

## PRESS RELEASE

# Hibino Katsuhiko “Day After Tomorrow Art”

### About the Project

Hibino Katsuhiko is an internationally acclaimed artist whose recent art projects directly engage with local communities and transcend barriers, connecting people to people, people to regions, and regions to regions. This year, the city of Himeji is the site of Hibino’s **Day After Tomorrow Art School**, an evolving multi-site project centered on the **Day After Tomorrow Morning Glory Project**, a participatory installation that promotes communication between people and local regions through the cultivation of morning glories. **Day After Tomorrow Art School** comprises a series of six projects that Hibino has been actively engaged with since 1999, including “Day After Tomorrow Morning Glory Project,” “Day After Tomorrow Newspaper Cultural Department,” “Seed is a Ship,” “HIBINO CUP,” “HIBINO HOSPITAL,” and “Koyomi no Yobune.”

In addition to these ongoing and evolving projects, the Himeji City Museum of Art exhibition *Hibino Katsuhiko “Day After Tomorrow Art”* presents a comprehensive survey of Hibino and his art by introducing museum visitors to the “seeds” of these multidimensional projects that were sowed in the artist’s work of the 1980’s and 1990’s. The art projects central to Hibino’s activities today closely resonate with themes of diversity that inform our contemporary lives, but they are rooted in Hibino’s early experiences, including the genre-bending artworld of the 1980’s and the profound social changes (economic, environmental, and global) of the 1990’s. This exhibition reflects on these experiences while also looking forward to the “Day After Tomorrow.”

## **Exhibition Outline**

- **Exhibition Title:** Hibino Katsuhiko “Day After Tomorrow Art”
- **Exhibition Period:** Sept. 18 (Sat) – Nov. 7 (Sun), 2021  
**Closed:** Mondays (except Sept. 20), Sept. 21 (Tue)
- **Admission:** General: ¥1000 for individuals / ¥800 for groups  
High school and university students: ¥600 for individuals / ¥400 for groups  
Elementary and middle school students: ¥200 for individuals / ¥ 100 for groups
- **Venue:** Himeji City Museum of Art
- **Organized by:** Himeji City Museum of Art
- **Supported by:** Shoshasan Engyōji Temple, Hyogo Prefectural Ieshima Nature Experience Center
- **Special support from:** Tokyo University of the Arts Hibino Art Seminar, Museum of Fine Arts, Gifu, HIBINO SPECIAL
- **In cooperation with:** Murayama Inc., Rengo Co. Ltd., Tri-Wall Limited
- **Additional support from:** The Asahi Shimbun Company Himeji Office, The Kobe Shimbun Co.,Ltd. Sankei Shimbun Col, Ltd Kobe Office, Sun Television, Harima News, Harima Living, Himeji Cable TV, Himeji City FM21 Co. Ltd., The Mainichi Newspapers Co. Ltd Himeji Office, The Yomiuri Shimbun Himeji Office, Radio Kansai

### **Press Inquiries:**

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## **Related Events**

### **Day After Tomorrow Art Exhibition Opening Talk and Workshop “Day After Tomorrow Art Declaration”**

Sunday, September 19, 2021

Time: 2:00 – 3:30 p.m. (entry from 1:30)

Venue: Lecture Hall and Exhibition Galleries, Himeji City Museum of Art

Speakers: Hibino Katsuhiko (Artist), Ōsaka Eriko (National Art Center, Tokyo)

Admittance: 20 people

Free of charge

Reservation Deadline: Friday, Sept. 10

### **Art Appreciation for Children: Hibino Katsuhiko’s Picture Book *Beauty* and Exhibition Guide**

The “instructors” of Day After Tomorrow Art School will hold a reading of Hibino Katsuhiko’s picture book, *Beauty*, and lead a guided tour of the exhibition.

Saturday, September 25, 2021

Time: 2:00 – 3:00 p.m. (entry from 1:30)

Venue: Lecture Hall and Exhibition Galleries, Himeji City Museum of Art

Target Audience: Elementary school students and up

Admittance: 15 people

Free of charge

Reservation Deadline: Friday, Sept. 10

### **Thinking About Microplastics and the Ocean Environment**

Time: Postponed due to the COVID-19 pandemic. See museum website for updates.

Venue: Hyogo Prefectural Ieshima Nature Experience Center

Speakers: Hibino Katsuhiko (Artist), Agostini Sylvain (Assistant Professor, Shimoda Marine Research Center, University of Tsukuba)

Target Audience: Elementary school students and up

Admittance: 20 people

¥500

**“Day After Tomorrow Morning Glories” at Shoshasan Engyōji Temple: Exploring the Temple and Mountain with the Chief Editor of the Day After Tomorrow Newspaper**

Thursday, Sept. 23 (holiday) / Saturday, Oct. 2 / Sunday, Oct. 3 / Saturday, Oct. 9 /  
Sunday, Oct. 24 / Saturday, Oct. 30, 2021

Time: 10:00 – about 2:00 p.m. each day

Place: Shoshasan Engyōji Temple, Himeji

Target Audience: Elementary school students and up

Admittance: approx. 10 people per trip

Free of charge (ropeway costs ¥600)

**MATCH FLAG PROJECT**

Time: Postponed due to the COVID-19 pandemic. See museum website for updates.

Place: Himeji University, Himeji

Target Audience: Elementary school students and up

Admittance: 20 people

Free of charge

**HIBINO CUP**

Saturday, Oct. 23, 2021

Time: 9:00 – 4:30 p.m.

Place: Oshio Seaside Park

Participation: 40 people / Free

Reservation Deadline: Sunday, Oct. 10

## Highlights of the Exhibition

- This exhibition marks a symbolic beginning to the 4-year *All Himeji Arts and Life Project*, an ambitious, multifaceted project supported by the first ever “Base Plan for the Promotion of Cultural Tourism Centered on Himeji City Museum of Art.”
- The guest artist for the first year of the museum’s 4-year special project is **Hibino Katsuhiko**, a pathbreaking artist whose mixed-media and experiential art projects transcend artistic genres and social barriers. In this exhibition of unprecedented scale, we trace Hibino Katsuhiko’s artistic career from his roots in the 80’s and 90’s through his current projects. The exhibition is organized into three sections.
  - Section 1: “The 1980’s – Establishing and Expanding a New Style” introduces Hibino’s beginnings as an artist.
  - Section 2: “The 1990’s – Making the Invisible Visible”
  - Section 3: “The 2000’s – Toward Art for the Day After Tomorrow”
- In corporation with Shoshasan Engyōji Temple, host of the artist in residence, and Hyogo Prefectural Ieshima Nature Experience Center, site of the *TANeFUNe: Seed is a Ship Project*, the exhibition is part of the multi-site **Project to Connect Town→Sea→Mountain→Temple→Castle→People**.
- **Local + National + World: Unifying Cultural Heritage to Produce New Values and Actualize a “Three-Tiered Integration of Cultural Properties.”**

This is an exhibition that integrates the total space of the exhibition galleries, the garden, and the museum’s architecture. The museum’s **Garden Art Project** transforms the museum’s surrounding landscape into a one-of-a-kind work of art that unites into one spectacular view the three landmarks of Himeji Castle (a World Heritage Site and National Treasure), Himeji City Museum of Art (a National Registered Cultural Property), and the museum garden with its thirteen sculptural artworks. This garden is the stage for a new iteration of Hibino Katsuhiko’s signature **Day After Tomorrow Morning Glory Project**, which transforms the art museum into a communal site where flowers, the local people of Himeji, and visitors meet and grow together. Located within the former grounds of Himeji Castle (a National Registered Special Historic Site), the museum is itself a registered cultural property as a site of picturesque beauty. By organizing high quality exhibitions featuring National Treasures

alongside nationally designated Important Cultural Properties, the museum achieves a “three-tiered integration of cultural properties.”

- About the Base Plan for Cultural Tourism Certification

- On May 25, 2021, the Minister of Education, Culture, Sports, Science and Technology and the Ministry of Land, Infrastructure, Transport and Tourism certified the “Base Plan for the Promotion of Cultural Tourism Centered on Himeji City Museum of Art,” the first such “base plan” in Hyogo prefecture. Over the next four years, adherence to this plan will strengthen the role of the museum as a center of culture and tourism and elevate the value of the arts and culture of Himeji City by creating firmly established links between Himeji City Museum of Art, Himeji Castle, and Shoshasan Engyōji Temple. By doing so, this project aims to facilitate increased positive tourism and economic development as supported by the *Law Related to the Base Plan for the Promotion of Cultural Tourism Centered on Himeji City Museum of Art* (enacted May 1, 2020).

# Exhibition Overview

## **Section 1**

Hibino Katsuhiko first began experimenting with cardboard as a primary material for making artworks as a student at Tokyo University of the Arts in the 1980's. In 1982, he was awarded Grand Prize at the 3rd Japan Graphic Exhibition for three works, including *PRESENT AIRPLANE*, that were seen as expanding the concept of “illustration” through innovative ideas and expressive techniques and also interrogating the role of the artist as creator. The following year he was awarded the first JACA Exhibition Grand Prize and the 30th Tokyo Art Directors Club Award Grand Prize. Using the material and color of cardboard to visually evoke the everyday life and culture of the contemporary world, Hibino became an overnight sensation in the artworld as his new style triggered debates concerning his work and the relationship between design and fine art. His approach to art-making further evolved as he followed the lead of the theatrical arts and began to incorporate performative elements of time and space into his new artwork. The 1980's were formative years when Hibino was establishing and expanding his own style.

## **Section 2**

The 1990's ushered in a new global era that witnessed the unification of East and West Germany, the outbreak of the Gulf War, and the collapse of the Soviet Union. In Japan, the bubble economy burst, and the Great Hanshin Earthquake and Tokyo subway sarin gas attacks of 1995 compounded an increasing sense of anxiety and hopelessness that was seeping through society. Now in his thirties, Hibino Katsuhiko had begun holding solo exhibitions at public and private museums, and in 1995 he submitted work to the 46th Venice Biennale and was employed as an assistant professor in the Design Department of Tokyo University of the Arts. In 1999, he began his HIBINO HOSPITAL (Hibino Art Seminar Hospital Broadcasting Club). Responding to a turbulent era, the 90's saw Hibino turning to the visualization of the unseen and shifting toward more conceptual motifs. This section reconsiders works from six important exhibitions that helped to shape Hibino and his art, tracing the evolution of Hibino's creative activities.

## **Section 3**

This section begins with a display of concept drawings for Hibino's "Day After Tomorrow Morning Glory Project," which he premiered at the second Echigo-Tsumari Art Triennale in Niigata prefecture in 2003. The idea behind this project was to use morning glory cultivation to connect people to local regions and create new relationships between people and place in contemporary society. The exhibition next displays a largescale ensemble of painted artworks from his "Day After Tomorrow Seeds" series. This concludes with a focus on his "The Seed is a Ship" drawings and models that were the basis for his self-propelled *TANeFUNe* ship (2012, currently docked at Ieshima, Himeji), a boat that forges connections through its story-like deliveries of Day After Tomorrow Seeds. As our contemporary lives undergo dramatic changes in response to the unprecedented disaster of a global pandemic, the idea of "beauty" conceived in Hibino's art projects as the very connections that join individuals together will certainly take on an increasingly significant meaning over time.

**All Himeji Arts and Life Project Day After Tomorrow Art School**  
**A Project to Connect Town→Sea→Mountain→Temple→Castle→People**

April 27, 2021 – March 31, 2022

***Basic Principles of the Day After Tomorrow Art School***

- Day After Tomorrow Art School:
  - ◇ Classes that are like classes but not classes
  - ◇ Teachers who are like teachers but not teachers
  - ◇ Students who are like students but not students
  - ◇ Beginnings that are like beginnings but not beginnings
  - ◇ Endings that are like endings but not endings
  - ◇ Me who is like me but not me
  - ◇ Others who are like others but not others
  - ◇ Art that is like art but not art
  - ◇ Imagining a day after tomorrow that is like tomorrow but not tomorrow

Hibino Katsuhiko (Principal who is like a principal but not a principal of Day After Tomorrow Art School)

**Day After Tomorrow Morning Glory Project @ Shoshasan Engyōji Maniden**

At the Day After Tomorrow Art School, Hibino Katsuhiko brings together a diverse crew of instructors to lead participants in a variety of unique, experiential workshops and lectures. A highlight among these many activities is the installation of Hibino's **Day After Tomorrow Morning Glory Project**, a multi-iterative project that the artist has exhibited throughout the country since 2003. This serves as the focal point of the many events and art projects conceived by Hibino and performed across Himeji.

**Engyōji's Maniden and the Day After Tomorrow Morning Glory Project**

When spring comes, we sow seeds; in summer the vines grow and the flowers bloom; in autumn we harvest the seeds that have accumulated the memories of the passing year. Next year, again we sow seeds.... The **Day After Tomorrow Morning Glory Project** repeats this process every year. Through this project, we have met many people and built connections with numerous local regions. Small seeds will again receive and transport the thoughts and desires of many people this year. By climbing the mountain Shoshasan, the local people of Himeji are able to sense the thoughts and desires that continue to ascend to its peak. The Maniden (Mani Hall) embodies such thoughts that people gave form to by erecting it on the mountain's surface, and through the **Day After Tomorrow Morning Glories** that grow on the hall, these thoughts will further transcend time and space to be passed on to others in the future.

Hibino Katsuhiko

Time: Sunday, June 6, 2021

Venue: Maniden, Shoshasan Engyōji Temple

Sponsor: Shoshasan Engyōji Temple, Himeji City Museum of Art

## **Day After Tomorrow Morning Glory Project Overview**

**Day After Tomorrow Morning Glory** began as a project to cultivate morning glories with the local people of Azamihira in Tōkamachi, Niigata prefecture as part of the 2003 Echigo-Tsumari Art Triennale. A solo exhibition in Mito in 2005 marked the first time that Hibino delivered these morning glory seeds to a new location. In 2006, he again delivered seeds to Fukuoka, Dazaifu, and Gifu. After that, morning glories invariably followed Hibino throughout the country as he engaged in various projects and activities. By transporting these morning glory seeds throughout the country, they functioned to connect people to people, people to regions, and regions to regions, creating an expansive network of bridges and connections. In this way, the cultivation of morning glories encourages communication between people and people, people and regions, regions and regions. In forming these connections and new avenues of communication, this project asks us to reflect on the relationship between people and regions in contemporary society. It not only causes us to see that the forms created through these relations between people are the basis of art, but also challenges how we understand the function and inherent diversity of art in society.

### ***TANeFUNe: The Seed is a Ship***

The idea for the boat **TANeFUNe** was conceived in response to realizations brought about by activities related to the seeds of the Day After Tomorrow Morning Glories. Because the seeds connect people to people, people to regions, and regions to regions, they are not so different from a kind of boat that transports and connects. This realization gave birth to the idea of “the seed is a boat” (*tane wa fune*). **TANeFUNe** set sail on a voyage from Awashima Island in Shikoku to Ieshima in Himeji. Below is a record of the ship’s activities.

- Research in the Sea
  - At Sea: Collecting Sea Water
  - At Sea: Retrieving Floating Objects
  - At Sea: Collecting Lost Objects on the Sea Bed
- Research on Land

- Analyzing Collected Sea Water / Sorting Floating Objects / Cleaning Collected Sea Bed Objects
- Making Up Stories
  - Creating at the Place of Microplastics Imagination
  - Creating at the Place of *Pukapuka* Imagination
  - Creating at the Place of *Sokosoko* Imagination
- Investigation Tool Production Factory
  - Making Tools for Recovery and Analysis

### **TANeFUNe**

In 2010, a large model of a boat made of cardboard and wood named **Maizuru Maru** appeared on the lawn of the Maizuru Red Brick Park in Maizuru, Kyoto. The making and display of this large, round model of a boat became a focus that connected many local citizens of Maizuru. It also inspired the idea of bringing together many more people between 2011–2012 to build a *real* boat made not of cardboard, but of FRP plastic. This new boat was named **TANeFUNe**.

## **Day After Tomorrow Principal**

**(Hibino Kazuhiko, Artist)**

Born in Gifu City in 1958. Dean of Faculty of Fine Arts and Professor in Intermedia Art Department, Tokyo University of the Arts. Director of Museum of Fine Arts, Gifu. Board Chairman and Committee for Social Responsibility Chairman of Japan Soccer Association. Graduated from Tokyo University of the Arts in 1984. Won Grand Prize at Japan Graphic Art Exhibition in 1982. Completed graduate school of Tokyo University of the Arts in 1984. He participated in the 1986 Sydney Biennale and submitted works to the 46th Venice Biennale in 1995. In 2016 he received the Minister of Education, Culture, Sports, Science and Technology Award at Japan's Art Encouragement Prize in 2015 (Art Promotion Division). His art projects shine light on local regional characteristics. From 2015 he has supervised the art project "TURN," which fosters the creation of art and bridging of differences by facilitating exchanges among people from diverse backgrounds that transcend disability, gender, nationality, and other circumstances. From 2017 to 2020 he was an officially designated Tokyo2020 Cultural Olympiad. From 2017 he has been supervising the *Diversity in the Arts Projects* (DOOR), which is aimed at fostering "a society where diverse groups of people can live together."