

Toyoma Glass Art Museum Special Exhibition

10th anniversary exhibition

Reflecting encounters with the now Japanese contemporary glass 1975 – 2025



Exhibition Title: 10th anniversary exhibition: Reflecting encounters with the now—Japanese contemporary glass 1975 – 2025

Period: Saturday, November 1, 2025 - Sunday, January 25, 2026

Venue: Toyoma Glass Art Museum Exhibition Rooms 1 – 3, Floors 2 – 3

Opening Hours: 9:30 - 18:00 (Admission ends 30 min. before closing time.), [Fri. - Sat.] 9:30-20:00, [January 2 – 3] 9:30 - 17:00

Closed: First and Third Wednesdays, December 29, 2025 – January 1, 2026

Admission: General Public 1200 yen (1000 yen), College and University students 1000 yen (800 yen)

*Price in brackets for groups of 20 or more *High school students and younger: Free *Tickets for Special Exhibition include admission to the Collection Exhibition (4F) and the Glass Art Garden (6F). *Tickets also available on the Museum website for advance purchase during the exhibition period (regular price only).

Advance Ticket: (General Public: 1000 yen) *Available before the exhibition opening at: TOYAMA KIRARI 1F Information and Help Desk; ASNET Counter (Tel. 076-445-5511)

Organized by Toyoma Glass Art Museum

Grants from Japan Arts Fund

Supported by THE KITANIPPON SHIMBUN, THE TOYAMA SHIMBUN, Japan Broadcasting Corporation Toyama Station, Kitanihon Broadcasting Co., Ltd., TOYAMA TELEVISION BROADCASTING CO., LTD., TULIP-TV INC.

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Exhibition outline

To mark its 10th anniversary, the Toyama Glass Art Museum will stage a special exhibition showcasing Japanese contemporary glass art past and present.

In Japan, the trend among individual artists to make glassworks themselves began to gather momentum in the late 1970s. The backdrop to this reversal of the hitherto more common approach—artists working for companies partnering with artisans who performed the tasks dealing directly with the material—included the establishment of Japan's first dedicated glass course, at Tama Art University in 1977, and growing international exchange in the glass art field in the wake of the 8th General Assembly and International Conference of the World Crafts Council, held in Kyoto in 1978. Experimenting repeatedly with their material, artists pursued expression that reflected its unique qualities. An unfolding of spatial, large-scale glass expression into the 1990s was followed in the 2000s by a growing preference among artists to develop their own original glass-making techniques, and a burgeoning body of work responding directly to changing social conditions. The result has been even greater diversity in glass-based expression. Looking back on a tumultuous half-century in glass art, this exhibition presenting outstanding pieces typical of each era, alongside expression that evinces exciting new possibilities, is a landmark opportunity to enjoy work after work reflecting the artist's sense of "now" as it arises from myriad encounters with materials, ideas and more.

Artists

ITO Makoto, HAMADA Yoshio, Joel Philip MYERS, FUJITA Kyohei, ASAHARA Chiyoji, Marvin LIPOFSKY, Ann WOLFF, Finn LYNGGAARD, Harvey K. LITTLETON, Dominick LABINO, KURAMOTO Yoko, NODA Osamu, NODA Yumiko, TAKAHASHI Yoshihiko, SHIBUYA Ryoji, IKEMOTO Kazumi, OMURA Shunji, NISHI Etsuko, OHGITA Katsuya, YUKUTAKE Harumi, TADA Minami, IWATA Ruri, YOSHIMOTO Yumiko, TAKAHASHI Yoshihiko & TASHIMA Etsuko, TAKIKAWA Yoshiko, IKUTA Niyoko, IEZUMI Toshio, KOJIRO Yoshiaki, TSUMORI Hidenori, WATARAI Yasuhiro, TAKEOKA Kensuke, FUJIKAKE Sachi, SASAKI Masahiro, TSUKADA Midori, KOJIMA Yukako, ITO Machiko, OGAWA Ikuko, ENAMI Fujiko, YAMAMOTO Akane, OMURO Momoo, WATANABE Chiemi, SASAKI Rui, ODAHASHI Masayo, SASAKAWA Kenichi, HONGO Jin, KOSOGAWA Runa, YOKOYAMA Shohei, IMAI Ruiko, HIROGAKI Ayako, SATO Shizue, KOBAYASHI Chisa, TERASAWA Kie, MATSUO Rina, and others (listed in the order of exhibition)

You can see the outline of this exhibition in multiple languages by scanning the QR code. It supports Japanese, English, Simplified Chinese, Traditional Chinese, Korean, French, German and Italian.



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Exhibition outline

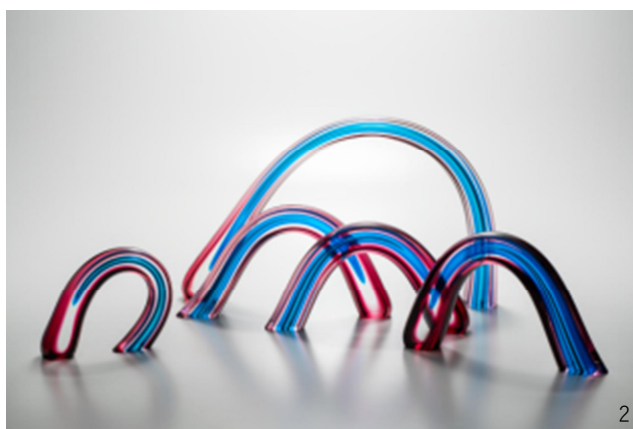
Chapter 1: Transition to an era of individual creating

Until the early-mid 1970s mainstream practice in Japanese glass art was for the artist to come up with an idea and design for a work, entrusting the actual handling of the glass to artisan glassmakers. One thing that changed this was the launch of Japan's first dedicated glassmaking course, at Tama Art University.

Instrumental in this was ITO Makoto, a professor at the university for many years. Believing that Japan needed a place offering specialist studies in glass, Ito became even more convinced after attending a symposium in Germany in 1975, where he encountered overseas glass artists who made works with their own hands, and visited institutions for glass education around Europe. In 1977 he launched a glass course at his own institution, Tama Art University.

The 1978 hosting in Kyoto of the 8th General Assembly and International Conference of the World Crafts Council was also a major influence on Japanese glass artists of the time, as a large contingent of overseas practitioners, including important figures in the studio glass movement that had arisen in the United States, visited Japan and gave lectures and demonstrations.

In the wake of these events, the move by Japanese artists to making glass themselves took on genuine momentum.



1 ITO Makoto, *Blown Glass: Rolled Paper*, 1985, Toyama Glass Art Museum, photo: SUEMASA Mareo

2 ASAHARA Chiyoji, *Fantasy*, 1977, Collection of the artist, photo: OHTAKI Yasuyoshi

Chapter 2: Burgeoning international connections

In the 1980s a stream of promising young artists working in glass headed offshore to gain knowledge and hone their skills. Many artists during this period pursued glass studies at overseas universities, took part in workshops (short courses in which an artist-teacher provides demonstrations and instruction), and/or spent time working at artist studios or glass companies, then on returning set up their own studios and continued production while working as instructors at the growing number of glass teaching institutions in Japan. Led

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mainly by those with experience abroad, a trend for inviting artists from outside the country to conduct workshops also emerged.

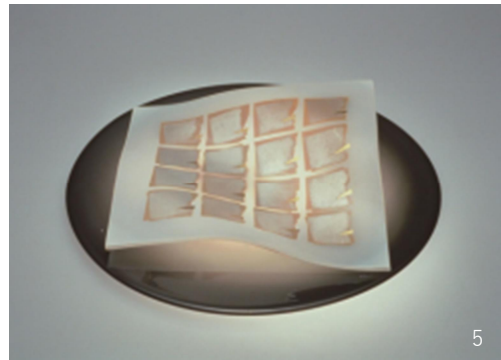
During the same period, museums and galleries made active efforts to showcase contemporary glass artists from Japan and further afield, and international glass competitions were held. The '80s could be described as a time of burgeoning connections with the wider glass art world, when the latest developments in contemporary glass art, including international trends, became accessible to a wider audience.



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3 NODA Osamu, *Pulled wave form*, 1984, Collection of the artist, photo: NODA Osamu

4 TAKAHASHI Yoshihiko, *ARC*, 1999, Toyama Glass Art Museum, photo: SAIKI Taku

5 KURAMOTO Yoko, *Shade Series II*, 1991, Collection of the artist

Chapter 3: Expression unfolding in space

Large-scale glass sculptures and installations found early expression in the 1970s works of TADA Minami, and by the late 1980s to early '90s, many artists were taking up the challenge. YUKUTAKE Harumi, Tada Minami, IWATA Ruri, and YOSHIMOTO Yumiko in the first half of this chapter developed expression that expanded into spaces through the joining, stacking, and lining up of multiple components. (Continued on next page)



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6 TADA Minami, *A Dipole 83-1*, 1983, Toyama Industrial Technology Research and Development Center, photo: YANAGIHARA Ryohei

7 TAKIKAWA Yoshiko, *KYOH(Transit) No.46*, 1990, Hokkaido Museum of Modern Art

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(Continued from previous page)

Those such as TAKIKAWA Yoshiko, IKUTA Niyoko, and IEZUMI Toshio in the second half created dynamic works using the laminating technique of layering sheets of glass and gluing them together.

The artists in this chapter significantly expanded the scale of works able to be produced in glass by adopting a freestyle approach that involved handling glass in unprecedented ways. Another distinguishing feature of this cohort was their prolific production for outdoor settings and architectural spaces.

Chapter 4: Experimenting and exploring to create

By the 2000s, an increasingly diverse range of glass expression was appearing in Japan. One factor was the growing infrastructure around contemporary glass art that was in place, including the establishment of a string of new glass studios and institutions providing specialized glass instruction, and opening of dedicated museums. This led to an increase in the number of artists working in glass, also encouraging artists to develop their own original production methods, and inspiring them to find new ways of relating to glass.

The first half of Chapter 4 deals with artists whose practices offer new interpretations of glass, or who experiment with complex combinations of materials and techniques, resulting in art that is free from conventional notions of what glass should be, yet at the same time only possible in glass. The second half introduces work by artists who are informed by traditional techniques and historical cultures and objects as they explore their own expression and engage in production that creates new contexts in the present.



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8 KOJIRO Yoshiaki, *A return #7*, 2004, Toyama Glass Art Museum, photo: SAIKI Taku

9 WATARAI Yasuhiro, *breathing-eagduru*, 2024, Collection of the artist

10 OMURO Momoo, *TOWN*, 2020, Collection of the artist, photo: OSUMI Keisuke

11 YAMAMOTO Akane, *"Snow Light" from "Usugumo (A Wreath of Cloud)"*, Chapter 19 of *The Tale of Genji*, 2011, NAKAYA UKICHIRO MUSEUM OF SNOW AND ICE, photo: NABESIMA Naruyasu

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Chapter 5: Travels between memory and record

Since the 2000s, for those of us witness in Japan to the abrupt and repeated loss of everyday normality in a series of major disasters, acts such as retaining memories and leaving records have taken on great urgency, as we strive to prevent the loss of things. This chapter focuses on memory and record, presenting works related to the two.

Recording memories, or alternatively, summoning memories from records, can be seen as confirming the existence of landscapes or people that are no longer, or sensations we have experienced, and affirming them in new forms. The works here reflect attempts by their makers to capture personal memories and experiences formatively as artistic expression. Some deal with their own memories and experiences, some with those of others, with glass, a material perfectly suited to preservation, serving as medium for the documenting. The expression of each helps to unravel what can be found by engaging with memory and record.



12 SASAKAWA Kenichi, *Discontinuous*, 2024, Collection of the artist, ©Masashi Kuromoto

13 HONGO Jin, *After images*, 2022, Collection of the artist

14 SASAKI Rui, *Reminiscences of the Garden-from Jacob Knapp-*, 2022-2023, Collection of the artist,

Photo: Takeru Koroda / Courtesy of ARTCOURT Gallery

Chapter 6: Forms of bodies living in the now

One noteworthy trend since the 2010s has been the emergence of a succession of artists producing highly original work linking glass and body-related themes. In the works of YOKOYAMA Shohei and KOBAYASHI Chisa for example, projection of the artist's own physicality onto the material—perhaps via hot work, i.e. heating the glass to melting point for handling, or blown glass, using their breath as a formative tool—is a vital element. The works of artists like SATO Sizue and IMAI Ruiko meanwhile display a superimposing of glass on skin or clothing, both of which serve as boundaries between our body and the outer world. HIROGAKI Ayako, MATSUO Rina, and TERASAWA Kie attempt to represent different modes of life via the crafting of body-based motifs.

In their direct engagement with glass, the artists here offer expression that seems to fuse their living selves and their material. Such art can only emerge through the personal engagement in glass production that took

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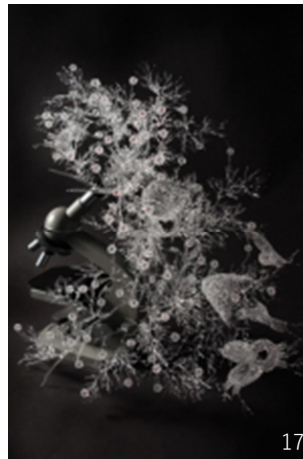
hold from the late 1970s. Here you will see how glass has come to reflect the individual artist's sense of "now," in the process spawning a vast range of artistic expression.



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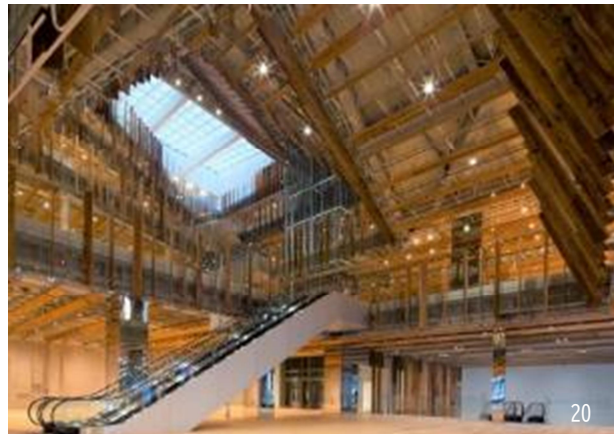
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- 15 YOKOYAMA Syohei, *Amorphous 25-2*, 2025, Collection of the artist, photo: YANAGIHARA Ryohei
16 IMAI Ruiko, *Silhouettes of Warmth*, 2025, Collection of the artist, photo: YANAGIHARA Ryohei
17 MATSUO Rina, *unknown unknowns*, 2023, Collection of the artist
18 TERASAWA Kie, *Shojo1*, 2023, Collection of the artist

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About the museum



With the grand vision of creating a "Glass Art City, Toyama" Toyama Glass Art Museum opened in August 2015. Toyama Glass Art Museum was built in TOYAMA KIRARI, a composite facility, which is also occupied by the Toyama City Public Library Main Building. As the Art Museum is located in the city centre of Toyama City, it not only serves as a hub of art and culture, but it also plays a role of generating new attraction for the city centre.

Kengo Kuma, a world- renowned architect, designed this building. The Exterior of the building resembles the ever-changing Mt. Tateyama, and was built with a combination of different materials, such as granite, glass, and aluminum. The interior, on the other hand, makes full use of louvers that use materials from Toyama Prefecture to create an atmosphere of warmth and openness.

The museum holds Permanent Exhibitions, such as the Collection Exhibition showcasing the contemporary glass artwork collected by Toyama City. In the murals of the display rooms and the library, there is the "Glass Art Passage" that displays artwork from artists associated with Toyama.

On the 6th floor, there is the "Glass Art Garden" that displays installations by the studio of the great master of contemporary glass artwork, Dale Chihuly. In this museum, a variety of art styles are introduced with a focus on contemporary glass artwork after the 1950s.

Access

[From Toyama Station]

○20-minute walk. ○Take the tram (Shinai-densha) for Minami-Toyama-Eki-Mae. Get off at Nishicho. 1-minute walk.
○Take the City Loop Line tram (Shinai-densha Kanjo-sen). Get off at Grand Plaza Mae. 2-minute walk. (Tram takes approx. 10 minutes from Toyama St. to Nishicho/Grand Plaza Mae.)

[From Toyama Airport]

○Take Local Bus Toyama Airport Line (Toyama Kuko-sen) and get off at Sogawa. 4-minute walk.

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