



新潟市美術館

Niigata City Art Museum

Getting to the Museum

By bus

Ten-minute walk from the Furumachi bus stop

By taxi

Ten minutes from the Bandai side of Niigata Station

By car

1. 20 minutes via Ryuto Bridge from the Niigata Kameda Interchange on the Nihonkai Tohoku Expressway
 2. 15 minutes via Ryuto Bridge from the Shichikuyama Interchange on Route 8 (Niigata Bypass)
- Free parking available for 46 cars

Getting to Niigata

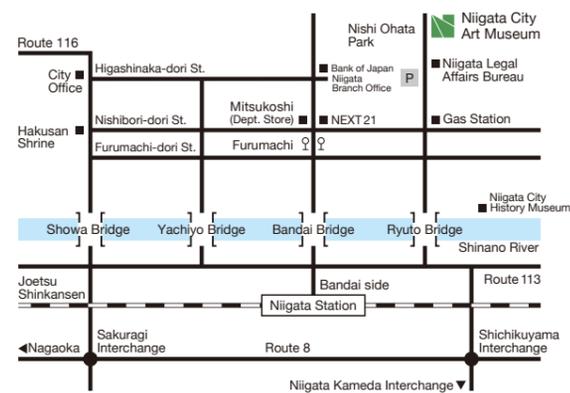
Tokyo Station to Niigata Station (by JR Joetsu Shinkansen, about 2 hours)

Osaka (Itami) Airport to Niigata Airport (about 1 hour by plane)

Chubu International Airport, Nagoya (Komaki) Airport

to Niigata Airport (about 1 hour by plane)

25-minute bus ride from the Niigata Airport to Niigata Station



Niigata City Art Museum

5191-9 Nishi Ohata-cho, Chuo-ku, Niigata
Telephone: 025-223-1622
Facsimile: 025-228-3051
Email: museum@city.niigata.lg.jp
<http://www.ncam.jp/>





The Niigata City Art Museum: Overview

Purpose

The purpose of the Niigata City Art Museum is to provide knowledge and cultural enrichment to the citizens of Niigata.

Our Vision

The Niigata City Art Museum aims at developing a strong individual character, being as open as possible to the surrounding community, and maintaining a level of quality appropriate to a major city. Our vision for the museum is expressed in the following list of characteristics. We want it to be:

1. A Museum for Discovery

A museum where discoveries are made possible by applying all possible resources – our collection, the diverse cultural resources of the region, and the wonderful natural environment around the city – and increasing knowledge.

The museum has acquired an excellent collection of modern and contemporary art, and the city of Niigata is blessed with diverse cultural resources and a rich natural environment. We hope to stay aware of the things passed down by our ancestors as well as the gifts of nature and make the most of them. At the same time, we endeavor to cultivate new knowledge, make it available to the public, and broadcast what we have to the world. The museum should be a place where new values can be discovered through the act of seeing.

2. A Museum for Learning

A museum that provides effective educational programs to serve citizens of all ages.

Collaborating with local schools, we create opportunities for children, who represent the future of the city, to expand their powers of imagination and increase their sensitivity through the experience of art. We also organize educational programs for adults, workshops where they can learn actual art-making techniques and classes and lectures where they can participate in discussions about art. We hope to make the museum a place where citizens of all ages can learn about the world and other people through art.

3. A Living Museum

A museum where visitors are inspired by interactions with various kinds of art.

The museum is to be a site of diverse forms of art – including music, dance, literature, film, design, and fashion – a place where people can encounter interesting ideas and events rather than just quietly appreciating conventional works of art. The museum is always moving and changing, a place where people will have stimulating, fascinating experiences whenever they visit.

4. A Museum for Connection

A museum that creates bonds between citizens and connections with other regional cultural institutions.

The museum is a space where visitors encounter unknown artworks and artists, but at the same time it should be a place where citizens have opportunities to meet each other and build relationships. As relationships form, they proliferate and spread outward. We want the museum to be open to the world outside it, to form connections and collaborate with other cultural facilities in Niigata as well as private organizations in promoting the culture of the entire region.

5. A Museum That Inspires Trust

A museum with high standards in which the citizens of Niigata can take pride.

The natural responsibility of a municipal art museum is to manage its collection effectively as a treasured possession of the citizens, keeping it safe and preserving it for the future. It is also important to maintain a stable environment in the exhibition spaces that provides optimal conditions for the works of art on display. These fundamental tasks of an art museum will be performed faithfully and diligently by the staff, and our top-grade physical facilities will be utilized and managed with a creative and professional approach that makes the museum worthy of respect on a national and international level and an institution of which the citizens of Niigata can be proud.

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History

- 1978 September: Alliance for Implementation of Art Museum Construction presents petition to the mayor for construction of an art museum.
- 1980 April: Establishment of Art Museum Construction Planning Committee (eight people with knowledge and experience of art).
- 1981 February: Resolution for the purchase of building site passed by a special session of the city council.
March: Acquisition of building site (9,725.19 m² in area)
- 1982 March: Basic plan for museum announced.
June: Competition for museum design by six designated firms; entries judged by seven-member jury.
September: Mayekawa Associates, Architects & Engineers awarded contract for basic architectural design.
- 1983 March: Basic construction plan completed.
July: Construction begins.
October: Establishment of 12-member Museum Preparation Committee and six-member Museum Art Materials Selection Committee.
- 1984 February: Museum Preparation Office established in the Social Education Division of the Niigata Municipal Board of Education.
December: Construction completed.
- 1985 March: Art Museum Ordinance passed.
April: Art Museum Ordinance put into effect.
October: Museum opens.
- 1986 March: Designated as “registered museum” under Japanese Museum Act (deregistered in March 1999).
- 1992 June: Additional construction of collection galleries begins.
- 1994 March: Additional construction of collection galleries completed.
- 2000 March: Designated as “Facility equivalent to museum” under Japanese Museum Act.
- 2004 October: New lighting and air conditioning equipment project begins.
- 2005 March: New lighting and air conditioning equipment project completed.
- 2012 March: Design of museum logo and symbol mark by HATTORI Kazunari.
- 2014 August: Large-scale remodeling project begins.
- 2015 March: Large-scale remodeling project completed.

Awards for Facilities and Equipment

- 1986 May: Good Lighting Award from the Illuminating Engineering Institute of Japan
November: Building Contractors Society Award

Facilities

The Niigata City Art Museum was designed to harmonize with Nishi Ohata Park, which recalls the old atmosphere of Niigata with its canals and willow trees. The museum aims at being an institution that is loved by the people of the city and embodies the functions expressed by the motto of “seeing, making, and talking” adopted at opening.

Location: 5191-9 Nishi Ohata-cho, Chuo-ku, Niigata

Area of building site: 9,598.14 m²

Structure: Reinforced concrete, two stories

Building area: 4,394.86 m²

Total floor area: 5,550.70 m²; first floor: 4,195.69 m²; second floor: 1,355.01 m²

Design firm: Mayekawa Associates, Architects and Engineers

Construction project dates

Initial construction: July 1983 – March 1985

Collection gallery addition: June 1992 – March 1994

Display lighting remodeling project: October 2004 – March 2005

Large-scale remodeling project: August 2014 – March 2015

Exterior finish

Roof: Asphalt waterproofing and insulation layer, concrete layer, urethane waterproof coating

Exterior walls: Stoneware blocks embedded in concrete

Doors and windows: Corrosion-resistant steel, double glazing for insulation, Weather Coat treated

Fence and gates: Corrosion-resistant steel with Weather Coat

Exterior paving and floors: Stoneware floor tile, interlocking brick

Interior finish

| Function | Name of room | Floor | Walls | Ceiling |
|---------------------|---|--|--|-------------------------------------|
| Exhibition | Collection Galleries | Padauk flooring | Imitation wood, glass fiber, emulsion paint | Rock wool acoustic panels |
| | Temporary Exhibition Galleries | 50x50 cm carpet squares | Flame-resistant plywood, glass fiber, emulsion paint | Rock wool acoustic panels |
| | Temporary Exhibition Gallery Entry Room | Stoneware tile | Emulsion paint on plaster | Rock wool acoustic panels |
| Education, Exchange | Citizen's Gallery | Stoneware tile | Flame-resistant plywood, glass fiber, emulsion paint | Rock wool acoustic panels |
| | Auditorium | Linoleum | Kabazakura fireproof plywood veneer | Kabazakura fireproof plywood veneer |
| | Studio | Vinyl tile | Acrylic emulsion paint on plaster | Rock wool acoustic panels |
| | Library | 50x50 cm carpet squares | Stoneware tile, glossy emulsion paint on plaster | Rock wool acoustic panels |
| | Lounge N | Linoleum | Glossy emulsion paint on plaster | Rock wool acoustic panels |
| Preservation | Storage Rooms | Oak flooring, American cedar siding subfloor | Cedar tongue-and-groove | Cedar lapped boards |
| Rest spaces | Entrance Hall | Stoneware tile | Stoneware tile, emulsion paint on plaster | Rock wool acoustic panels |
| | Collection Gallery Lobby | Stoneware tile | Stoneware tile, emulsion paint on plaster | Rock wool acoustic panels |
| | Rest Areas | 50x50 cm carpet squares | Emulsion paint on plaster | Rock wool acoustic panels |
| | Café | Stoneware tile | Emulsion paint on plaster | Rock wool acoustic panels |

Equipment

Mechanical Equipment

Air conditioning equipment: Temperature and humidity conditions

Galleries, glass display cases

| | Jan. | Feb. | Mar. | Apr. | May | June | July | Aug. | Sep. | Oct. | Nov. | Dec. |
|--------------------------|------|------|------|------|-----|------|------|------|------|------|------|------|
| Temperature setting (C°) | 20 | 20 | 20 | 21 | 22 | 23 | 25 | 26 | 25 | 23 | 21 | 20 |
| Humidity setting (%) | 55 | | | | | | | | | | | |

Storage rooms

| | Jan. | Feb. | Mar. | Apr. | May | June | July | Aug. | Sep. | Oct. | Nov. | Dec. |
|--------------------------|------|------|------|------|-----|------|------|------|------|------|------|------|
| Temperature setting (C°) | 18 | 18 | 19 | 20 | 21 | 22 | 22 | 22 | 21 | 20 | 19 | 18 |
| Humidity setting (%) | 55 | | | | | | | | | | | |

Heating equipment: Gas absorption water chiller-boiler Two 100 usRT units
 Cooling tower (low noise, salt-resistant internal piping) Two 100 usRT units
Air conditioning system: Fixed atmospheric volume, single-duct system Three systems for galleries
 Six systems for other rooms
 Constant temperature and humidity package duct parallel system
 Two systems for storage rooms
 Two systems for glass display cases
 Separate air-cooling heat pump systems Three systems for other rooms

Ventilation equipment: Type 1 (machine room, electrical control room, etc.) Ten systems
 Type 3 (restrooms, studio, etc.) Eleven systems

Smoke extraction equipment: Mechanical smoke extraction, partially natural smoke extraction

Water supply equipment: City water (drinking water, multipurpose water)
 Water receiving tank: FRP single tank One 8 m³ tank
 Multipurpose water tank: underground RC tank One 18 m³ tank
 Automatic water supply pump unit: General water supply system One system
 Supplemental water supply system One system

Hot water equipment: Localized hot water system (small electrical water heaters)

Drain equipment: Confluent system, drainage of dirty water and miscellaneous water in two systems on the inside,
 which come together outside and drain into the sewage system.

Fire extinguishing equipment: Interior fire hydrants Eight locations
 Halide fire extinguishing equipment Ten zones including storage rooms, galleries, electrical control room,
 glass display cases, etc.

Elevators: Elevator for the physically challenged (hydraulic, 11-person capacity, 30 m/minute) One
 Freight elevator (hydraulic, 2 ton, 15 m/minute) One
 Table lifter (2 ton) One

Electrical equipment

Power receiving and transforming equipment: Voltage at receiving stage 6.6 kV
 Transformer capacity 3-phase, 300 kVA, one unit / 3-phase, 200 kVA, one unit /
 3-phase, 75 kVA, one unit / Single-phase, 100 kVA, three units

Storage battery equipment: Sealed storage battery 50 AH, 54 cells (power source for emergency lighting and operation)

Generating equipment: Diesel engine 140 ps, 1,500 rpm / Generator 100 kVA, 3-phase, 200 V

Lighting equipment: Light fixtures Temporary exhibition galleries: fluorescent lights (Hf type, 4000 k)
 Collection galleries (large and medium rooms): LED (direct tube type, 4000 k)
 Spotlights: LED, halogen
 All above lights meet museum standards and can be adjusted for brightness.
 Entrance hall and collection gallery lobby: fluorescent bulbs
 General rooms: fluorescent lighting (Hf type), Down lights (LED)

Public address system: Emergency amplifier 160 W

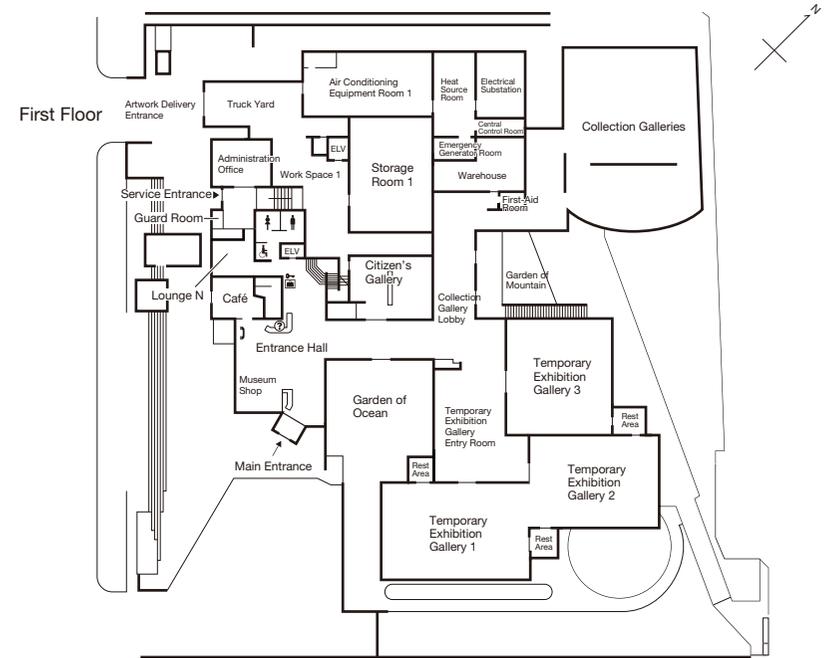
Electric clock: Mercury oscillation master clock Two circuits, 14 slave clocks

Intercom system: Two-way intercom 24 channels

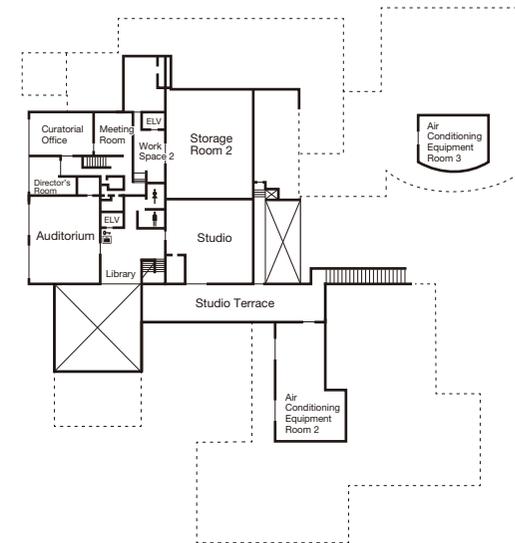
ITV system: Conditions in the galleries, auditorium, and other rooms are monitored in the office and guard room.
 The monitoring data is recorded continuously 24 hours a day. Data can be preserved for 16 days.

Control panel for smoke control system: Proprietary type, class 1, 60 circuits

Plan



Second Floor





Architecture of the Niigata City Art Museum

The Niigata City Art Museum is a late work by MAYEKAWA Kunio, an architect with a great deal of experience in designing museums.

The building was designed to suit the local environment. The exterior walls are constructed of ceramic blocks with a dark green glaze embedded in concrete which is poured after the blocks are set in place. The museum is located in a place near the Japan Sea where the land rises gently to form a long sandy hill along the coast. The undulating slopes of the nearby sand dunes are reflected in the sloping passageway leading from the entrance lobby to the galleries, a space filled with exterior light where visitors can observe the changes of the seasons as they move through the museum. A unified design concept is applied to every detail of the building from materials, colors, and surface textures to fixtures and furnishings. The galleries are arranged in clear relationships and given individuality through differences in height, breadth, and shape.

Mayekawa also designed Nishi Ohata Park, which is located across the street from the museum.

In former times, the city of Niigata was crisscrossed by canals lined with willow trees, and these features have been reproduced in the center of the park, a nostalgic reference to the way the architect remembered the city where he was born.

Mayekawa's mental impressions of the climate and cultural milieu of the city were given form in his designs for the museum and nearby park.

MAYEKAWA Kunio

Born in Niigata in 1905. After graduating from Tokyo Imperial University, studied with masters of modern architecture Le Corbusier and Antonin Raymond. Established Mayekawa Kunio Associates, Architects and Engineers in 1935. Became a leading figure in postwar Japanese modernist architecture. Died in 1986. Important works include the Kanagawa Prefectural Concert Hall and Library (1954), Tokyo Bunka Kaikan (1961), Tokyo Metropolitan Art Museum (1975), and Kumamoto Prefectural Museum of Art (1977).



New Design Features

The symbol mark and logotype of the museum were selected through a national contest in February 2012. The winner of the contest was HATTORI Kazunari.

Hattori's symbol mark, based on the letter N, the first letter of Niigata, depicts light entering the rectangular museum building designed by Mayekawa Kunio. The green color refers to the olive green of the exterior tile but is a brighter, more contemporary green meant to symbolize the activities of a living museum. The Japanese-language logo is constructed of small square forms that also relate to the shape of the building. While being a calm and orderly design, it projects a sense of freshness, uniqueness, vitality, and lightness appropriate to the present and future museum. The letters of the Romanized logo are constructed concisely with straight and curved lines. The delicate curves resonating with each other distinguish it from the Japanese logo with its thick, straight lines.

When the building was remodeled in 2014, Hattori designed new signs for the interior, adding a light touch to the heavy architecture.

HATTORI Kazunari

Born in Tokyo in 1964. Graduated from Tokyo National University of Fine Arts and Music in 1988. Went to work for Light Publicity the same year. Became a free-lance art director and graphic designer after 2001. Created design work involving advertising, books, magazines, packages, corporate identity, etc. Major awards include the Mainichi Design Award, Yusaku Kamekura Design Award, Tokyo ADC Award, Tokyo TDC Grand Prix, and Memorial Prize of Hiromu Hara.

Museum Divisions & Services

EXHIBITS

Collection Galleries: 693.74 m² (ceiling height is 3 m in small gallery, 4 m in medium gallery, and 5 m in large gallery)

The collection galleries consist of a large gallery equipped with an independent glass display case in which air conditions are controlled, a medium-size gallery with a long curved wall, and a small gallery with a quiet atmosphere. Four exhibitions of works from the museum collections are presented every year. The glass display case along one wall of the large gallery is 10.3 m in length. Illumination is provided by LED lights that can be adjusted with smooth gradations.

Temporary Exhibition Galleries:

Gallery 1 362.56 m² (ceiling height 4m)

Gallery 2 297.63 m² (ceiling height 4m)

Gallery 3 308.11 m² (ceiling height 5m)

Entry room 224.78 m²

These galleries are equipped with moveable panels so they can be adjusted to suit different types of artworks. They are used for a variety of exhibitions that reflect a contemporary viewpoint while being rooted in local history. Performances and concerts are also presented in the galleries. Gallery 1 is equipped with a glass display case that extends along a 25.1 m wall. Each room has a glass-enclosed rest area referred to as a “lantern.” All galleries are equipped with halon fire extinguishing equipment.

EDUCATION

Studio: 183.59 m²

The studio is designed for on-hands production of artworks and crafts and is equipped with sinks, a dark room, and lithography and etching presses. It is used for children’s classes during summer vacation every year. Workshops related to temporary exhibitions are presented from time to time, and participants in the workshops have the opportunity to meet and associate with artists. Every Friday, the studio is open free of charge to the public as a place for individual creative activity.

Auditorium: 145.81 m²

The auditorium is a space for talking about art. Lectures related to exhibitions and talks on art by curators are presented there. The room is equipped with audio equipment, a video projector, a multipurpose white board and chairs equipped with small writing tables. The room will also be used for guidance to school groups and other kinds of groups and can be rented by citizens for study sessions or presentations.



Collection Galleries



Temporary Exhibition Galleries



Auditorium

PUBLIC SPACES

Citizen’s Gallery: 128.39 m² (anteroom 14.18 m²)

The Citizen’s Gallery is an exhibition space that can be rented to show creative work by citizens of Niigata. A room is provided where people having exhibitions can wait or entertain visitors. Necessary equipment and lighting fixtures are provided, and museum staff provide advice on methods of exhibition.

Lounge N

Lounge N is a space where museum visitors can relax and enjoy themselves. Light food and drink are allowed. A bulletin board is provided for posting of information. Casual workshops and other programs are sometimes presented in the lounge. N stands for Niigata City Art Museum, Nishi Ohata, and nanakamado (mountain ash or rowan), a tree planted to commemorate the opening of the museum. It is hoped that visitors will discover many new ways of using the room.

Library

The library is an area for relaxation on the second floor with a view of the entrance hall. It is provided with reading materials including books on art, design, and architecture, exhibition catalogues, and magazines. The staff chooses the books and magazines and changes them from time to time, giving visitors opportunities for discovery.

* Free WiFi is available in the Entrance Hall, Lounge N, and the Library.

STORAGE AND HANDLING OF ARTWORKS

Storage Rooms: Each room has an area of 249.83 m²

The storage rooms found on the first and second floors are used for different kinds of art work. The first floor storage room is equipped with racks for safe and compact storage of two-dimensional artworks. The walls and ceiling are covered with American cedar. Air conditions are controlled 24 hours a day, so temperature and humidity are effectively regulated. Both rooms are equipped with halon fire extinguishing systems.

Truck yard and work space

Long-body 4-ton trucks can be accommodated in the space between the outer shutters and the loading dock. The loading dock is equipped with an electric lifter (2-ton capacity), and objects can be moved from the loading dock to the galleries on the same floor level. Air conditions can be controlled in the work space in front of the storage room. This entire area is a security zone where unauthorized personnel are not allowed.



Citizen's Gallery



Lounge N



Library

OTHER SERVICES

Café

The café has a separate entrance accessible from the outside. It is a pleasant space where visitors can enjoy lunch or tea.

Museum Shop

The museum shop sells exhibition catalogues and original goods. It is located near the entrance so it can be accessed without entering the galleries.

Gardens

The Garden of Ocean contains a pond that is visually connected to water in Nishi Ohata Park. The Garden of Mountain features beautiful beech trees. People can spend time in these gardens and move in and out of them without passing through the museum. Outdoor sculptures are found along the path joining the two gardens, which can be used for strolling and enjoying the beauties of the four seasons.

Collection Policies

The collection has been formed around the following categories.

1. Niigata Yesterday, Today, and Tomorrow

Works by artists born in or connected to the region where the museum is located, which is defined broadly as Niigata prefecture.

Some of these important artists are KOYAMA Shotaro, ATAKA Yasugoro, TSUCHIDA Bakusen, YABE Tomoe, SATO Tetsuzo, ABE Nobuya, YOKOYAMA Misao, GOCHO Shigeo.



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2. 19th and 20th Century Art

Artworks made in Japan and overseas which are considered worthy of study because of the contribution they have made to the development of art from the beginning of the modern period to the end of the 20th century. With respect to overseas art, there is an emphasis on art that expresses the inner life of human beings, which has appeared in such movements as Symbolism at the end of the 19th century, Surrealism in the first half of the 20th century, and the fantasy art that emerged in Vienna shortly after World War II.



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3. 21st Century Art, with an Emphasis on Japan

Excellent works of art, mainly by Japanese artists, that show possibilities of new creation in the 21st century.



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Major Works in the Collection

- ① Odilon Redon
Infant Inside a Sphere of Light
ca. 1900
- ② Eugène Carrière
Mother and Child
ca. 1899
- ③ Pierre Bonnard
Woman Bending Over
1907
- ④ Auguste Rodin
Hanako, Death Mask
ca. 1910
photo by MIYAHARA Kazuo



④

- ⑤ Paul Klee
Mosaic from PRHUN
1931

- ⑥ YOKOYAMA Misao
Grand Canyon
1961

©Motoko Yokoyama 2015/JAA1500042

- ⑦ SATO Tetsuzo
A Wasteland
1951

- ⑧ ABE Nobuya
R-32-ROMA
1970

- ⑨ GOCHO Shigeo
The Childhood Series
date unknown

- ⑩ KUSAMA Yayoi
Shooting Stars
1992

photo by MIYAHARA Kazuo



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⑦



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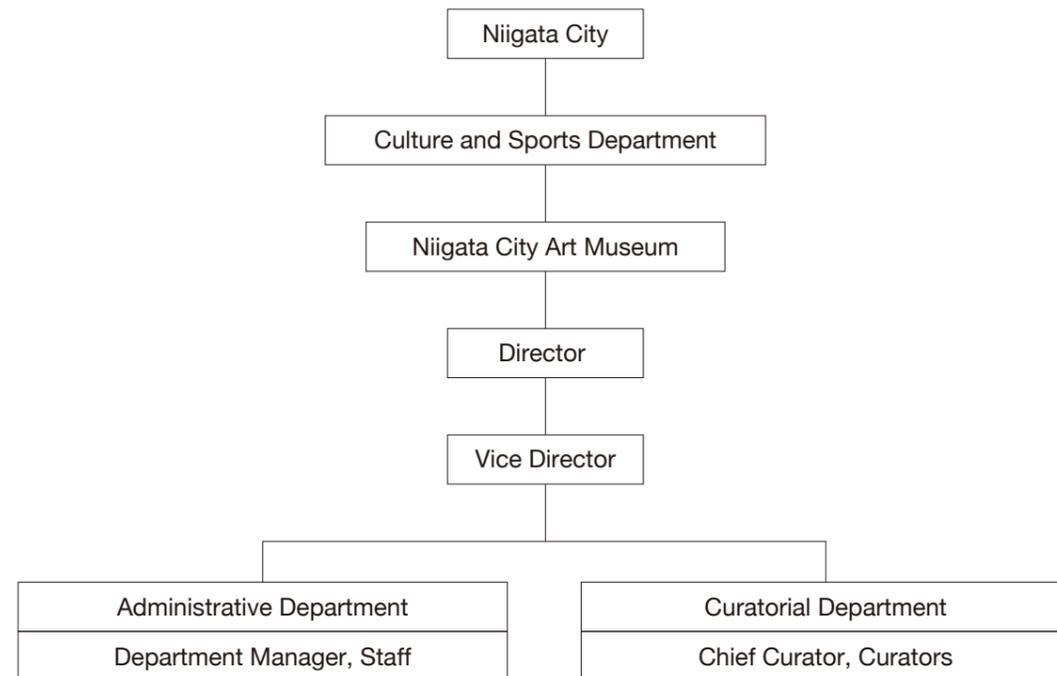


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Organization



Related Organizations

Niigata City Art Museum and Niitsu Art Museum Council

Niigata City Art Museum and Niitsu Art Museum Art Material Selection Committee

Related Rules and Regulations

Niigata City Art Museum Ordinance (enacted March 29, 1985, Ordinance No. 4)

Regulations for Execution of the Niigata City Art Museum Ordinance (enacted April 1, 1999, Regulation No. 33)

Information

Hours: 9:30 AM – 6:00 PM

Museum closed on Mondays (unless Monday falls on a national holiday or makeup holiday), the day after a national holiday or makeup holiday (Tuesday when this day falls on Sunday), and year-end and New Year holidays (December 28 – January 3 of the following year)

Admission

| Type | | Admission in yen (per person) | | |
|--|---|--|-------|----------------------------------|
| | | Individual | Group | Users of regular city tour buses |
| Collection Exhibitions | General | 200 | 160 | 160 |
| | College, high school students | 150 | 110 | 110 |
| | Junior high school and elementary school students | 100 | 70 | 70 |
| Temporary Exhibitions <small>(including collection exhibitions)</small> | General | The admission fee is determined by the mayor for each exhibition depending on the content. | | |
| | College, high school students | | | |
| | Junior high school and elementary school students | | | |

Elementary and junior high school students are admitted free of charge on Saturday, Sunday, and national holidays. During temporary exhibitions, the admission ticket includes admission to the collection exhibition.

Special Permission

| Category | | Special permission fee in yen | |
|---------------------|-----------------|-------------------------------|-------|
| Photography | Color | One work | 3,000 |
| | Black and white | | 2,000 |
| Copying | | | 2,000 |
| Detailed inspection | | | 500 |

Photography of "one work" is limited to three negatives of a single work.

Fees for Use of Facilities

| Category | Use fee in yen | | |
|-------------------|------------------------------|-------------------------------|-------------------------------|
| | One day 9:30 AM – 6:00 PM | Morning 9:30 AM – 12:00 AM | Afternoon 1:00PM – 6:00 PM |
| Gallery 1 | 30,000 | 10,000 | 20,000 |
| Gallery 2 | 24,000 | 8,000 | 16,000 |
| Gallery 3 | 25,000 | 8,300 | 16,700 |
| Citizen's Gallery | 8,000 | 2,700 | 5,300 |
| Studio | 9,000 | 3,000 | 6,000 |
| Auditorium | 11,000 | 3,700 | 7,300 |

Notes

- Users of the Citizen's Gallery and the Studio are not allowed to charge admission or to perform sales.
- Facilities are rented only for full-day or half-day periods as specified in the chart. Use fees will not be reduced for shorter periods of time.
- If the museum is closed during the period of use, no use fees will be required for the day or days when the museum is closed. However, the fee will be required when work associated with delivering or removing works of art or setting up an exhibition is done while the museum is closed.