawa Hiroshi and other members of the RYU Group took the lead in a campaign to establish a citizens' art museum, including fundraising activities, with the involvement of the RYU Supporters' Association.



(cat15)

I **created Mandala (5.6x4.6m), a ceiling painting for the Daikoku-do (central hall) of Ryokonzan Kannon-ji temple** (cat15), for which I received a prize from the head of the Omuro School of the Shingon Buddhist sect. Dr Hajime Nakamura, a renowned authority on Buddhist and Indian



(cat16)



(cat17)



(cat18)



(cat19)



(cat20)

philosophy and the Honorary Chairman of the Academy of Comparative Philosophy, praised it as the greatest achievement of its kind in the 20th century.

I also participated in the 5th Japan Emba Art Competition (Emba Museum of Modern Art, Kobe and the Emba Culture Hall, Tokyo), and won the Grand Prix.

In 1984, I met Mr Zoran Kržišnik, the President of the Ljubljana Biennale of Graphic Arts, the world's most prestigious international public exhibition of graphic art, and Director of the Museum of Modern Art in Ljubljana, and Ms Majda Jerman (cat16), Deputy Director of the Museum, and developed a bond and trust with them through art. Their support and help laid the foundation for the subsequent development of international cultural exchange and artistic activities. The first RYU International Art Exhibition (cat17), as the first independent exhibition of global artistic activities, was organised with the help of two Japanese people living in Ljubljana, Mr Tokuhisa Takashi and Ms Shigemori Chikako. Japanese contemporary art was introduced for the first time at the Museum of Modern Art in Ljubljana, and since then international cultural exchange has deepened with uninterrupted people-to-people links.

In 1985, the 2nd RYU International Art Exhibition was held at the Museum of Modern Art in Ljubljana. I created calligraphy and ink painting performances (cat18) for the opening. As an introduction to Japanese culture, we brought in tea ceremony and flower arranging artists, and through their demonstrations, stereotypical Orientalism was corrected, language barriers were overcome and a shared sense of beauty was felt. The opening attracted a record the largest number of visitors to the museum, more than the venue could hold. Began exchanges with the Academy of Fine Arts and Design at the University of Ljubljana (Professors: Andrej Jemec and Drago Tršar). The exhibition then travelled to the Palais Palaffy in Vienna with the support of the Landesmuseum für Kärnten and the Austrian Ministry of Education.

Gallery Tableau ∞ (Mugen) (60 m²) was established in Takamatsu. A solo exhibition by Mr Okamoto Taro (cat19), my old acquaintance, was held as a commemorative event. The concurrent lecture was attended by many people from industry, academia and government in the region, including the Governor of Kagawa Prefecture and the Superintendent of Education of the Prefecture. It was an opportunity to acknowledge the importance of our artistic activities in the region.

I received an honorary award at the 2nd Cabo Frio International Graphic Biennial in Brazil and the 25th Shikoku Shimbun Award for Culture (again in 2012).

In 1986, under the auspices of the Embassy of Yugoslavia in Japan, an exhibition of the Slovenian master Prof. Andrej Jemec (cat20) was organised at the Gallery Tableau ∞ and the Sakaide Civic Art Museum. The Minister and Mrs Stamenković from the Embassy visited Kagawa and Prof. Jemec

gave a public performance and lecture. This was a moment when the region became international, a sure step towards the blossoming of a culture with originality, and it was met with a great response.



(cat21)

In 1988, with the cooperation of Mr Kržišnik, the 'Ljubljana Biennale of Graphic Arts - Japan Exhibition' (cat21) was held at the Sakaide Civic Art Museum to celebrate the opening of the Great Seto Bridge. The Biennale is one of the world's most prestigious international public exhibitions of graphic arts and a forerunner of the contemporary theme of the fusion of East and West. The first exhibition was held in 1955 and offered an original view and feel of post-war artistic trends. This international exhibition has continued to develop and enjoy the art of the public, artists, museums and other stakeholders working together. We have learned a lot from this aspect of the international art event. People join forces and collectively create an artistic movement, educate the society around the arts, and fight against the problems of the arts and society. With this collective energy, we can overcome national and cultural barriers, open up society, and create a valuable Japanese culture for the future. The exhibition has become one of the most important international competitions not only in the genre of printmaking, but also as a valuable venue for the competition of sharp works with different historical and ethnic roots and contemporary qualities.

Every graphic artist and printmaking enthusiast has a great interest in printmaking, but it is not easy to visit the actual exhibitions in Slovenia. This was the first ever attempt to bring together the works of previous Biennale winners, including the world-renowned Pablo Picasso, Juan Miro, Marc Chagall and Munakata Shiko, outside Slovenia. The exhibition attracted a lot of media coverage and many visitors from all over the country. and was held in Japan.

To commemorate the start of construction of the Seto Ohashi Bridge and as a cultural bridge between Japan and Slovenia, an exhibition of Japanese and Slovenian children's paintings entitled 'Art of the Bridge' was held at the Sakaide City Labour Welfare Centre and the Cankarjev Dom in Ljubljana. The exhibition was held in both Sakaide and Ljubljana, attracting a large number of viewers and promoting cultural exchange at the private level.

The exhibition 'Hamano and RYU' was organised as a project funded by the Japan Foundation at the Kunsthalle Nürnberg, the Japan Cultural Institute in Cologne and the Modern Art Gallery in Ljubljana. I was invited to perform at the opening of the exhibition in Nürnberg, where I improvised a calligraphic painting. As a touring exhibition in Germany, the exhibition Hamano and RYU was held at the Modern Art Gallery in Ljubljana.

I was the Japanese Commissioner at the 4th International Triennial of Drawing in Nuremberg, Germany.



(cat22)

In 1989, as the representative of the Chugoku-Shikoku region of the Japanese Association for Comparative Philosophy (cat22), whose first president was Dr Hajime Nakamura, and whose president is Dr Minejima

Hideo, I chaired the preparatory committee for the Association's autumn special conference. At the reception of the conference, I performed impromptu calligraphy and sumi-e painting, and Dr Nakamura said: 'I was surprised to see the artist perform an ink painting performance as if he were leaning over a large painting cloth. In no time at all, the seven islands of the Seto Inland Sea appeared in all their glory. It was like watching a serious fight from the past.' I received worldwide acclaim for my original expression that identifies and fuses the essence of Western and Eastern religions, philosophies, cultures and ideas through comparative research as the ideological background of my work.



(cat23)

In 1991, I was invited to the Japan Festival 1991 in the UK, the largest presentation of Japanese culture in the 20th century to date, organised by the Japanese and British Governments (with Prince Hironomiya and Prince Charles as Honorary Presidents). **Exhibition 'Zen: Hamano and Ryu' (cat23)** was held at the Talbot Rice Gallery (Director, Prof. Duncan Macmillan) in Edinburgh. I met Sir Peter Parker, Chairman of the Festival's UK Committee and developed a long-standing friendship with him. The exhibition held at the gallery which showed the position of Japanese culture in relation to the West, was so well received that Prof. Macmillan described my works as the second coming of Charles Rennie Mackintosh, and he took me to Glasgow to explore the fusion of Western and Eastern beauty.

The exhibition opened the festival in Scotland. It was described as 'combining contemporary illusionism with the simplicity and beauty of the Japanese ideal of excellence'. At the same time, it won the Critics' Award, voted for by 200 international critics and journalists from 32 organisations, in the Fine Art category of the 1991 Edinburgh International Festival. This was a great boost for our creative and artistic movement. Sir Peter Parker, Chairman of the UK side, asked us to continue the spirit of the festival and together with Mr Joe Earle (former Keeper of the Far East Department at the Victoria and Albert Museum and Chairman of the Asia, Oceania and Africa Department at the Museum of Fine Arts in Boston) we began a survey to develop a base for cultural exchange throughout the UK.



(cat24)



(cat25)

In 1992, five of my representative works, including the folding screens 'God of Wind' and 'God of Thunder', were specially exhibited in **the VIP lounge of the Japanese Pavilion (cat24)** at the Seville Expo '92, under the title 'The Heart and Form of Japan'. King Baudouin of Belgium and former Soviet President Mikhail Gorbachev praised the work as an excellent contemporary expression of Japanese tradition, recognising our shared sense of beauty. **The performance (cat25)** was held in the Japanese Pavilion on the occasion of 'Japan Day' in honour of His Imperial Highness Prince Hironomiya (the reigning Emperor of Japan) and attracted a large audience.



(cat26)

A **lecture entitled 'Scottish Art' (cat26)** was held at the Sakaide Civic Art Museum with Prof. Macmillan of Edinburgh University. The lecture was very interesting for Japanese people who were not familiar with Scottish art, which is different from English and Welsh art in terms of ethnicity and has its own unique culture, and it attracted a great deal of interest and new discoveries. Prof. Macmillan's lecture was also given to the Society for

Comparative Philosophy at Waseda University.

Large-scale screen paintings 'A (Alpha)', 'Un (Omega)' and 'Beginning' (210 x 385cm each) was dedicated to the newly built Kyuwa-den Hall of Chugu-ji Temple (The Very Rev. Hinonishi Koson), Nara. The temple is closely associated with Prince Shotoku and is renowned for its National Treasure status as a Buddhist figure: Nyoirin Kannon Bosatsu (the Pensive Bodhisattva).



(cat27)

In 1993, I completed the large-scale wall paintings 'Tooyama-unkai (Sea of clouds and mountains in the distance)' (310 x 600 cm) and 'Hiten (Flying Angels)' (310 x 210 cm each) for the new Kyuwa-den hall of Chugu-ji temple, Nara. For the first time in the 1500-year history of Buddhism, the backs of Buddhist statues were painted. A grand ceremony (cat27) was held by Ms Hinonishi Koson, Mother Superior of Chugu-ji temple to celebrate the paintings in the presence of Mr Ono Kaien, Abbot of Horyu-ji Temple, Mr Sen Soshitsu, head of the Urasenke School of Tea Ceremony, and his wife, and the director of the Nara National Museum.

Presented work at the 20th International Graphic Arts Biennial in Ljubljana, winning the Academy Award.

The monument 'Agora – 21 Echoes of Enlightenment' for the Sun Messe Kagawa, commissioned by the Governor of Kagawa Prefecture, Mr Hirai Joichi, was completed.



(cat28)

The Ambassador of the Republic of Slovenia to Japan, H.E. Mr Janez Premože (his wife Ms Nakajima Yukie) (cat28) gave a lecture at the Sun Messe Kagawa, Takamatsu. Together with Prof. Andrej Bekeš, Head of the Japanese Language Department at the University of Ljubljana, the Ambassador paid a courtesy visit to the Governor of Kagawa Prefecture, Mr Hirai Joichi, furthering the long-standing exchange and friendship between the two countries. At the same time, the Slovenian Minister of Culture presented them with a certificate of appreciation for 15 years of international exchange with Slovenia.



(cat29)

The exhibition 'The World of Toshihiro Hamano' (cat29) was opened at the International Print Centre in Ljubljana by H.E. Mr Kurokawa Tsuyoshi, Ambassador of Japan to Austria, and Mr Lojze Peterle, Minister of Foreign Affairs of Slovenia. Received the Ljubljana International Exchange Award from the Mayor of Ljubljana, Mr Jože Strgar, for my unparalleled contribution to international cultural exchange between Japan and Slovenia over a period of 15 years.



(cat30)

I won two Grand Prix (cat30), at the International Triennial '94 in Kraków and the Intergraphia '94 – World Award Winners Exhibition in Poland at the same time. After meeting Prof. Witold Skulicz, President of the International Print Triennial Society in Kraków, mutual understanding deepens and the significance of aesthetics and artistic activity has been shared, and cultural exchange activities, including personal and exhibition exchanges with Poland, become more active.

After a year of field research, RYU members Nagai Takayuki and Onishi Michihiro chose the Department of Fine Art at Northumbria University as the base for the group's Anglo-Japanese exchange activities and began working there as researchers. With the support of the Sasakawa Foundation in the UK, the Summer School Programme was set up to provide art teachers in the UK with practical training in traditional Japanese culture - woodcut print, Japanese painting and wood carving. The programme was a great success and led to the development of activities at the University.



(cat31)



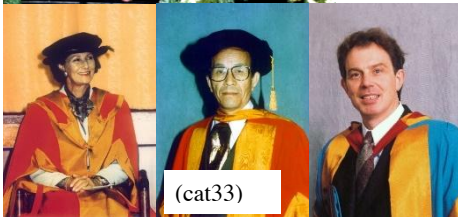
(cat32)

In 1995, a Japanese garden (cat31) was completed in collaboration with Northumbria University (Chairman, Mr Reay Atkinson) at the Princess Royal Building of the West Lakes Research Institute, UK. The garden was opened by H.E. Mr Hiroaki Fujii, Ambassador of Japan to the UK. Together with Sir Peter Parker, I named the garden 'Shared Moon Garden (Tsuki Ichi Nyo Tei)' (4000 m²) (cat32). During the opening ceremony of the garden, I gave a performance, 'Dance of Jo-ha-kyū', which was highly acclaimed by the audience. The garden received the 'Japan Festival Award' as the most vibrant Japanese cultural project of the year.

I was awarded the Grand Prix at the 11th Norwegian International Print Triennial.

As part of the 50th anniversary celebrations of the Academy of Fine Arts Ljubljana, the exhibition 'Creators from Japan' was held at the International Centre of Graphic Arts in Ljubljana by seven RYU members, including Sangawa Noriaki, a graduate student of the Academy.

In 1996, I received an honorary DCL (Doctor of Civil Law) (cat33) from Northumbria University at Newcastle upon Tyne, UK (Chancellor, Lord Glenamara), at the same time as H.M. Queen Sonja of Norway and the then British Prime Minister, Mr Tony Blair (cat33). This has greatly facilitated mutual exchanges. Educational activities include the establishment of a referral system to the University's Department of Fine Arts.



(cat33)

The exhibition 'Zen: Hamano & Ryu' was held at the Trevi Flash Art Museum of Contemporary Art as part of the Japan in Italy 95/96 presentation of Japanese culture, organised by the Japanese and Italian governments and planned by Mr Giancarlo Politi. It was highly praised by H.E. Mr Hanabusa Masamichi, Japanese Ambassador to Italy. Plans were made for the exhibition to travel to the Pinacoteca di Brera in Milan.



(cat34)

In 1997, as chairman of the executive committee of the print category at the 12th National Cultural Festival in Kagawa, I organised the exhibition 'Prints of the World' at the Sakaide Civic Art Museum in cooperation with the International Centre of Graphic Arts in Ljubljana and the International Print Triennial Society in Kraków (cat34). 125 works from 28 countries were

exhibited, including works by Jasper Johns, Frank Stella, Victor Pasmore, David Hockney, Henry Moore, Antoni Tàpies, Emil Schumacher and Victor Vasarely. The exhibition of outstanding prints by internationally renowned artists from both East and West was a great opportunity to see trends in world art from the post-war period to the present day, and was both surprising and movingly praised by visitors from all over the country.

The exhibition was accompanied by the International Printmaking Symposium (cat35), with a keynote speech by Mr Zoran Kržišnik, Director of the International Centre of Graphic Arts in Ljubljana, and the symposium led to discussions with the public, promoting the development of an artistically rich city.

(cat35)



(cat36)

In 1998, I visited Shakespeare's Globe in London with Sir Peter Parker. (cat36) Sir Peter was one of the people who helped rebuild the theatre and was the catalyst for the creation of a cultural zone south of the Thames. The theatre inspired the idea for the 'Shakespeare's Globe' series. This series is on display on the theatre's touring trail.



(cat37)

The Consulate General of Japan in Milan (Consul General Mr Tetsuro Miyata) organised a major retrospective exhibition entitled 'Toshihiro Hamano' at of the Brera Fine Art Academy (cat37), as part of the 'Japan Year 95/96 in Italy' project led by the Italian and Japanese governments. The Academy's Cultural Council had presented artists of our time who should be widely known throughout the world. The exhibition thus made a significant contribution to the promotion of cultural exchange and friendship between the two countries.



(cat38)

In 1999, at the request of H.E. Mr Jerzy Pomianowski, Ambassador of the Republic of Poland to Japan, an exhibition entitled 'Polish Graphic Art in Japan' (cat38) was organised at the Sakaide Civic Art Museum as a major presentation for the Polish Cultural Year, the 80th anniversary of the establishment of diplomatic relations between Japan and Poland. In cooperation with the Kraków International Print Triennial Association, 99 works by 30 Polish artists, from young to experienced, who are active internationally, were presented. An opening ceremony was held with H.E. Mr Pomianowski and Ms Anna Strycharska-Kuhny, Vice-President of the International Print Triennial Society in Kraków.

I received a silver medal from the University of Ljubljana for my long-standing cultural exchange with the university.

Painted a portrait of Mr. Hirai Takushi, member of the House of Councillors and former Minister of Labour, to honour his more than 25 years of service to the Diet. The portrait is on display in the House of Councillors as a national treasure.

Received an award from the Kagawa Prefectural Board of Education for my contribution to education, culture and cultural heritage.



(cat39)



(cat40)



(cat41)



(cat42)



(cat43)

In 2000, at the request of H.E. Mr Premože, Ambassador of the Republic of Slovenia to Japan, the Slovenian Fair (cat39) was organised jointly with JETRO at the JETRO Import Square in Takamatsu. It was the first full-scale presentation of traditional Slovenian crafts, products, tourism and wine in Japan. The opening was attended by the Ambassador and Mrs Premože and Counsellor, who recalled the importance of the large number of interested visitors to the fair, which is a result of the continuing strong international exchange from the regions.

At the request of the Embassy of the Republic of Slovenia in Japan, an exhibition entitled Slovenian Graphic Art was held at the Hillside Forum in Daikanyama, Tokyo, as part of the 'Slovenian Culture Week in Japan' project. The exhibition was a large-scale exhibition presenting three internationally active Slovenian masters, Prof. Andrej Jemec, Prof. Drago Tršar and Prof. Lojze Logar, in the form of solo exhibitions. At the opening, I was appointed Honorary Senator of the University of Ljubljana (cat40) by the President of the Slovenian Parliament in the presence of Mr Hayashida Hideki, Commissioner for Cultural Affairs, and Mr Yoshida Shigeru, former Commissioner for Cultural Affairs.

A large exhibition of my prints 'Zen: Toshihiro Hamano' was held at the Japanese-German Centre in Berlin as an authorised event of 'Japan in Germany 1999/2000' organised by the governments of the countries, during which an international symposium on 'Religion and Tolerance' was held, and my works were highly praised by philosophers and religious figures from all over the world as visual embodiments of 'compassion'. The works received high praise for visually embodying 'compassion'.

At the request of the German Foreign Ministry, the exhibition was held for the first time in the main building of the German Foreign Ministry (cat41), which had been moved to Berlin as a symbol of the reunification of East and West Germany after the Cold War, and received a great response.

In the run-up to the Great Jubilee of the Year 2000, two emissaries from the Italian Cultural Institute, acting on instructions from the Vatican, visited Takamatsu the previous year and commissioned the work 'Unity', symbolising the fusion of East and West, the unity of all religions and world peace. In May 2000, Pope John Paul II's birthday audience attracted over 100,000 people from all over the world to St Peter's Square in the Vatican. I had an audience with His Holiness and presented the work (cat42). NHK Takamatsu Broadcasting accompanied the audience to cover the event, which was recorded as a special programme. In 2005, one of Japan's largest bronze sculptures of 'Unity' was installed at the south exit of JR Sakaide Station, and the original is in the collection of the UNESCO Headquarters in Paris as a World Heritage Art Collection. In a conversation with Archbishop Joseph Pittau, Director General of the Pontifical Department of Education, at the Vatican Archbishop's Residence, he expressed his gratitude for the creation of the work, which is a symbol of world peace.

The exhibition 'Zen: Hamano and Ryu' was held at the International Centre of Graphic Art in Ljubljana as part of the 'Japan Days' project in Slovenia in cooperation with the Embassy of Japan in Austria, showcasing the results

of Hamano and the Group's fruitful cultural exchange with Slovenia. The opening reception (cat43) was honoured by the presence of H.I.H. Princess Sayako praised the long-term international cultural exchange.



(cat44)

In 2001, as part of 'Japan 2001', a major event across Britain to showcase Japanese culture organised by both the Japanese and British governments, the exhibition 'Zen: Toshihiro Hamano' was held at three venues: the Henry Moore Gallery at the Royal College of Art (cat44), Shakespeare's Globe in London and the Red Box Gallery in Newcastle upon Tyne, and was a great success. The exhibition brought together British and Japanese officials from both countries and was praised as an example of the importance of continuing to deepen mutual understanding and promote the ongoing exchange that our work exemplifies.



(cat45)

In 2002, a triumphant exhibition of the successful Japan 2001 project in the UK was held at the Wako Hall in Ginza, Tokyo. This showcased my achievements in Anglo-Japanese cultural exchange. The exhibition included the abstract works exhibited in the UK and new works inspired by the Globe and Shakespeare created for the theatre. H.E. Mr Maurice Gourdault-Montagne, Ambassador of France to Japan, attended the opening of the exhibition (cat45) and promoted cultural exchange and the holding of the exhibition in France. The exhibition was attended by (cat46 from left) Mr Obayashi Miyuki (President of Kinasi Obayashi Hospital), Hamano Toshihiro, Mr Hirai Takuya (Member of the House of Representatives), Mr Yamaguchi Tatsuo (former Ambassador of Japan to Spain) and Mr Hanabusa Masamichi (former Ambassador of Japan to Italy), who showed the results of their worldwide artistic activities to date.



I received a commendation from Kagawa Prefecture (Governor: Mr Manabe Takeki) for the outstanding contribution to culture.



In 2003, I received the Award for Cultural Achievement from the Polish government. My past worldwide artistic, international cultural exchange with the country, and contribution to the society were fully appreciated. The award was presented by H.E. Mr Marcin Rybicki (cat47), Ambassador of the Republic of Poland to Japan, on the occasion of the Polish Independence Day.



I was awarded the Grand Prix d'Honneur at the International Print Triennial Kraków 2003 (cat48), which honours all aspects of my art, including past achievements, activities, artistic character and contribution to society. He was one of four winners, including Sam Francis, and the first Japanese winner in the Triennial's history.



(cat49)

In 2004, the exhibition 'Toshihiro Hamano—Beauty of Chugu-ji' was held at the Wako Hall in Ginza. The exhibition is opened by Her Imperial Highness Princess Yuriko Takahito of Mikasa (cat49).

The exhibition is also visited by His Imperial Highness Prince Tomohito (cat50) and Her Imperial Highness Princess Akiko.



(cat50)



(cat51)



(cat52)



(cat53)



(cat54)



(cat55)

In 2005, the 'Illustrated Life of Prince Shotoku – Bamboo grass' and 'Prayers' were specially displayed in the VIP room within the Nagakute-kan, the Japanese governmental pavilion (cat51), the Expo 2005 in Aichi. The works were recognised by Mr Kimura Shozaburo, Director General of the Expo from the planning and promotion stage, and his wife, Mrs Kimura Sagako, as being in keeping with the theme of the Expo, and were officially requested by the Ministry of Economy, Trade and Industry to be exhibited.

The "Illustrated Life of Prince Shotoku, Grand Folding Screen Paintings of the Four Seasons" (four pairs of three-panel screens, 2x36 m) was completed and a grand dedication ceremony was held at Chugu-ji Temple. To commemorate the completion, a special two-week public viewing (cat52) was held at Kyuwa-den, attracting many visitors from all over Japan, who were surprised and impressed by the work.

I completed the sculptural monument 'Dove of Peace', commissioned by the city of Sakaide to commemorate the completion of a redevelopment project for the area around JR Sakaide Station. The work is a three-dimensional version of his painting Unity, which he presented to the Pope in 2000. The monument is located in the square in front of the station's south entrance.

In 2006, I completed two Fusuma paintings entitled 'Sea of Compassion' and 'Four Celestial Kings' for the Jibutsu-do Hall of the main building of Okubo-ji (Honorary Head Priest: Mr Makino Kojyun) (cat53), the 88th and last temple of the Shikoku pilgrimage.

I received the degree of Doctor Honoris Causa from Jan Matejko Academy of Fine Arts (President Prof. Jan Pamuła) (cat54), Kraków, Poland, becoming the second (and first Japanese) recipient of this degree from the Academy. The awarding of this degree was an opportunity to promote further cultural exchange between Japan and Poland.

The exhibition 'Poles of Civilisation' by Günter Dollhopf and myself was held at the Manggha Museum of Japanese Art and Technology as a project organised by the International Print Triennial Society in Kraków. One of the close friends who helped to establish the museum, the world-famous film director Prof. Andrzej Wajda (cat55), and his wife Ms. Krystyna Zachwatoicz, attended the opening and noted that the foundations for such an exhibition had finally been laid, promising further development of friendship and exchange between the two countries.

In 2007, a major retrospective was held in the Hall Ségur and Salles Miró at the UNESCO headquarters in Paris, with fifty representative works of mine on display. In the first exhibition hall, the Hall Ségur, recent works and screens in gold and gen (black) show a clear, exhilarating strength. The second exhibition hall, the Salles Miró, three series of works by room:

‘Gen: World Heritage’, ‘Shakespeare’s Globe’ and ‘The Beauty of Chugui’ were displayed. The exhibition took visitors from a majestic and powerful space of large works and folding screens to a space where they could experience compassion, and showed the culmination of the diversity and variety of my art. The exhibition also promoted international cultural exchange in France.



(cat56)

I met **H.E. Mr Matsuura Koichiro (cat56)**, the first Japanese (and the first Asian) and eighth Director-General of UNESCO, and deepened the friendship and looked to him for guidance in subsequent artistic activities and international cultural exchanges. At the opening ceremony, H.E. Mr Kondo Seiichi, Ambassador of the Permanent Delegation of Japan to UNESCO, as a representative of Japan, paid tribute to my worldwide artistic activities, with education and culture as two wings, which are in line with UNESCO's philosophy.



(cat57)

Also, I became the first Japanese national to receive **the Medal for Merit to Culture – Gloria Artis (cat57)**, which was presented to me at the opening ceremony by the Minister of the Embassy of the Republic of Poland in France. I was also selected by the Director of the National Museum and art critics in Poland to receive the 40th Anniversary Medal of the International Society of Print Triennials in Kraków.



(cat58)

The exhibition ‘Zen: Toshihiro Hamano’ was organised by the Consulate General of Japan in Strasbourg and held at the **European Parliament in Strasbourg (cat58)**, where it was praised by visitors from all over Europe as a symbol of the beauty of the East, with its majestic forms in a serene atmosphere. My work entitled ‘Illustrated Life of Prince Shotoku - Spring’, was acquired by the European Parliament in Strasbourg, as the first work by a Japanese artist.

In 2008, the exhibition ‘Zen: Hamano Toshihiro’ was organised by the City of Vesoul and held at the Chapelle de l’Hôtel de ville. The exhibition was an important part of the Vesoul International Asian Film Festival. The exhibition was a great success, with **children expressing the inspiration of interesting works in paintings as part of the museum's educational programme (cat59)**. The exhibition was also shown at **the Palais des congrès et de la culture in Le Mans (cat60)** and **the Archives Communales de la Ville in Versailles (cat61)** as part of a nationwide project to celebrate the 150th anniversary of Franco-Japanese relations. Touring five venues in France over the course of a year, the exhibition stimulated French and Japanese art and contributed to the development of new cultural exchanges.



C u l (cat59) a l

I received the Yonden (Shikoku Electric Power Co.)



(cat60)



(cat61)

Foundation Arts and Culture Award.



(cat62)

In 2009, the 'Toshihiro Hamano Award' was established at the International Printmaking Triennial 2009 in Kraków (cat62) in recognition of the great achievements in international artistic activities to date. The aim of the award was to nurture artists who would go on to the world stage and to build bridges of exchange between Japan and other countries. Ms. Katarzyna Dziuba of the Printmaking Department at the Academy of Art and Design in Katowice was the first recipient of the special prize. The prize is the only major international exhibition abroad to be named after a Japanese artist.



(cat63)

I created 'Otozure (Arrival)' (cat63), for the Matsudaira Koeki Kaikan (Chairman: Mr Matsudaira Yoritake; Director: Mr Saeki Tsutomu). After discussions with Mr. and Mrs. Matsudaira (Toyoko), I expressed the spirit of the East, 'a compassionate world view', in the form of an abstract ink wash painting (pale colours) based on a clear blue palette.



(cat64)

In 2010, as a major achievement of Anglo-Japanese exchange, the Sir Peter Parker Collection (around 100 works) was taken over by Sir Alan Parker of Brunswick, an UK general trading company based in London. The Hamano Gallery (cat64), a space dedicated to show the Sir Peter Parker Collection was opened by Sir Alan, his son, and is now a world-class collection alongside the William Blake Room, the Matisse Room and the Warhol Room.



(cat65)

In 2011, a major retrospective exhibition sponsored by the city of Takamatsu (Mayor: Mr Onishi Hideto) was held at the Takamatsu Art Museum. The exhibition included works from the early period of my career to the most recent paintings, including the folding screen paintings for Chugu-ji Temple and the sliding door paintings for Okubo-ji, which are not usually open to the public. The exhibition was favourably reviewed by art critic Kato Sadao and received a huge response, with more than 26,000 people visiting the museum over the 18 days. Celebrating the 10,000 visitors in one week by (cat65 from right) Mr Takesaki Katsuhiko (President of Mecenat Kagawa / Hamano Art Foundation) and my wife Keiko handing out commemorative gifts.

The Toshihiro Hamano Art Institute and White Cube Takamatsu Tsukumo Gallery were established in Takamatsu, Kagawa, and agreements for international cultural exchange were signed with the Northumbria University in the UK, the Ljubljana Academy of Art and Design in Slovenia and the Katowice Academy of Art and Design in Poland (Rector Prof. Grzegorz Hańderek). The aim is to promote various activities in the fields of education and the arts, including exchanges of personalities such as residencies, joint exhibitions and the sharing of academic information and publications.



In 2012, I met Mr Ohno Keitaro, member of the House of Representatives, to discuss guidelines for promoting international cultural exchange through art and culture. (cat66)

(cat66)



(cat67)



(cat68)

In 2013, Mecenat Kagawa / Hamano Art Foundation (President Mr Takesaki Katsuhiko, Vice-President Mr Morita Koichi, Director Mr Toyama Seiji) was recognized as a public interest incorporated foundation, with the aim of supporting artistic activities that have been promoted as both education and culture. In 2000, at the instigation of Mr Obayashi Miyuki, Chairman of Kinashi Obayashi Hospital, Mr Hirai Takushi, former House of Councillors member, and Mr Onishi Junsuke, Chairman of the Takamatsu-Kotohira Electric Railroad, the political and financial circles in Kagawa Prefecture came together to form the Supporters' Association for Toshihiro Hamano, which was established as a voluntary organisation and subsequently recognised as a foundation of public interest.

In 2014, as part of the 90th anniversary of Franco-Japanese cultural cooperation, the Franco-Japanese Art «Âmes en résonance» exhibition (cat67) was held at two venues, Sunport Hall Takamatsu Civic Gallery and White Cube Takamatsu Tsukumo Gallery. The exhibition was organised to coincide with the International Conference of Franco-Japanese Friendship cities held in Takamatsu and contributed to the promotion of friendship between the two countries.

The Utazu Art Award Biennale (Mayor, Mr Tanikawa Toshihiro) (cat 68 centre), was established with the aim of making the city of Utazu an attractive cultural exchange centre in the Seto Inland Sea, attracting many visitors by promoting art and culture. The public competition is in two categories, painting and print/drawing, and provides a place for visitors to gather and become familiar with art and culture. I have been a juror at the Biennale, along with art critic Mr Tatehata Akira (President, Tama Art University), since (cat 68 2nd from right.).

In 2015, I received an award from the Commissioner for Cultural Affairs (Mr Masaki Aoyagi) in recognition of my contribution to global artistic activities to date.



(cat69)



(cat70)

In 2016, I was awarded the Foreign Minister's Commendation (Minister, Mr Kishida Fumio) (cat69) in recognition of my contribution to the promotion of cultural exchange between Japan and Slovenia through the arts by disseminating the world's shared sense of beauty over the years.

The exhibition 'Art of Japan and Slovenia - Dynamism of Beauty' (cat70) was held at the Takamatsu Art Museum as a joint project between the Mecenat Kagawa / Hamano Art Foundation and the City of Takamatsu, based on the mutual recognition that it is important to promote further friendship and exchange to the next generation by connecting the trust between people built up through 35 years of cultural exchange with Slovenia.

In 2017, the exhibition 'Hamano & RYU' was held at the Kranj City Art Gallery (cat71) in Slovenia. The opening was attended by over 200 people, including Mr Danilo Türk, former Slovenian President and Deputy Minister of Culture, H.E. Mr Fukuda Keiji, Ambassador of Japan to Slovenia, and Mr Klavdij Tutta, Director of the Kranj International Art Festival. The exhibition showcased the Group's long-standing and close friendship and



(cat71)

artistic activities with Slovenia.



(cat72)

I was made an **Officer in the Ordre des Arts et des Lettres by the French government (cat72)** in recognition of my services over many years to international artistic activities. In addition, I was awarded the 50th Jubilee Medal of the International Print Triennial Society in Kraków and the Order of the Rising Sun, Gold and Silver Rays, by the Japanese government, in recognition of my achievements to date.



(cat73)

Since 2017, Mr Kasai Hiroshi, CEO of Kasai Holdings, and I have been working together to produce projects that promote Japanese culture as one of the global artistic endeavours (cat73), based in Hamamatsu-cho, Minato-ku, Tokyo and Shodoshima Island in the Seto Inland Sea.

In April 2018, the solo exhibition of Katarzyna Dziuba was held at the White Cube Takamatsu Tsukumo Gallery, as an exhibition of the winner of the Hamano Toshihiro Prize at the Utazu Art Award 2016. Ms. Dziuba was presented with the World Culture Prize by Mr Takesaki Katsuhiko, President of the Mecenat Kagawa / Hamano Art Foundation.



(cat74)

In 2018, **the work 'Shorai (Imperial Palace Outer Garden) - Eternal truth' (190 x 234 cm) (cat74)** was installed in the International Conference Room at the headquarters of the Ministry of Foreign Affairs of Japan. This room is an important venue where diplomats and heads of state from around the world meet to discuss various international issues. The work was created to symbolise the beauty of Japan, to reflect the ever-changing hearts and minds of the viewers, and to encourage people from all over the world to meet, talk and spread their wings to the world.

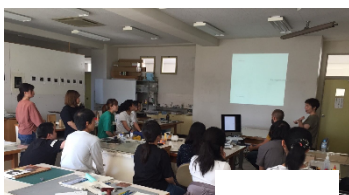
(The unveiling ceremony was attended by (from left) Ms Johnouchi Missa, Mr Tanaka Soichiro, Hamano Toshihiro, Mr Nakagawa Masateru and Mr Takeuchi Haruhisa, and (back row, from left) Mr Ohtsuru Tetsuya and Mr Miyagawa Manabu).

In 2019 I **received the title of Honorary Professor from the Academy of Fine Arts in Katowice (Rector Prof. Dr Antoni Cygan, from 2020 Prof. Dr hab. Grzegorz Hańderek). (cat75)**



(cat75)

As part of the activities of the academic agreement between Toshihiro Hamano Art Institute and the Academy of Art and Design in Katowice, which emerged from the prestigious the Academy of Fine Arts in Kraków and is a renowned institution for art education and, the Academy selected applicants for a short-term artist in residence in Japan. After a careful selection process, Mr Artur Masternak, Associate Professor of the Academy, was chosen. **Kagawa Junior College (President, Prof. Kano Yoshimasa) (cat76)** offered Mr Masternak a two-week residency. Prof. Hamano Nobuko of the College took the lead in organising a studio space, activities including special lectures, printmaking workshops for children and art school students. An exhibition of the results of the residency project was held at the White Cube Takamatsu Tsukumo Gallery.



In 2021, together **with Mr Arifuku Tetsuji, Mayor of Sakaide City, I promoted the development of the artistic community by making full use of**

international artist networks. (cat77)

Despite numerous difficulties from the impact of the Covid-19 pandemic, such a major international exhibition worldwide, the exhibition Toshihiro HAMANO: Esprit et Forme du Japon « La vie illustrée du Prince Shôtoku à travers les quatre saisons » was organised at the Château des ducs de Bretagne - Musée d'histoire de Nantes (cat78) (Director Mr Bertrand Guillet, and Scientific Director Ms Chrystel Gualdé) (cat79) with the collaboration and support of all concerned, as the main event of the annual summer arts festival 'Voyage a Nantes'.

(cat77)



(cat78)



(cat79)



(cat80)



(cat81)



(cat82)



To commemorate the 1400th anniversary of the death of Prince Shotoku the 'Illustrated Life of Prince Shotoku, grand folding screen paintings of the Four Seasons' from the Chugu-ji collection was exhibited overseas for the first time (cat80), reexamining the origins of Japanese culture and aesthetics, and echoing the thoughts and voices of the people that have been passed down through the generations for 1400 years, to the world. The museum is housed in a Renaissance-style building on the exhibition grounds of the Grand Ducal Castle of Brittany, where the Edict of Nantes was issued, and the 36-metre-long 'Illustrated Life of Prince Shotoku, Grand Folding Screen Paintings of the Four Seasons' created a space where Eastern Beauty and Western Beauty truly resonated, with many visitors taking the time to appreciate the work with surprise and emotion. The new works in 'The Essence of Japanese Beauty - Tradition and Modernity': Tea House / Katsura Imperial Villa' series also resonated with the museum, attracting a large number of visitors who praised them for the clear and moving beauty of Japanese aesthetics.

In 2022, postponed from the previous year, the exhibition at the Maison de la Culture du Japon à Paris (cat81) took place under various constraints due to the Russian invasion of Ukraine at the end of February and the resurgence of the Covid-19 infection. The gallery had never hosted a solo exhibition of living artists before, but my unprecedented global artistic activity meant that a major exhibition was organized at the venue. The exhibition space was created with a different atmosphere from that of the exhibition at the Château des ducs de Bretagne - Musée d'histoire de Nantes, and was praised by many French and Japanese officials as a wonderful exhibition. The exhibition was held with the strong desire to show to an unspecified number of people the universal sense of beauty that we all share and my works that enriches people's hearts, and to convey to the world the 'spirit of harmony' and 'world view of compassion' that the Japanese people possess.

'The Essence of Japanese Beauty - Tradition and Modernity: Tea House / Katsura Imperial Villa' series recommended by the Permanent Delegate of Japan to UNESCO (Ambassador H.E. Mr Oike Atsuyuki and Minister Mr Inoue Keiji) (cat82), was unanimously adopted by the Advisory Committee for Works of Art of UNESCO as a world art heritage to be preserved for future generations.

In 2023, a major exhibition entitled 'Hamano Toshihiro: Harmony of



(cat84)



(cat85)



(cat86)

(cat87)



(cat88)



(cat89)

Tradition and Modernity - The Illustrated Life of the Prince Shotoku and New Works', was held at the Marubeni Gallery (Director Mr Sugiura Tsutomu) in Tokyo. H.I.H. Princess Takamado (cat83) and H.I.H. Princess Akiko of Mikasa (cat84) attended and paid tribute to my contribution to the development of artistic activities in Japan and abroad to date.

In 2024, a special exhibition space (cat85) was completed for 10 paintings from the UNESCO World Heritage of Artwork collection 'The Essence of Japanese Beauty - Tradition and Modernity: Tea House / Katsura Imperial Villa' series and a bronze sculpture 'Dove of Peace'.

To mark the inscription of my artworks on the UNESCO World Heritage List and the completion of a special exhibition space at the UNESCO Headquarters, Mecenat Kagawa / Hamano Art Foundation hosted a special lecture on 'UNESCO Art Collections: history, specificity and diplomacy' was given by Ms Lynda Frenois (cat86), Heritage Officer at the UNESCO Headquarters in Paris, in Takamatsu. UNESCO, a specialised agency of the United Nations whose aim is to promote international peace and the welfare of mankind through educational, scientific and cultural cooperation and exchanges between peoples, has a collection of 1800 works of art from 194 countries. In the lecture, Ms Frenois presented the works of famous artists and was well received by a large audience (cat87).

Ms Frenois paid a courtesy visit to the Governor of Kagawa Prefecture, Mr Ikeda Toyohito (cat88 centre) and the Superintendent of the Kagawa Board of Education, Mr Yodoya Keizaburo, to promote UNESCO's activities. We discussed and deepened awareness of the promotion of artistic exploration and human resource development in our homeland.

The Mecenat Kagawa / Hamano Art Foundation, which was granted public interest status in 2012, has been carrying out educational and cultural activities in the public interest for 12 years and has developed an extensive programme of activities that bring enjoyment and pleasure to an unspecified number of people. Mr Hamada Keizo (former Governor of Kagawa Prefecture) has been appointed as the President of the Foundation to further develop its activities. We paid a courtesy visit to the Mayor of Takamatsu Mr Onishi Hideto (cat89, front row, far right), to discuss the development of human resources and the promotion of an artistically rich city.

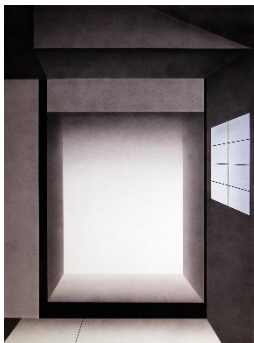
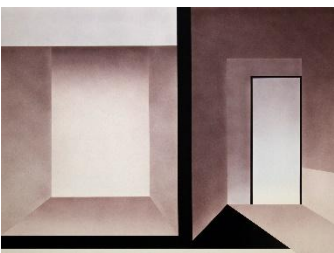
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New challenges for Toshihiro Hamano

Art critic

Director, the Museum of Modern Art in Saitama

Professor Akira Tatehata



The appearance of Toshihiro Hamano's tea house and the Katsura Imperial Palace series also brought me such surprises. In addition to his abstract paintings of organic forms with different connotations, Hamano has also been known as a painter with a deep interest in religious and mythological themes, such as folding screen paintings depicting the life of Prince Shotoku, which he completed over 15 years at Chugu-ji Temple, the oldest nunnery in Japan. He has suddenly turned to graphical representations of the Katsura Imperial Palace, which is extremely geometric and eliminates any narrative or belief.

For example, in 'Yosuitei henso-zu', with the tea room by Kobori Enshu for its motif, the lattice windows and black edges are arranged in a three-dimensional perspective, and together with the soft gradation of light and dark applied to them, the neat world of Enshu's kirei-sabi ('refined beauty') is beautifully depicted. Furthermore, in 'Tai-an—Tokonoma' with the motif of the only surviving tea room by Sen no Rikyu, the perfecter of the tea ceremony, the deep spirituality of the idea of tea ceremony is expressed more precisely, by illuminating the tokonoma, a mere two-tatami space, which is the height of simplicity, as a minimalistic monochrome rectangle without hanging scroll or flowers.

The Katsura Imperial Palace and its value as the essence of modern architecture have been rediscovered by Bruno Taut and other outstanding architects and photographers in Japan and abroad. However, with his own perspective as a painter, Hamano actively challenges reinterpretation through his work. The overall view takes a bird's-eye view of the buildings arranged in a shape a group of geese flying in formation, and depicts them clearly using the same geometric method used in a tea house. He carefully made preparations for these works and even created a model themselves were taken into account for this purpose. The fact that the sophisticated world of court culture is living brilliantly in such a simplified structure is probably due to the certainty of Hamano's unique understanding of traditional culture.

In the partial view from a horizontal perspective, the rhythmic arrangement of a forest of pillars and the combination of the upright beams and roof lanes creates an atmosphere both intelligent and elegant that can be said to be a kind of constructivism. Some of the works seem to be somewhat reminiscent of Mondrian's grid composition.

However, at the same time as reinterpreting the classics in this innovative way, Hamano also tackled grandiose mythological themes more ambitiously than ever before. 'Creation' is a tetralogy of mostly monochrome drawings in blue coloured pencil, set in the form of a folding screen. The majestic images coexist with cliffs rising from the raging sea and architectural images of ancient ruins, but light shines from the sky, and the left screen, entitled 'Pagoda', with its line drawings of flying angels,

must be a mythological illustration from the artist's inner imagination. The chaotic dynamism of this world is the opposite of the refined and lucid expression described above, but here we can see the depth of the artist's nostalgia and the fertility of the source of the images he holds in his hand. I would like to pay tribute once again to the vitality of Hamano's work, which evolves with diversity.