

デジタルカウンターで言いたいこと、これは本質的なことなんです。人間の命のこと、人間の生と死のこと。これは本質的であるが故に、何回でも何十回でも繰り返して言わなくちゃいけないと思っています。——— 宮島達男

『宮島達男 解体新書：すべては人間の存在のために』東京：Akio Nagasawa Publishing, 2010年、p. 423

- 2011 「灰は灰に、ちりはちりに」ユーレンス現代美術センター（中国、北京）
- 2012 ★「ダブル・ヴィジョンー日本現代美術」モスクワ市立近代美術館（ロシア）、ハイファ美術館（イスラエル）、ティコティン日本美術館（ハイファ）[ex.cat.]
- 2013 ★「Re: Questー1970年代以降の日本現代美術」ソウル大学校美術館（韓国）[ex.cat.]
- 2014 ★「ロジカル・エモーションー日本現代美術」ハウス・コンストルクティブ美術館（スイス、チューリッヒ）、[2015] クラクフ現代美術館（ポーランド）、[2015] モーリッツブルク・ハレ州立美術館（ドイツ）[ex.cat.]
- 2015 「リアルDMZプロジェクト2015」アートソングェ・センター（韓国、ソウル）
- 2016 「生と死：命のひかり」霧島アート森（鹿児島）[ex.cat.]
- 「あらゆるものと関係を結ぶ」シドニー現代美術館（オーストラリア）[ex.cat.]
- 2017 「リポーンアート・フェスティバル2017」（宮城）[ex.cat.]
- ★「ジャパノラマ：1970年以降の新しい日本のアート」ポンビドゥー・センター・メッス（フランス）[ex.cat.]
- 2019 「如来」上海民生現代美術館（中国）[ex.cat.]
- 「スカイ・オブ・タイム」エスポー近代美術館（フィンランド）[ex.cat.]

主なコレクション

オーストラリア博物館（シドニー）
大英博物館（英国、ロンドン）
シャトー・ラコスト（フランス、エクサンプロヴァンス）
ダラス美術館（米国、テキサス州）
デンバー美術館（米国、コロラド州）
デステ現代美術財団（ギリシャ、アテネ）
イレイン・ダンハイザー財団（米国、ニューヨーク）
カルティエ現代美術財団（フランス、パリ）
フォースン財団（中国、上海）
ベルン美術館（スイス）
シュトゥットガルト市立美術館（ドイツ）
森美術館（東京）
シカゴ現代美術館（米国、イリノイ州）
東京都現代美術館
京都国立近代美術館
サムスン文化財団（韓国、ソウル）
サンフランシスコ近代美術館（米国、カリフォルニア州）
ミュンヘン州立現代美術館（ドイツ）
台北市立美術館（台湾）
テート（英国、ロンドン）

Selected Exhibitions

1983 *Human Stone*, Gallery Parergon, Tokyo, Japan
1987 *Tatsuo Miyajima*, Lunami Gallery, Tokyo, Japan

While I was developing “The Three Concepts,” I produced *Clock for 300 Thousand Years (1987)* using digital counters (commonly known as “the gadget”) again, and tried to manifest the concept “Continue Forever” with the work. I wanted to see the world of eternity and infinity with it. ——— Tatsuo Miyajima

Miyajima Tatsuo kaitai shinsho: Subete wa ningen no sonzai no tame ni [Anatomy of Tatsuo Miyajima: Everything for the Existence of Humankind], Tokyo: Akio Nagasawa Publishing, 2010, p. 78.

Regarding the concept “Keep Changing”: [...] I was electrifying a small, found LED monitor and [...] playing with it. [...] Then I saw an image similar to Mondrian’s *Broadway Boogie Woogie* on the monitor. [...] The image kept changing as I was electrifying it randomly. That was the moment when I discovered that “it was ‘a painting which keeps changing!’” ——— Tatsuo Miyajima

Miyajima Tatsuo kaitai shinsho: Subete wa ningen no sonzai no tame ni [Anatomy of Tatsuo Miyajima: Everything for the Existence of Humankind], Tokyo: Akio Nagasawa Publishing, 2010, p. 81.

I also found the concept “Connect with Everything.” While Barnett Newman’s Zip paintings are regarded as one of the representatives of the Western aesthetic, the vertical lines of Zip were also taken as the universal aesthetic during the Kamakura period in Japan, as seen in *Nachi Waterfall*. I rediscovered this and made *Nachi Falls (1987)*. ——— Tatsuo Miyajima

Miyajima Tatsuo kaitai shinsho: Subete wa ningen no sonzai no tame ni [Anatomy of Tatsuo Miyajima: Everything for the Existence of Humankind], Tokyo: Akio Nagasawa Publishing, 2010, p. 82.

1988 8th Hara Annual, Hara Museum of Contemporary Art, Tokyo, Japan [ex.cat.]
43rd Venice Biennale, Italy [ex.cat.]

I thought of producing a work in which one type of gadget represents “The Three Concepts.” I was inspired to have an image of time scattered around on the floor while I was thinking about how I should arrange the gadgets. I thought that it looked like a sea and the phrase “Sea of Time” occurred to me. ——— Tatsuo Miyajima

Miyajima Tatsuo kaitai shinsho: Subete wa ningen no sonzai no tame ni [Anatomy of Tatsuo Miyajima: Everything for the Existence of Humankind], Tokyo: Akio Nagasawa Publishing, 2010, p. 100.

The History of contemporary art in Japan has, until now, been a history of imitation of American and European developments in art. There has been little true originality. [...] In my work I wish to reexamine—to inherit—those themes which have long been a part of Japanese art and to express them through the media of today. ——— Tatsuo Miyajima

Tatsuo Miyajima, self-published, 1988, p. 1.

1989 *Counter History*, Gallery Takagi, Nagoya, Aichi, Japan [ex.cat.]
Magiciens de la Terre, Centre Pompidou, Paris, Grande Halle de la Villette, Paris, France [ex.cat.]

★*Against Nature: Japanese Art in the Eighties*, San Francisco Museum of Modern Art, CA, USA, Akron Art Museum, OH, USA, MIT List Visual Arts Center, Cambridge, MA, USA, Bank of Boston Art Gallery, MA, USA, [1990] Seattle Art Museum, WA, USA, [1990] The Contemporary Arts Center, Cincinnati, OH, USA, [1990] Grey Art Gallery, New York University, USA, [1990] Contemporary Arts Museum Houston, TX, USA, [1991] Institute of Contemporary Arts, Nagoya, Aichi, Japan [ex.cat.]

1990 *Hiroshima Installation*, Hiroshima City Museum of Contemporary Art, Japan

Tatsuo Miyajima, Lühring Augustine Gallery, New York, USA
8th Biennale of Sydney, Australia [ex.cat.]
★*Japanische Kunst der Achtziger Jahre (Japanese Art of the Eighties)*, Frankfurter Kunstverein, Frankfurt am Main, Germany, Bonner Kunstverein, Bonn, Germany, [1991] Museum of Modern Art, Vienna, Austria, [1991] Bregenz Festival, Austria [ex.cat.]

So many foreign commentators describe [Miyajima’s work] in terms of 1) “Zen simplicity” and 2) “high-tech Japan.” I think these stereotypes should be avoided. [...] I do however, find a reflection of the search for truth, and the role played by mathematics in it, as well as a reflection of a global culture. ——— Azby Brown

“Miyajima in New York,” *Asahi Evening News*, June 15, 1990.

1991 *Tatsuo Miyajima*, Het Kruihuis, Museum for Contemporary Art, ‘s-Hertogenbosch, the Netherlands [ex.cat.]
133651, DAAD Galerie, Berlin, Germany [ex.cat.]

Region 133651, Anthony d’Offay Gallery, London, UK
★*Zones of Love – Contemporary Art from Japan*, Touko Museum of Contemporary Art, Tokyo, Japan, Art Gallery of Western Australia, Perth, Australia, Art Gallery of South Australia, Adelaide, Australia, Waikato Museum, Hamilton, New Zealand, [1992] Dunedin Public Art Gallery, New Zealand, [1992] Museum of Contemporary Art Australia, Sydney [ex.cat.]
Carnegie International 1991, Mattress Factory, Pittsburgh, PA, USA [ex.cat.]

★*A Cabinet of Signs: Contemporary Art from Post-modern Japan*, Tate Gallery Liverpool, UK, Whitechapel Art Gallery, London, UK, [1992] Malmö Konsthall, Sweden [ex.cat.]

This tendency of abstraction is further reinforced by the emphasis on “pure” number, that is, on number divested of all containing forms and structures. [...] [The] numerals take on an almost hallucinatory intensity. Thus once this process of interiorizing the whole by a glance has taken place attention moves to a consideration of such notions as rhythm, repetition, recurrence, periodicity, duration and flow. This inevitably leads to a meditation on the nature and character of time, and through that to questions that pertain to cosmology. Apprehension of the nature of time has always been intimately connected with mankind’s understanding of the universe as a whole, of the cosmos and hence of cosmology.

— Lynne Cooke

“Tatsuo Miyajima’s chronovisio,” in *Tatsuo Miyajima*, ‘s-Hertogenbosch: Het Kruihuis, Museum for Contemporary Art, 1991, p. 7.

- 1992 **133651, Iwaki City Art Museum, Fukushima, Japan [ex.cat.]**
 1993 **Running Time, Kunsthalle Zürich, Switzerland**
 1994 ★*Japanese Art after 1945: Scream Against the Sky*, Yokohama Museum of Art, Kanagawa, Japan, Guggenheim Museum SoHo, New York, USA, [1995] San Francisco Museum of Modern Art, CA, USA, in association with the Center for the Arts at Yerba Buena Gardens, San Francisco, CA, USA [ex.cat.]
Of the Human Condition: Hope and Despair at the End of the Century, Spiral, Tokyo, Japan, Ashiya City Museum of Art & History, Hyogo, Japan [ex.cat.]
Cocido y crudo, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain [ex.cat.]
- 1995 **Running Time / Clear Zero, The Queen’s House, Greenwich Park, London, UK**
Art in Japan Today: 1985–1995, Museum of Contemporary Art, Tokyo, Japan [ex.cat.]
Ripple Across the Water '95, Urakami River, Nagasaki, Japan, WATARI-UM, Tokyo, Japan, Shibuyagawa Park, Tokyo, Japan [ex.cat.]

One reason I was attracted by his work [...] was that it gave me a sublime feeling of terror or awe, such as one might have felt in front of a landscape painting of the early 19th century.

— James Lingwood

Nigel Hawkes, “The ultimate time-and-motion study,” *The Times*, February 1, 1995.

- 1996 *Tatsuo Miyajima*, Fondation Cartier pour l’art contemporain, Paris, France
Big Time, Modern Art Museum of Fort Worth, TX, USA, [1997] Hayward Gallery, London, UK [ex.cat.]
Miyajima Tatsuo, Centre international d’art contemporain de Montréal, Montreal, Canada
- 1997 **Counter Line**, San Francisco Museum of Modern Art, CA, USA

Miyajima sees our understanding of time as fundamental to a basic definition of religion and spirituality. The artist, who began studying Buddhist philosophy when he was age 23, refers to Buddhism simply as “a religion about time.” Miyajima’s continuously changing numerical images address the enormous challenge of visualizing the complexity of a vast universe—as defined by both Buddhist philosophy and modern physics—where the individual is a tiny but significant unit within an immense incomprehensible whole. — Michael Auping

“Theater of Time,” in *Tatsuo Miyajima Big Time*, TX: Modern Art Museum of Fort Worth, 1996; London: Hayward Publishing, 1997, p. 13.

- 1998 ★*SUR-EVERYDAY-LIFE*, Shanghai Art Museum, China
 1998 Taipei Biennial, Taiwan [ex.cat.]
 ★*Donai yanen! Et maintenant!: La création contemporaine au Japon*, École nationale supérieure des Beaux-Arts, Paris, France [ex.cat.]
 ★*Tastes and Pursuits: Japanese Art in the 1990s*, National Gallery of Modern Art, New Delhi, India, [1999] Metropolitan Museum of Manila, the Philippines [ex.cat.]
- 1999 48th Venice Biennale, Italy [ex.cat.]
 3rd Asia Pacific Triennial of Contemporary Art, Brisbane, Australia [ex.cat.]
- 2000 **MEGA DEATH: shout! shout! count!**, Tokyo Opera City Art Gallery, Japan [ex.cat.]
Monism/Dualism, SCAI THE BATHHOUSE, Tokyo, Japan
 ★*Gendai: Japanese Contemporary Art – Between the Body and Space*, Center for Contemporary Art, Ujazdowski Castle, Warsaw, Poland [ex.cat.]
 Shanghai Biennale 2000, China [ex.cat.]
- 2001 ★*Facts of Life: Contemporary Japanese Art*, Hayward Gallery, London, UK [ex.cat.]
- 2002 **Count of Life, Artsonje Museum, Gyeongju, South Korea, Artsonje Center, Seoul, South Korea [ex.cat.]**
ATTITUDE 2002, Contemporary Art Museum, Kumamoto, Japan [ex.cat.]

In purely historical terms, Miyajima’s importance as a figure is linked to the totality with which he embraced a very simple methodology, counting, to express his ideas about a profound and elusive subject, time. Other than the moment when his work first came to the public attention, Miyajima has not often been associated with a particular generation, in a sense of sharing an attitude about making art with his peers.

— Dan Cameron

“The Place of Time,” in *Tatsuo Miyajima Count of Life*, Seoul: Artsonje Center, 2002, p. 36.

- 2004 **Tatsuo Miyajima, Museo d’Arte Contemporanea Roma, Rome, Italy [ex.cat.]**
 ★*Mediarena: Contemporary Art from Japan*, Govett-Brewster Art Gallery, New Plymouth, New Zealand [ex.cat.]

- 2005 **Tatsuo Miyajima, Lisson Gallery, London, UK**
Beyond the Death, Contemporary Art Museum, Kumamoto, Japan [ex.cat.]
- 2007 ★*Beautiful New World: Contemporary Visual Culture from Japan*, Long March Space, Beijing, China, Inter Arts Center, Beijing, TOKYO GALLERY + BTAP, Beijing, Guangdong Museum of Art, Guangzhou, China [ex.cat.]
- 2008 **Art in You, Contemporary Art Gallery, Art Tower Mito, Ibaraki, Japan [ex.cat.]**
 Prospect.1 New Orleans, LA, USA [ex.cat.]

Art in You. Art is within You. Within everyone. No particular education is needed; no title or degree. It is something we all of us have from the beginning.

— Tatsuo Miyajima

Tatsuo Miyajima: Art in You, trans. Office Miyazaki, Tokyo: Esquire Magazine Japan, 2008, p. 181.

- 2009 10th Havana Biennial, Cuba
 ★*Twist and Shout: Contemporary Art from Japan*, Bangkok Art and Culture Centre, Thailand [ex.cat.]

What I would like to express with my digital counter works is something essential. It is about human lives, and life and death. I believe that I need to keep saying it over and over again as it is something essential.

— Tatsuo Miyajima

Miyajima Tatsuo kaitai shinsho: Subete wa ningen no sonzai no tame ni [Anatomy of Tatsuo Miyajima: Everything for the Existence of Humankind], Tokyo: Akio Nagasawa Publishing, 2010, p. 423.

- 2011 **Ashes to Ashes, Dust to Dust, UCCA Center for Contemporary Art, Beijing, China**
- 2012 ★*Double Vision: Contemporary Art from Japan*, Moscow Museum of Modern Art, Russia, Haifa Museum of Art, Israel, Tikotin Museum of Japanese Art, Haifa [ex.cat.]
- 2013 ★*Re: Quest – Japanese Contemporary Art since the 1970s*, Seoul National University Museum of Art, South Korea [ex.cat.]
- 2014 ★*Logical Emotion: Contemporary Art from Japan*, Museum Haus Konstruktiv, Zurich, Switzerland, [2015] Museum of Contemporary Art in Krakow MOCAK, Poland, [2015] Kunstmuseum Moritzburg Halle (Saale), Germany [ex.cat.]
- 2015 *Real DMZ Project 2015*, Artsonje Center, Seoul, South Korea
- 2016 **Life and Death: Light of Life, Kirishima Open-Air Museum, Kagoshima, Japan**
Connect with Everything, Museum of Contemporary Art Australia, Sydney [ex.cat.]
- 2017 Reborn-Art Festival 2017, Miyagi, Japan [ex.cat.]
 ★*Japanorama: Nouveau regard sur la création contemporaine (Japanorama: A New Vision on Art since 1970)*, Centre Pompidou-Metz, France [ex.cat.]
- 2019 **Being Coming, Shanghai Minsheng Art Museum, China [ex.cat.]**
Sky of Time, Espoo Museum of Modern Art, Finland [ex.cat.]

Collections

Australian Museum, Sydney, Australia
 British Museum, London, UK
 Château La Coste, Aix-en-Provence, France
 Dallas Museum of Art, TX, USA
 Denver Art Museum, CO, USA
 DESTE Foundation for Contemporary Art, Athens, Greece
 Elaine Dannheisser Foundation, New York, USA
 Fondation Cartier pour l’art contemporain, Paris, France
 Fosun Foundation, Shanghai, China
 Kunstmuseum Bern, Switzerland
 Kunstmuseum Stuttgart, Germany
 Mori Art Museum, Tokyo, Japan
 Museum of Contemporary Art, Chicago, IL, USA
 Museum of Contemporary Art, Tokyo, Japan
 The National Museum of Modern Art, Kyoto, Japan
 Samsung Cultural Foundation, Seoul, South Korea
 San Francisco Museum of Modern Art, CA, USA
 Staatsgalerie Moderner Kunst, Munich, Germany
 Taipei Fine Arts Museum, Taiwan
 Tate, London, UK