

青木野枝 (作品) 2020年 gallery21yo ©Noe Aoki, courtesy of ANOMALY 撮影: 山本純



そこに光が降りてくる
青木野枝／三嶋りつ恵

Wonderment

Noe Aoki / Ritsue Mishima

Sat, November 30, 2024 – Sun, February 16, 2025

Hours: 10:00–18:00 (Last admission at 17:30)

*November 30, December 6, 7 opening until 20:00 (Last admission at 19:30)

Closed: Mondays (except January 13), during the New Year's Holidays (December 28–January 4) and January 14

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2024年11月30日(土)―2025年2月16日(日)
開館時間 10時―18時(入館は開館の30分前まで)
※11月30日、12月6日・7日は秋の夜間開館のため夜20時まで
休館日 毎週月曜日および年末年始(12月28日―1月4日)は休館
※ただし1月13日(月)は開館、1月14日(火)は休館
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年間協賛 戸田建設株式会社 プルムバード L.P.
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www.teien-art-museum.ne.jp SNS: @teienartmuseum
アクセス＝(日黒駅) JR山手線 東口／東急日黒線 正面口より徒歩7分
(白金台駅) 都営三田線／東京メトロ南北線 1番出口より徒歩6分



To members of the press: Thank you for your support of the Tokyo Metropolitan Teien Art Museum. The Teien Art Museum will present the exhibition “Wonderment Noe Aoki / Ritsue Mishima” from Saturday, November 30, 2024 to Sunday, February 16, 2025.
The museum would greatly appreciate the introduction of this exhibition to your audience.

Outline

Exhibition **Wonderment Noe Aoki / Ritsue Mishima**
 Dates Sat, November 30, 2024 – Sun, February 16, 2025
 Hours 10:00 – 18:00 (Last admission at 17:30) *November 30, December 6, 7 opening until 20:00 (Last admission at 19:30)
 Closed Mondays (except January 13), during the New Year’s Holidays (December 28-January 4) and January 14
 Venue Tokyo Metropolitan Teien Art Museum, Main Building & Annex
 Admission Adults ¥1,400 (¥1,120) / University and vocational students ¥1,120 (¥890) /
 Middle and high school students ¥700 (¥560) / Seniors (65 and above) ¥700 (¥560)

*Figures in parentheses are group admission fees (for groups of 20 or more).

*Admission is free for elementary and younger students and for middle school students residing in or attending school in Tokyo.

*Admission is free for visitors (and two accompanying persons) with a Physical Disability Certificate, Intellectual Disability Certificate, Rehabilitation Certificate, Mental Disability Certificate, or Atomic Bomb Survivor’s Certificate.

*Admission is free for teacher-led educational visits by Tokyo primary, junior high, and high school students.

*Admission is free for seniors (65 and above) on the third Wednesday of each month.

*Advance reservations and purchase of tickets online are required on January 22, 29 for the “G(ALL)ERY Day”.

Organized by Tokyo Metropolitan Foundation for History and Culture, Tokyo Metropolitan Teien Art Museum
 With the annual co-sponsorship of Toda Corporation, Bloomberg L.P. **Bloomberg** Van Cleef & Arpels

Venue Information

Tokyo Metropolitan Teien Art Museum (5-21-9, Shirokanedai, Minato-ku, Tokyo)
 [Meguro Station] 7-minute walk from JR Yamanote Line East Exit, Tokyu Meguro Line Main Exit
 [Shirokanedai Station] 6-minute walk from Toei Mita Line/Tokyo Metro Namboku Line Exit 1
 TEL +81 (0)50-5541-8600 (Hello Dial operator service)
 Website www.teien-art-museum.ne.jp
 SNS: Facebook, X, Instagram @teienartmuseum



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Contact

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Exhibition details

From streams of sunlight to the gentle warmth of places basked in the light of day, and moonlight shining through the darkness, we encounter various kinds of light over the course of our lives.

In this exhibition, Noe Aoki and Ritsue Mishima, two artists who continue to be active at the forefront of contemporary art, present their work throughout the museum, shedding light on its Art Deco interior from a new perspective.

Aoki has opened up new horizons of expressions with her sculptures that draw lines in space using iron, while Mishima captures the energy of the space and transforms it into light through her colorless, transparent glass works.

The materials of “iron” and “glass,” which the two artists respectively use in the production of their work, are not only blessings of nature that have been passed down through the ages, but are also employed extensively in the decoration of the Former Residence of Prince Asaka, which serves as the venue for the exhibition, including its chandeliers, reliefs, and the tympanums above the doors. The artists visited the site on many occasions and engaged in a repeated dialogue with the building’s 1930s decorative interior to bring together a remarkably unique, once-in-a-lifetime installation plan.

Noe Aoki and Ritsue Mishima, who both use fire in their creations, breathe life into materials through blazing, luminous flames. The forms they produce, imbued with this primitive power, evoke the energy and cycles of nature, bringing wonderment and awareness to those who view them, and enveloping the world around us in a new light.

Exhibition highlights

1. A large-scale installation by two artists who harbor special connections to light

Two artists, who continue to be active at the forefront of contemporary art, have prepared works especially for this occasion to bring together a remarkably unique exhibition.

Noe Aoki has consistently worked with the heavy material of iron, drawing various inspirations from the “transparent light” that appears from within when iron is melted in the process of fusion cutting. Meanwhile, Ritsue Mishima has attempted to depict the “outline of light” through her glass works, focusing on the expressions of light that surround us.

Although the two artists have different attitudes and approaches towards light, their works, both conceived through profound contemplation, unfold across spaces exquisitely imbued with a rich array of shadows and reflections. The museum is filled with natural sunlight during the day and is illuminated after dusk by its warm interior lighting. We welcome viewers to enjoy the installation whose appearance and impression changes with time and season.

2. “Iron” and “glass,” resonating with one another beyond time in this palace of Art Deco

Prince Asaka and his wife Princess Nobuko, the first residents of what is now the main building of the Tokyo Metropolitan Teien Art Museum, were fascinated by the beauty of the Art Deco style that they came across in France, and incorporated its essence into their own home which was completed in 1933. This indeed is the Residence of Prince Asaka, which serves as the setting for this exhibition. In the richly decorative space of the Residence of Prince Asaka, where a variety of materials are used in the interior of each room, the two materials which in particular eloquently express the essence of Art Deco design, are iron and glass. Noe Aoki and Ritsue Mishima install their iron works and glass works by themselves in the historical decorative spaces designed by French artists such as René Lalique and Raymond Subes, giving rise to a special collaboration that transcends time.

3. Introducing the current work and practice of the two artists

The exhibition also presents a selection of new works that have recently been produced. Additionally featured, are interviews with the artists recorded in correspondence to the exhibition, photographic images taken by the artists themselves, as well video footage and other materials that shed light on processes by which they produce their work. What thoughts currently permeate the minds of these two artists who live in our same day and age, and what is it that captures their gaze? The exhibition attempts to convey the breath of creativity through the eyes of these two artists in their everyday lives.

4. Related programs that serve to deepen encounters with the artworks and generate dialogue

A variety of programs for engaging in dialogues about light and place will be organized, including a talk by the two artists regarding their artworks in the exhibition (February 15, 2025), gallery talks by the exhibition staff introducing the appeal of the works, “Philosophical Dialogue” to view the works and slowly contemplate on light (December 22, 2024), and “Touch and Chat Art Time” which provides a more physical viewing experience by inviting visitors to touch some of the artworks (February 1, 2025). We welcome visitors to join us for such opportunities to share words and thoughts that emerge from scenes that can only be encountered here and now.

Exhibition artists

Noe AOKI



Photo: Shuhei Tonami

Born in Tokyo in 1958, and currently lives and works in Saitama.
Completed a Master's degree at Musashino Art University (major: sculpture) in 1983.

Noe Aoki has consistently created abstract sculptures using iron as a material since the beginning of her artistic career. Aoki melts industrial iron plates to cut out lines and circles, and skillfully connects the parts together to create works of art that correspond to and cohesively integrate the exhibition space and the location. She has also produced works that combine iron with different materials glass and soap.

Despite using the heavy material of iron, her works have a light and almost weightless feel, and are described as being like drawings in space. She often gives her works titles that evoke the workings of nature, and through her installations that manifest on site, creates scenes that convey a certain sense of life, of change and proliferation.

In Tokyo, Aoki's sculpture is permanently installed outside Nippon Life Hamamatsucho Crea Tower and other locations.

Selected Solo Exhibition "Noe Aoki: Pillars of Light" Ichihara Lakeside Museum, Chiba, 2023 / "Noe Aoki: All that floats down" Nagasaki Prefectural Art Museum, Nagasaki, 2019 / "Noe Aoki: Fog and Mountain" Kirishima Open-Air Museum, Kagoshima, 2019/ "Noe Aoki: Fog, Iron, Mountains" Fuchu Art Museum, Tokyo, 2019 / "Noe Aoki: furisosogu monotachi" Toyota Municipal Museum of Art, Nagoya City Art Museum, Aichi, 2012

Referential image (from left)
hikari no hashira 1 (pillars of light 1), Ichihara Lakeside Museum, Chiba, installation view, 2023 / *modoru mizu*, 2023, gallery21yo-j, Tokyo, installation view / *core -3*, detail, Roppongi Crossing 2022: Coming & Going, Mori Art Museum, Tokyo, installation view, 2022

©Noe Aoki, courtesy of ANOMALY (photo: Tadasu Yamamoto)



Ritsue MISHIMA



Photo: Francesco Barasciutti

Born in Kyoto in 1962 and has lived and worked in Venice since 1989.
Since 2011, has also been based in Kyoto, living and working in both Italy and Japan.

Ritsue Mishima produces works in collaboration with glass artisans at a studio on the Venetian island of Murano, where traditional glassmaking techniques have been handed down for millennia. Focusing on colorless, transparent glass, she has created works with organic forms that depict the outline of light. She often exhibits her works in old buildings with tradition, and receives much acclaim for her installations that are conscious of the characteristics of the space in which they are presented. Mishima's works have the power to capture the energy of the place that they inhabit and amplify it through the form and luster of the glass, transforming the surrounding atmosphere.

In Tokyo, Mishima's glass works are permanently installed in the atrium space of Coredó Muromachi Terrace and other locations.

Selected Solo Exhibition "RITSUE MISHIMA – GLASS WORKS" Gallerie dell'Accademia, Venice, 2022 / "In Grimani. Ritsue Mishima Glass Works" Collateral Event of the 55th International Art Exhibition - Venice Biennale, Museum of Palazzo Grimani, Venice, 2013 / "As it should be" Shiseido Gallery, Tokyo, 2011 / "Frozen garden / Fruits of fire" Museum Boijmans, Rotterdam, 2010 / "Particelle silenziose" Vangi Sculpture Garden Museum, Shizuoka, 2007

Referential image (from left)
SPIN ©Ritsue Mishima (photo: Yoshie Nishikawa) / *VITA*, private collection, 2023 ©Ritsue Mishima, courtesy of ShugoArts / *HALL OF LIGHT*, detail, *HALL OF LIGHT*, ShugoArts, Tokyo, installation view, 2019 ©Ritsue Mishima, courtesy of ShugoArts (photo: Shigeo Muto)



*Includes some reference images.

Related programs [Conducted in Japanese]

1. **A talk by the two artists regarding their artworks in the exhibition**
February 15, 2025 [Advance registration required]
2. **Gallery talks by the exhibition staff introducing the appeal of the works**
January 23, February 6, 2025
3. **“Philosophical Dialogue” to view the works and slowly contemplate on light**
December 22, 2024 [Advance registration required]
—— Producer and facilitator: NPO Practical Philosophy Ardacoda
4. **“Touch and Chat Art Time” which provides a more physical viewing experience by inviting visitors to touch some of the artworks**
February 1, 2025 [Advance registration required]
—— Producer: Kozue Handa, Adjunct Instructor, Meiji Gakuin University

Related programs —— G(ALL)ERY Day



The Tokyo Metropolitan Teien Art Museum is committed to creating an inclusive and welcoming environment where everyone can feel at ease and enjoy their visit. On G(ALL)ERY Day, the number of visitors admitted is limited. **Advance reservations and purchase of tickets online are required. Tickets are not sold at the Box Office.**

No booking required for visitors who have a disability certificate or are eligible for other discounts. Please let us know at the Box Office upon your arrival at the Museum.

1. Leisurely Art Appreciation Day

A chance for all visitors, with and without disabilities, to enjoy the Museum at their own pace. On these days, visitors who may not feel at ease in busy museums can enjoy the art in a less crowded setting. The program will offer an environment in which wheelchair users and people requiring care or assistance will also be able to feel safe and comfortable.

Dates: Wednesday, January 22, 2025 10:00-18:00 (Last admission at 17:30)



2. Baby Hours

This program offers a chance for parents, carers, and guardians of babies to enjoy our exhibitions at ease. During Baby Hours, visitors will be able to bring baby strollers into the main building, which normally does not allow the use of strollers inside.

Dates: Wednesday, January 29, 2025 10:00-15:00 (Stroller accessible hours)



Leisurely Tours are held at the same time [Advance registration required]

Museum Tours by Art-Communicators (Conducted in Japanese)



More Details

Additional programs may be added at a later time. Please check the museum's website for the latest information.

Photography in the Museum

Photography is permitted

Photography of the exhibition is permitted, with the exception of some works.

Please follow the rules below and listen to the instructions of staff when taking photos.



*There may be changes made to these contents.

Publicity Images (Noe Aoki)



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1. Portrait of Noe Aoki (photo: Shuhei Tonami)
2. Noe Aoki, *mijin (microcrystal)*, 2020, gallery21yo-j, Tokyo, installation view ©Noe Aoki, courtesy of ANOMALY (photo: Tadasu Yamamoto)
3. Noe Aoki, *modoru mizu*, 2023, gallery21yo-j, Tokyo, installation view ©Noe Aoki, courtesy of ANOMALY (photo: Tadasu Yamamoto)
4. Noe Aoki, *hikari no hashira I (pillars of light I)*, 2023, Ichihara Lakeside Museum, Chiba, installation view ©Noe Aoki, courtesy of ANOMALY (photo: Tadasu Yamamoto)
5. Noe Aoki, *tateyama 2020-9*, 2020 ©Noe Aoki, courtesy of ANOMALY (photo: Ichiro Mishima)
6. Noe Aoki, making process (photo: Shuhei Tonami)

Publicity Images (Ritsue Mishima)



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7. Portrait of Ritsue Mishima (photo: Francesco Barasciutti)
8. Ritsue Mishima, *VENERE*, 2023, UESHIMA MUSEUM COLLECTION (photo: Francesco Barasciutti)
9. Ritsue Mishima, *FONDO DI LUCE*, 2022 (photo: Ritsue Mishima)
10. Ritsue Mishima, *INFINITO*, 2022 ©Ritsue Mishima, courtesy of ShugoArts (photo: Francesco Barasciutti)
11. Ritsue Mishima, *HALL OF LIGHT*, 2019 ©Ritsue Mishima, courtesy of ShugoArts (photo: Tadayuki Minamoto)
12. Ritsue Mishima, making process (photo: Oliver Haas)

Publicity Images (Tokyo Metropolitan Teien Art Museum / The Former Residence of Prince Asaka)



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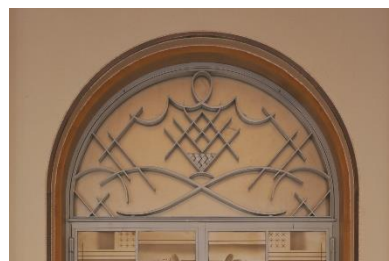
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13. Main Staircase, main building of the Tokyo Metropolitan Teien Art Museum
14. René Lalique, glass relief doors (detail) in Front Entrance Hall, main building of the Tokyo Metropolitan Teien Art Museum
15. René Lalique, *Bucharest*, chandeliers in Salon, main building of the Tokyo Metropolitan Teien Art Museum
16. Illuminated pillar in Second Floor Hall, main building of the Tokyo Metropolitan Teien Art Museum
17. Raymond Subes, tympanum above the doors in Salon, main building of the Tokyo Metropolitan Teien Art Museum

Contact

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