

A Record of Corporate Mécénat
"Mitsubishi Estate ARTIUM" Gallery in Tenjin, Fukuoka

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0. Introduction

Research Summary and Objectives

Association for Corporate Support of the Arts (Kigyo Mecenat Kyogikai, hereinafter KMK) aims to invigorate activities related to corporate support for the arts and culture (Mécénat) ¹Mécénat do have a beginning and an end, but they have long-term effects on both businesses and communities even after it is concluded. This paper examines and reflects upon the activities of Mitsubishi Estate ARTIUM (hereafter referred to as ARTIUM), which concluded its 32 years of operation, serving as survey target. The purpose of this document is not only to serve as a record but also to highlight key achievements, identify aspects that can be utilized in other projects, and thereby contribute to the invigoration of Mécénat.

This paper begins by describing the Mitsubishi Estate Group's social contribution projects, the characteristics of the commercial facility IMS, and the region's history as the driving forces behind the activities. This is due to the influence of practices and characteristics that companies and communities have been accumulating before the commencement of the activities on ARTIUM. Next, the operational system and operational characteristics of ARTIUM will be discussed. Considering these points, we proceed to analyze the exhibition achievements, which stands at the core of our activities. It would be our sincere hope that readers may derive inspiration from these case studies for their future activities.

Survey Target

ARTIUM was a gallery within IMS, a commercial facility in Tenjin, Chuo Ward, Fukuoka City, which is one of Kyushu's most important commercial areas. Fukuoka City is located in Kyushu, Japan. Although Fukuoka City is one of the largest cities in Kyushu, it is only one of the regional cities in Japan. It opened on April 12, 1989, along with IMS, and closed on August 31, 2021. Focusing on contemporary art, various genres have been showcased through a total of 333 exhibitions over 32 years, attracting an audience exceeding 1.44 million individuals ². Mitsubishi Estate Co., Ltd., and IMS CO., LTD of the Mitsubishi Estate Group (which, after a merger, was known as Mitsubishi Jisho Property Management Co., Ltd. at the time of closure)³), and the Fukuoka's local newspaper, The Nishinippon Shimbun Co., Ltd., collaborated in the operation of a Mécénat. (Hereinafter, these corporations will be referred to without the 'Co., Ltd.' designation.)

ARTIUM was chosen because there were no similar Mécénat facilities in the surrounding area, and the author worked as a person in charge of business at ARTIUM from 2009 to 2016, allowing him to use contacts from his time there.

Survey Methodology

¹ KMK's organizational overview, (https://www.mecenat.or.jp/ja/about_mecenat/about_mecenat, was last visited on January 8, 2022.

² Mitsubishi Estate ARTIUM ed. "Mitsubishi Estate ARTIUM: exhibitions v. 14: 2019-2021," Mitsubishi Estate ARTIUM, 2022, page 33

³ On April 1, 2017, IMS CO., LTD and Mitsubishi Jisho Retail Management Co., Ltd. merged. On April 1, 2021, Mitsubishi Jisho Retail Management Co., Ltd. and Mitsubishi Jisho Property Management Co., Ltd. merged, with Mitsubishi Jisho Property Management henceforth managing IMS.

Interviews and literature research were carried out as follows.

• Interviews

Interviews were conducted with staff of ARTIUM and art-related personnel in Fukuoka as shown in Table 1.

	Date and Venue	Title & Name	Relationship with ARTIUM	Key Interview Topics
(1)	October 1, 2021 Online	Mr. Shotaro Tsuji, former Auditor of Mitsubishi Jisho Property Management Co., Ltd.	Tsuji took responsibility for crafting the entire concept of IMS including ARTIUM from the proposal stage. Engaged in the operation of IMS until 1994.	<ul style="list-style-type: none"> • The initial policies at the founding of ARTIUM • Collaboration with Fukuoka City and private organizations • ARTIUM's impact on the region
		Mr. Osamu Koba, the Fourth Commercial Operations Department at Mitsubishi Jisho Property Management Co., Ltd.	In 1995, he joined IMS CO., LTD and became involved in its management. He was in charge of ARTIUM at IMS on an intermittent basis from 2010.	
(2)	October 22, 2021 The Nishinippon Shimbun	Ms. Hiroko Yasutake, Director General, Projects Development Division of the Nishinippon Shimbun	From 1993 to 1998, she was in charge of ARTIUM at the Nishinippon Shimbun. From that time, she was involved in ARTIUM's operations, serving intermittently as general manager and in other roles until its closure.	<ul style="list-style-type: none"> • ARTIUM board of trustees • ARTIUM's impact on the region
		Ms. Fumiko Tokuda, former director of Mitsubishi Estate ARTIUM	From 1995 to 2004, she was the ARTIUM Director, in charge of business.	
(3)	October 21, 2021 Fukuoka Prefectural Museum of Art	Ms. Chizuru Kawanami, Former Chief Curator at Fukuoka Prefectural Museum of Art	She worked as a curator at Fukuoka Prefectural Museum of Art from 1981 until 2011. Furthermore, she also served as a member of ARTIUM Board of Trustees	<ul style="list-style-type: none"> • ARTIUM's impact on the region and its future • Regarding cooperation among culture bearers in Fukuoka
		Ms. Maho Fujimoto, Curatorial Division, Fukuoka Prefectural Museum of Art	Current position since 2013.	
(4)	October 22, 2021 The Office of ART BASE 88	Hatsune Miyamoto, director of ART BASE 88	Since the 1990s, she has been in charge of the Museum City Project Secretariat and was also involved in joint projects with IMS ARTIUM. She also cooperated with local artist exhibitions starting in 2015.	<ul style="list-style-type: none"> • ARTIUM's impact on the region and its future • Regarding cooperation among culture bearers in Fukuoka

Table 1: List of Interviews

Those involved in operation were chosen to provide an overview of the actual situation from opening to closure, including the author's personal experience. To clearly determine the impacts from multiple perspectives, interviews were conducted with art-related individuals in Fukuoka. With an emphasis on the location of ARTIUM, those from Fukuoka Prefectural Museum of Art in Tenjin and Museum City Project and based in Fukuoka were commissioned.

• Literature Research

Chronological exhibition record "Mitsubishi Estate ARTIUM: exhibitions"⁴ (hereinafter referred to as exhibition achievements), websites⁵, and exhibition flyers were used to research exhibition results. Furthermore, various documents related to IMS, such as Mitsubishi Estate Company History⁶ and IMS 20th anniversary book "IMS Feelings,"⁷ as well as various documents on Fukuoka's history and cultural projects, were referred to.

Through interviews, this paper investigates the operations and impacts of ARTIUM, analyses the actual activities based on exhibition records, and documents ARTIUM from various perspectives including literature research, in an attempt to identify and highlight key achievements. Since the main text is a summary of selected elements, the appendix categorized and organized exhibition information and interview content. During the interviews, valuable comments were obtained, reflecting on both ARTIUM and the situation in Fukuoka from various perspectives, which readers are encouraged to consult alongside.

⁴ Mitsubishi Estate ARTIUM ed. "Mitsubishi Estate ARTIUM: exhibitions" v. 1: April 1989-March 1991, v. 2: April 1991-March 1993, v. 3: April 1993-March 1995, v. 4: April 1995-March 1997, v. 5: April 1997-March 1999, v. 6: 1999-2000, v. 7: 2001-2002, v. 8: 2003-2004, v. 9: 2005-2006, v. 10: 2007-2009, v. 11: 2010-2012, v. 12: 2013-2015, v. 13: 2016-2018, v. 14: 2019-2021, c1991-, Mitsubishi Estate ARTIUM While there are minor variations in the content across all 14 issues, the exhibition titles, dates, organizers, sponsors, collaborators, admission fees, number of exhibits, number of visitors, advertising, overview texts, and venue photos are consistently included in each exhibition coverage.

⁵ Mitsubishi Estate ARTIUM website, (artium.jp/, was last visited on August 17, 2021. Confirmed closure on January 11, 2022)

⁶ Mitsubishi Estate Co., Ltd. Corporate Historian's Office ed. "The Centennial History of Marunouchi: Mitsubishi Estate Company History. Volume II" Mitsubishi Estate, 1993

⁷ Yamamoto Minoru ed. 2009. "IMS Feelings": IMS 20th Anniversary book: "Understanding Everything About the Mysterious Golden Building in Tenjin, Fukuoka," Ei Publishing, 2009

1. Background of ARTIUM's Activities

Mitsubishi Estate Group's mission, contributions to society, the history and characteristics of Tenjin, Fukuoka, and the commercial facility IMS, which was founded in Tenjin, are discussed. The Fukuoka art scene before and after the opening of ARTIUM will also be reviewed as an element relevant to the activities. The contents of the interviews, as well as the circumstances surrounding the author's tenure, will be organized to provide an overview of ARTIUM management.

1-1. Corporations and Local Communities

1-1-1. Mitsubishi Estate Group's Fundamental Mission and Social Contribution

ARTIUM was a Mécénat effort operated in collaboration by three companies, but it is positioned as part of Mitsubishi Estate's cultural support initiatives⁸. First, an overview of Mitsubishi Estate, including its fundamental mission and social contribution activities encompassing cultural support, will be examined.

- Corporate Overview

Company Name: MITSUBISHI ESTATE CO., LTD.

Headquarters Location: Otemachi Park Building, 1-1-1 Otemachi, Chiyoda-ku, Tokyo.

Founded: 1937

Business Activities: The development, leasing, and management of office buildings and commercial facilities / development and asset management of income-generating real estate / development and sales of residential and industrial land / operation of recreational facilities / real estate sales, brokerage, and consulting

Mitsubishi Estate Group's basic mission is: "We contribute to society through urban development." ⁹ Corporate contributions to local communities are especially important because it is recognized that "corporate activities are sustained by the cooperation of the people in the local communities where the businesses operate." It emphasizes that "in order to fulfill their social responsibilities and be recognized as corporate citizens, companies must engage in community-building activities and implement profit-redistribution measures."¹⁰

Support for culture and arts is one of the social contribution activities, and it includes a number of long-standing initiatives, such as the sculpture exhibit¹¹ on Marunouchi Naka-dori Ave., which began in 1972, as well as the Shall We Concert, Kira Kiratto Art Contest¹², and the Mitsubishi Ichigokan Museum.

Projects were initiated prior to the establishment of the responsible departments. The Social Environment

⁸ Mitsubishi Estate ARTIUM. "What is Mitsubishi Estate ARTIUM?" (artium.jp/about/, was last visited on August 17, 2021)

⁹ Mitsubishi Estate, "Mitsubishi Estate Group Code of Corporate Conduct", "Mitsubishi Estate Group Integrated Report 2021" [PDF file] (<https://www.mec.co.jp/investor/irlibrary/annual/pdf/integratedreport2021.pdf>, was last visited on January 8, 2022)

¹⁰ Mitsubishi Estate Co., Ltd. Corporate Historian's Office ed. "The Centennial History of Marunouchi: Mitsubishi Estate Company History. Volume II," Mitsubishi Estate, 1993, pp.689-690

¹¹ Op. cit., p. 690

¹² The awarded project involves the management of Mitsubishi Estate ARTIUM (1989-2021, recipient of the "Future Legacy Award" Mécénat Award 2012), the Shall We Concert (ongoing since 1996, recipient of the Grand Award Mécénat Award 2017), Kira Kiratto Art Contest, a painting contest for children with disabilities (ongoing since 2002, recipient of Cultural Affairs Commissioner's Award Mécénat Award 2013). It is confirmed through the annual pamphlets of the Mécénat Awards.

Office was established in June 1994¹³ and was in charge of planning and executing social contribution (philanthropy and Mécénat) initiatives. Following its progression through the CSR Promotion Department, as of 2022, the responsibility for social contribution initiatives has now been assumed by the Sustainability Promotion Department.

1-1-2. History of Tenjin, Fukuoka

Fukuoka City consists of two distinct areas, Hakata, an ancient merchants' town, and Fukuoka, a samurai town near Fukuoka Castle, each developing in its own right. Tenjin, located near the eastern edge of Fukuoka Castle, on the "Fukuoka" side, underwent significant changes from the Meiji era to the Reiwa era. The history of Tenjin will be unraveled with a focus on its commercial facilities and culture.

During the early Meiji period, Tenjin transformed from a castle town into a district characterized by government offices and educational institutions, with the establishment of the prefectural office, city hall, and schools. Several railway stations were built between the 1910s and 1920s.¹⁴ In 1936, one of these, Fukuoka Station of Kyutetsu (now Nishi-Nippon Railroad), saw the birth of Iwataya, Kyushu's first train station department store. In anticipation of development, Tenjin was chosen instead of Hakata¹⁵. Cultural facilities such as the Center Cinema, Fukuoka Civic Hall, and Fukuoka Prefectural Culture Center, which later became Fukuoka Prefectural Museum of Art, were built between the 1950s and 1960s. Commercial facilities such as the Hakata Daimaru, Tenjin chikagai (Tenjin Underground Shopping Center), and Tenjin Core Building first opened in the 1970s. Given the increased competition, this period, which saw the consolidation of commercial facilities, was referred to as the First Tenjin Distribution War, leading Nishi-Nippon Railroad to describe Tenjin as having surpassed Hakata¹⁶. Commercial facilities have been leading the charge in fashion, and with avant-garde lifestyle offerings from stores such as the interior shop NIC, which opened in 1961¹⁷, Tenjin has become a hub of culture. In the 1970s, several rental galleries were also established in Tenjin¹⁸.

As the 1980s approached, visitors to Tenjin began to seek comfort and tranquility, creating a demand for urban development that considered both comfort and culture¹⁹. SOLARIA PLAZA, a commercial facility

¹³ Subsequently, its name underwent several changes, evolving from the Department of Social Environment to the Planning Department's Office for the Promotion of Social Environment.

Mitsubishi Estate, *'Mitsubishi Estate's Social Contribution Activities' "Environmental Report 2000"* [PDF file], p. 26 (https://www.mec.co.jp/j/sustainability/report/2000/pdf/kan2000_3.pdf, was last visited on January 8, 2022.)

¹⁴ Nishinippon Railroad Co., Ltd. 100th Anniversary History Compilation Committee ed. *"The 100th Anniversary of Nishinippon Railroad,"* Nishinippon Railroad Co., Ltd, 2008, pp. 15-63.

¹⁵ Iwataya Management History Editorial Committee ed. *"Fifty Years of Iwataya's Management History,"* Iwataya, 1986, pp.39-44

¹⁶ Nishinippon Railroad Co., Ltd. 100th Anniversary History Compilation Committee ed. *"Together with the Town, Towards a New Era,"* a commemorative volume marking the 110th anniversary, issued electronically on December 17, 2018 (https://www.nishitetsu.co.jp/110th_history/book/html5.html#page=67, was last visited on February 15, 2022)

¹⁷ Iwataya Management History Editorial Committee, p.190.

¹⁸ As a long-term continuous rental gallery, Muranokaya Gallery (opened in 1972, closed in 2021), Gallery Oishi (opened in 1974, closed in 2016), Art Space Baku (opened in 1976), and Gallery Towa-ru (opened in 1979, closed in 2000) became a venue for the presentation of art, photography, and craft works.

¹⁹ In a joint proposal in 1987 titled "Proposal on the Urban Center (Tenjin) Concept," TOSHINKAI, comprised of commercial facilities and the shopping district in Tenjin, and the Tenjin Development Association presented a vision for urban development that considers 1) walkability, 2) comfort, 3) safety, 4) accessibility of information, 5) cultural aspects, 6) neighborhood character, 7) eventfulness, and 8) international appeal.

Nishinippon Railroad Co., Ltd. 100th Anniversary History Compilation Committee (https://www.nishitetsu.co.jp/110th_history/book/html5.html#page=73, was last visited on February 15, 2022)

aiming to be a "museum station that brings travel and art into everyday life,"²⁰ and IMS, whose concept was to disseminate cultural information, opened in 1989. Despite being referred to as the Second Tenjin Distribution War, the outcome had a synergistic effect, attracting people from all over Kyushu.

Later, in 1996, CANAL CITY HAKATA opened in the Hakata area. Tenjin's commercial facilities expanded their sales floor space, increasing competition despite the ongoing economic downturn. With the opening of the Kyushu Shinkansen in 2011, Hakata Station was renovated, resulting in a concentration of commercial facilities in Hakata. The commercial facilities in Tenjin have collaborated to launch various campaigns aimed at attracting customers, continuing as a community to address the situation collectively. In 2015, as the situation continued, Fukuoka City announced the "Tenjin Big Bang" project to encourage the reconstruction of private buildings in the Tenjin area²¹. As of 2022, with its period of continuous growth having plateaued, Tenjin is undergoing a transformation due to this project.

1-1-3. History and Operational System of IMS

The journey towards IMS's opening and the exploration of characteristics associated with ARTIUM will be reviewed.

IMS was built facing Watanabe-dori, which runs north to south through Tenjin, and it is situated in a prime location opposite the Nishitetsu Fukuoka (Tenjin) Station (see Figure 1). Originally municipal property, it was decided in 1985 to sell and develop it as part of a business competition to raise funds for the construction of a new city hall²². In order to make better use of prime location, an expert panel was formed to compile their recommendations into a report, which was then incorporated into the competition guidelines. The competition guidelines were as follows: (1) the facility must be widely accessible to the public; (2) it must incorporate both international and cultural aspects; (3) it must create spaces that can become community assets; and (4) the building concept must remain unchanged for ten years²³. The emphasis on cultural aspects was consistent with the elements sought after in Tenjin's urban development at the time.

At the time, Mitsubishi Estate was contemplating its expansion into regions outside the capital area and thus, submitted an application to participate in this business competition. The competition appears to have involved seven groups, and there was significant



Figure 1: IMS and Its Surroundings at the Time of Construction

*The planned area near the center is located at IMS

²⁰ Nishinippon Railroad Co., Ltd. 100th Anniversary History Compilation Committee, page 382.

²¹ Fukuoka City Planning & Coordination Department of the General Affairs & Planning Bureau announces the launch of the "Tenjin Big Bang," an initiative aimed at creating new spaces and employment opportunities. On February 24, 2015 (<https://www.city.fukuoka.lg.jp/data/open/cnt/3/56223/1/tenjinbb0.pdf?20211005094623>, was last visited on January 8, 2022)

²² Tenjin Five, a temporary store, opened in 1974 on city-owned land during the reconstruction of the Inaba-cho shopping district and the Nishitetsu shopping district after a large fire in 1971. After the construction was completed, Fukuoka City considered how to use the site, which resulted in a business competition.

²³ Ms. Terumi Nakano, "Media Station-Type SC IMS: Creating a Space Environment that Induces "Time Consumption" (Special Feature: Time-Creative Spaces in Shopping Centers)." Shopping Center Japan Today, no. 391, 2006, p. 30. *Nakano was a member of the staff from the preparation room for the Tenjin MM Building's opening to the closure of IMS.

advocacy for the adoption of proposals from local groups. ²⁴However, the Mitsubishi Estate and Meiji Life Insurance Group emerged victorious.

On April 12, 1989, IMS, named after the initials of Inter Media Station and conceptualized as a "hub for information transmission and reception," opened. Within the facility, aside from retail and food and beverage outlets, there were event spaces such as multipurpose halls and showrooms for cars and various equipment (see Appendix Table 1), functioning as a hub for culture and information dissemination. In the event spaces, one example is the IMS Art Festival (Held from its opening until 1999, the IMS Arts Festival featured three segments: Kyushu Contemporary Art Adventure, IMS Jazz Festa, and IMS Theater), which became a venue for local artists to showcase their work. Numerous exhibitions and events in collaboration with ARTIUM were held (see Figure 2).



Figure 2: ARTIUM-linked exhibition at IMS Plaza, an atrium space spanning the second basement floor to the eighth floor
2015 The Yasuhiro Suzuki Exhibition
(Photography by Ayako Koga)

The commercial facility known as IMS was created as a result of private companies responding to conditions set forth in a business competition organized by governmental authorities. Because of this, IMS placed a high value on giving back to the community. Yasuhiko Muramatsu, who was the Director of the Sales and Planning Department at IMS at the time, stated in the "1994 Mécénat White Paper," "Receiving land from the city is the same as being given the property of its citizens, so we must develop it in a way that it becomes an asset to the citizens in return." ²⁵ Tsuji, an interviewee and also in charge of developing the concept, describes IMS as a building that "revitalizes the city and revitalizes Kyushu" by identifying citizens' assets²⁶.

Following its opening, IMS drew a large number of visitors from across Kyushu. However, after peaking in 1995, sales and visitor numbers began to plateau²⁷. As time passed, an increasing number of businesses reduced their showroom capabilities and eventually withdrew from IMS.²⁸ Initially, the role of a "hub for information transmission and reception," which had been shared by several tenants, became increasingly concentrated in facilities such as ARTIUM and other event spaces.

²⁴ Keiichi Kuwahara, who was the deputy mayor of Fukuoka City at the time, later mentioned, "In the competition, there was no distinction between local and central" (Keiichi Kuwahara remarks, documented in '72 Tenjin Five / Part 2 / Fukuoka', Fukuoka local edition of Mainichi Newspapers, March 3, 2000, viewed in an electronic database).

²⁵ "1994 Mécénat White Paper" p.243

²⁶ In the compilation by Youjiro Noda, "Anecdotes from the Birth and Formative Period of IMS: IMS was Conceived to Illuminate 'Towns and People'", "IMS Feelings", p. 155.

²⁷ "IMS, Nurturing IMS 'Valuable Time-Killing Space' Ends its 32-Year Run - Rebuilding in Fukuoka's Tenjin 'Big Bang', Only Until This Month," Mainichi Shimbun, Evening Edition, West, August 26, 2021, front page.

²⁸ As an example, Kyushu Electric Power Showroom, Iris Fukuoka, located on the 6th floor, closed in 2013, but stores other than IMS are also closing all at once.

1-1-4. The Fukuoka Art Scene

As related elements of ARTIUM, an art gallery, let us review the trends in contemporary art involving Fukuoka-based artists and museums.

Art universities and commercial galleries are typically concentrated in metropolitan areas, limiting opportunities for artists to participate in activities and audiences to appreciate art in regional cities such as Fukuoka. However, from the late 1970s to the 1980s, the young people in Fukuoka, including artists from the IAF Art Research Laboratory who would later collaborate with ARTIUM, were actively engaged in their work, resulting in the formation of new movements. In addition to galleries and museums, presentations of works were conducted in venues not typically associated with exhibitions, including study groups and classrooms²⁹. Furthermore, active movements were observed in other regions of the prefecture, including Kitakyushu-shi, indicating that the art scene was vibrant and extended to the surrounding areas.

In terms of art museums, it is worth noting that Fukuoka Art Museum opened in 1979 and is located in Ohori Park in Chuo-ku. The museum pioneered the spread of Asian art throughout Japan through exhibitions such as the Asian Art Exhibition. Exhibitions featuring emerging Kyushu artists, as well as domestic and international contemporary art shows, have been organized³⁰. Fukuoka Prefectural Museum of Art opened in 1985, following a complete renovation of the Fukuoka Prefecture Cultural Hall in Tenjin. A special exhibition commemorating the opening, among other projects by local artists, took place³¹ (see Appendix Table 2). Fukuoka Art Museum's modern and contemporary Asian art collections were then transferred, resulting in the 1999 opening of the Fukuoka Asian Art Museum, located next to Tenjin at Nakasukawabata Station. The Asian Art Exhibition was succeeded by initiatives like the Fukuoka Asian Art Triennale and the museum's residency programs.

In the 1990s, the movements of some local artists, along with the aspirations of corporations such as Mitsubishi Estate and IMS, and the intentions of Fukuoka City, came together to give birth to the Museum City Project (hereinafter referred to as MCP)³². The MCP, which began in 1990 as an outdoor art exhibit called Museum City Tenjin in the heart of Tenjin, is often cited as a pioneering example among domestic art festivals and projects³³. The autumn of 1994 is remembered as an unprecedented period of excitement for the Fukuoka art scene, with simultaneous events such as the "Museum City Tenjin '94," the "4th Asian Art Show" at Fukuoka Art Museum, and the local artist exhibition "The Outlook of Contemporary Art '94 FUKUOKA

²⁹ Yozo Yamaguchi, "Foreword to the Exhibition", in "The Chronicle of Contemporary Art in Fukuoka 1970-2000". Fukuoka Contemporary Art Chronicle Exhibition Executive Committee, 2013, p. 6.

³⁰The Asian Art Exhibition was held in 1979, 1980, 1985, 1989, and 1994, with the Asian Contemporary Artist Series running from 1988 to 1997. Tadashi Kawamata, for example, has participated in contemporary art exhibitions both domestically and internationally, including "Material and Space."

Fukuoka Art Museum "Special Exhibitions and Permanent Exhibit Projects up to 1999" (<https://www.fukuoka-art-museum.jp/exhibition-archive/>, was last visited on January 8, 2022)

³¹ Fukuoka Prefectural Museum of Art Ed., "Transforming Imagination (The Outlook of Contemporary Art '85 FUKUOKA)", Fukuoka Prefectural Museum of Art, 1985.

³² At the time, it was noted that an initiative known as "The Adventure of Kyushu Contemporary Art," which began with IMS's Tsuji and others approaching Shingo Yamano of the IAF Art Research Laboratory, had spread throughout Tenjin, evolving into what is now known as the MCP. Due to the project name undergoing various changes such as "Museum City Tenjin" and "Museum City Fukuoka," it is often referred to as "Museum City" in Fukuoka.

³³Kato Taneo, "The Investment Effect of Art and Culture: Mécénat and the Creative Economy," published by Suiyōsha in 2018, on page 132,

Seven Dialogues" at Fukuoka Prefectural Museum of Art³⁴. However, this momentum did not last long. Initiatives such as artist-run spaces arose as a result, but rather than generating multifaceted excitement, they evolved into situations in which activities were carried out independently.

Subsection 1-1: Subsection Conclusion

Summarize the points from 1-1-1 to 1-1-4 as follows.

- The mission of the Mitsubishi Estate Group is to contribute to society through community development. Having a sense of contribution towards the local community at the project site.
- Prior to the opening of ARTIUM, the Mitsubishi Estate Group provided cultural support and undertook several long-term projects that continue to this day.
- As commercial facilities accumulated and developed in Tenjin, competition increased.
- IMS was born in Tenjin as a result of a business competition for the utilization of municipally owned land. Because of its origins, it is a building with a strong sense of contributing to the local community. Born during an advantageous phase of the city's development, its growth began to stagnate after peaking in the fiscal year of 1995. Following the withdrawal of corporate showrooms, among other events, the significance of ARTIUM for IMS relatively increased.
- In the period surrounding the opening of ARTIUM, the Fukuoka art scene witnessed a vibrant surge of activity among young local artists. At the museum, projects featuring Asian artists as well as local artists have been held.
- Commercial facilities and the art scene were most exciting in the mid to late 1990s, but that momentum has since waned.

1-2. Management of ARTIUM

1-2-1. Operational System of ARTIUM

The "Information Transmission Hub" IMS aimed to provide a wide range of cultural expression, such as theater, music, and art. Preparations were advanced between the winning of the competition and the opening. At this point, the Nishinippon Shimbun, a local newspaper that believed IMS required art, agreed, and they decided to collaborate. A significant characteristic of the operation was its collaboration not only with Mitsubishi Estate and its group company, IMS, but also with the Nishinippon Newspaper Company.

The three companies had people in charge of other duties, but the people in charge of business were the Nishinippon Shimbun's permanent employees. Initially, it was slightly different³⁵, but the core structure involved four individuals with two directors in charge of planning, and one person each from public relations and general affairs also handling reception duties. Additional staff were hired for surveillance and exhibition setup as required. Throughout the 32-year period, no one was in charge of business, and activities continued

³⁴ Raiji Kuroda. "Ten Years of MCP," in *Museum City Project 1990-200X: A Decade of Art Out in the Streets of Fukuoka*. Museum City Project Publishing Department, 2003, p. 8.

³⁵ At the time of opening there were five employees: one director and four others who worked in public relations, general affairs, reception, and planning assistance.

as personnel changed. Over time, transfers resulted in changes in leadership at the three companies.

1-2-2. ARTIUM's Name and Role

The name "ARTIUM" was chosen, envisioned as a stadium for art³⁶. Although there is no document explicitly outlining its mission or policy, there does exist a text that explains "What is Mitsubishi Estate ARTIUM?" Looking at this, common elements can be seen from the beginning to the end (Table 2).

Issue	Text, / is a newline
Vol.2 to 4	Mitsubishi Estate ARTIUM is a gallery space that has been presenting a diverse range of contemporary artistic activities, regardless of genre, since April 1989 as part of Mitsubishi Estate's cultural support initiative.
Vol.5 to 8	Mitsubishi Estate ARTIUM is a gallery space that has been part of Mitsubishi Estate's cultural projects since April 1989, introducing a diverse range of contemporary art activities across genres.
Volumes 9 to 13, Official Website	Mitsubishi Estate ARTIUM is a gallery that has been part of Mitsubishi Estate's cultural projects since April 1989, introducing and disseminating a variety of contemporary artistic expressions that are not limited by established evaluations or genres. We hope it will be a place where we can express ourselves to as many people as possible while also developing new relationships and opportunities.

Text Representing Table 2 "What is Mitsubishi Estate ARTIUM?" *Vol. Sentences 1 and 14 were excluded because they contain greetings.

The reasons for the update in Volume 9 (2007) are unknown, but the gallery's role is consistently recognized. If it had to be put into words, it would be a "genre-agnostic, not particular or bound by), various, contemporary, art gallery." These can be seen as one of the guidelines that define the role of ARTIUM.

1-2-3. Exhibition Management

The planning and management of exhibitions were centered around the directors and the Nishinippon Shimbun staff. From its opening until 1999, the approach of consulting a planning committee on proposals was adopted. The board of trustees, which included IMS, the Nishinippon Shimbun, management consultants from IMS, people from nearby art universities, museum curators, and others, met approximately every six months³⁷. Committee members provided opinions based on their areas of expertise, which were used to evaluate proposals and improve plans. During this process, the importance of holding art exhibitions, the effect of attracting customers as a commercial facility, differentiation from other facilities, the relationship with the local area, and the balance of these factors became clear planning considerations. After 1999, when the board of trustees had been abolished, the directors and the Nishinippon Shimbun, chose the most promising ideas, discussed them with IMS, and had them approved by Mitsubishi Estate. From Mitsubishi Estate Co. The planning considerations were carried over directly from the board of trustees, so the policy remained unchanged. However, committee approval was no longer required, and the quality of projects was delegated to the individual in charge.

³⁶Mitsubishi Estate Co., Ltd. President and Managing Director, Jotaro Takagi, "Greetings" "Mitsubishi Jisho ARTIUM: exhibitions" v. 1, 1991, p.5

³⁷ Despite the lack of a clear term of office for committee members, several changes occurred, including having younger curators.

Exhibition management differed significantly from that of surrounding museums and galleries. The following describes the distinctive framework established early in operation and implemented until the establishment's closure.

- The opening hours are from 10 a.m. to 8 p.m.³⁸

The exhibition operating hours were in accordance with the IMS opening hours up to the eighth floor. The closing time was later than other museums in the area.

- Each exhibition was featured for about a month, with the gallery open every day except for days set aside for exhibit changes and scheduled closures.

Special and planned exhibitions at art museums typically last 2 to 3 months, whereas ARTIUM's exhibitions were shorter. The exhibition changeover process took about five days or less³⁹, and new exhibitions were opened in quick succession.

- The admission fee was low, but not free.

Admission fees were primarily set at 400 yen for general entry, with only 41 events (or 12% of the total) being free⁴⁰. While it was considered inexpensive compared to special museum exhibitions where entrance fees of 1,000 yen or more are not uncommon, it is important to note that galleries, being free to enter, emphasized the significance of being affordable despite not being free.

- Holding opening receptions and artist visitor events

A total of 147 opening receptions (44% of the total) were held with the artists present, allowing for audience interaction. Including lectures and other events, 175 exhibitions (53% of the total) hosted artist visitor events.

- There was no business for renting venues, so exhibitions were created through collaboration with other organizations.

³⁸ Some exhibitions have shortened hours on the last day due to COVID-19.

³⁹ The time between the last day of the previous exhibition and the day before the opening of the next exhibition was designated as the exhibition changeover period. For 1 day: 3 exhibitions, 2 days: 33 exhibitions, 3 days: 126 exhibitions, 4 days: 56 exhibitions, and 5 days: 81 exhibitions; exhibitions lasting up to 5 days account for 90% of the total.

⁴⁰ While the general admission fee ranged from 300 to 1,000 yen, it was discovered that 246 out of 333 exhibitions charged an admission fee of 400 yen, thus considered standard. A separate pricing structure was established for students.

Exhibition venue rental services intended for events solely organized by other organizations were not offered; instead, exhibitions were held with ARTIUM acting as the organizer. Exhibitions curated in collaboration with other organizations.

The exhibition space was located on the 8th floor above the atrium inside the IMS building. Owing to the majority of the section being adjacent to the escalator from the eighth to the ninth floor, it was barely visible from the corridor (see Figure 3). The area measured 144 square meters and was configured as a rectangle approximately 7 meters by 20 meters, with an entrance. The exhibition area was arranged by positioning fifteen movable walls of varying sizes (Figure 4).

1-2-4. Reporting and Evaluation of Results

The department responsible for this task at Mitsubishi Estate is based in their Tokyo headquarters, where representatives from IMS and the Nishinippon Shimbun reported their activities, leading to a post-evaluation. The primary evaluation indicators are the level of achievement of the target number of exhibition visitors and media coverage, such as publicity. While self-evaluation is the main focus and ongoing external evaluations are absent, interviews were conducted in the fiscal year 2014 with curators from neighboring museums.

1-2-5. Closing Background

On January 9, 2019, Mitsubishi Estate announced that IMS would cease operations in 2021, later indicating that the end date would be August 31, 2021. The goal was said to be to start new construction work that would generate new value in order to meet Tenjin's needs in a new era where the "Tenjin Big Bang" was being promoted⁴¹. In May 2020, it was announced that the closure of IMS would also result in the closure of ARTIUM⁴², with the latter ceasing operations after 32 years and 4 months on August 31, 2021.

Subsection 1-2: Subsection Conclusion

Summarize the points from 1-2-1 to 1-2-5 as follows.



Figure 3: Around the ARTIUM Entrance. The exhibition space was located beyond the wall on the left side, but it was not visible from the corridor. (Image courtesy of the ARTIUM site.)



Figure 4: Inside the ARTIUM Exhibition Room
(Image source: ARTIUM website)

⁴¹Mitsubishi Estate, "Closure of 'IMS' and Launch of Redevelopment Plans," January 9, 2019 (https://www.mec.co.jp/j/news/archives/mec190109_IMS.pdf, was last visited on January 8, 2022).

⁴²Mitsubishi Estate ARTIUM "Notice of Closure of Mitsubishi Estate ARTIUM in August 2021", May 20, 2020 (artium.jp/nandr/news/20200525_9163/, was last visited on August 17, 2021)

- ARTIUM is a Mécénat where local Fukuoka companies participated in the cultural support activities of a company headquartered in Tokyo.
- Although no specific mission or policy for ARTIUM as an independent entity has been articulated, the consistently used descriptor of a "gallery that introduces various contemporary arts across genres" can be interpreted as an indication of its role. Although the purpose of introducing art is not explicitly stated in this text, it is clear that the underlying goal was related to town revitalization and community activation, as discussed in Section 1-1-3, which IMS aimed to achieve.
- During the approximately ten years following its opening, a board of trustees functioning as an exhibition planning advisory body was established. Even after the board of trustees disbanded, the perspectives cultivated there persisted.
- The operational framework established in the early days, which included opening hours, exhibition cycles, fees, and a willingness to collaborate with other organizations, lasted until the end.
- Throughout the entire period of activity, a post-evaluation has been conducted.

2. Achievements in Exhibition Activities

At ARTIUM, 333 exhibitions were held. A variety of genres were covered, with an emphasis on contemporary art. Based on the contents organized in 1, let us review the exhibition achievements from records.

2-1. Artists and Genres

2-1-1. Artists of diverse generations

The emphasis at ARTIUM was on artistic expression from the "contemporary" era, with achievements including the large number of exhibitions featuring contemporary artists. Furthermore, numerous solo exhibitions⁴³ featuring individual artists or creative collectives have been held. Figure 5 shows the results of distinguishing between exhibitions featuring living artists and deceased artists, and between group exhibitions and solo exhibitions, after verifying birth and death dates. There were 204 solo exhibitions (accounting for 61% of the total) and 63 group exhibitions (making up 19% of the total) featuring living artists.

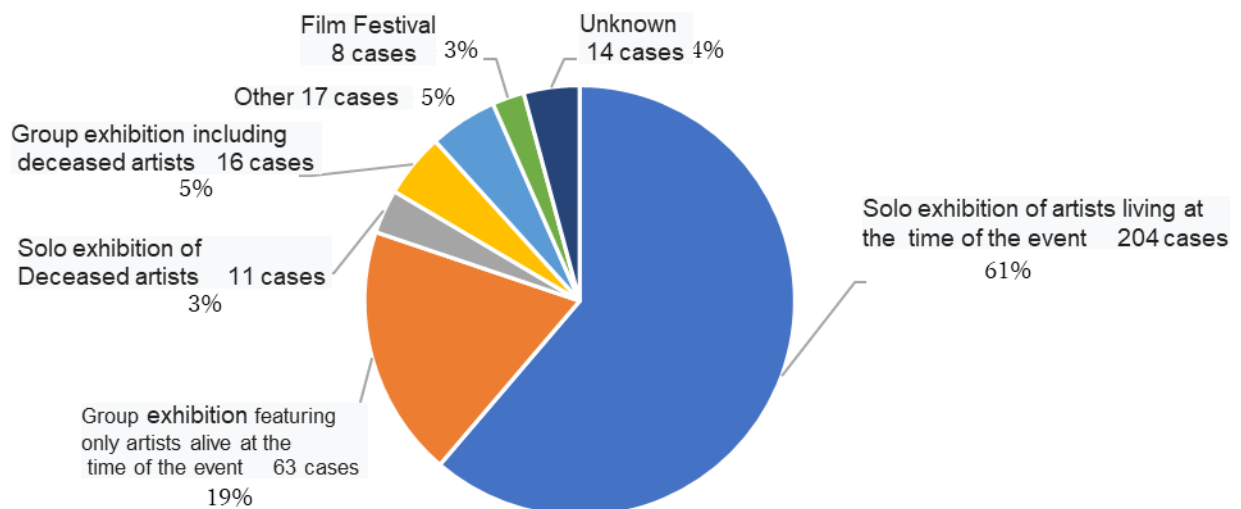


Figure 5: Overview of Exhibition Classifications for Living and Deceased Artists, Including Solo and Group Shows⁴⁴

Of these, a summary was made of the ages of living artists at the time of their solo exhibitions (Figure 6). Artists across a wide range of ages, from their twenties to their nineties, have held solo exhibitions. While age and length of career do not always align, it is evident that solo exhibitions have featured artists from diverse generations, showing no particular bias towards emerging or established artists (see Appendix Table

⁴³ Creative endeavors by units or teams were classified as solo exhibitions. Projects resulting from temporary collaborations were categorized as group exhibitions.

⁴⁴ The birth and death years were researched using ARTIUM's exhibition catalogues and flyers. For unlisted information, public museums with the artists' works, their associated galleries, and the artists' official websites were referenced.

3).

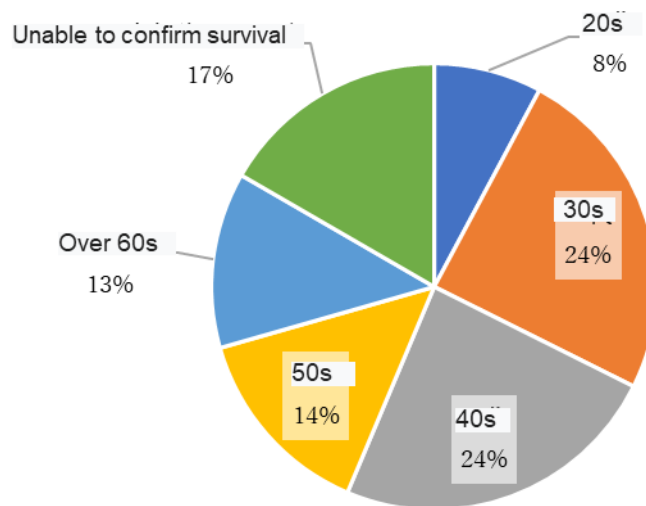


Figure 6: Age of Artists at Their Solo Exhibitions⁴⁵

Yasuhiro Suzuki and Yusuke Asai, who continue to be active in their twenties, have presented. The Introduction Series, which aimed to introduce newcomers from Kyushu, featured a number of young artists, including Junya Yamaide, while in his early twenties.

After the exhibition, many artists in their 30s expanded the scope of their activities, with Yoshitomo Nara and Makoto Aida being notable examples. Yoshitomo Nara held a solo exhibition in 1996 while living in Germany. Although Nara had already received attention at the previous year's solo exhibition in Tokyo, it could be argued that the opportunity for a dramatic increase in recognition came with the 2001 solo exhibition at the Yokohama Museum of Art, indicating that the exhibition at ARTIUM was a boost to the artist's career. Aida held his first solo exhibition outside of a gallery at ARTIUM in April 1999, and he has since participated in a number of solo and group exhibitions.

Artists in their 40s included Christian Boltanski and Yukinori Yanagi, while those in their 50s include both domestic and international figures such as David Hockney and Tatsuo Miyajima. Among individuals aged 60 and above, big names such as Yayoi Kusama and Yasumasa Morimura stand out. Related events can also be seen at other nearby facilities, such as the Nam June Paik exhibition held at the same time as the permanent installation of works at CANAL CITY HAKATA.

Irrespective of the period, there was a notable number of solo exhibitions proclaimed to be the first in Japan, Western Japan, and Kyushu. Exhibitions featuring the works of Louise Bourgeois, Jenny Holzer, Michael Lin, and Katsura Funakoshi fall under this category.

⁴⁵ A total of 168 solo exhibitions were identified where the artist was still living at the time and their birth year was verifiable. For units and teams, the birth year of the person named first on the exhibition flyer was used. Ignoring specific dates, the year the exhibition opened was taken as the year of the event, and the difference between this year and the artist's birth year was straightforwardly calculated as their age.

2-1-2. Region

Artists from a wide array of regions, both within Japan and internationally, have participated in both solo and group exhibitions. The challenge of precise classification arises from artists having varied origins and bases, compounded by a scarcity of records. As a general trend, up until the 1990s, the ratio of domestic artists to those from abroad, especially from Europe and North America, was virtually identical. Subsequently, the share of domestic artists increased. In addition, artists associated with local areas or hailing from Asia were given priority in series projects, reflecting a deliberate effort to establish exhibitions that connect with the local community.

Every year, except for 1990, exhibitions featured artists who either operate out of Fukuoka or Kyushu, originate from, or have some linkage to these regions, underscoring an ongoing engagement with the local artistic community. Numerous artists were based in Fukuoka, including Keita Egami, Hitoshi Ushijima, and Yukinori Yanagi (at the time of the event), as well as Fukuoka natives Tiger Tateishi and Hiroyuki Matsukage, and Kazuhiko Hachiya and Kanta Horio, who spent their university years there. In a series of initiatives, the solo exhibition and introduction series selected from artists participating in the "Kyushu Contemporary Art Adventure" at the IMS Art Festival, and the group exhibition Local Prospects, which was designed with a focus on regional characteristics, provided a platform for local artists to showcase their work (see Appendix Table 4). Open Call Initiative Series: "For Rent! For Talent!" initiative was open to artists regardless of their location, but it ended up showcasing a large number of works by local artists.

As previously stated, Fukuoka was a major center for the spread of Asian art. In the first half of ARTIUM's existence, exhibitions by Asian artists were prominently featured (see Appendix Table 5), and the collaboration between various organizations and ARTIUM can also be confirmed. Cai Guo-Qiang and four others took part in the 1991 The Chinese Avant-Garde Artists Exhibition. In collaboration with the MCP, it was held alongside an outdoor exhibition at a different location. This exhibition of contemporary Chinese art was the first of its kind in Japan. In addition, a collection of Taiwanese contemporary art, which was uncommon in Japan in the 1990s, was being developed. Michael Lin Exhibition and Yuan Goang-Ming Exhibition, despite their smaller numbers, were held concurrently with the Fukuoka Asian Art Triennale⁴⁶.

2-1-3. Various forms of art, irrespective of genre

The exhibition achievement confirms the diversity of genres covered. Exhibitions were held in a variety of fields, including photography, design, and literature, in addition to narrowly defined works of art like paintings and sculptures (see Appendix Table 6). Since we've already covered several artists in the main focus of fine arts, we will now delve into other genres.

⁴⁶ The Fukuoka Asian Art Triennale, hosted by the Fukuoka Asian Art Museum, was held in the years 1999, 2002, 2005, 2009, and 2014, and has not been convened since. Michael Lin and Yuan Goang-Ming were also exhibiting artists at the Fukuoka Asian Art Triennale that was concurrently held.

Photography exhibitions were held nearly every year, totaling more than fifty events. Although there were camera manufacturers' galleries in Fukuoka⁴⁷, ARTIUM also served as a venue for exhibiting and appreciating photographic works. Western photographers, such as Robert Mapplethorpe, dominated the 1990s, but the focus shifted to solo exhibitions by domestic photographers. A wide range of photographers have shown their work, from veterans like Eikoh Hosoe and Daido Moriyama to those in the early stages of their careers like Lieko Shiga and Ryuichi Ishikawa. There have been multiple instances where new works were created and unveiled by artists such as Sakiko Nomura and Masashi Asada.

Design exhibitions were also frequently held. When broken down, categories can be organized into graphic and advertising design (including individuals such as Kenya Hara and Taku Satoh), architecture (featuring figures like Aldo Rossi and Tsuyoshi Tane), fashion (with brands such as minä perhonen and ANREALAGE), and textiles (represented by artists such as Fujiwo Ishimoto and Masaru Suzuki).

In the fields of film and literature, a series was launched that boldly visualized the world of works like the New Terayama Shuji Exhibition. While manga and illustrated books were frequently featured in traditional exhibitions of original artwork, exhibits were also placed in the IMS building's atrium space.

There were numerous exhibitions that transcended genres. Toshio Iwai, Jeffrey Shaw, and other artists exhibited media art, which combines art and science, since the early 1990s⁴⁸. Exhibitions that combined different elements, such as the "Peter Greenaway and Gaultier Exhibition," which merged cinema and fashion, were also on display. Exhibitions that combined art, crafts, and design, such as the ARABIA exhibition, and those that focused on the intersection of food and crafts, such as the jikijiki exhibition, addressed complex genres that are closely related to everyday life.

While it may be difficult to strictly categorize the genres, the first half of the period saw a proliferation of exhibitions that could easily be perceived as art shows, featuring paintings and installations among other things. In the latter half of the period, art exhibitions continued while genres became more diverse. The number of visitors to art exhibitions shows a significant disparity, ranging from very high to quite low attendances. In contrast, design and architecture exhibitions consistently attract a steady stream of visitors, which is a distinctive feature. While some of the exhibitions in various genres were exclusive to ARTIUM, there were also specialized facilities in other cities. Design venues include the Creation Gallery G8 in Tokyo and the ddd gallery in Kyoto, while architecture spaces include Gallery MA and the GA gallery, both of which are located in Tokyo. However, given the concentration of specialized facilities in the metropolitan and Kansai areas, ARTIUM served as an important venue for genres with few opportunities for presentation and appreciation in Kyushu.

2-1 Subsection Conclusion

Summarize the points from 2-1-1 to 2-1-3 as follows.

⁴⁷ In recent years, we've seen the closure of several galleries: the Nikon Mini Gallery (which was later renamed Photo Square, closing in April 2016), Canon Gallery Fukuoka (closed in December 2017), and Fujifilm Photo Salon Fukuoka (shutting down in December 2020).

⁴⁸ Given that the NTT Inter Communication Center [ICC] opened in 1997, it is reasonable to assume that it has been involved in media art since its inception.

- Exhibitions at ARTIUM demonstrated its role as "a gallery that introduces a variety of contemporary art regardless of genre," its uniqueness from other facilities, and its connections to the local community.
- Several artists exhibited for the first time in the surrounding area. And due to the lack of opportunities in this area, ARTIUM had become a receptacle for artists with a wide range of activity histories.
- Exhibitions featured artists from different regions, both domestic and international. Local and Asian artists were highlighted in series projects.
- Events showcased a range of genres that were rarely seen or presented locally. The genres covered became particularly diverse towards the latter half.

2-2. Operational Achievements

2-2-1. Cooperation with Diverse Individuals

ARTIUM's exhibitions included collaborations with a diverse range of individuals and organizations.

First and foremost, artists exhibiting in exhibitions were regarded as key collaborators. It is possible that, while there may be varying degrees of involvement, putting on an exhibition without the cooperation of artists is difficult. It is not uncommon for artists to make appearances at events. From exhibition records, it is clear that each artist demonstrated their expertise.

Private enterprises, including planning companies and commercial galleries, also played a significant role. Planning companies, such as G.I.P. Tokyo and NANJO and ASSOCIATES, along with galleries such as Röntgenwerke and Mizuma Art Gallery, have been involved in the planning and production of exhibitions on multiple occasions. Numerous exhibitions have been organized with collaborations that encompass patronage initiatives from various locations, including SPIRAL, PARCO, Laforet Harajuku, and private institutions such as the Watari Museum of Contemporary Art. The roles of companies involved in planning, collaboration, and production credits differ; however, they were consistently implemented under the auspices of ARTIUM, with a collaborative approach rather than simply renting out a venue. During interviews, it was frequently mentioned that there had been critical voices about exhibitions planned by others. However, exhibitions featured artists and genres that would not have been seen or presented in the immediate area.

In Fukuoka, private companies have the most extensive track record of collaboration with the commercial gallery, MOMA Contemporary. MOMA Contemporary has been acknowledged by the Fukuoka Asian Art Museum for introducing Taiwanese contemporary art since the 1990s⁴⁹, a recognition that contributed to the realization of ARTIUM's exhibition on Taiwanese contemporary art. Similarly, in collaboration with Fukuoka-based Novus Co., Ltd., multiple engagements in the planning of photo exhibitions, mechanical toys, and picture books were conducted, paving the way for new fields of endeavor.

Collaboration with nonprofit organizations is also evident, one such organization being MCP, which has been

⁴⁹Masahiro Ushiroshoji, Raiji Kuroda, Lawanchaikul Toshiko, and Tomomichi Nakao, "Art in Asia: The Collection and Activities of Fukuoka Asian Art Museum [Revised and Expanded Edition]," Bijutsu Shuppan-sha, 2002, p. 16

involved in multiple exhibitions including The Chinese Avant-Garde Artists Exhibition⁵⁰. There is a long history of collaboration between educational and research institutions and Kyushu University, which resulted in exhibitions realized through partnerships across various departments. Members of the board of trustees, including university faculty and museum curators, were regarded as non-profit partners. The board of trustees' primary goal was to provide advisory services, but it also facilitated the establishment of a network with local art professionals.

Furthermore, whenever museums in Fukuoka and elsewhere held simultaneous exhibitions or engaged in joint publicity efforts, ARTIUM participated in a variety of ways. ARTIUM's contribution to the excitement of the Fukuoka art scene was confirmed during interviews.

In addition, exhibitions were created in collaboration with a variety of organizations and individuals.

2-2-2. Evaluation

Among the evaluation criteria listed in Section 1-2-6, the number of recorded exhibition visitors was verified. Furthermore, in the post-evaluation methods for assessing the reality of Mécénat activities, evaluations based on impressions and episodic reviews have become established. Consequently⁵¹, there's a particular focus on guest books with feedbacks.

Firstly, when compiling the number of attendees by fiscal year, it is illustrated in Figure 7.

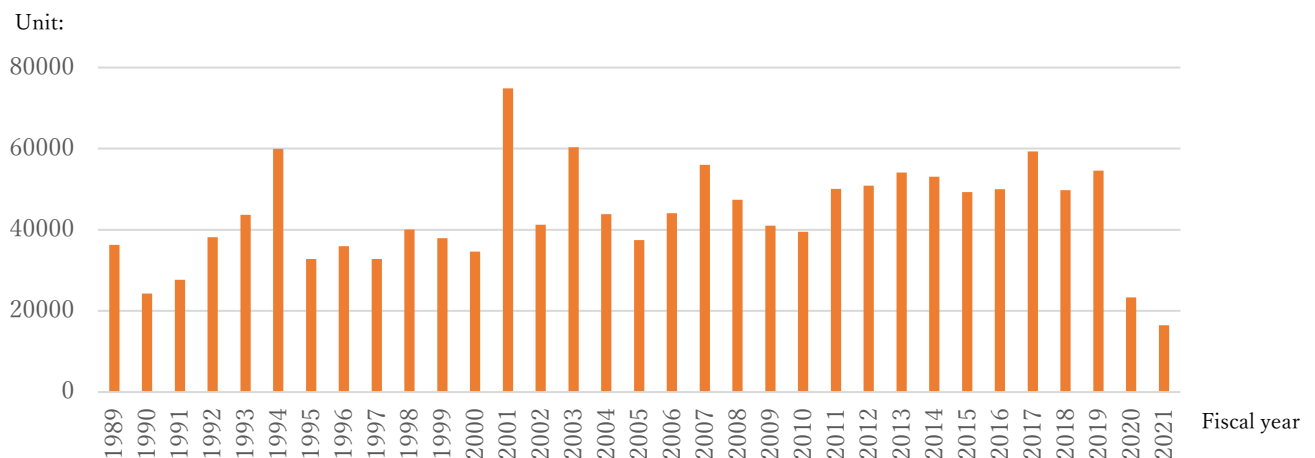


Figure 7: Transition of the Total Number of Visitors per Fiscal Year

*For the fiscal years 2020 and 2021, entrance numbers were limited to prevent the spread of COVID-19. The facility was scheduled to close at the end of August 2021.

Broadly speaking, attendance in the 1990s ranged from approximately 30,000 to 40,000, the 2000s from

⁵⁰ MCP provided planning cooperation for several exhibitions, including the Keita Egami Exhibition and the Taira Ichikawa Exhibition. It is worth noting that Shingo Yamano (former director-general of the MCP Steering Committee) was involved in "For Rent!" Furthermore, Shingo Yamano (former secretary-general of MCP) served as a judge for the "For Talent!2," while Hatsune Miyamoto (former MCP Secretary-General) contributed to the Local Prospects series, indicating a long-term involvement.

⁵¹ KMK ed. "The 2020 Fiscal Year Survey on Actual Conditions of Mécénat Activities [Report]," KMK, 2021, pp. 16-17.

40,000 to 50,000, and the 2010s hovered around 50,000⁵². While specific target attendance numbers have not been researched, it's evident that they remained steady and were not affected by IMS's stagnant sales and visitor growth.

Guest books were placed at 276 exhibitions, representing 83% of all, capturing a wide range of feedback. Comments such as "I was moved by the wonderful work" and "I thought contemporary art was challenging, but it's incredibly fascinating!" reflect a general satisfaction among audiences regarding the exhibitions⁵³. Additionally, many comments came from individuals aspiring to become creators themselves, expressing sentiments like "This was a great learning experience" and "I hope to make my mark too." Comments from other visitors indicated attempts to integrate their experiences from the exhibitions into their everyday lives, suggesting the exhibitions inspired behavioral changes (see Appendix Table 7).

In interviews, it was frequently mentioned as a goal for active artists. Similar comments can be found in the messages⁵⁴ received from artists after the museum closed. It is clear that it had an impact on at least some of the audience.

Subsection 2-2 Summary

Summarize the points from 2-2-1 to 2-2-2 as follows.

- The creation of exhibitions involved collaboration with a diverse group of contributors, including artists, nonprofits, and other businesses.
- Exhibition attendance has remained consistent.
- Feedback from visitors and stakeholders clearly indicates a significant impact.

3. Consideration

The concept of IMS was developed against the backdrop of corporations and communities, which served as the foundation for ARTIUM's operations, leading to exhibition achievements. Reflecting on the overall achievements over the past 32 years, it is clear that there were similarities with other Mécénat activities and cultural projects, such as the implementation of post-evaluation and community awareness. These observations may provide useful insights for other projects. Herein, several points will be delineated.

Considering the backdrop of companies and communities, it is significant that IMS was born out of the convergence of various factors. Mitsubishi Estate, committed to societal contribution through urban development, responded to Fukuoka City's project competition with the creation of IMS, a commercial complex designed as a treasure for its citizens. The period immediately preceding the peak of Tenjin's growth

⁵² The year 2001 was an outlier, drawing more than 40,000 visitors with just LEGO and film exhibitions. The years 1994 and 2003 saw several exhibitions each attracting around 10,000 visitors, contributing to a high total attendance.

⁵³ From guest books with feedback "*Mitsubishi Estate ARTIUM: exhibitions*" v. 14, 2021, pp.24-25

⁵⁴ During the last exhibition period titled 'From the Artists,' the ARTIUM website and social media channels shared comments from past exhibiting artists about the gallery's closure. "*Mitsubishi Estate ARTIUM: exhibitions*" v. The same content appears on pages 34-47 of issue 14.

curve provided an excellent opportunity, with increased interest in cultural and artistic endeavors. During the same period, the Fukuoka art scene experienced a surge of excitement. Fukuoka's population size, nature as a commercial city, and the temperament of its people, who are frequently described as having a fondness for festivals, are all likely related. If the region, era, or individuals involved had been even slightly different, IMS and ARTIUM would undoubtedly have taken on entirely different forms.

The finished Mécénat offers a panoramic view of changes across different eras. The exhibition achievements change such as a decline in shows by international artists and a diversification of genres. On the one hand, certain aspects of management remained constant from the beginning. The framework, such as the cycle of events and the collaborative attitude toward other organizations, remained consistent until the end. The gallery consistently fulfilled its role as a venue for "introducing diverse contemporary arts, regardless of genre." In its planning, it consistently prioritized distinguishing itself from other facilities and fostering connections with the surrounding community. The diversification of genres can be seen as the result of continued differentiation while securing the number of visitors, even as other facilities' exhibitions were also diversifying. The fundamentals, such as roles, were preserved, and the parts that needed to change were modified accordingly. It is likely that a harmonious blend of constancy and change is what works best for continuity.

The implementation of reporting and post-evaluation is also an important aspect of operations management. It is believed that the three companies' collaboration, as well as the fact that the Tokyo headquarters conducted activities in local cities, resulted in thorough reporting and evaluation. In the survey on the actual condition of Mécénat activities, it is observed that a mere 39.5% of companies conduct post-evaluation, with a majority failing to implement such assessments⁵⁵. The number of visitors to ARTIUM remained consistent, indicating that reporting and evaluation played an important role in meeting targets. The overall decrease in visitors to IMS likely posed a challenge for ARTIUM as well. However, the ability to visualize and assess the increasing presence within IMS and the positive feedback from audiences, and to share these insights among the three companies, must have had an impact on the continuation of operations.

The combination of elements underlying the background and operational principles resulted in the organization of a variety of exhibitions. Exhibitions featuring local and Asian artists were notably shaped by the dynamics of the Fukuoka art scene. This influence can be seen as a result of ARTIUM adopting the collective achievements and involvement of local artists and affiliates both before and after its inauguration. The gallery also hosted debut exhibitions for artists previously unexhibited in the area and featured a variety of genres seldom seen by the public. The short interval between events likely made it easier to select artists at the right time and pursue experimental initiatives. In areas with few cultural facilities, local Mécénat is deemed an invaluable social resource, much more so than in urban areas⁵⁶. ARTIUM, by consistently offering activities not found in the vicinity, became an indispensable presence.

In Mécénat activities within a particular region, it is essential for corporations to conduct their philanthropic

⁵⁵"2020 Fiscal Year Survey on the Actual State of Mécénat Activities [Report]" p.16

⁵⁶Op. cit., pp.22-23

efforts on the cultural soil the region has built, while aligning with their corporate missions. Should there be a mismatch between the cultural foundation and the Mécénat, adjustments must be made. Additionally, adapting to temporal changes is also necessary. These practices continued over this time and became the soil of the region. By researching activities Tenjin in Fukuoka, Mitsubishi Estate, and ARTIUM such a pattern could be reaffirmed. ARTIUM was part of IMS, which tried to be a civic asset. And ARTIUM's activities should have become ingrained in the community's soil.

In Conclusion - ARTIUM's Impact

The investigation began with the goal of determining the tangible results of ARTIUM's impact and obtaining concrete results. However, it became clear during the process that the 32 years of cumulative achievements contained a variety of hints. Rather than conclusively determining the results, key achievements have been shared in the hopes that they would serve as a reference for other activities. The children born when the gallery first opened are now 32 years old, and the young people it initially targeted are now in their 50s and 60s. Audiences inevitably change with time. In this context, the continued reality of certain aspects was significant, and attention was focused on the factors deemed influential.

Interviews revealed the importance of elements such as era, region, and artist, providing a perspective that cannot be obtained solely through literature research. Although invisible, this experience highlighted the unique impact experienced by every person involved. Our deepest gratitude goes to all our collaborators.

Considering ARTIUM itself was shaped by its surroundings, there's no doubt its endeavors will keep influencing various individuals even after its closure. If this modest contribution can in any way inform future endeavors, that too can be counted as a part of ARTIUM's legacy. We aspire for a continuing cycle where past initiatives inspire future ones.

Appendix

Appendix Table 1: Facility Composition at the Time of IMS Opening *Tenants shaded in the table closed before the closure of the facility.

Floors	Zoning name	Event space within the zone, showroom that hosted events
14F	Restaurant area	
13F		
12F		Party court (later the Forest of Creation, IMS Garden)
11F	IMS Hall and Cultural Center	
10F		
9F		IMS Hall
8F	Communication point area *A showroom where over 30 companies from various industries conducted promotions.	Mitsubishi Estate ARTIUM, GAYA produced by FM-FUKUOKA
7F		
6F		Iris (Kyuden Community Plaza. Various exhibitions held at Irys Gallery)
5F		Mitsubishi Socio-Tech Plaza (AV Theater & Gallery)
4F		SUBARU TENJIN ACROSS, TOYOTA GALLERY, Nissan Plaza Tenjin, and Mitsubishi Auto Garden "Three Diamonds"
3F		
2F	Shopping area	
1F		IMS Square (external southwest corner), Atrium (main entrance)
B1		
B2		IMS Plaza (atrium)
B3	Parking Lot	

Appendix Table 2: Plans for Exhibitions and Similar Events by Various Facilities in Fukuoka city. Focusing on Contemporary Local Artists

Facility name etc.	Project name etc.
Fukuoka Art Museum	"Forms for Tomorrow - Kyushu (Asu eno Zoukei - Kyushu)" (1981-1987. Held until the 7th), "Artist in Fukuoka in the 21st Century" (2000-2012. Held until the 10th) etc.
Fukuoka Prefectural Museum of Art	"The Outlook of Contemporary Art '85 FUKUOKA Transforming Imagination" (1985), "ARTIST'S NETWORK EXPANDED 1987" (1987. Co-sponsored with the IAF Art Research Laboratory), "The Outlook of Contemporary Art - '94 FUKUOKA Seven Dialogues on Stances" (1994), "Art Scene Fukuoka" series (1998-2008. Held until the 22nd), etc.
3 gosoko (Studio and Exhibition Space)	From its opening in the year 2000 to its closure in 2011, throughout its entire duration of operation, a total of 24 emerging artists have engaged in the production and exhibition of their work.
Gallery Atelier (Fukuoka City Foundation for Arts and Cultural Promotion)	Numerous local artist projects were hosted between its inception in 2004 and its closure in 2012.
Hakata Hankyu	「Kyushu New Art」 (2020～. related projects of ART FAIR ASIA FUKUOKA

Appendix Table 3: Age of Artists at the Time of Solo Exhibition (Selected)

Age at time of event	Artist name (year of exhibition in parentheses)
20's	Toshio Iwai (1990* first time), Kiyo Kusano (1992), Junya Yamaide (1994), Christine Yuki Dixon (1995), Simon Patterson (1995), Kazuhiko Hachiya (1995), Tsuyoshi Tominaga (1996), Daisuke Nakayama (1997), Yasuomi Unno (1998), Taisuke Abe (1999), 326 (2000), Yasuhiro Suzuki (2005 *first time), Makoto Azuma (2006 *first time), Kayo Ume (2008), Asami Kiyokawa (2008), Yusuke Asai (2010)
30's	Montien Boonma (1991), Kenji Kobayashi (1992, first time), Satoshi Furui (1993), Wolfgang Stiller (1994), Holly Warburton (1995), Yoshitomo Nara (1995), Kozue Naito (1996, first time), Taira Ichikawa (1996), Ewan Fraser (1996), Oscar Satio Oiwa (1996), Ichiro Ono (1997), Kenji Yanobe (1998), Makoto Aida (1999), Martin Richardson

	(1999), Rita Ackermann (1999), Koji Hamai (2000), Hiroyuki Matsukage (2000), Florian Claar (2001), Toshio Iwai (2001, second times), Hitoshi Ushijima (2001), Minako Nishiyama (2002), Mika Ninagawa (2004), Motoi Yamamoto (2005), Tomoyasu Murata (2006), Janaina Tschäpe (2006), Sakiko Nomura (2006), Makoto Tanijiri (2008), Makoto Azuma (2009, second times), Naoki Honjo (2009), Kotaro Ushijima (2010), Lieko Shiga (2010), Takahiro Matsuo (2012), Nicola Büsse (2014), Ellie Omiya (2014), Yasuhiro Suzuki (2015, second times), Yuni Yoshida (2015), Ryuichi Ishikawa (2016), Akino Kondoh (2019), and Tahi Saihate (2020).
40's	Shin Matsunaga (1989), Morio Matsui (1989), Tadayuki Naito (1990), Agnes Arellano (1990), Jeffrey Shaw (1992), Wim Wenders (1992), Christian Boltanski (1992), Yohei Nishimura (1992), Keita Egami (1994), Jenny Holzer (1994), Anton Corbijn (1997), Kenji Kobayashi (2000, second times), Bettina Rheims (2000), Yukinori Yanagi (2002), Kenya Hara (2002), Takayuki Terakado (2002), Kazuyoshi Miyoshi (2004), Rika Fukuda (2005), Michael Lin (2009), Takashi Homma (2011), Yuichi Yokoyama (2011), Susan Cianciolo (2013), Tetsuya Nakamura (2013), Yuan Goang-Ming (2014), Kentaro Kobayashi (2015), Masaru Suzuki (2017), Nao Tsuda (2018), Moyoco Anno (2018), Kyoko Hirosawa (2020), Masakatsu Takagi (2020), Mariko Mikuni (2020), and Masashi Asada (2020)
50's	David Hockney (1989), Jeanloup Sieff (1989), Irina Ionesco (1989), Aldo Rossi (1989), Takenobu Igarashi (1995), Ikki Mitsuhashi (1995), Peter Vogel (1996), Tokuko Ushioda (1998), Ikuo Nakamura (1999), Mitsuaki Iwago (2002), Katsura Funakoshi (2003), Chiaki Horikoshi (2003), Takayuki Soeda (2004), Taku Satoh (2007), Tatsuo Miyajima (2011), Ryoji Arai (2015), Ryusuke Ito (2016), Kyoko Okazaki (2016)
Over 60's	Helmut Newton (1992), Sol LeWitt (1993), Louise Bourgeois (1995), Kikuji Kawada (1996), Nam June Paik (1996), Yayoi Kusama (1996), Nobuyoshi Araki (2001, 2014), Álvaro Siza (2002), Jan Švankmajer (2006), Eikoh Hosoe (2006), Daido Moriyama (2007), Fujiwo Ishimoto (2010), Yasumasa Morimura (2012), Masayoshi Sukita (2013), Terunobu Fujimori (2014), Mitsumasa Anno (2016), Kodue Hibino (2019, second times), and Katsumi Komagata (2020)

Appendix Table 4: Series of Exhibition Plans Focused on Local Artists

Project Name	Fiscal year	Exhibiting artist
Introduction Series	1991	Keiichi Miyagawa
	1992	Kiyo Kusano
	1993	Isao Hirohashi
	1994	Junya Yamaide
	1995	Christine Yuki Dixon
	1996	Tsuyoshi Tominaga
	1997	Yoko Kuwano
	1998	Yasuomi Unno
	1999	Taisuke Abe
"For Rent! For Talent!" *The artists featured aren't limited to those based in Fukuoka and Kyushu.	2005	IAF SHOP*, Chinami Ooki, Takako Takeuchi, Susumu Kikutake, Keiichiro Terae, Satsuki Masuda, Chika Miyata, and YURI
	2006	AKI., Akiko Ogata, Yuko Ozawa, Tetsuro Kano, Tomomi Sakai, Chen Yichang, Kimitaro Hattori, Masaharu Futouy, Koichi Matsufuji, Ayuko Yuge
	2007	Miyuki Inoue, esdrm, Aya Sato, Ari Shibata, Tamaki Shindo, Takashiri, Sonoko Tanaka, Chisato Tanaka, Ayumi Fukumoto, YUKARINA, Masaya Yoshioka, Yofune
	2008	Yoko Shimizu, ISA, Reiko Shinozuka, Osamu Watanabe, Yukari Ohkawa, Aya Komatsu, Shuhei Sasaki, Eri Shibata, Keigo Terada, Wataru Naoshima, Ken Hayashida, Sung Min Kyung
	2009	Naoki Hayakawa, Akira Ishiguro, Junichi Okamoto, Hiroko Sakurai, Akira Yoshimi

Local Prospects	2015	Terue Yamauchi, Chikako Yamashiro, Hsu Chia-Wei
	2016	Nana Kakuda, Yasuhide Kunimoto, Ishu Han, Ayako Inoue
	2017	Yuki Kinoshita, Nagisa Hirakawa, Kohei Yamashita, Kyoko Miwa
	2018	Natsuko Kiura, Keiichiro Terae, Syo Yoshihama

Appendix Table 5: Exhibition Centered on Asian Artists

Exhibition Title	Fiscal year	Artist name (in parentheses, indicate the country or region based)	Cooperating organizations, etc.
Agnes Arellano Exhibition: Myths of Creation and Destruction PART II The Temple of the Sun God	1990	Agnes Arellano (Philippines)	*The event was organized as an Asian Month-related project.
The Chinese Avant-Garde Artists Exhibition [Exceptional Passage]1	1991	Huang Yong-Ping, Wang Lu-Yan, Cai Guo-Qiang, Gu Wen-Da, Yang Jie-Chang (China)	Collaborative Planning: MUSEUM CITY PROJECT
Contemporary Thai Art MONTIEN BOONMA: The Pagoda& Cosmos Drawn with Earth	1991	Montien Boonma (Thailand)	The event was organized by the Japan Foundation ASEAN Culture Center.
The Nam June Paik Exhibition: Time Collage	1996	Nam June Paik (South Korea)	Planning and Structuring: The Watari Museum of Contemporary Art
New Images from Hong Kong	1996	Lee Ka-Sing, Almond Chu, Holly Lee, Yvonne Lo, Karl Chiu, Patruick Lee, Alfred Ko, Ducky Tse (all from Hong Kong)	Collaborative Planning: Yoshiko Furumai, TOMIO KOYAMA GALLERY Curator: Kotaro Iizawa
Immutability and Fashion: Chinses Contemporary Art in the Midst of Changing Surroundings	1997	Chen Zhen, Geng Jianyue, Hong Hao, Wang Jinsong, Yin Xiuzhen, Zhang Peili, Zhu Jinshi (all from China)	Under the auspices of: The Japan Foundation Asia Center Curation: Fumio Nanjo & Akiko Miki Curatorial Advisors: Huang Du (Art Critic), Yin Shuangxi (Art Critic), and Xu Li (Curator at the Shanghai Art Museum). Coordination within China: Huang Du *Fukuoka City Asian Month Participation Project
Contemporary Taiwanese Art Exhibition, The New Identity Part 1: Ming -Sheng Lee, Dean-E Mei, Jui-Chung Yao	1998	Ming -Sheng Lee, Dean-E Mei, Jui-Chung Yao (all from Taiwan)	Cooperation: MOMA Contemporary & Dimension Endowment of Art
Contemporary Taiwanese Art Exhibition, The New Identity Part 2: Chun-Ming Hou, Chien-Pei Chen	1998	Chun-Ming Hou, Chien-Pei Chen (both from Taiwan)	
Contemporary Taiwanese Art Exhibition, The New Identity Part 3: Chia-hua Chu, Jun-Jieh Wang	1998	Chia-Hua Chu, Jun-Jieh Wang (both from Taiwan)	
Contemporary Taiwanese Art Exhibition, The New Identity Part 4: Digital Edge	2000	Goang-Ming Yuan, Chieh-Jen Chen (both from Taiwan)	Collaborative Planning: MOMA Contemporary, Dimension Dndowment of

			Art and Lin & Ken Gallery
Choi Jeong Hua + Takahiro Fujiwara: Bar Epicurus	2000	Choi Jeong Hua (South Korea), Takahiro Fujiwara (Japan)	Curation: Hiromi Kitazawa (NANJO and ASSOCIATES)
The Virgin Road	2004	Kosuke Tsumura, Hiroyuki Matsukage, Muneteru Ujino, Choi Jeonghuai, THE GIM, C2K, Wang Ji-hye (*detailed profiles not provided on the flyer. Exhibition co-planned by Japan and Korea in 2003)	Sponsored by: The Japan-Korea Cultural Foundation Supported by: SSAMZIE INC. Planning: Hiromi Kitazawa (NANJO and ASSOCIATES), Kim Hong-Hee/Shin Hyun-Jin (SsamzieSpace), Kim Sang-Hwa (GaSum Visual Development Laboratory)
Taiwan Contemporary Art Exhibition, The New Identity Part 5 - Tracing Self -	2004	Chen Chieh-jen, Zhang Xinyu, Wu Ji Zong, Zeng Yuchin, Tsui Kuang-Yu (all from Taiwan)	Collaborative Planning: MOMA Contemporary Cooperation: IT PARK Gallery (Taiwan) Supported by: The National Culture and Arts Foundation (Taiwan)
Michael Lin Solo Exhibition: "Room"	2009	Michael Lin (Taiwan)	Collaborative Planning: MOMA Contemporary
Scanning Memories: Yuan Goang-Ming's Video Art, 1992-2014	2014	Yuan Goang-Ming (Taiwan)	Collaborative Planning: MOMA Contemporary Cooperation: Cultural Affairs Department, New Taipei City Government, TKG+

Appendix Table 6: An Excerpt from Exhibitions Across Various Genres

Major Category	Minor Category	Titles (For longer ones, excerpts or represented by adding 'Exhibition' to the artist's name. In parentheses is the year of the exhibition)
Photography	Title: Principal Exhibitions Featuring "Photography Exhibition"	Jeanloup Sieff Photo Exhibition (1989), Tadayuki Naito Photo Exhibition (1990), Photo Exhibition Pierre et Gilles (1991), Helmut Newton Photo Exhibition (1992), Robert Mapplethorpe Photo Exhibition (1993), Nobuyoshi Araki × World Photography Exhibition (1994), Akira Kitajima Photo Exhibition (1995), Kikuji Kawada Photo Exhibition (1996), Anton Corbijn Photo Exhibition (1997), Herb Ritts Photo Exhibition (1998), Ikuo Nakamura Photo Exhibition (1999), Leica Alliance Photo Exhibition (2000), Mitsuaki Iwago Photo Exhibition (2002), Shin'ya Fujiwara Photo Exhibition (2003), Kazuyoshi Miyoshi Photo Exhibition (2004), Photo Exhibition Masaharu Fukuyama × Katsumi Omura (2005), Sakiko Nomura Photo Exhibition (2006), Eikoh Hosoe Photo Exhibition (2006), Daido Moriyama Photo Exhibition (2007), Naoki Honjo New Works Photo Exhibition (2009), Lieko Shiga Photo Exhibition (2010), Mikiya Takimoto Photo Exhibition (2014), Masashi Asada Photo Exhibition (2020)
	It was determined to be a photography exhibition based on the displayed works.	New images from Hong Kong (1996), Tokuko Ushioda Exhibition (1998), Requiem (2001), Printers Exhibition - Fukuoka (2003), Kayo Ume Exhibition (2008), Takashi Homma Exhibition (2011), Masayoshi Sukita Exhibition (2013), Ryuichi Ishikawa Exhibition (2016), Nao Tsuda Exhibition (2018), Kayo Ume and Kotori Kawashima Exhibition (2021).
Design	Graphics/Advertising	The Exhibition of Shin Matsunaga's design works (1989), Kenya Hara Exhibition (2002), Takayuki Soeda Exhibition (2004), Taku Satoh Exhibition (2007), Hideki Inaba Exhibition (2009), GROOVISIONS Exhibition (2011), Yuni Yoshida Exhibition (2015), KIGI Exhibition (2015)
	Architecture	World of Aldo Rossi Architecture Exhibition (1989), Álvaro Siza Exhibition (2002), Mies van der Rohe vs. Le Corbusier Exhibition (2003), Makoto Tanijiri Exhibition (2008), Future Architecture (2009), Terunobu Fujimori Exhibition (2014), Tsuyoshi Tane Exhibition (2018).

	Fashion	Peter Greenaway and Gaultier Exhibition (1990), International Fashion Festivals (1999, 2001), Exhibition of Theatre Products (2007), minä perhonen 1995 → (2012), mintdesigns Exhibition (2016), ANREALAGE Exhibition (2021)
	Textiles	Fujiwo Ishimoto Exhibition (2010), Masaru Suzuki Textile Exhibition (2017), Yuri Himuro Textile Exhibition (2019)
Movies, Literature, etc.	Movies	Peter Greenaway and Gaultier Exhibition (1990), DREAM & IMAGES: Wim Wenders Exhibition (1992), The World of David Cronenberg (1993), David Lynch Exhibition (1996)
	Literature	New Shuji Terayama Exhibition (1993), Tatsuhiko Shibusawa Exhibition (1994), Izumi Kyōka and the Yokai literature museum (1995), Gifts from Kenji Miyazawa (2008), Tahi Saihate Exhibition (2020)
	Manga	Yuichi Yokoyama Exhibition (2011), Kyoko Okazaki Exhibition (2016), Moyoco Anno Exhibition (2018)
	Picture books	Lisa and Gaspard Exhibition (2009), The School for Bears Picture Book Original Illustrations Exhibition (2010, also displayed at IMS Plaza), The World of The Snowman Exhibition (2014), Ryoji Arai's Journey (2015, also displayed at IMS Plaza), Wonderland of Mitsumasa Anno's Picture Books (2016, also displayed at IMS Plaza), Book Design, and Theater of Capek Brothers, (2019), "Mini" Original Drawing for Picture Books (2020)

Appendix Table 7: Excerpt from the exhibition guestbook, "Impressions".

Exhibition Name	Excerpts from comments	Source
Takenobu Igarashi 50 Projects Exhibition	As I am involved in work that is somewhat related to design, this has proven to be a valuable learning experience. I aspire to continue polishing my inner self with the aim of achieving "good design" and pursuing "my own design".	v. 4, 1998, p.44
Peter Vogel	As an individual aspiring to pursue the arts, it was indeed beneficial to witness firsthand that it is possible to create works from such a perspective.	v. 4, 1998, p.45
Printers Exhibition - Fukuoka	Today, I felt a strong desire to become a serious photographer. I now have a clear sense of what I wish to pursue in the future. There is absolutely nothing that cannot be achieved, which leads me to believe in my potential to persevere.	v. 8, 2005, p.28
"For Rent! For Talent!"	I was moved upon seeing the works of my seniors. I hope to be able to do as well as my seniors.	v. 9, 2007, p.28
Tsuyoshi Tane Exhibition	I'm incredibly grateful to have encountered this opportunity at a time when I am contemplating my career path and grappling with the design challenges before me, pondering, "What should the future of architecture entail? And what role can I play in it?" Though the answer remains elusive, something memorable has resonated within.	v. 13, 2020, p.31
New Shuji Terayama Exhibition	I am fortunate to have met Mr. Terayama. While it is true that there is only one authentic version of myself, I still intend to pursue the journey of discovering who "I" truly am. I was able to have confidence.	v. 3, 1996, p.44
Nam June Paik Exhibition	"Videos can be rewound, but life cannot" struck a chord with me, reminiscent of the concept of once in a lifetime opportunity. Understood conceptually, yet it's time to execute from this moment.	v. 4, p.45
Yoshitomo Nara	Yesterday I hit my second-grade son. I cried when I remembered that. I have come to the conclusion that we should cherish children more. I was profoundly moved.	v.4, p.45

Interview Excerpt 1

In conducting the interview, the subjects comprised former Auditor of Mitsubishi Jisho Property Management Co., Ltd., Mr. Shotaro Tsuji, and Mr. Osamu Koba, the Fourth Commercial Operations Department at Mitsubishi Jisho Property Management Co., Ltd.

ARTIUM's initial policy and cooperation with Fukuoka City and private organizations

Kasai: From its inception, ARTIUM has been engaged in planning design and photography exhibitions, hasn't it?

Tsuji: While IMS was offering information on various genres, I wanted people to become acquainted with art as well. I was considering starting such an endeavor. From the start, there was no intention of establishing a traditional fine art gallery, as it was believed that a collaboration involving various genres of art would be more accessible and appealing to the general public. The target demographic was young women. I thought it would be nice to have something cool that young women could enjoy.

It was difficult to charge an admission fee in such a small space. However, it was critical that viewers engage with intent. Observing a free event versus attending one for which one has paid can have a significant impact on the attendee's level of engagement and perception. On the other hand, the number of visitors is an important evaluation factor, so even if we charged admission fees, we would not have been able to meet our business objectives without as many people as possible. Therefore, from the outset, there was a conscious effort to ensure the content would be as relatable as possible. In addition, there was a measure of success also based on the amount of publicity and exposure received.

The support provided by Mitsubishi Estate's Mécénat activities was, of course, significant. However, the extensive volunteer work done by The Nishinippon Shimbun was also of considerable importance. This may explain why Mitsubishi Estate chose to continue rather than abandoning the project midway, one might say. Would you agree that the name "ARTIUM" has a stylish quality to it? The concept of SPIRAL inspired the design of IMS, and people who frequented the Aoyama area were considered potential lead targets for IMS and ARTIUM. The term 'ARTIUM' was in fact trademarked by Wacoal*, it appears. Thus, I humbly approached Wacoal with a request for permission to use the name. That's why we chose the name.

*The description of Wacoal's usage status was confirmed below.

The cultural center, known here as SPIRAL, was envisioned as a new platform for the expression of unique individuality, perfectly situated in this sophisticated city. It aimed to facilitate a diverse range of artistic endeavors such as fashion shows, contemporary art exhibitions, as well as music, performance, and dance events, resulting in the formation of "ARTIUM". ARTIUM is a portmanteau of "Art Stadium." The cultural center represented Wacoal's ideal stage, where the pursuit of intersections between culture, arts, and business was realized through the commercialization of culture.

This document, authored by Katsuhisa Moriya, among others, and compiled by the Company History Compilation Office of the President of Wacoal, is titled "Wacoal 50-Year History: The Pursuit of Feminine Beauty" and published by Wacoal in 1999, on page 269.

Kasai: It is understood that, in addition to its independent projects, IMS Hall provides facility rental services, correct? Was it intentional that ARTIUM only did independent projects?

Tsuji: If there had been a promising proposal, I believe we would have collaborated on it. Rather than the concept of lending, we conveyed a message of doing things together. It's likely that quite a few exhibitions were created in this manner. When proposals were received from outside sources, ARTIUM would take those ideas, process them, and bring them to fruition. I don't think there's another venue capable of running as many as ten programs a year on such a budget.

Kasai: I've heard that there was a board of trustees for the first 10 years or so, but is this correct?

Tsuji: At the Nishinippon Shimbun, we were keen on collaborating to enhance Fukuoka's art scene by sharing various roles and improving the collective offering. The Nishinippon Newspaper Co., Ltd. often co-hosted special exhibitions with Fukuoka Prefectural Museum of Art and Fukuoka Art Museum, which has led to the inclusion of curators from these museums in the board of trustees. The concept of IMS was developed collaboratively with consultants and representatives from Mitsubishi Estate who traveled from Tokyo, along with us, who were involved as personnel responsible for IMS. Our discussions centered on whether the initiative embodied the true essence of ARTIUM taking into account the diversity of genres and perspectives, as well as whether it would be viewed as art. Then we agreed that this was a good idea and authorized it together. How about trying something that might not be possible at Fukuoka Prefectural Museum of Art or Fukuoka Art Museum, but could be done at ARTIUM? I believe there was also a sense of wanting to take on those challenges. I think there was a feeling like that.

Kasai: I'm under the impression that internationalism played a key role in the Tenjin Five site redevelopment contest. For example, the first exhibition focused on David Hockney, but was internationalism a part of ARTIUM's policy?

Tsuji: I wasn't really conscious of Hockney. Initially, there was a strong desire to inspire people in Fukuoka and Kyushu. Initiatives similar to those conducted at PARCO Gallery and SPIRAL were largely absent in Fukuoka, which likely fueled a strong desire to introduce such concepts first. There appeared to be a widespread sentiment of introducing items with a sense of fashion and stylishness, qualities that would presumably appeal to women. Quality was also a key concern. I believe that is why there were so many foreign artists. They were chosen with the expectation that if they were internationally accepted, they would also be accepted by Japanese people. The focus wasn't particularly conscious of being international.

Kasai: For local artists, we selected solo show participants from those who had been part of the "Kyushu Contemporary Art Adventure (Compola)" at IMS to feature at ARTIUM.

Tsuji: IMS provided information, which was subsequently absorbed by individuals who went on to create their own original works. IMS's primary role was to assist with that type of cycle. The ARTIUM manager was eager to collaborate on the IMS Art Festival, which showcased art, music, and theater. At its core, ARTIUM also plays a similar role to that of IMS, doesn't it? It means ARTIUM was also involved in that

cycle. I believe it was highly motivating for the artists to know that if they were chosen by Compola, they would be able to hold a solo exhibition at ARTIUM.

Kasai: I understand that Compola is connected to Museum City (a sequence of projects spearheaded by MCP), but did IMS have any awareness of its affiliations with private sector organizations?

Tsuji: I see IMS as a building that revitalizes the city. IMS's role is to revitalize the Tenjin area, which will eventually lead to the revitalization of Kyushu and the region. There was never any intention of limiting everything to the building; tenants on the third through eighth floors were also consulted about integration with the surrounding area. Rather than being self-contained, there was an understanding that expanding through collaboration with other entities would be advantageous. As a result, we continued to work on projects that could be linked together, and when we received suggestions, we actively considered what we could do as IMS and ARTIUM. Examples of collaborative endeavors include Compola and Museum City. ARTIUM also used the IMS building's atrium for collaborative activities, right?

Kasai: Is the fact that IMS is a building that revitalizes the city due in large part to the fact that it was built through a competition on city-owned land?

Tsuji: Indeed. Certainly, there was a time when we developed a concept through the city's competition, but the commitment to "continuously revitalizing the town" stemmed from the realization that failing to persist would be to our detriment.

Kasai: Sustainability benefits us as well. How does the idea of using buildings to revitalize the city impact the Marunouchi redevelopment and Mitsubishi Estate's other commercial facilities?

Tsuji: The concept itself in Marunouchi is not so different from that of IMS. However, given the area's distinctive characteristics, the question is how we should modify and address these aspects.

Kasai: Mr. Koba, what are your thoughts on the atrium and collaborative projects with tenants?

Koba: ARTIUM truly was a core facility for IMS. The discontinuation of ARTIUM posed an existential threat to the allure of IMS. Amidst changes in personnel and shifts in departmental responsibilities at Mitsubishi Estate, I was tasked with justifying the importance of ARTIUM to the building, exemplifying its cost-efficiency. This was crucial to attract a large customer base and to help tenants boost their sales. Consequently, we utilized the atrium and implemented interconnected promotions to facilitate customer circulation within the premises. I believe I have effectively communicated to the relevant department at Mitsubishi Estate the overarching benefits ARTIUM provides to the entire building.

Kasai: Which department originally had jurisdiction over this at Mitsubishi Estate?

Koba:

It was the General Affairs Department. They felt like outsiders at the time, as if we knew nothing about it, so we left it to them. However, when the management was moved to the CSR department, there were specialists, and unless I could explain things properly in a variety of ways, it would not be appreciated at Mitsubishi Estate. The last section is the department in charge of sustainable activities.

ARTIUM's Impact on the Region

Kasai: Could you tell us about ARTIUM's influence, both within the confines of Mitsubishi Estate and more broadly in Fukuoka and what you hope for in the future?

Tsuji: I really want a space like that in Tenjin again. I am looking for a space of that same caliber and quality. A space distinct from Fukuoka Prefectural Museum of Art and Fukuoka Art Museum, designed to also host exhibitions.

Kasai: Where do you believe lies the most significant difference between ARTIUM and public art museums?

Tsuji: Isn't the difference in the degree of freedom? Indeed, there appear to be numerous restrictions inherent to public institutions, and the perspectives is different from that of liberal art staff. I believe it is easier to work in a private space if you want to be flexible and free to do whatever you want. It is also a matter of what kind of town would allow for such a development. Likely, IMS's achievements could not have been replicated in Momochi or at Hakata Station. The building was only possible thanks to the unique circumstances of Tenjin, Fukuoka, Kyushu, at that time. ARTIUM was successful in part because it was located in such a building. It is imperative that innovative approaches are devised tailored to each specific location. Hence, replicating it is challenging, and it really boils down to doing the best with what you are given.

Kasai: What do you think constitutes the most significant impact ARTIUM has had on the community, specifically Fukuoka?

Tsuji: I believe it's the increase in art enthusiasts and more accessible art. For example, when they were eating or shopping at IMS, one of their companions said, "There is an interesting place, and the admission fee is 300 or 400 yen, so let's go in," and they entered ARTIUM for the first time and they had once thought of art as something complex, but had been opened their eyes to seeing art by these experiences of ARTIUM. It is believed that this was how the number of people interested in art increased. I think that the gradual increase in the number of people interested in art had a positive impact on the community, as more and more people became interested in art, and they were able to live a slightly better life, and more people started to hang a painting in their rooms. It is possible that simply increasing the number of people who hang pictures in their rooms will make a significant difference. However, it may be difficult to quantify. You may be able to see the impact it had on the area simply by looking at two numbers: the number of visitors and the effect of publicity.

Koba: In my view, public art museums tend to attract a rather limited audience, mainly consisting of art enthusiasts and fans. We managed to serve as a bridge, not only for those devoted enthusiasts but also for a wider audience looking to explore the enjoyment and fascination of art. I believe it turned out that way because it was inside IMS, a commercial facility. I see the greatest significance of ARTIUM's existence in our ability to offer various avenues for customers to engage with art.

Interview excerpt 2

Interviewees: Ms. Hiroko Yasutake, Director General, Projects Development Division, and Ms. Fumiko Tokuda, former Director of Mitsubishi Estate ARTIUM.

The Board of Trustees at ARTIUM

Tokuda: The board of trustees was not a place to decide on the plans for the year, but rather strictly a forum for consultation. It was an opportunity to get feedback on the plan from each committee member. Proposals from outside and our own project ideas were discussed at the committee, but the final decisions were made on-site.

Kasai: Did you determine whether some proposals were not worth pursuing or holding?

Tokuda: It was not expressly stated as unacceptable.

Yasutake: The sentiment was that there was no point in doing it at ARTIUM.

Tokuda: Initially, we focused solely on the content, but gradually, attracting an audience also became a topic of discussion. The committee members also shifted from relatively academic to younger individuals. There were initiatives developed in collaboration with IMS, as well as projects based on the activities of young artists in Kyushu. Even for art that might not seem appealing to patrons at first glance, the prevailing sentiment at ARTIUM was that if the team saw value in it, then it was worth giving it a try. The consultants at IMS were looking at things from a commercial standpoint, and the curators also had opinions, so I believe they were able to get input from a variety of sources.

Kasai: How was a consensus on what defines ARTIUM's identity reached?

Tokuda: It was often remarked that this could be done at an art museum, so perhaps it wasn't necessary to proceed with it. Conversely, although art museums are now hosting them, exhibitions of movie costumes were not held elsewhere. In the past, forms of media like video, installations, and photography weren't featured as prominently in museums as they are now. Certainly, individuals recognized by art museums were also presenting at ARTIUM. However, it is worth noting that their contributions often included new works, or pieces that might be considered challenging to exhibit in conventional museum settings. I recall a strong emphasis being placed on balance.

The board of trustees convened twice a year, setting plans for the next six to twelve months. After a few years, and ARTIUM had begun to take off, we began to believe that we could make decisions on the spot. It was not that opinions were deemed entirely unnecessary; however, the feeling had evolved that gathering specifically from Tokyo to request them might not be essential.

Kasai: It appears that the accumulation of experiences thus far has resulted in a better understanding of what types of projects were acceptable.

Tokuda: Did you have the opportunity to hear Mitsubishi Estate's thoughts even after the board of trustees ceased to exist?

Yasutake: You were making a presentation at the headquarters, weren't you? I had never gone there before.

Tokuda: Representatives from Mitsubishi Estate were also members of the board of trustees.

Kasai: Given that trend, it seems ARTIUM's direction wouldn't have significantly changed even in the

absence of a board of trustees. However, things eventually began to change, such as touring PARCO and taking on more flexible projects.

Tokuda: Discussions were had regarding the appropriateness of merely transferring exhibitions from Tokyo to our gallery, something not typically undertaken by art museums. Certainly, these aren't the types of exhibits one usually associates with art museums; yet the frequent occurrence of such packaged traveling exhibitions is somewhat troubling. However, considering the issue of how many people could be attracted solely by original works, we concluded that it was indeed necessary to find a balance.

Kasai: Exhibitions with touring packages had been planned prior to that, hadn't they?

Tokuda: Yes, we have been doing that. Members of the board of trustees found package-based proposals to be understandable, albeit with some reservations. We received offers from galleries, and occasionally the director recommended artists he had seen in Tokyo. Because of the existence of the board of trustees, we were prompted to consider the reasons behind our decision to push forward with a project, forming a pattern of making proposals with reasons, even if they were stretched. I believe that having a board of trustees in the beginning was beneficial. Without it, there would have been no guidelines.

Kasai: Could the establishment of the committee have been a significant factor in fostering connections with the curators?

Tokuda: I believe that was indeed a positive aspect. They frequently attended openings. After that, there were also projects we did together with Fukuoka Art Museum. I believe there was also importance in listening to opinions, including those of local curators, in terms of defining ARTIUM's role in the community.

ARTIUM's Impact on the Region

Tokuda: Around the time we began the Introduction Series, we realized we should include local artists. Over the course of one to two years, it's likely there was reflection on what ARTIUM truly represented. Around this time, the IMS Art Festival began. Despite trends like The Asia Art Show and Museum City, we felt compelled to feature artists at ARTIUM who were overlooked by museums.

Kasai: Was the introduction series over when Compola ended?

Tokuda: Given that the format was to select one person who was deemed suitable for Compola, that is correct.

Yasutake: A little later, "For Rent! For Talent!" is starting. This was followed by the initiation of Local Prospects.

Tokuda: Indeed, there was somewhat of a consciousness regarding connections with the local community. The board of trustees did not have a singular focus on the local area, but rather recognized the benefits of being located here. Given that IMS had been supporting local artists during the IMS Art Festival, it seemed natural for ARTIUM to take on that role.

Kasai: I believe ARTIUM was attempting to introduce new expressions, but what was the response from customers? Was it an era where people were intrigued by the unimaginable?

Tokuda: There was definitely a distinct group of people who were fascinated by things they hadn't seen anywhere else. There was a clear distinction between those who were interested in the experiences and information offered by IMS and those who were not. There were those who found IMS interesting and then

there were those who were just there for the restaurants. However, there were indeed those who needed it, and within that group, some specifically sought out ARTIUM. Since it was open until 8 p.m., there were people who decided to visit ARTIUM on their way home from work. This may only represent a portion of the attendees. Surely, there were those seeking such places who, even if not regular visitors, felt reassured simply by ARTIUM's existence.

Interview excerpt 3

Interviewees: Ms. Chizuru Kawanami, former Curatorial Division Chief at Fukuoka Prefectural Museum of Art, and Ms. Maho Fujimoto of the Curatorial Division at Fukuoka Prefectural Museum of Art.

ARTIUM's impact on the region - ARTIUM as seen from the outside

Kasai: To begin the discussion, I'd like to highlight the characteristics of ARTIUM. First, it organized solo exhibitions for people of all ages. It seems challenging for public art museums to provide support to individual artists, an endeavor the private sector has undertaken for the past 30 years. The emphasis on Asian artists, particularly the display of Taiwanese artists at Fukuoka Art Museum's the Asia Art Show despite difficult circumstances, is viewed as an example of the private sector's flexibility. I also support local artists by holding solo exhibitions and open-call exhibitions. While projects involving local artists may overlap with those at Fukuoka Prefectural Museum of Art and Fukuoka Art Museum, ARTIUM steps in during the periods when the museums' projects are on hold. I believe there was some flexibility in adapting to the surrounding circumstances. Regarding changes, the 1990s saw a prevalence of serious and gritty projects, with foreign artists being more prominent in that era as well. Since around 2000, there has been an increase in more accessible and engaging initiatives, such as LEGO exhibitions.

Kawanami: It felt as though the number of popular initiatives had increased, visibly incorporating elements that seemed to originate from outside. The consistency in policy, method of information gathering, and decision-making in self-directed projects was examined. ARTIUM was neither a museum nor what is commonly known as a gallery. I assumed they were aiming for somewhere in the middle, but I wasn't sure who was controlling it. However, given the slow pace and reluctance often associated with museums, ARTIUM's prompt responsiveness and agility were appreciated for. But, at first, I didn't see it as something to complement museums.

It is undoubtedly difficult for a museum to hold solo exhibitions of individual artists one after another. However, it feels a bit like an afterthought to say that ARTIUM's abundance of solo exhibitions was due to its mission to support individual artists. It is possible to conclude that many artists of the caliber and potential required for solo exhibitions existed at the time. I believe there was a situation where you'd think, "How could we not feature this person?" Furthermore, the artists put a great deal of effort into their creations. Holding a solo exhibition at ARTIUM was an undeniably difficult task, but it was a captivating venue that inspired talented artists to pursue ambitious projects. As a result, I believe a positive cycle was created in which the art piqued the interest of many people.

Kasai: As a member of the board of trustees, what are your thoughts on Fukuoka Prefectural Museum of Art, which is located in the same Tenjin district as ARTIUM?

Kawanami: Personally, I wanted to help generate excitement, but as a museum, we did not have that role. I think I was asked to join because Fukuoka Prefectural Museum of Art wanted representation, especially since there might have been a curator from Fukuoka Art Museum on the board of trustees. I don't know what it was in the first place.

Kasai: Ms. Fujimoto, is it true that your involvement is personal rather than in a special capacity on behalf of the museum?

Fujimoto: From the museum's perspective, we didn't really have direct involvement with ARTIUM. As I gathered information about Fukuoka, I started hearing from artists about their memories and admiration for ARTIUM. I suppose it was a meaningful place for artists. Museums could be classified as generalist spaces, encompassing a wide range of activities other than contemporary art, whereas ARTIUM seemed to embody a core image or symbol for contemporary artists.

It is possible to notice a subtle difference between the fervor of ARTIUM as recounted by previous generations and the warmth of ARTIUM as I perceive it. It is unclear whether it is due to memories or a change in activities.

Collaboration among Culture Bearers in Fukuoka

Kawanami: When the Museum City Project first began, Mr. Tsuji (Shotaro) and others expressed a desire to make Fukuoka more like Kassel. At the time, it appeared that I was one of the few people in the area who had visited Documenta, which is why I ended up lending out some slides. It would benefit not only ARTIUM and IMS, but also the city of Fukuoka, if people visited on a regular basis for art as well as culinary and other tourist destinations. Mr. Yamano (Shingo) also believes that it was not just about creating more opportunities for himself and his colleagues. ARTIUM was one of the main focal points.

On a personal level, I was involved in a variety of events, including meetings for the Museum City Project, but my involvement with Fukuoka Prefectural Museum of Art was limited until what became known as the Fukuoka Miracle in 1994. Isn't it true that both corporations and museums have a sense of territoriality? However, there was a miraculous atmosphere of collaboration aimed at revitalizing Fukuoka throughout the 1990s.

It seemed unlikely that ARTIUM and the Prefectural Museum would collaborate on any projects. Yet, it may be considered that close attention had been paid to units such as Fukuoka City and the Tenjin area. I also pondered what it means for a museum to be not just in a community, but a part of it. In 1994, I organized the "The Outlook of Contemporary Art '94 FUKUOKA Seven Dialogues" (Compared to the Museum City Project and the Asian Art Exhibition), I expected some people to dismiss it as an afterthought because it featured mostly local artists, but I didn't mind. I aimed to enable visitors from afar to explore various exhibitions and understand the current state of Fukuoka seamlessly.

We also worked together on promotional activities for the exhibition. The reverse side of the flyer for the "Seven Dialogues" exhibition used roughly one-third of its space to introduce the various projects taking place concurrently at various locations. It was not done at someone's request, but rather naturally conducted in a spirit of mutual support. Throughout the 1980s and 1990s, the city of Fukuoka and its artists were my teachers. IMS and ARTIUM served as a big stage. Even if we weren't asked, if there was an artist who was working hard, we would consult and divide responsibilities, such as where to feature their work. Discussions were held, and opinions were shared about the suitability of hiring ARTIUM, with sentiments such as, "This appears to be a good fit for ARTIUM" or "It would be better to proceed with ARTIUM."

To be honest, regarding "Local Prospects," there's a sense that ARTIUM ended up shouldering the duty or responsibility that should have been borne by local museums. I think ARTIUM could have encouraged local public museums to perform more effectively. (Note: Remarks based on the author's role in launching the Local Prospects series)

Kasai: Indeed. It was around the same time that Gallery Artlier closed, and Warehouse No. 3 disappeared.

Kawanami: The collaborative relationship, where we each took care of different sides and jointly supported the center, has almost disappeared. It feels as though there's just a single person standing alone, in charge of each museum or organization. From the perspective of artists, it may have become increasingly difficult to find consistent support, security, and trust in places.

Artists, art museums, and the Museum City Project. In this partnership, IMS and ARTIUM emerged as new catalysts for the city. Did not Mr. Tsuji also mention that?

Kasai: Yes. Mr. Tsuji also expressed his stance that he would join too.

Kawanami: If ARTIUM is viewed as a venue for such experiments and challenges, it seems that there was a harmonious agreement on this matter. At the very least, I learned something there, joined in, and fully embraced the experience. It was interesting to be a part of the action.

Nowadays, I believe that no one, especially among the younger generation, thinks activities limited to a single museum or organization hold much meaning. We might have learned this at the time of the Museum City Project. Creating a common map. Wander around. In order for that, it's essential to also provide information about delicious restaurants. I wonder if the concept of having people enjoy not just the art but the whole area was meticulously implemented.

Kasai: I noticed that as well. Joined in the Fukuoka Asian Art Triennale in 2009, I came to appreciate the importance of collaborating to enhance the event's energy by brainstorming and implementing what we could contribute. I believe that has diminished since its heyday.

Fujimoto: There appears to be a sense in which the ethos of banding together and generating enthusiasm is deeply ingrained in our DNA. It may have evolved beyond being just a dining guide.

Kawanami: The so-called festival spirit. There is a strong desire for visitors to enjoy their time here. This exemplifies the local service spirit, characterized by proactive engagement, and sometimes being overly involved. Engaging only in superficial interactions in public spaces can be quite boring, don't you think? The essence of the matter is to foster an environment akin to that of after-parties or late-night stalls, where people can engage in heartfelt conversations and genuine interactions.

Reflections on the Future

Kasai: Could Fukuoka Prefectural Museum of Art undertake renovations to feature rare design and architecture exhibitions in Fukuoka, regardless of ARTIUM's closure?

Fujimoto: Certainly, there's a strong push for actively engaging in contemporary art. But this isn't solely because ARTIUM has closed.

Kawanami: It has long been claimed that architecture and design exhibitions struggle to draw crowds in art museums. ARTIUM's manageable size facilitated easier experimentation. Have you gained a lot of new fans

by holding design and architecture exhibitions?

Fujimoto: At ARTIUM, I encountered many young individuals and others who you wouldn't typically see at Fukuoka Prefectural Museum of Art, providing a stimulating experience. There are people in Fukuoka who are interested in this type of exhibition. The audience isn't confined to the museum's regular patrons; it extends to visitors of nearby art establishments as well. What should Fukuoka Prefectural Museum of Art do to reach those individuals?

Kawanami: The exhibition on India's Tara Books was ideal for ARTIUM, with excellent planning and content. The themes revolved around design, publishing, and book design, didn't they? Nonetheless, beyond its meticulous focus on the craft of bookmaking, the core of the Tara Books exhibition lies in narratives surrounding lifestyle, the local environment, and social transformation. This is also linked to an exhibition introducing architectural concepts and work, which was a hallmark of ARTIUM. I believe it would be a waste if such projects were no longer held now that ARTIUM is gone. The conversation seems to be evolving towards how we can carry on ARTIUM's DNA.

Fujimoto: I believe ARTIUM was that kind of place. One could say there are aspects we wish to preserve and continue to build upon.

Kawanami: I believe that, after a first half devoted solely to contemporary art, the latter half progressed toward enhancing ARTIUM's distinctiveness and quality. The sharp focus and substantial character of the first half might reflect an agile adaptation to the era's demands, even involving a succession of multiple directors.

While museums often struggle to step outside their established norms or to speed up and diversify their initiatives, what are the unique contributions that only museums can make? It is also essential to engage in proper discussions about this. Looking back, ARTIUM was an enviable entity for its ability to undertake experimental endeavors.

Kasai: It might be considered that it was experimental.

Kawanami: Given the 32 years of data and the diverse range of project content, this could provide significant reference value for future museums, couldn't it?

Fujimoto: This is particularly true for Tenjin.

Kasai: This isn't just any story; it's specifically about Tenjin. We are hopeful that the data will be put to good use.

Interview excerpt 4

Interviewee: Hatsune Miyamoto, director of ART BASE 88

Collaboration among Culture Bearers in Fukuoka

Miyamoto: "Museum City Tenjin" was of considerable help.

Kasai: That has more to do with IMS than with ARTIUM.

Miyamoto: Indeed, the presence of ARTIUM within IMS seems to have made a substantial difference. While the people at IMS were involved, they were not experts in art, and it seems they felt a bit out of their depth with what the artists were undertaking. It felt like the individuals at ARTIUM were providing psychological support.

Kasai: In that era, 1994 was indeed remarkable. There can be little doubt that, during this period, Fukuoka possessed a certain energy, don't you think?

Miyamoto: It felt like people from various backgrounds were collaborating, including museums, artists, IMS, and ARTIUM.

Kasai: What might be termed a "festival spirit," if you will.

Miyamoto: I believe that was the case. They would have considered undertaking a project if it was unaddressed elsewhere or if it appeared interesting. I think they had that temperament even though they were in a different position. I think this applies to things other than art as well. However, it tends not to last long. Being in such a groove, lasting for three years might indeed be considered a lengthy period.

Kasai: In the case of Fukuoka at the time, I found it incredible that it was a collaborative effort with the staff of Fukuoka City. Was it coincidental, or was there a connection between IMS and Fukuoka City?

Miyamoto: It wasn't by chance that IMS was established; it was because those individuals involved in the heart of Fukuoka City. The concept of Museum City might have originated from an idea proposed by city hall, which IMS then adopted and expanded upon, culminating in the establishment of Museum City. It most likely would not have been possible if it had only been involved by people related to art.

ARTIUM's impact on the region and its future

Miyamoto: I believe that the Introduction Series had a significant impact.

Kasai: Did local artists aspire to have a solo exhibition at ARTIUM?

Miyamoto: Indeed. Back then, opportunities for young artists to hold solo exhibitions were scarce, especially in museums, leaving renting a gallery as practically the only option. ARTIUM's solo exhibitions must have come with some expenses. Being able to exhibit at IMS stood as one key objective for artists applying to the IMS Art Festival; however, securing a solo exhibition at ARTIUM emerged as an even more significant goal, in my opinion. People in their 30s and 40s today saw this as teenagers. People about two generations younger than me miss IMS and ARTIUM, most likely due to the prevailing image of the era. I find it particularly meaningful that it was situated within a familiar town's commercial facilities rather than a conventional art museum. What was going on in Tokyo seemed to happen almost simultaneously.

Kasai: I frequently heard it was a venue where trends from Tokyo could be swiftly transported.

Miyamoto: I'm aware there was certain criticism regarding the inclusion of works originated from galleries or planning companies in Tokyo. But the level was very high. I saw this in a magazine, and it gave me the impression that it was also coming to Fukuoka. Additionally, I've got the impression that there were numerous exhibits from Asia, especially from Taiwan and China. I'm under the impression that Fukuoka Asian Art Museum and ARTIUM were collaborating. You had planned it to coincide with the Fukuoka Asian Art Triennial, didn't you?

Kasai: During the Triennale, we were kind of autonomously planning, somewhat akin to carpooling, weren't we?

Miyamoto: Recently, I was discussing with an acquaintance that "since the late 1990s, there appears to have been an increase in artist-run spaces, which may have begun to change the atmosphere of the scene." Previously, it was customary to bring a congratulatory gift when attending a solo exhibition. It doesn't exist now, right?

Kasai: I didn't know about that custom.

Miyamoto: For instance, when I rented a gallery for a solo exhibition in the 80s, the associated costs were steep. Covering both rental and production expenses was challenging, especially since it meant taking time off from my part-time job. In such circumstances, everyone held their own exhibitions (and it might still be the same today). On opening day, it wasn't just flowers we received; elderly attendees also brought gifts. That led us to speculate about when such customs faded. Artist-run spaces mainly concentrate on weekday evenings and weekends, increasingly opting to host closing rather than opening events. It seems we're shifting toward a membership fee system, doesn't it?

Kasai: What I am familiar with is indeed such a membership fee-based culture.

Miyamoto: Previously, people would come with congratulatory gifts, primarily because light refreshments were served during the opening ceremony. This attracted hungry students and artists, who would hop from one gallery to the next (the openings were generally held on Monday evenings back then). There was a time when that was how we communicated. It's possible that the culture persisted until slightly before my generation. At the time, ARTIUM's arrival felt like stepping into an entirely new world. There is an admission fee, right? Initially, it was considered to be expensive.

Kasai: Are you suggesting it was considered expensive for its small size?

Miyamoto: It wasn't so much about the cost being high, but rather the lack of a custom to pay. I believe this scepticism existed among people, even when we were hosting good exhibitions. In the early days.

Miyamoto: "For Rent! For Talent!" Perhaps everyone was putting their utmost effort into For Talent!? I think that was very important. Once a year?

Kasai: It took place annually, for a total of five times.

Miyamoto: After that, a public call was also conducted at Local Prospects, wasn't it? During the period of "Local Prospects" (Note: Ms. Miyamoto was involved in this series as a planner), artists and related individuals mentioned that hosting an event at ARTIUM seemed to elevate their status. Being selected for an exhibition at ARTIUM was said to not be the same as receiving an award, although it served as a

steppingstone for future development.

Kasai: During my time with Local Prospects, I felt a renewed sense of the importance of having an impetus.

Miyamoto: I think there was a trend of questioning the appropriateness of submitting works to public exhibitions as an artist. However, when I think about how my work will be judged and evaluated by others, I'm happy to submit it. The previous Wall Art initiative (Note: Fukuoka Wall Art Project, held in 2021, with Miyamoto serving as one of the judges) also garnered more submissions than expected in a short period of time. I speculated that everyone turned up because ARTIUM had disappeared and there were no more public solicitations. I believe everyone still wishes there was a place like ARTIUM.

Kasai: Is there any place where you feel it has the potential to become an ARTIUM-like place?

Miyamoto: There will always be people and places in Fukuoka that are working hard (even if they change places). However, because it is primarily a commercial city, I think it would be beneficial to have permanent art spaces, not just museums, in easily accessible locations such as commercial facilities, shared office spaces, or near stations.

I was a teenager in the 1970s, when Tenjin saw an increase in the number of commercial facilities. I visited new shops and purchased books and clothes. For instance, places could offer harder types of bread, like German bread, instead of just the soft bread found at the local bakery, or we may see the emergence of comprehensive bookstores occupying an entire floor, such as Livre Tenjin or Kinokuniya Bookstore. Such things were indeed shocking in Tenjin. That is why I desire Tenjin to continue being a city that propagates these new cultural initiatives.

Kasai: I would describe it as a cultural life.

Miyamoto: Indeed. One might experience a transformation in consciousness.

Kasai: Is it the same with NIC?

Miyamoto: NIC truly was quite impressive, wasn't it? Before ARTIUM, NIC was a place for people who thought, "I'd like to go to Tenjin and see that thing." It was more of an interior space, not exactly an exhibition.

Miyamoto: Artists truly did want to hold solo exhibitions at ARTIUM. One could completely fill a space in Tenjin with their own creations. I believe it was a place that felt well-supported and promising for the future.

Kasai: Could it be that such a perspective is possible because people stepped up and set precedents?

Miyamoto: It's not just about the presence of such individuals, but also a systemic confidence that consistently nurtures talent. Mitsubishi Estate name, the IMS location, and the dedication of its directors all fostered a continuity of trust. It could be said to be a place I've always aspired to. Museums tend to not easily become such targets, do they?

Kasai: Why is it so difficult? It is conceivable that the work might be included in the collection, isn't it?

Miyamoto: Even if their work is collected, artists might feel it underscores their place in local art history more than it reflects their personal creative growth.

Kasai: The aim is indeed to preserve for the distant future, isn't it?

Miyamoto: Museums possess a quality that transcends time. However, ARTIUM felt as though it was coexisting within the same era. I believe it was a place that journeyed with us and offered a springboard.