



Hiroshi Sugimoto

End of Time

*The First Major Retrospective of One of Japan's
Most Respected Contemporary Artists
Including Never-Before-Seen Experiments Combining
Photography with Architecture and Noh Theatre.*

*A Fully Illustrated 368 Page Book Covering the Whole of Sugimoto's Work
Will be Published to Coincide with the Exhibition*

Mori Art Museum, Tokyo

17 September 2005 – 9 January 2006

The Mori Art Museum is proud to present “Hiroshi Sugimoto: End of Time,” the first major retrospective of one of Japan’s most important contemporary artists. The exhibition represents the first chance to survey, in significant volume, Hiroshi Sugimoto’s whole photographic work, made from the 1970s until the present, including the series of Dioramas, Seascapes, Theatres, Portraits, Architecture, Sea of Buddha and Conceptual Forms. In addition, there will be a chance to see the

Photo: *C1015* 2004 Pigment print 135x106cm
(The sizes included in the captions are of the prints that will be included in the exhibition.)

Mori Art Museum Public Relations Dept. | 16 September 2005
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artist's most recent experiments: fusions of photography with architecture and traditional Noh theatre. Colors of Shadow, a new series of color photographs of the artist's studio, which he designed especially to be photographed, will also have its world premiere. The exhibition is designed by Sugimoto, and will include a functioning Noh theatre, on which a number of special events, including a Noh play (the artist will act as art director), will be held. Other works exhibited for the first time include new photographs from the Conceptual Forms series, and two new sculptures made by the artist based on the models from which the photographs in that series were made.

After showing in Tokyo the exhibition will tour to the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C. and The Modern Art Museum of Fort Worth, Texas.

Mori Art Museum Director David Elliott comments:

Hiroshi Sugimoto is one of the most important artists working anywhere in the world today. Rather than making photographs as a record of detail or circumstance, he has used this medium to test the nature of reality itself. His extensive series of works question the parameters of history, nature, time, culture and belief. In the process of doing this he leads us towards a more acute appreciation of both the possibilities and limits of perception and understanding.

- Co-organizers:** Mori Art Museum and the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- Sponsored by:** *Claridge's* Hotel London
- Supported by:** Okunomatsu Sake Brewery Co., Ltd.,
Champagne Nicolas Feuillatte
- Curators:** Kerry Brougher, Director of Art and Programs and Chief Curator at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
David Elliott, Director of the Mori Art Museum
- Museum Hours:** 10:00 - 22:00 (Tues: 10:00 - 17:00)
*Admission until 30 minutes before closing
* Open until 22:00 on 22 Nov. and 3 Jan. The museum will be closed all day on 19 Oct. and will close at 17:00 on 20 Oct. and 4 Jan.
- Museum Admission:** General: ¥1,500
University/high school students: ¥1,000
Children (4 years to junior high school students): ¥500
*Ticket valid for both exhibitions and Tokyo City View observation deck

Hiroshi Sugimoto: End of Time



Al. Ringling, Baraboo 1995
Gelatin-silver print 42.3x54.2cm



Caribbean Sea, Jamaica 1980
Gelatin-silver print 119.4x149.2cm

Hiroshi Sugimoto has, over the past twenty-five years, become established as a leading photographer and conceptual artist on the international scene through series of photographs that concentrate systematically on different subjects. Until now there has been no opportunity to look at his development within a larger context and this, his first retrospective exhibition, concentrates on the whole of his work as well as on his challenging and ambivalent ideas about the photograph as a means of representing the elusive yet fundamental ways in which we perceive the world.

It is not easy to pigeonhole Sugimoto's work because it extends far beyond the boundaries of photography to include objects, architecture and exhibition design - forms of expression, like the photograph, that he uses to highlight and expand the perception of such abstract qualities as time, light, space, movement, spirit - even the nature of reality itself.

The early works in the exhibition come from a series of photographs of the interiors of darkened cinema theatres in which the main subject is not the architecture of the place itself, although this is often distinguished by its stylishness, but the large seemingly blank white screen. These works, twenty-one of which are exhibited here, are in fact as much portraits of time as place in that the exposure of the negative coincides exactly with the length of the film that was running when it was made. The film illuminates the room around it but, because it is in constant motion, individual detail is lost in the photograph in which only white light remains on the screen.

Sugimoto has said that the photograph is like a blank screen upon which the observer can project his or her impressions and desires but it is also a more assertive expression of the artist's own sensibility and ideas. This can be clearly seen in the series of seascapes, taken according to the same format in different parts of the world. But because the subject is the sea there are no natural features to distinguish changing location, only different times of day or night, the weather conditions, available light and waves. Although they seem similar, in fact these works vary

immensely. When looked at carefully they become more objects for meditation and awe than screens for self-projection. Their monumental and sublime impact is derived from their size and subtle, “painterly” detail as well as their lack of scale and contextualizing detail. In a sense these works are portraits of different faces of infinity. Twenty of the Seascape photographs are included in the exhibition.



Polar Bear 1976
Gelatin-silver print 119.4x149.2cm



Henry VIII 1999
Gelatin-silver print 149.2 x 119.4 cm
Collection of the Deutsche Bank / Guggenheim
Museum. Commissioned by the Deutsche Bank in
Consultation with the Solomon R. Guggenheim
Foundation for the Deutsche Guggenheim Berlin

The artist confronts time in a different way in his series of photographs of museum dioramas – quaintly old-fashioned stage settings in which artists and designers dramatically presented wild or exotic scenes. To these simulations of what often now would be regarded as dubious interpretations of pre-history or nature, Sugimoto adds a further layer. The large black and white images shown here endow these period pieces with a timeless contemporary life that, cumulatively, become melancholy reflections on the changing nature of history, human endeavor, knowledge and understanding. Ten of these photographs are shown here in large scale format.

In Tokyo the exhibition begins with his most recent works: fifteen photographs from the series of Conceptual Forms – images of early twentieth century plaster models made to illustrate different mathematical equations and of machines that elucidate various principals in Physics. Here Sugimoto invokes the laconic yet mystical art machines of Marcel Duchamp that echo multiple relationships in the universe, life, sex and nature. He has also added to these ideal structures some conceptual forms made by himself: a multiple of the Large Glass based on a version of Duchamp’s masterpiece at Tokyo University as well as three dimensional aluminum models based on mathematical equations.

The layout of the exhibition in Tokyo is specially designed by the artist to stress unity of approach in spite of different subject matter. It ends in a series of dramatic,

large scale, slightly blurred images of iconic buildings from the history of modern architecture. In this meditation on power, recent history and modernity, the fragile beauty of human achievement is both questioned and celebrated.



Guggenheim Museum, New York (Architect: Frank Lloyd Wright) 1997
Gelatin-silver print 149.2 x 119.4cm



Mathematical Form. Surface,0004. Onduloid: a surface of revolution with constant non zero mean curvature 2004
Gelatin-silver print 149.2 x 119.4cm
Model Made by Martin Schilling. Model Collection of Graduate School of Mathematical Sciences, The University of Tokyo.

The exhibition is co-organized by the Mori Art Museum with the Hirshhorn Museum and Sculpture Garden and will open in Tokyo on 17 September 2005. It will then move to the Hirshhorn from 16 February until 14 May, 2006, and The Modern Art Museum of Fort Worth, Texas, thereafter. Kerry Brougher, Director of Art and Programs and Chief Curator at the Hirshhorn, and David Elliott, Director of the Mori Art Museum are the co-curators of the exhibition, which will feature over 140 photographs ranging from 1976 to the present that encompass the entirety of this artist's nearly thirty-year career.

A fully illustrated 368-page catalogue in English and Japanese editions will be published to coincide with the exhibition. Essays have been contributed by David Elliott and Kerry Brougher as well as notes on the work and an autobiographical essay by the artist. Published by Hatje Cantz, Germany [English edition] and the Mori Art Museum [Japanese edition].

In addition Hatje Cantz Publishers will issue a collector's edition of the catalog in collaboration with the artist, including an original work of art with a deluxe bound copy of the book in a specially manufactured aluminum case.

List of Works

Photographic Series	Number of works	Print size
Conceptual Forms	15	149.2 x 119.4 cm (58 3/4" X 47")
Diorama	10	119.4 x 149.2cm (47" x 58" 3/4) *three prints at 119.4 x 185.4cm
Seascapes	20	119.4 x 149.2 cm (47" x 58" 3/4)
Music Lesson	1	106.7 X 136.1 cm (42" x 53 5/8")
Sea of Buddha	1 *consists of 48 prints	42.0 x 53.39 cm (16 1/2" x 21")
Theatre	21	42.3 x 54.2 cm (16 1/2" x 21") *one print at 119.4 X149.2 cm
Portraits	8	149.2 x 119.4 cm (58 3/4" x 47")
Pine trees	1	149.2 x 716.3 cm (58 3/4" x 282")
Colors of Shadow	6	135 x 106cm (53 5/8" x 42")
Architecture	14	149.2 x 119.4cm (58 3/4" x 47")
Go-oh Shrine glass steps	1	135x106cm (53 5/8" x 42")
Total number of photographs	98	

Other works

Aluminum sculptures	2 (Models made based on the Conceptual Forms works)	
La Boite En Bois (wooden box)		
Theatre Book	*installation	
Go-oh Shrine Model	W68 x D170 x H70-80cm	
Go-oh Shrine Video	*documentary video	
<i>Sound piece Ikeda Ryoji</i>	<i>*sound work made by sound artist Ikeda Ryoji</i>	
Total number of works	105 (includes one work by Ikeda Ryoji)	

*numbers are subject to change

Artist Profile

Born in Tokyo in 1948, Sugimoto left Japan in 1970 after graduating from Rikkyo University with a degree in economics. He traveled throughout the Soviet Union and Europe and then moved to Los Angeles, where he studied photography at the Art Center College of Design. His work has been exhibited in group and solo shows internationally and he was the recipient of the Hasselblad Foundation International Award in Photography in 2001 and the Mainichi Art Prize in 1988. He currently lives in New York and Tokyo.

Mori Art Museum Second Anniversary Event: "The Hawk Princess," Performed as Part of Hiroshi Sugimoto: End of Time

At the beginning of the 20th century, Irish poet W.B. Yeats obtained copies of Noh plays translated from Japanese by Ernest Fenollosa, which influenced his work greatly and inspired him to write, in particular, *The Hawk's Well* (Taka no Ido). At the end of the Second World War the work found its way back to Japan and was adapted again, this time back into a Noh, by Yokomichi Mario. It was called *The Hawk Princess* (Takahime), and was unique in that it combined elements of traditional Japanese and Celtic literature.

Here *The Hawk Princess* will be performed on a special stage constructed in cypress as part of the Mori Art Museum's Hiroshi Sugimoto retrospective. The stage will be surrounded by photographs from one of the artist's best-known series, *Seascapes*, which will make the stage appear as a deserted island on a variegated sea.

The play will feature some of the best Noh actors working today: Kanze Tetsunojo (old man), Asami Masakuni (*The Hawk Princess*) and Nomura Mansai (*Cuhulin*).

Cast: Kanze Tetsunojo, Asami Masakuni, Nomura Mansai, and others

Dates: 19 (Wed.), 20 (Thu.), October 2005, from 19:30 (doors open at 19:00)

(Note: The Mori Art Museum will be closed all day on 19 Oct., and will close at 17:00 on 20 Oct.)

Venue: Special Stage within the Mori Art Museum
(Roppongi Hills Mori Tower 53F)

Admission: (incl. tax) A Seats: 10,000 yen; B Seats 6,000 yen

Bookings can be made from 17 September, 2005. See the museum website for details.

<http://www.mori.art.museum/english/contents/sugimoto/nou/index.html>

Public Programs and Other Events Related to Hiroshi Sugimoto End of Time

A wide variety of Public Programs will be held to coincide with "Hiroshi Sugimoto: End of Time." All programs will be held in English or with English interpretation. Below are the highlights. Many more events are included in the website.

Curator Talk

*with English interpretation and Japanese sign-language interpretation

Exhibition co-curator Kerry Brougher will discuss Sugimoto's work, covering all of his thirty-year career. Brougher curated Sugimoto's first major solo exhibition at an American museum: "Hiroshi Sugimoto" at The Museum of Contemporary Art, Los Angeles in 1994.

Date: 18 September, 14:00 – 16:00

Lecturer: Kerry Brougher (Director of Art and Programs and Chief Curator
Hirshhorn Museum and Sculpture Garden Smithsonian Institution)

Admission: General 1000yen, Students & Members 500yen

Director's Talk

*in English

Mori Art Museum Director and exhibition co-curator David Elliott will walk visitors through the exhibition, discussing the works and the ideas behind them.

Date: 7 October, 19:00 – 20:00

Speaker: David Elliott (Director of the Mori Art Museum)

Admission: Free (exhibition ticket needed)

Special Discussion 1 “Sugimoto Hiroshi x Kato Norihiro”

*with English interpretation and Japanese sign-language interpretation

Sugimoto talks with well respected author and cultural critic Kato Norihiro.

Date: 4 November, 19:30 – 21:30

Admission: General 1000yen, Students & Members 500yen

Special Discussion 2 “Sugimoto Hiroshi x Tsuzuki Kyoichi”

*with English interpretation and Japanese sign-language interpretation

Sugimoto talks with internationally renowned editor/photographer Tsuzuki Kyoichi (author of books "Roadside Japan" and "Tokyo Style").

Date: 6 November, 14:00 – 16:00

Admission: General 1000yen, Students & Members 500yen

Lecture “Sugimoto Hiroshi –A Portrait of an Unhappy Photographer”

*with English interpretation and Japanese sign-language interpretation

Photography critic Shimizu Minoru discusses Sugimoto's work.

Date: 25 November, 19:00 – 21:00

Lecturer: Shimizu Minoru (Photography critic)

Admission: General 1000yen, Students & Members 500 yen

Bookings accepted by website, e-mail (ppevent@mori.art.museum)
and fax: 03-6406-9351.

Website:

<http://www.mori.art.museum/english/contents/sugimoto/public/index.html>

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*** All of the images included in this press release are available at high resolution.
Please enquire for details.**

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